

WHOLE SCHOOL RESOURCE

PAPER 2

- Paper 2 Exam Revision Course
- 100+ Minutes of NEW Video
- 100-Page Course Book
- Responses and Comments
- Links to Website Videos

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Greetings

Don't stress about Paper 2! Let us walk you through the entire process and show you how to effectively manage and study for this important assessment.

In this Paper 2 Exam Revision Course, we will first read two short stories. The first is *Family Supper* by Kazuo Ishiguro. The second is titled *Stones* by Timothy Findley. These stories are rich in both themes and authorial choices, and they make great texts to demonstrate the entire Paper 2 process from start to finish.

We believe in the “we go, you go” method of Paper 2 revision. This means we'll model important steps with our short stories, and then ask you to go through the same steps with your selected Paper 2 texts. After the 10 lessons, you will have a complete sample Paper 2 essay for your texts, and having gone through this process will ensure you are ready for exam day!

Our Paper 2 Exam Revision Course includes the following:

- 10 complete lessons and more than 2 hours of instructional videos from Andrew and Dave to walk you through the entire Paper 2 process for your chosen texts
- 5 formative quizzes to ensure key concepts are understood
- 5 formative quiz answer keys for self-assessment
- 2 complete short stories (*Family Supper* by Kazuo Ishiguro and *Stones* by Timothy Findley)
- Completed graphic organizers for *Family Supper* and *Stones* to model critical thinking and Paper 2 skills
- Empty graphic organizers to complete for your chosen Paper 2 texts
- Sample Paper 2 response discussing similarities and differences in *Family Supper* and *Stones*
- Examiner scoring notes and video discussion for the sample Paper 2
- Template for reflection and determining next steps
- Links to other powerful resources and activities to supplement your Paper 2 revision

Course Overview

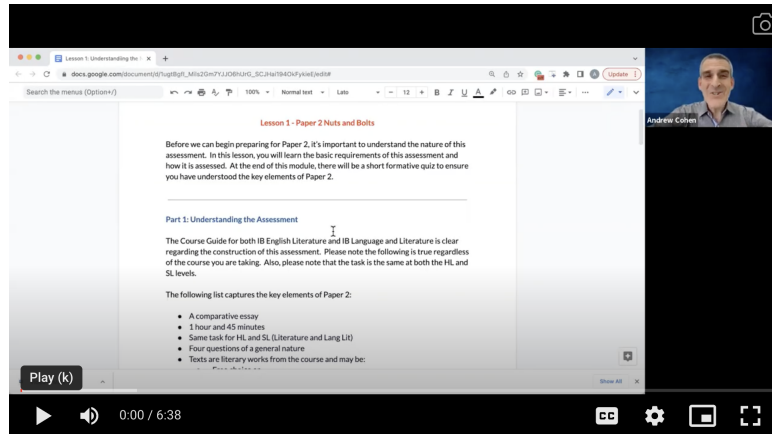
Our course is broken up into ten manageable lessons where we walk you through the entire Paper 2 process. For this course we use two provocative short stories and it's important that you read them prior to embarking on this unit to get the full learning experience. In the end, we hope that this helps you see our own process in reading two literary texts, comparing them and finally writing a Paper 2 response using evidence from both stories!

Session	Lesson	Quiz and downloadable documents
1	Nuts and bolts and the rubric (video)	Lesson 1 starred document Nuts and bolts quiz Family Supper and Stones stories
2	Discuss the story while going over the FS table (video)	Lesson 2 starred document Literary and dramatic features quiz.
3	Discuss story while going over the S table (video)	Lesson 3 starred document True/False quiz for FS and Stones
4	Discuss comparative chart for FS and S (video)	Lesson 4 starred document True or false quiz with comparative language
5	Breaking down questions, writing the thesis and outline (video)	Lesson 5 starred document Quiz: evaluating thesis statements
6	How to write the intro and chinwag ours (video)	Lesson 6 starred document
7	How to write comparative body paragraphs (video)	Lesson 7 starred document

8	Writing the conclusion (video)	Lesson 8 starred document
9	Reading and scoring a sample (video)	Lesson 9 starred document
10	Making an action plan (video)	Lesson 10 starred document Using Chat GPT file

Lesson 1 - Paper 2 Nuts and Bolts

Before we can begin preparing for Paper 2, it's important to understand the nature of this assessment. In this lesson, you will learn the basic requirements of this assessment and how it is assessed. At the end of this module, there will be a short formative quiz to ensure you have understood the key elements of Paper 2.



[Video Link](#)

Part 1: Understanding the Assessment

The Course Guide for both IB English Literature and IB Language and Literature is clear regarding the construction of this assessment. Please note the following is true regardless of the course you are taking. Also, please note that the task is the same at both the HL and SL levels.

The following list captures the key elements of Paper 2:

- A comparative essay
- 1 hour and 45 minutes
- Same task for HL and SL (Literature and Lang Lit)
- Four questions of a general nature
- Texts are literary works from the course and may be:
 - Free choice or
 - Texts in translation
 - Same or different literary forms

***IMPORTANT:

Texts used for another assessment (the IO or the HL Essay) by that student cannot be used for Paper 2

Part 2: How is Paper 2 scored?

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

Criterion A: Knowledge, Understanding, and Interpretation

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

Notice that “context” is no longer in the descriptors and students are asked to show knowledge of the works but not necessarily focus as much on the historical context of a chosen work. Background and context have less importance here.

Notice also that students are asked to offer an interpretation of a work and draw conclusions. The interpretation needs to be **persuasive** and needs to discuss the **implications** of the work in terms of the question. At the heart of this criteria, however, is an understanding of the similarities and differences.

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

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

The IB clearly states in the criterion descriptor that the understanding students show must be in terms of the question. Thus, understanding the demands of the question and using the wording of the question to frame all of the discussion is

critical. Background and contextual knowledge that is not relevant to the question will not contribute to the score in any way.

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

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

Criterion B: Analysis and Evaluation

Also worth 10 points, this criterion many times takes a back seat to other criteria which obviously can be detrimental to the essay. As previous IB examiners for Paper 2, we often notice that students can get caught up in answering the question and showing their understanding and forget to talk about the author’s choices. We also must remember that we need to not only discuss literary craft but compare and contrast the author's choices.

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

Students are asked to identify author choices frequently and talk about how they shape meaning. By using the author as the subject of many of our sentences, we can be sure that we are thinking about the choices they make.

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

We not only have to compare and contrast ideas, characters, and themes in the texts but we also need to compare and contrast HOW the authors crafted their works. Again, this is something students must practice.

Criterion C: Focus and Organization

Focus means how well the student focuses on the demands of the question. We also want to make sure students have very clear arguments that help drive the paper.

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

- [How well structured, balanced, and focused is the presentation of ideas?](#)

We need to remember that the paper must be balanced. This means that we give equal attention to both works and that the paper's structure makes it clear.

Criterion D: Language

Effective writing comes with plenty of practice. The more we write and compose and edit work, the stronger our writing will become. We love to practice 10-minute paragraphs to help our students write under a bit of pressure and produce academic paragraphs.

- [How clear, varied, and accurate is the language?](#)

We want to be accurate and clear with language. Accordingly, we need to identify our own mistakes and seek ways to address our needs as writers.

- [How appropriate is the choice of register and style? \("Register" refers, in this context, to the candidate's use of elements such as vocabulary, tone, sentence structure, and terminology appropriate to the essay\).](#)

Vocabulary needs to be precise and elevated but students also need to be confident in the words they choose. Avoid "deal breakers" like using first person or using contractions or being informal with certain words like "stuff" and "things" which negatively impact the register.

At the end of the day, however, you should write without worrying about your language score and aim to express yourself as best you can. Reading over your work for even 5 minutes can also make a huge difference.

Lesson 1 - Quiz

Before you move on to the next lesson, see how well you know the Paper 2 nuts and bolts

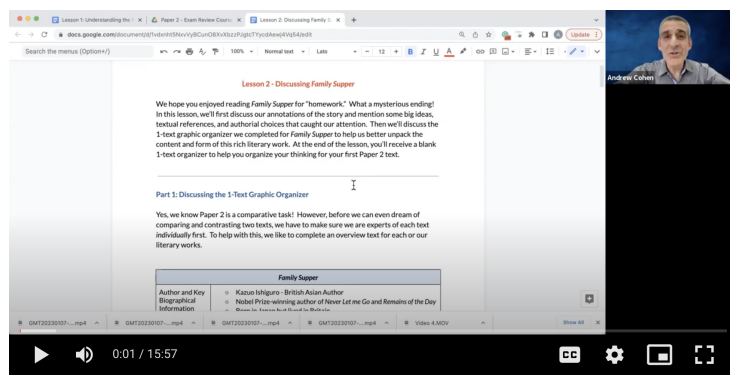
1. How long is the Paper 2 assessment?
 - a. 2 hours
 - b. 2.5 hours
 - c. 1 hour 45 minutes
2. Which of the following is NOT true about Paper 2?
 - a. Students are expected to compare and contrast two literary works.
 - b. Students may use the same text for the IO or HLE that they use for Paper 2.
 - c. The two works may be from different literary forms.
3. How many points are allocated for **each** for Criterion A (Knowledge, Understanding, and Interpretation) and Criterion B (Analysis and Evaluation)?
 - a. 5
 - b. 10
 - c. 20
4. When writing Paper 2, we must discuss how authorial choices shape meaning for the reader. This is part of which Criterion?
 - a. A
 - b. B
 - c. C
 - d. D
5. Our Paper 2 response must be balanced between both texts and focus on the keywords of the question in every paragraph. This is part of which Criterion?
 - a. A
 - b. B
 - c. C
 - d. D

[Lesson 1 Quiz Answers](#)

Homework: Read “A Family Supper” and “Stones” ([Link to Stories](#))

Lesson 2 - Discussing Family Supper

We hope you enjoyed reading *Family Supper* for “homework.” ([Link to Stories](#)) What a mysterious ending! In this lesson, we’ll first discuss our annotations of the story and mention some big ideas, textual references, and authorial choices that caught our attention. Then we’ll discuss the 1-text graphic organizer we completed for *Family Supper* to help us better unpack the content and form of this rich literary work. At the end of the lesson, you’ll receive a blank 1-text organizer to help you organize your thinking for your first Paper 2 text.



[Video Link](#)

Part 1: Discussing the 1-Text Graphic Organizer

Yes, we know Paper 2 is a comparative task! However, before we can even dream of comparing and contrasting two texts, we have to make sure we are experts of each text *individually* first. To help with this, we like to complete an overview text for each of our literary works.

Family Supper	
Author and Key Biographical Information	<ul style="list-style-type: none"> ○ Kazuo Ishiguro - British-Asian Author ○ Nobel Prize-winning author of <i>Never Let me Go</i> and <i>Remains of the Day</i>

	<ul style="list-style-type: none"> ○ Born in Japan but lived in Britain ○ Strong ties to Japanese culture but limited experience living in Japan
Context and Setting	<p>Modern day Japan (Post WW2 Japan) City: Kamakura, Japan Large empty house, dark interior with an outdoor garden and well.</p>
Narrative POV	First Person Narrative Point of View from son's perspective (unnamed)
Plot Review (10 bullets)	<ul style="list-style-type: none"> ○ Son returns home and father picks him up at airport ○ Father informs son of loss of firm and Watanabe's suicide. ○ Father goes to prepare fugu for the family supper while Kikuko and the narrator walk in the garden. ○ Kikuko and the narrator talk about their love lives and desire to live in the West. ○ Pair look out at a well and the narrator sees a ghost of a woman in a white kimono. ○ Son accompanies father as they tour the house and father informs son that mother's death was a suicide. ○ Son notices the model battleship that father is making. ○ Family sits down to eat and look at a photograph of mother, identical to the ghost in the garden ○ Father and son talk about Watanabe's suicide being misguided and harmful ○ Father asks the son if he'll leave and return to the USA and son says he'll think about it. ○ Story ends in silence and contemplation of the future
Narrative Structure	<p>Fugu background Elapsed time of the story: approximately midday to dinner time</p>
Characters	<p>Father (unnamed):</p> <ul style="list-style-type: none"> ○ "Formidable looking man" with "furious black eyebrows" ○ "Proud of the pure samurai blood" ○ Effect on others → fear, subservience <p>Son (unnamed):</p>

	<ul style="list-style-type: none"> ○ In limbo state ○ Feels guilt and pull of cultural expectation ○ Questioning Japanese identity <p>Kikuko:</p> <ul style="list-style-type: none"> ○ Rebellious, but timid around father ○ Calm and open with her brother ○ Questioning Japanese identity <p>Mother:</p> <ul style="list-style-type: none"> ○ Commits suicide ○ Reader infers that suicide a result of son leaving and sadness with families loss of cultural identity <p>Watanabe:</p> <ul style="list-style-type: none"> ○ “A man of principle” as described by father ○ Kills self, wife, two little girls because “he didn’t wish to live with the disgrace”
Conflicts	<p>Father vs Daughter:</p> <ul style="list-style-type: none"> ○ Father challenges daughter to stay close and continue “female” tradition of familial care ○ Daughter contemplates moving away and seeks independence <p>Father vs Son:</p> <ul style="list-style-type: none"> ○ Father pressures son to return to Japan ○ Son in limbo but not willing to return ○ The role of guilt for both in the role of mother’s death <p>Father vs Self</p> <ul style="list-style-type: none"> ○ Tradition vs Modernity <p>Man vs society</p> <ul style="list-style-type: none"> ○ Watanabe vs societal norms ○ Father vs societal norms ○ Son vs societal norms ○ Kikuko vs societal norms
Themes	Cultural heritage:

	<ul style="list-style-type: none"> ○ Children taking care of elders ○ suicide as a response to shame <p>Grief and loss:</p> <ul style="list-style-type: none"> ○ Mother's death and impact on family ○ Death of Watanabe, firm, and traditional Japanese values <p>Gender expectations:</p> <ul style="list-style-type: none"> ○ Woman as family caretaker ○ First-born son and family expectations
Symbols	<p>Fugu</p> <ul style="list-style-type: none"> ○ Traditional Japanese dish that implies and toxicity if not prepared properly ○ Representation of danger of cultural loss <p>Battleship</p> <ul style="list-style-type: none"> ○ Pride and honor of Japan post WWII ○ Represents many intricate elements of Japanese culture that must stay together to make a cohesive whole <p>Ghost in White Kimono</p> <ul style="list-style-type: none"> ○ Traditional Japanese culture ○ Grief and loss of family and culture <p>Well</p> <ul style="list-style-type: none"> ○ Depth of memory and Japanese culture ○ Grief and loss
Notable Craft	<ul style="list-style-type: none"> ○ Motif of darkness ○ Tension and strained dialogue ○ Rich characterization ○ Microcosm of post-WWII Japanese society ○ Cultural setting ○ Non-traditional beginning ○ Ambiguous ending

Notable Nuggets	<ul style="list-style-type: none"> ○ “Formidable-looking man” (son describing father) ○ “Pure samurai blood” (son describing father’s feelings about family) ○ “A fine man, a man of principle (Father about Watanabe) ○ “She’s a good girl” (Father about Kikuko) ○ “I’m dying for a smoke” (Kikuko) ○ “Cut his stomach with a meat knife” (father describing Watanabe) ○ “There are other things besides work” (father) ○ “Perhaps, I don’t know yet” (Son about leaving for the USA)
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Part 2: Your Turn!

Now that you’ve seen us work through Family Supper, it’s your turn to apply this same table to your Paper 2 text. Please feel free to modify or add rows to capture specific content or authorial choices that our story did not include!

Text A for <i>your</i> Paper 2	
Author and Key Biographical Information	
Context and Setting	
Narrative POV	
Plot Review (10 bullets)	
Narrative Structure	

Characters	
Conflicts	
Themes	
Symbols	
Notable Craft	
Notable Nuggets	

Lesson 2 - Quiz

Paper 2 requires that we identify authorial choices and discuss how they shape meaning for the reader. Accordingly, we need to make sure we can correctly label these features in our writing. Once you have reviewed [literary terms](#), [poetic terms](#), and [dramatic terms](#), take a shot at the quiz and see how you do.

1. A direct comparison NOT using like or as:
 - a. Metaphor
 - b. Simile
 - c. Allusion

2. Type of imagery pertaining to smell:
 - a. Tactile imagery
 - b. Gustatory imagery
 - c. Olfactory imagery

3. The attitude a writer takes toward the subject:
 - a. Mood
 - b. Tone
 - c. Pace

4. The arrangement of words to form phrases, clauses, and sentences
 - a. Parallel structure
 - b. Syntax
 - c. Anaphora

5. The repetition of vowel sounds:
 - a. Consonance
 - b. Assonance
 - c. Euphemism

6. Ordinary everyday language and speech:
 - a. Formal language
 - b. Academic language
 - c. Colloquial language

7. When the reader/audience knows something that a character does not know:
 - a. Verbal irony
 - b. Dramatic irony
 - c. Situational irony

 8. Two things being seen or placed close together with contrasting effects:
 - a. Juxtaposition
 - b. Anaphora
 - c. Hypophora

 9. General or universal idea explored by a writer:
 - a. Characterization
 - b. Theme
 - c. Tone

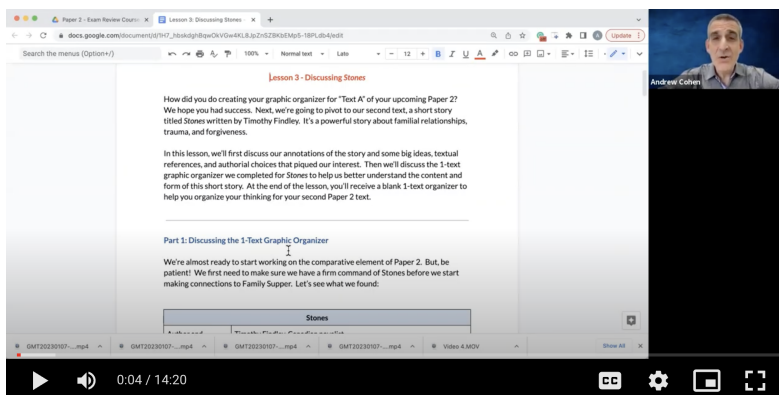
 10. An all-knowing narrator knows every character's thoughts, feelings, and motivations.
 - a. First-person point of view
 - b. Third-person limited point of view
 - c. Third-person omniscient point of view
-

[Lesson 2 Quiz Answers](#)

Lesson 3 - Discussing Stones

How did you do creating your graphic organizer for “Text A” of your upcoming Paper 2? We hope you had success. Next, we’re going to pivot to our second text, a short story titled *Stones* written by Timothy Findley. It’s a powerful story about familial relationships, trauma, and forgiveness.

In this lesson, we’ll first discuss our annotations of the story and some big ideas, textual references, and authorial choices that piqued our interest. Then we’ll discuss the 1-text graphic organizer we completed for *Stones* to help us better understand the content and form of this short story. At the end of the lesson, you’ll receive a blank 1-text organizer to help you organize your thinking for your second Paper 2 text.



[Video Link](#)

Part 1: Discussing the 1-Text Graphic Organizer

We’re almost ready to start working on the comparative element of Paper 2. But, be patient! We first need to make sure we have a firm command of *Stones* before we start making connections to Family Supper. Let’s see what we found:

Stones	
Author and Background	Timothy Findley, Canadian novelist Born in Toronto and raised in Rosedale (upper-class district of Toronto)

Context and Setting	Rosedale, Canada (District of Toronto) Pre World War 2 through Post WW2
Narrative POV	Ben Max, 54-year old man looking back at his childhood and young adult years during and after the war.
Plot Review	<ul style="list-style-type: none"> ○ Ben, the narrator discusses Rosedale and his family's working-class background and flower shop ○ World War 2 begins and father proudly enlists in the war ○ Father is returned amid great controversy and grief (wounded soldiers) ○ Father's physical and mental state are drastically different ○ Father very isolated and sees abandoned shop of a German immigrant and puts a sign in his window ○ Father is abusive and drinks excessively and demands that the curtains are drawn in his house. ○ Father tries to kill his wife with a hammer and commits himself to an insane asylum ○ Brick thrown through window marked "Murderer" ○ Mother reveals the true story of Dieppe and father's act of cowardice ○ Narrator visits father in hospital (alone) and the father asks to have his ashes left on the beach in Dieppe ○ Narrator goes to Dieppe to put his father to rest, a stone among stones.
Narrative Structure	<p>Non-linear: (approximately 15-20 years of time)</p> <ul style="list-style-type: none"> ○ Pre-war years (Great Depression) → happy and hopeful ○ Declaration of joining war ○ Break in time ○ Post-war trauma ○ Flashback of Dieppe ○ Father's death and closure
Characters	<p>Father:</p> <ul style="list-style-type: none"> ○ Pre-war - energetic, optimistic, proud ○ Post-war - depressed, alcoholism, shame <p>Mother:</p>

	<ul style="list-style-type: none"> ○ Pre-war - caretaker, tries to maintain optimism when father declares for war ○ Post-war - caretaker, tries to restore father's mental health and keep family intact; suffers at hands of husband's violence <p>Ben (son)</p> <ul style="list-style-type: none"> ○ Pre-war - Childhood innocence regarding war ○ Post-war - Reflective POV as an adult, searching for peace, closure, and honor for father <p>Cy/Rita:</p> <ul style="list-style-type: none"> ○ Pre-war - Love and affection for father ○ Post-war - rejection of father and his trauma
Conflicts	<ul style="list-style-type: none"> ○ Man vs Society (expectation to join WWII cause) ○ Man vs Self (father's fear and inability to act at Dieppe) ○ Man vs Self (father's shame and grief post-WWII) ○ Man vs Society (father's shame in the eyes of neighbors in Toronto) ○ Man vs Man (family trying to heal father and return to the state of pre-war normalcy)
Themes	<p>Trauma, grief, and loss</p> <ul style="list-style-type: none"> ○ Father's clear PTSD symptoms (individual) ○ Impact of war on families (collective grief) <p>Societal obligation and pressure</p> <ul style="list-style-type: none"> ○ Patriotism and expectation to enlist in war effort ○ Societal condemnation of "cowardly" actions <p>Guilt, shame, and forgiveness</p> <ul style="list-style-type: none"> ○ Father's inability to show bravery in heat of battle (individual) ○ Ben's willingness to forgive his father despite father unable to forgive self
Symbols	<p>Flowers</p> <ul style="list-style-type: none"> ○ Pre-war Expression of love, beauty, growth, fragility, life, lightness <p>Stones</p> <ul style="list-style-type: none"> ○ Death, coldness, fallen soldiers, heaviness <p>Overcoat</p> <ul style="list-style-type: none"> ○ Stripped of his military honor and pride <p>Brick</p>

	<ul style="list-style-type: none"> ○ Hatred, ostracism, communal rejection <p>Hammer</p> <ul style="list-style-type: none"> ○ Anger, shame, self-loathing <p>Ben Max Watch</p> <ul style="list-style-type: none"> ○ Time keeper, captures the fleetingness of happiness with respect to the course one family's life
Notable Craft	<p>Non-linear structure (time)</p> <p>Setting</p> <p>Foreshadowing and flashback</p> <p>Imagery and Dialogue</p> <p>Reflection and Memory</p> <p>Direct address to the reader ("Before I can begin this ending...")</p>
Notable Nuggets	<p>"Demarcation lines"</p> <p>"That's the way we talked in Rosedale: very polite, oblique and cruel"</p> <p>"He may never be kind again"</p> <p>"It must be kept a secret"</p> <p>"My father was returned"</p> <p>"What would the neighbor's think?" (mother thinking about father wearing coat)</p> <p>Coward, Yellow Bastard!</p> <p>"Everyone, even I conspired to help him"</p> <p>Good riddance (Siblings reaction to father's death)</p> <p>"My father never left his landing craft."</p> <p>I would have loved a stone (narrator about father)</p> <p>A stone among stones</p>

Part 2: Your Turn!

Now that you've seen us work through Family Supper, it's your turn to apply this same table to your Paper 2 text. Please feel free to modify or add rows to capture specific content or authorial choices that our story did not include!

Text B for <i>your</i> Paper 2	
Author and Key Biographical Information	
Context and Setting	
Narrative POV	
Plot Review (10 bullets)	
Narrative Structure	
Characters	
Conflicts	
Themes	
Symbols	

Notable Craft	
Notable Nuggets	

Lesson 3 - Quiz

Let's see how well we know the stories. Test your knowledge with these T/F questions.

True or False?

A Family Supper:

1. The father is abusive to Kikuko because she openly challenges him and argues with him in public.
2. Poisonous fugu is responsible for the death of the woman in the white kimono.
3. The father is a samurai and a sword maker for Watanabe.
4. The mother of the family dies in a brutal murder.
5. Watanabe is a successful businessman and a lover of fugu.

Stones:

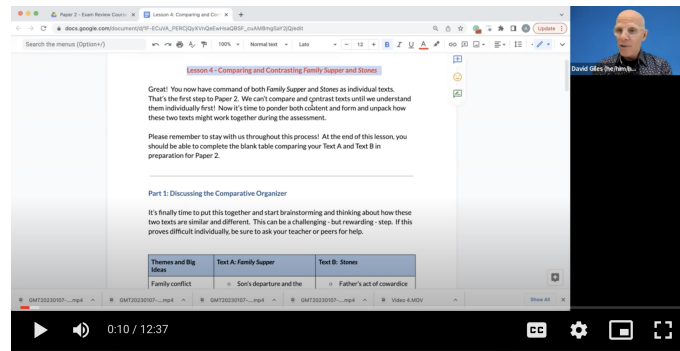
6. The story focuses on the topics of grief and family relationships.
7. The brick symbolizes strength and fortitude.
8. The story follows a linear structure and plot line.
9. The father acts bravely at Dieppe but witnesses much death; this leads to PTSD.
10. The entire family forgives the father for his violence and cruelty.

[Lesson 3 Quiz Answers](#)

Lesson 4 - Comparing and Contrasting *Family Supper* and *Stones*

Great! You now have command of both *Family Supper* and *Stones* as individual texts. That's the first step to Paper 2. We can't compare and contrast texts until we understand them individually first! Now it's time to ponder both content and form and unpack how these two texts might work together during the assessment.

Please remember to stay with us throughout this process! At the end of this lesson, you should be able to complete the blank table comparing your Text A and Text B in preparation for Paper 2.



[Video Link](#)

Part 1: Discussing the Comparative Organizer

It's finally time to put this together and start brainstorming and thinking about how these two texts are similar and different. This can be a challenging - but rewarding - step. If this proves difficult individually, be sure to ask your teacher or peers for help.

Themes and Big Ideas	Text A: <i>Family Supper</i>	Text B: <i>Stones</i>
Family conflict	<ul style="list-style-type: none"> ○ Son's departure and the impact on the family ○ Mother's death ○ Watanabe's suicide ○ Father's loss of face ○ Conflict comes from the <u>rejection</u> of tradition and 	<ul style="list-style-type: none"> ○ Father's act of cowardice and inability to find inner peace fractures family ○ Mental illness and domestic violence ○ Alcoholism and impact on family

	cultural expectation	<ul style="list-style-type: none"> ○ Conflict from <u>fulfilling</u> cultural expectation and going to war
Death and Loss	<ul style="list-style-type: none"> ○ Mother's death casts a shadow on family 	<ul style="list-style-type: none"> ○ Loss of comrades results in shame and grief ○ Father's death and forgiveness
Silence	<ul style="list-style-type: none"> ○ Unspoken tension 	<ul style="list-style-type: none"> ○ Unspoken tension
Rash actions that damage families	<ul style="list-style-type: none"> ○ Suicide of Watanabe ○ Suicide of mother 	<ul style="list-style-type: none"> ○ Bricks as rejection ○ Hammer as an instrument of anger
Symbols of death	<ul style="list-style-type: none"> ○ Fugu ○ Well 	<ul style="list-style-type: none"> ○ Stones
Shame	<ul style="list-style-type: none"> ○ Watanabe and the firm ○ Mother's shame of son leaving family 	<ul style="list-style-type: none"> ○ Inability to overcome shame of inaction
Endings	<ul style="list-style-type: none"> ○ Ambiguous, open-ended, lack of closure, reader must interpret 	<ul style="list-style-type: none"> ○ Definitive with clear message of honoring soldiers
Narrator	<ul style="list-style-type: none"> ○ Written in past tense but story is told "in the moment", there is no looking back or reflection ○ 1st person, son's perspective ○ Son is processing his own actions and the impact on family 	<ul style="list-style-type: none"> ○ A 55-year old man looking back at his youth, reflecting, and communicating directly with a reader, almost like "breaking of the 4th wall in drama" ○ 1st person, son's perspective
Desertion	<ul style="list-style-type: none"> ○ Son leaves family ○ Kikuko contemplating 	<ul style="list-style-type: none"> ○ Father leaves his men in Dieppe

	leaving family	<ul style="list-style-type: none"> ○ Father leaves his family post-war
Setting	<ul style="list-style-type: none"> ○ House and garden - traditional and located in Kamakura, another traditional town 	<ul style="list-style-type: none"> ○ Suburban Toronto, melting pot, multinational neighbors
Darkness	<ul style="list-style-type: none"> ○ Entire story is shrouded in literal darkness, which links to the death of family and culture 	<ul style="list-style-type: none"> ○ Father averse to light post-war, implies his the darkness of his mental state
Mental illness	<ul style="list-style-type: none"> ○ Mental illness and suicide of Watanabe and mother culturally perceived as acceptable 	<ul style="list-style-type: none"> ○ Mental illness and alcoholism is not supported or culturally accepted
Challenging Societal Values	<ul style="list-style-type: none"> ○ Honor, suicide, loss of face ○ Filial piety ○ Westernization and the erosion of culture 	<ul style="list-style-type: none"> ○ Conventional attitudes regarding heroism and bravery ○ Patriotism and nationalism
Lonely Fathers	<ul style="list-style-type: none"> ○ Abandoned father in spacious empty house 	<ul style="list-style-type: none"> ○ Father who's abandoned his family and unable to connect elsewhere in society

Part 3: Your Turn!

Now that you've seen us work through our comparative chart, it's your turn to apply this same table to your Paper 2 texts. Please feel free to modify or add rows to capture specific content or authorial choices that our stories did not include! Remember to work with your teacher and peers if this proves too difficult individually.

Lesson 4 - Quiz

Let's review Family Supper and Stones with a short T-F quiz. The goal here is to showcase similarities between the works, more importantly, to model clear comparative phrasing. Notice the structure of these sentences and try to implement this syntax into your own compare-and-contrast sentences.

True or False?

1. While Family Supper explores themes such as relationships, Stones focuses on the idea of technology.
 2. Both Family supper and Stones include male characters suffering from depression.
 3. In contrast to Family Supper, Stones portrays a strong patriarch capable of dealing with strained family relationships.
 4. Unlike Stones, Family Supper ends with a clear and unambiguous ending.
 5. Just as Ben makes peace with his father's death, Kikuko finds solace in her father's passing at the end of Family Supper.
-

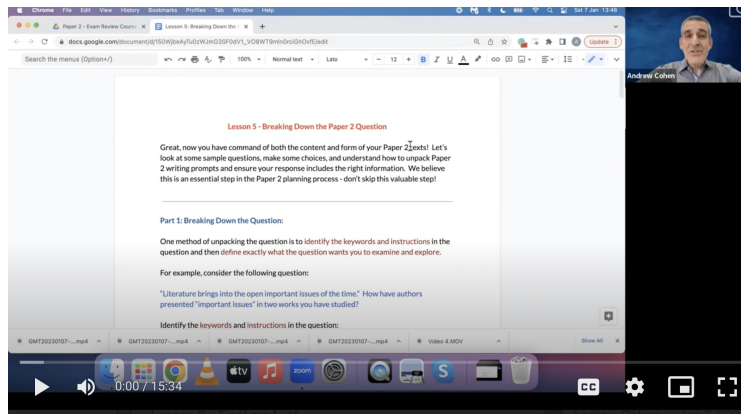
Remember:

Comparison	Contrast
in the same way by the same token similarly likewise in similar fashion just as like	while, however though in contrast to contrary to unlike on the other hand at the same time although

[Lesson 4 Quiz Answers](#)

Lesson 5 - Breaking Down the Paper 2 Question

Great, now you have command of both the content and form of your Paper 2 texts! Let's look at some sample questions, make some choices, and understand how to unpack Paper 2 writing prompts and ensure your response includes the right information. We believe this is an essential step in the Paper 2 planning process - don't skip this valuable step!



[Video Link](#)

Part 1: Breaking Down the Question:

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

For example, consider the following question:

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

Identify the **keywords** and **instructions** in the question:

- **‘brings into the open’**: makes public, suggests that literature can examine difficult topics, reveals what is hidden; taboos?
- **‘important issues’**: things that matter to society, themes and messages conveyed to an audience
- **‘of the time’**: issues that were important at the time the play was written that may or may not still be important now **OR WHEN** the play takes place.

- **'presented'**: how do we see these issues explored in the play? – characters, actions, events, dramatic techniques etc
-

Part 2: Asking Questions of the Question:

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

- 1. Discuss how two works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.**
 - How can we define good and bad in the chosen works?
 - What methods do authors use to show these two opposing concepts of good and bad?
 - In what ways are the notions of good and bad “absolute” in these works?
 - Or...are these notions a matter of individual perception?
 - Whose perspective are we talking about? The reader? The perception of other characters?
 - Are there forces besides characters to represent good and bad? Government? Nature? Society?
- 2. Some literary texts, although set in a particular place or time, convey ideas that are universal. In what ways is this true in two of the works you have studied?**
 - What is the exact time and place of the works being discussed?
 - How are these works applicable to that particular time and place?
 - What are the universal themes in the works connected to global issues?
 - Are there different ways that they are true? Are there ways when it's not true?
 - Are there some universal ideas in BOTH works that are similar, or are there similar WAYS used to show these themes?
- 3. Referring to two works you have studied, discuss how the author has created a convincing “world”**
 - What does “convincing” mean? Authentic?

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

Part 3: Applying Concepts to Our Question

Now that we understand some basic principles of breaking down questions and thinking deeply before answering, let’s try this out with a question for *Family Supper* and *Stones*. Our question is as follows:

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

By asking exploring keywords and examining some questions of the question, we can uncover some important considerations:

- How can I define “understood” for the scope of this question?
 - How can I define “struggle” for the scope of this question?
 - What does “struggle” mean?
 - Who is struggling to be understood? Characters? The author?
 - What is the main message that needs to be understood?
 - Understood by whom? Other characters? The reader?
 - How is the struggle to be understood connected to a major conflict?
 - In what way does this struggle get resolved in our two works?
-

Part 4: Synthesizing Tables and Determining Central Links Between Texts

Now comes the fun part! Let’s get those brains in gear and use our tables to brainstorm, mindmap, create outlines, and draft outlines and thesis statements. Be patient on this step, and *do not* simply go with your first answer! This is the time to think deeply, ponder both content and form, and unpack similarities and differences with respect to the chosen Paper 2 question.

Step 1: Review the Text A Graphic Organizer.

Let's think about Text A on its own again and remind ourselves of the most salient points with respect to the chosen question. Remember: focus on both ideas and how authors make choices to convey those ideas.

Step 2: Review the Text B Graphic Organizer.

Repeat Step 1, but this time think about Text B. In this step, it's wise to start looking for similarities and differences between Text A and Text B with respect to both content and form.

Step 3: Review the Combined Graphic Organizer.

Look at your shared Text A and Text B organizer and decide if you need to add any elements for this specific question. Start looking for strong connections between the two works and highlight elements you will use for your thesis and rudimentary outline.

Step 4: Determine a Central Link Between the Two Texts.

We need to be discerning in our selection of information to convey in our responses. This is an important step because it takes the tangled web of ideas in your mind and allows you to determine an area of focus for your writing. For *Family Supper* and *Stone*, a sample Central Link could be:

Central Link: Both stories showcase the struggle and inability of males to cope with emotions and be understood by their families.

Part 5: Write the Comparative Thesis

Now that we have a central link between the two texts, let's work together and come up with a comparative thesis statement. This can be a difficult process for some, and we recommend you watch [this video](#) if this step is something you struggle with.

Here is our sample thesis for *Family Supper* and *Stones*. Notice how we use two sentences to keep grammar accurate and ideas clear.

Thesis Statement:

While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

Part 6: Writing the Rudimentary Outline

Once we have the thesis, we need to think about which elements from our comparative table work best to support our ideas. These are the ideas we decided on for *Family Supper* and *Stones*:

1. The characterization of the father in FS showing the struggle to be understood
 2. The characterization of the father in *Stones* showing the struggle to be understood
 3. FS Father expresses emotion through cooking and indirectness
 4. *Stones*: Father expresses emotion through violence and alcoholism and anger
 5. Final ability to overcome struggle: FS father's dinner and attempt to discuss Watanabe
 6. Final ability to overcome struggle: *Stones* and his final wishes.
-

Part 7: Your Turn!

Now it's your turn to go through this same process with your Paper 2 texts. Just to refresh, we recommend completing the following steps:

1. **Choose** from our [Practice Paper 2 Questions](#) for assessment that looks appropriate for your two chosen works.
2. **Break down** the language of the question.
3. **Review** individual tables for each text.
4. **Review** the comparative table for both texts.
5. **Arrive** at a central link between both texts.
6. **Write** the thesis statement.
7. **Create** a rudimentary outline based on the comparative table.

Lesson 5 - Quiz

We hope you had success drafting a thesis statement for your chosen Paper 2 texts. We believe this is a critical step. Please don't hesitate to break your thesis into two sentences; we find this can often lead to more clarity and precise expression of ideas.

In this activity, think back to Family Supper and Stones. Read the following sample thesis statements. Select "T" if they are acceptable. Select "F" if you believe there is something wrong with the thesis. Of course, this activity is somewhat subjective and open for debate. We hope our answers clarify our thinking.

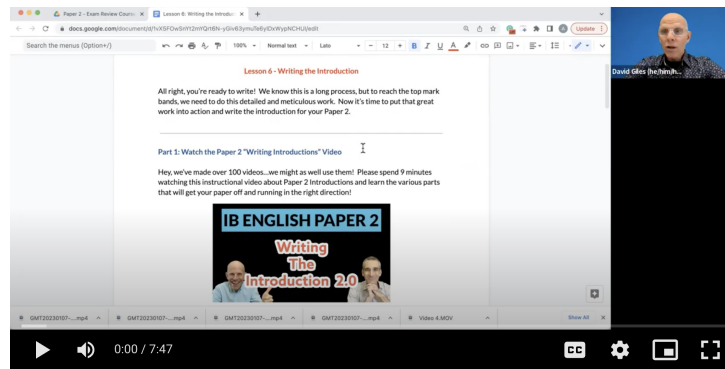
1. Both stories explore the tension between the expectations of familial duty and the desire for personal freedom, but "A Family Supper" focuses on the ways in which this tension can lead to tragedy within a family, while "Stones" examines the consequences of rebelling against these expectations.
2. Both "A Family Supper" and "Stones" explore the complexities of family dynamics and the ways in which past events can impact present relationships, but while Ishiguro's story delves into the potential consequences of withholding important information, Findley's story examines the destructive effects of toxic masculinity.
3. While the circumstances of their struggles are vastly different, the two fathers in Family Supper and Stones both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.
4. "Both 'A Family Supper' by Ishiguro and 'Stones' by Timothy Findley explore the complexities of family dynamics and the ways in which the past can haunt and shape our present relationships. However, while Ishiguro's story delves into the theme of cultural identity, Findley's focuses on the impact of mental illness on a family."

5. Both 'A Family Supper' and 'Stones' explore the themes of family, communication, and the consequences of past actions. While Ishiguro's story delves into the complexities of Japanese culture and tradition, Findley's story delves into the psychological effects of war and trauma.

[Lesson 5 Quiz Answers](#)

Lesson 6 - Writing the Introduction

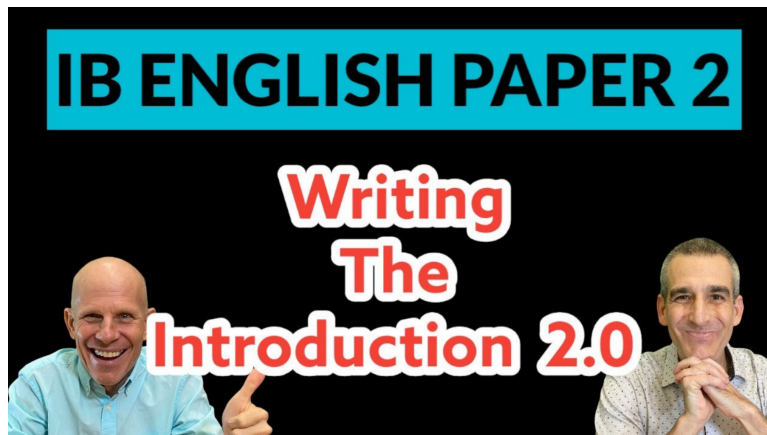
All right, you're ready to write! We know this is a long process, but to reach the top mark bands, we need to do this detailed and meticulous work. Now it's time to put that great work into action and write the introduction for your Paper 2.



[Video Link](#)

Part 1: Watch the Paper 2 “Writing Introductions” Video

Hey, we've made over 100 videos...we might as well use them! Please spend 9 minutes watching this instructional video about Paper 2 Introductions and learn the various parts that will get your paper off and running in the right direction!



[Video Link](#)

Part 2: Read the Sample Introduction for *Family Supper* and *Stones*.

We have to remember to keep our eye on the question when we write the introduction. The examiner will be expecting to see that tight focus. Also, if you have any terms that you need to define, this is the place to do it!

Step 1: Read the introduction.

It is no secret that many males struggle to express their emotions and thus struggle to be truly understood. Cultural norms for masculinity sometimes inhibit males from truly expressing themselves and sharing their inner thoughts and feelings with others. The real victims many times are other family members. *Family Supper* by Kazuo Ishiguro is the story of a rather disjointed family with a son who comes back from his stay in the USA to visit his rather distant and emotionally cut-off father. The father in this story clearly struggles to share his affection for his family and his desire to have the family together and intact. In *Stones* by Timothy Findley, a young father comes back from war a coward, having failed to act in the line of fire. His torment and shame and his inability to clearly express his true feelings and receive treatment for his trauma are the subjects of this heartbreaking story. While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

Step 2: Review the parts of the introduction from the video.

1. Hook where you explore the TOPIC of the question (violence, power, humor)
2. Brief summary statements of both works with an eye on the topic.
3. Clear comparative thesis statement with rich ideas and wording of the question.

Step 3: View the introduction and identify the parts.

It is no secret that many males struggle to express their emotions and thus struggle to be truly understood. Cultural norms for masculinity sometimes inhibit males from truly expressing themselves and sharing their inner thoughts and feelings with others. The real victims many times are other family members. *Family Supper* by Kazuo Ishiguro is the story of a rather disjointed family with a son who comes back from his stay in the USA to visit his rather distant and emotionally cut-off father. The father in this story clearly

struggles to share his affection for his family and his desire to have the family together and intact. In *Stones* by Timothy Findley, a young father comes back from war a coward, having failed to act in the line of fire. His torment and shame and his inability to clearly express his true feelings and receive the treatment for his trauma are the subject of this heartbreaking story. **While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions.** This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

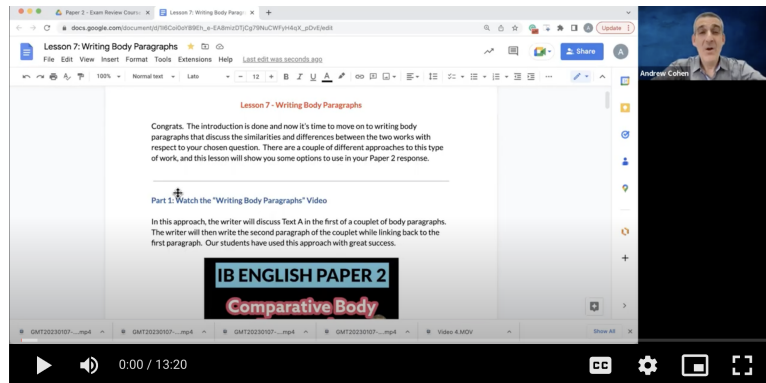
Part 3: Your turn!

We understand that getting started can be tough. If this describes you, perhaps this graphic organizer will help you organize your thinking before you write the introduction.

Paper 2 - Writing the Introduction	
Hook with an eye on the topic	
SHORT summary of Text A	
SHORT summary of Text B	
Keywords of the question	
Rich ideas to include in the thesis	

Lesson 7 - Writing Body Paragraphs

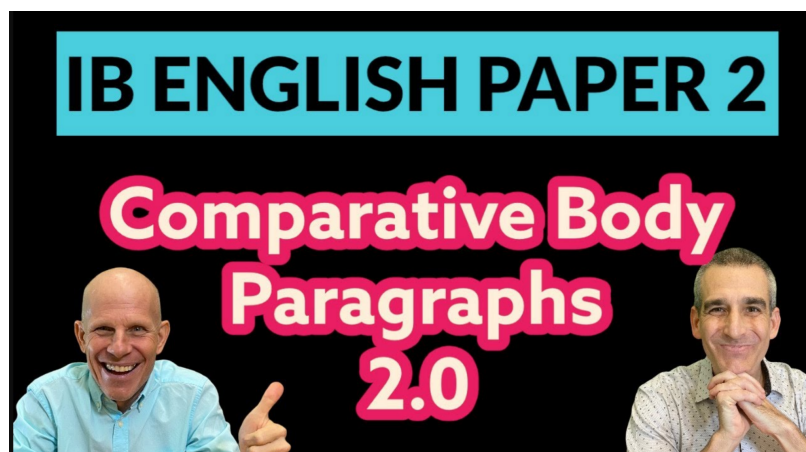
Congrats. The introduction is done and now it's time to move on to writing body paragraphs that discuss the similarities and differences between the two works with respect to your chosen question. There are a couple of different approaches to this type of work, and this lesson will show you some options to use in your Paper 2 response.



[Video Link](#)

Part 1: Watch the “Writing Body Paragraphs” Video

In this approach, the writer will discuss Text A in the first of a couplet of body paragraphs. The writer will then write the second paragraph of the couplet while linking back to the first paragraph. Our students have used this approach with great success.



[Video Link](#)

Part 2: Carefully Read the Body Paragraphs for *Family Supper* and *Stones*.

In this sample paper, we'll explore another approach to writing Paper 2. In this approach, we can see some comparative work happening within paragraphs along the way. This might be a better approach for students who like to make constant connections while they write as opposed to writing single paragraphs on each text separately. Either way works fine...choose what makes sense for you!

Before reading, be sure you understand our highlighting protocols for Paper 2:

- Language of the question
- Rich ideas
- Textual references
- Literary features
- Author/Audience relationship
- Comparative phrasing

Part 3: Prepare to Write

If this is your first attempt at writing a comparative literary analysis, you might want to try taking the ideas from your rudimentary outline and popping them into a graphic organizer. This might allow you to clarify your ideas before writing your body paragraphs. Take a look at our sample before attempting your own writing.

Our question is as follows:

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

Body Paragraphs - Getting Ready to Write - <i>Family Supper</i> vs <i>Stones</i>				
Comparative Idea [Paragraph Topic]	Text 1 Ideas (FS)	Text 1 Authorial Choices	Text 2 Ideas (S)	Text 2 Authorial Choices
Circumstances	Loss of culture	Symbol Allusion Setting	Mental Illness and Trauma	Atmosphere

Characterization	Japanese pride	Imagery Dialogue Exposition	Broken by PTSD	Exposition Imagery Dialogue Tension
How men struggle to show emotion	Cooking	Motif Symbol Allusion	Violence	Dialogue Symbols
Interaction with sons	Reflecting on Watanabe	Dialogue Tone Foreshadowing	Closure at Dieppe	Narrator Symbols

It is no secret that many males struggle to express their emotions and thus struggle to be truly understood. Cultural norms for masculinity sometimes inhibit males from truly expressing themselves and sharing their inner thoughts and feelings with others. The real victims many times are other family members. *Family Supper* by Kazuo Ishiguro is the story of a rather disjointed family with a son who comes back from his stay in the USA to visit his rather distant and emotionally cut-off father. The father in this story clearly struggles to share his affection for his family and his desire to have the family together and intact. In *Stones* by Timothy Findley, a young father comes back from war a coward, having failed to act in the line of fire. His torment and shame and his inability to clearly express his true feelings and receive treatment for his trauma are the subjects of this heartbreaking story. While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

The circumstances that revolve around each father's struggle to be understood are vastly different. The father in *Family Supper* struggles to express his concern about the loss of traditional culture in Japan and the threat that Westernization represents to the old way of life in his country. **Ishiguro** uses the fugu as a **symbol** of traditional Japan as well as the kimono and **allusions** to the samurai. The choice of the **setting** of Kamakura is also significant as the city was an imperial city and has many samurai associations. All of these **symbols** are clear markers of ancient Japan, something the father values greatly but is not understood by his son.

Conversely, the father in *Stones* struggles to communicate about his own failings and his mental illness associated with trauma. His situation is much more dire than the

father in *Family Supper* since he turns to violence and his young children and wife are anxious about his and their well-being. The dark atmosphere that pervades the house and the secrecy revolving around his return all point to the father's failure to express himself. Thus, these circumstances, while different, pose unique barriers for each man to be understood by his family.

These circumstances are reflected in the characterization of the father in the opening scene of *Family Supper* which shows him as a man with his guard up, unable to be understood. The exposition of the story shows his struggle to be understood as a proud Japanese man. The narrator, the son, remarks that his father was a "formidable-looking man with a large stony jaw and furious black eyebrows." This rich imagery shows him as a man with a very tough exterior and definitely not one to express affection or emotion. Ishiguro describes him as having "pure samurai blood" and again shows him to be traditional and honor-bound. The initial dialogue is stilted and awkward as he tells his son about the collapse of the firm and the suicide of his partner Watanabe. His attempt to inform his son that Watanabe was "a man of principle" again characterizes him as a man who values saving face and someone who is guided by appearances. His values are not supported or "understood" by the narrator and this struggle continues throughout the story.

In contrast to the father in *Family Supper*, the father in *Stones* is characterized as passionate, lively, and communicative in the opening of the story, perhaps to illustrate the drastic effect of World War 2. Unlike in *Family Supper* which takes place over only a few hours, *Stones* is a story that spans 15 years. Thus, we see in *Stones* a man who is broken by the war and his failures in Dieppe. After his return, Findley describes him as someone with "his head bowed and his shoulders rounded forward." This imagery makes it seem like he has shrunk. He is clearly not "formidable" like the father in *Family Supper*. His failure to be understood as a victim of PTSD continues as the narrator feels the silence in the house and feels like there is a dark secret. Like the narrator in *Family Supper* who feels the tension and unspoken secrets regarding his mother's death, the narrator in *Stones* perceives that there is something wrong but the father is unable to share his secret and be understood. Thus, the initial characterization of both fathers shows them as guarded and broken men who cannot communicate effectively with their children. The results are the loss of family unity in both cases.

Since they have difficulty being understood verbally, both men find other means to express their feelings and be understood. The father in *Family Supper*, being a stoic Japanese man, expresses his love and affection for his children by cooking a meal of fugu fish. This fugu is used as a strong motif in the entire story and presents a clear symbol of Japanese traditional culture but underneath this symbol lies toxicity and potential death for someone who eats it when it is prepared incorrectly. Perhaps Ishiguro is alluding to

some of the conflicts that exist surrounding Japanese traditions like suicide due to shame. In any case, the father's cooking is his way to express his feelings and perhaps subtly reinforces Japanese tradition. The cooking of the fish thus underscores the father's struggle to share his feelings with his children.

While the father in *Family Supper* chooses to show his emotions through a home-cooked meal, the father in *Stones* resorts to violence and alcohol to suppress his emotions. The father's emotional outbursts seen in the dialogue, his rash actions, and his violent attacks on his family are all signs of the father's struggle to be understood as a victim of war. In a dramatic scene, he attacks his own wife with a hammer which again symbolizes his rage. Whether it be poison fish or violent attacks with a hammer, both fathers are unable to be understood by their family and thus use other means to cope.

The struggle to be understood for both men actually does reach some closure in both stories and both men finally are able to express their feelings to their sons, the narrators in both stories. Towards the end of the story, when his son asks him if he (the father) thought Watanabe was right in killing himself and his family to save face after the decline of the business, the father remarks that "there are other things besides work." This dialogue and very indirect tone help to show that the father does value his children and does value family. This might foreshadow that he will perhaps accept his son and his new life and that there is the possibility to change. It is here that the father shows that he is indeed different from Watanabe and that he might reconsider some of the ancient samurai customs.

Similarly, the father in *Stones* speaks to his son and asks his son's forgiveness for what he has done. This impactful moment is his moment to be understood by the only son who still supports him. He asks his son to bury him at Dieppe among all of his fallen comrades. The narrator remarks that by doing so, his father will, at last, be, "A stone among stones." Here Findley is using the stones of Dieppe as a symbol for fallen soldiers and by spreading his father's ashes among the stones, his father will find peace. Thus both men, towards the end of the story, finally find understanding and communicate essential truths to their sons.

Both men in these stories face immense challenges in being understood by their families and their communities. They both find themselves lost in a sense. The father in *Family Supper* is losing the traditional way of life and he is losing his family in the process. The father in *Stones* is losing his place in his community and losing the dignity he had prior to the war. As older men and as fathers, they are losing their grip and it is not until their sons are ready that they can finally be understood. Although both stories end on a melancholy note, both authors are sending a critical message to their readers about families and their struggles and the potential for understanding.

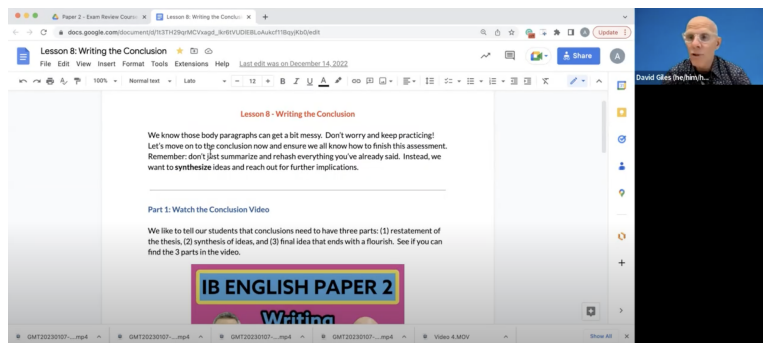
Part 4: Your Turn!

Now that you've looked at a sample Paper 2 response and seen the graphic organizer that scaffolded our thinking, it's time for you to give it a try! You may or may not wish to use the blank organizer below. Please feel free to jump into your writing if that's not for you. Remember to wear your "comparative hat" in those body paragraphs and stay focused on the question!

Body Paragraphs - Getting Ready to Write - <i>Your Texts</i>				
Comparative Idea [Paragraph Topic]	Text 1 Ideas (FS)	Text 1 Authorial Choices	Text 2 Ideas (S)	Text 2 Authorial Choices

Lesson 8 - Writing the Conclusion

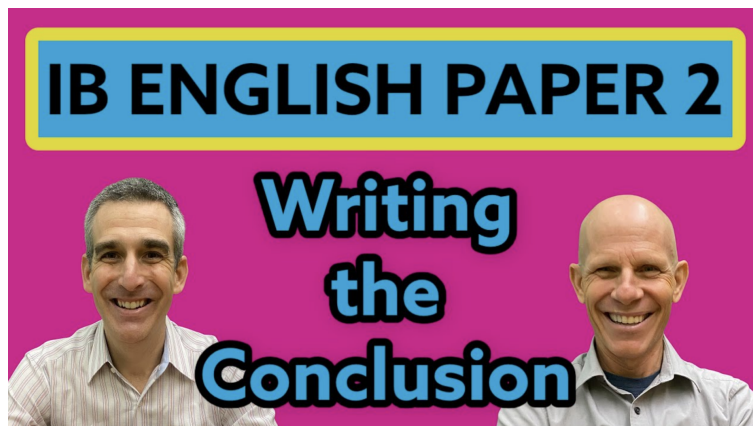
We know those body paragraphs can get a bit messy. Don't worry and keep practicing! Let's move on to the conclusion now and ensure we all know how to finish this assessment. Remember: don't just summarize and rehash everything you've already said. Instead, we want to **synthesize** ideas and reach out for further implications.



[Video Link](#)

Part 1: Watch the Conclusion Video

We like to tell our students that conclusions need to have three parts: (1) restatement of the thesis, (2) synthesis of ideas, and (3) final idea that ends with a flourish. See if you can find the 3 parts in the video.



[Video Link](#)

Part 2: Read the Sample Conclusion and Identify the Parts

The video clearly identifies three parts of conclusions that examiners like to spot. To refresh your memory, here are the key components:

1. Restatement of your thesis
2. Synthesis of the paper without rehashing your main ideas. AVOID summarizing main ideas.
3. Extension beyond the texts to a wider context. Answer the question, "So What?" End with a flourish!

And here there are in our sample:

Both men in these stories face immense challenges in being understood by their families and their communities. They both find themselves lost in a sense. The father in *Family Supper* is losing the traditional way of life and he is losing his family in the process. The father in *Stones* is losing his place in his community and losing the dignity he had prior to the war. As older men and as fathers, they are losing their grip and it is not until their sons are ready that they can finally be understood. Although both stories end on a melancholy note, both authors are sending a critical message to their readers about families and their struggles and the potential for understanding.

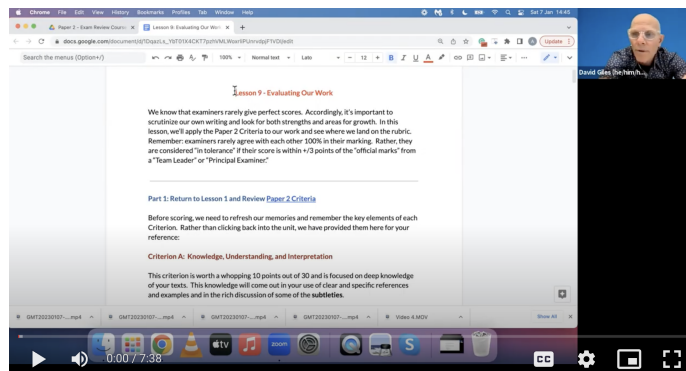
***Like all work we offer students, it is important to evaluate the work and not simply assume everything is a perfect 7. So, to what extent do you think this paper ends with a flourish? What might you tell this student to help them improve their work?

Part 3: Your Turn!

Give the conclusion to your paper a try. Be sure to keep those three key elements in mind while you write. When finished, highlight your work to prove to yourself and others that your conclusion will satisfy even the stingiest of examiners!

Lesson 9 - Evaluating Our Work

We know that examiners rarely give perfect scores. Accordingly, it's important to scrutinize our own writing and look for both strengths and areas for growth. In this lesson, we'll apply the Paper 2 Criteria to our work and see where we land on the rubric. Remember: examiners rarely agree with each other 100% in their marking. Rather, they are considered “in tolerance” if their score is within ± 3 points of the “official marks” from a “Team Leader” or “Principal Examiner.”



[Video Link](#)

Part 1: Return to Lesson 1 and Review [Paper 2 Criteria](#)

Before scoring, we need to refresh our memories and remember the key elements of each Criterion. Rather than clicking back into the unit, we have provided them here for your reference:

Criterion A: Knowledge, Understanding, and Interpretation

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

Notice that “context” is no longer in the descriptors and students are asked to show knowledge of the works but not necessarily focus as much on the historical context of a chosen work. Background and context have less importance here.

Notice also that students are asked to offer an interpretation of a work and draw conclusions. The interpretation needs to be **persuasive** and needs to discuss the **implications** of the work in terms of the question. At the heart of this criteria, however, is an understanding of the similarities and differences.

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

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

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

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

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

Criterion B: Analysis and Evaluation

Also worth 10 points, this criterion many times takes a back seat to other criteria which obviously can be detrimental to the essay. As previous IB examiners for Paper 2, we often notice that students can get caught up in answering the question and showing their understanding and forget to talk about the author’s choices. We also must remember that we need to not only discuss literary craft but compare and contrast the author's choices.

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

Students are asked to identify author choices frequently and talk about how they shape meaning. By using the author as the subject of many of our sentences, we can be sure that we are thinking about the choices they make.

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

We not only have to compare and contrast ideas, characters, and themes in the texts but we also need to compare and contrast HOW the authors crafted their works. Again, this is something students must practice.

Criterion C: Focus and Organization

Focus means how well the student focuses on the demands of the question. We also want to make sure students have very clear arguments that help drive the paper.

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

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

We need to remember that the paper must be balanced. This means that we give equal attention to both works and that the paper's structure makes it clear.

Criterion D: Language

Effective writing comes with plenty of practice. The more we write and compose and edit work, the stronger our writing will become. We love to practice 10-minute paragraphs to help our students write under a bit of pressure and produce academic paragraphs.

- How clear, varied, and accurate is the language?

We want to be accurate and clear with language. Accordingly, we need to identify our own mistakes and seek ways to address our needs as writers.

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

Vocabulary needs to be precise and elevated but students also need to be confident in the words they choose. Avoid “deal breakers” like using first person or using contractions or being informal with certain words like “stuff” and “things” which negatively impact the register.

At the end of the day, however, you should write without worrying about your language score and aim to express yourself as best you can. Reading over your work for even 5 minutes can also make a huge difference.

Part 2: Read the Examiner's Comments and Reflect

It is no secret that many males struggle to express their emotions and thus struggle to be truly understood. Cultural norms for masculinity sometimes inhibit males from truly expressing themselves and sharing their inner thoughts and feelings with others. The real victims many times are other family members. *Family Supper* by Kazuo Ishiguro is the story of a rather disjointed family with a son who comes back from his stay in the USA to visit his rather distant and emotionally cut-off father. The father in this story clearly struggles to share his affection for his family and his desire to have the family together and intact. In *Stones* by Timothy Findley, a young father comes back from war a coward, having failed to act in the line of fire. His torment and shame and his inability to clearly express his true feelings and receive treatment for his trauma are the subjects of this heartbreaking story. While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

The circumstances that revolve around each father’s struggle to be understood are vastly different. The father in *Family Supper* struggles to express his concern about the loss of traditional culture in Japan and the threat that Westernization represents to the

old way of life in his country. **Ishiguro** uses the fugu as a **symbol** of traditional Japan as well as the kimono and **allusions** to the samurai. The choice of the **setting** of Kamakura is also significant as the city was an imperial city and has many samurai associations. All of these **symbols** are clear markers of ancient Japan, something the father values greatly but is **not understood** by his son.

Conversely, the father in *Stones* struggles to communicate about his own failings and his mental illness associated with trauma. His situation is **much more dire than** the father in *Family Supper* since he turns to violence and his young children and wife are anxious about his and their well-being. The dark **atmosphere** that pervades the house and the secrecy revolving around his return all point to the father's failure to express himself. Thus, these circumstances, while different, **pose unique barriers** for each man to be **understood** by his family.

These circumstances are reflected in the **characterization** of the father in the opening scene of *Family Supper* which shows him as a man with his guard up, **unable to be understood**. The **exposition** of the story shows his struggle to be understood as a proud Japanese man. The **narrator**, the son, remarks that his father was a "**formidable-looking man with a large stony jaw and furious black eyebrows.**" This rich **imagery** shows him as a man with a very tough exterior and definitely not one to express affection or emotion. **Ishiguro** describes him as having "**pure samurai blood**" and again shows him to be traditional and honor-bound. The initial **dialogue** is stilted and awkward as he tells his son about the collapse of the firm and the suicide of his partner Watanabe. His attempt to inform his son that Watanabe was "**a man of principle**" again **characterizes** him as a man who values saving face and someone who is guided by appearances. His values are **not supported** or "**understood**" by the narrator and this struggle continues throughout the story.

In contrast to the father in *Family Supper*, the father in *Stones* is **characterized** as passionate, lively, and communicative in the opening of the story, perhaps to illustrate the drastic effect of World War 2. Unlike in *Family Supper* which takes place over only a few hours, *Stones* is a story that spans 15 years. Thus, we see in *Stones* a man who is broken by the war and his failures in Dieppe. After his return, Findley describes him as someone with "**his head bowed and his shoulders rounded forward.**" This **imagery** makes it seem like he has shrunk. He is clearly not "**formidable**" like the father in *Family Supper*. His failure to be understood as a victim of PTSD continues as the **narrator** feels the silence in the house and feels like there is a dark secret. Like the narrator in *Family Supper* who feels the **tension** and unspoken secrets regarding his mother's death, the **narrator** in *Stones* perceives that there is something wrong but the father is unable to share his secret and be **understood**. Thus, the initial **characterization** of both fathers shows them as guarded and

broken men who cannot communicate effectively with their children. The results are the loss of family unity in both cases.

Since they have difficulty being understood verbally, both men find other means to express their feelings and be understood. The father in *Family Supper*, being a stoic Japanese man, expresses his love and affection for his children by cooking a meal of fugu fish. This fugu is used as a strong motif in the entire story and presents a clear symbol of Japanese traditional culture but underneath this symbol lies toxicity and potential death for someone who eats it when it is prepared incorrectly. Perhaps Ishiguro is alluding to some of the conflicts that exist surrounding Japanese traditions like suicide due to shame. In any case, the father's cooking is his way to express his feelings and perhaps subtly reinforces Japanese tradition. The cooking of the fish thus underscores the father's struggle to share his feelings with his children.

While the father in *Family Supper* chooses to show his emotions through a home-cooked meal, the father in *Stones* resorts to violence and alcohol to suppress his emotions. The father's emotional outbursts seen in the dialogue, his rash actions, and his violent attacks on his family are all signs of the father's struggle to be understood as a victim of war. In a dramatic scene, he attacks his own wife with a hammer which again symbolizes his rage. Whether it be poison fish or violent attacks with a hammer, both fathers are unable to be understood by their family and thus use other means to cope.

The struggle to be understood for both men actually does reach some closure in both stories and both men finally are able to express their feelings to their sons, the narrators in both stories. Towards the end of the story, when his son asks him if he (the father) thought Watanabe was right in killing himself and his family to save face after the decline of the business, the father remarks that "there are other things besides work." This dialogue and very indirect tone help to show that the father does value his children and does value family. This might foreshadow that he will perhaps accept his son and his new life and that there is the possibility to change. It is here that the father shows that he is indeed different from Watanabe and that he might reconsider some of the ancient samurai customs.

Similarly, the father in *Stones* speaks to his son and asks his son's forgiveness for what he has done. This impactful moment is his moment to be understood by the only son who still supports him. He asks his son to bury him at Dieppe among all of his fallen comrades. The narrator remarks that by doing so, his father will, at last, be, "A stone among stones." Here Findley is using the stones of Dieppe as a symbol for fallen soldiers and by spreading his father's ashes among the stones, his father will find peace. Thus both men, towards the end of the story, finally find understanding and communicate essential truths to their sons.

Both men in these stories face immense challenges in being understood by their families and their communities. They both find themselves lost in a sense. The father in *Family Supper* is losing the traditional way of life and he is losing his family in the process. The father in *Stones* is losing his place in his community and losing the dignity he had prior to the war. As older men and as fathers, they are losing their grip and it is not until their sons are ready that they can finally be understood. Although both stories end on a melancholy note, both authors are sending a critical message to their readers about families and their struggles and the potential for understanding.

Examiner's Marks and Comments:

Criterion A: Understanding and Interpretation **9 out of 10**

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

The candidate shows perceptive knowledge of both texts with perceptive implications. The interpretation is persuasive, but a bit more nuance is needed for 10/10. There is a strong understanding and interpretation of the similarities and differences in both texts. The language of the question - "understood" and "struggle" is deeply understood and interpreted throughout the response.

Criterion B: Analysis and Evaluation **9 out of 10**

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

The candidate refers to a "good" range of features when analyzing and evaluating both texts. At times, the discussion of authorial choices is insightful, but more consistency and evaluation of authorial choices with a broader range of features would move the work to the top band. There is a good evaluation of how the choices shape meaning for readers and good work with both "comparing" and "contrasting" the two texts in terms of analysis.

Criterion C: Focus and Organization 5 out of 5

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

The response is organized, balanced, and focused throughout the response. While the examiner worries somewhat about some inconsistency in the structure - some paragraphs include a discussion of both texts while other paragraphs only discuss a single text - we feel the consistent ordering of the texts (FS first and S second) in the whole response is enough to elevate this to C5. However, some examiners may not agree and move this to C4. There is a very strong focus on the question in the thesis, topic sentences, and throughout the response as a whole.

Criterion D: Language 5 out of 5

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

This response contains elevated and accurate language and grammar structures. There is a good variety of sentences, and the register is sophisticated and academic throughout.

Part 3: Evaluating YOUR Work

Now comes the fun part...time to evaluate your own work! Please remember to be kind and fair to yourself. Look carefully at the descriptors in the [Paper 2 Criteria](#) and highlight the correct language that describes your work. You may find it useful to look back at our sample work and examiner comments while you assess your own work. After you evaluate your writing, it’s time to move on to Lesson 10 and make an improvement plan.

YOUR Marks and Comments:

Criterion A: Understanding and Interpretation **out of 10**

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

Criterion B: Analysis and Evaluation **out of 10**

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

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

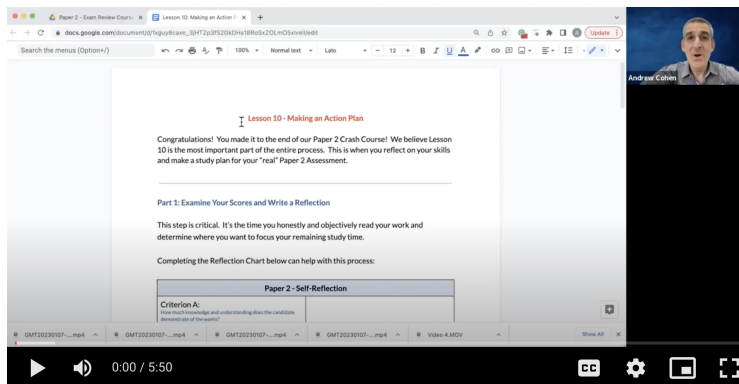
- How well structured, balanced, and focused is the presentation of ideas?

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

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

Lesson 10 - Making an Action Plan

Congratulations! You made it to the end of our Paper 2 Crash Course! We believe Lesson 10 is the most important part of the entire process. This is when you reflect on your skills and make a study plan for your “real” Paper 2 Assessment.



[Video Link](#)

Part 1: Examine Your Scores and Write a Reflection

This step is critical. It’s the time you honestly and objectively read your work and determine where you want to focus your remaining study time.

Completing the Reflection Chart below can help with this process:

Paper 2 - Self-Reflection	
<p>Criterion A: How much knowledge and understanding does the candidate demonstrate of the works?</p> <p>To what extent does the candidate make use of knowledge and understanding of the works to draw conclusions about their similarities and differences in relation to the question?</p>	
<p>Criterion B:</p>	

<p>To what extent does the candidate analyze and evaluate how the choices of language, technique, and style, and/or broader authorial choices, shape meaning?</p> <p>How effectively does the candidate use analysis and evaluation skills to compare and contrast both works?</p>	
<p>Criterion C: How well structured, balanced, and focused is the presentation of ideas?</p>	
<p>Criterion D: How clear, varied, and accurate is the language?</p> <p>How appropriate is the choice of register and style? (“Register” refers, in this context, to the candidate’s use of elements such as vocabulary, tone, sentence structure, and terminology appropriate to the essay).</p>	

Part 2: Access to More Helpful Resources

So, what do you think? Which Criterion needs a bit of revision? We have some helpful resources for you according to where you need the work. Please be sure to access our [Paper 2 page on our website](#). There you will find links to all our Paper 2 videos, documents, and sample writing.

Need more practice? If this describes you, keep on working through [sample Paper 2 questions](#). You do NOT need to write the Paper each time. However, making some charts and going through the thinking process will prepare you for exam day.

Lastly, if you are familiar with [ChatGTP](#) and have used this powerful AI with your teacher, you might find our [Using AI for Paper 2 REVISION document](#). There are many strong exercises and activities that will lead you to success on this assessment.

150+ PAGES OF REVIEW!

**COMPLETE
STUDY GUIDE
PAPER 2**

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

What is the Paper 2?

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

Timing:

1 hour and 45 minutes

Nature of the task:

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

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

Scoring:

- Paper 2 is weighted at 35% for SL and 25% for HL.

- There are four criteria to consider, and these are described in detail below.

How is Paper 2 scored?

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

Criterion A: Knowledge, Understanding, and Interpretation

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

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

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

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

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

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

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

Criterion B: Analysis and Evaluation

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

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

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

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

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

Criterion C: Focus and Organization

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

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

- [How well structured, balanced and focused is the presentation of ideas?](#)

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

Criterion D: Language

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

- [How clear, varied and accurate is the language?](#)

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

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

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

Details and Tips

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



[Video Link](#)

Paper Two Requirements:

Duration: 1 hour 45 minutes

Weighting: 35% at SL
25% at HL

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

Why Do We Love Paper Two?

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

We love comparing two texts! It's fun to think about what two pieces of literature have in common and how they differ. Authors write about the human experience and they write about conflict and the complexity of the world around us. Paper Two lets us explore this!

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

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

3. **It centers around literature.**

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

Paper Two Skills: The Fab Four

1. **Answering the question.**

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

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

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

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

This is often forgotten. We must remember to think about the author's choices and how their use of language helps to present themes and ideas and influence the reader. It is critical to think about these choices in relation to the question that is

being asked. We also need to think about the genre and choose features that are frequently seen in this genre (poetry, novel, drama, non-fiction).

4. **Comparing and contrasting.**

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

Steps to Follow:

Step 1: Write out the question on planning paper.

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

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

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

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

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

Step 4: Plan the structure of your body paragraphs.

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

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

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

Sample Questions: Try some of these out!

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

Top 10 Tips for Paper Two

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



[Video Link](#)

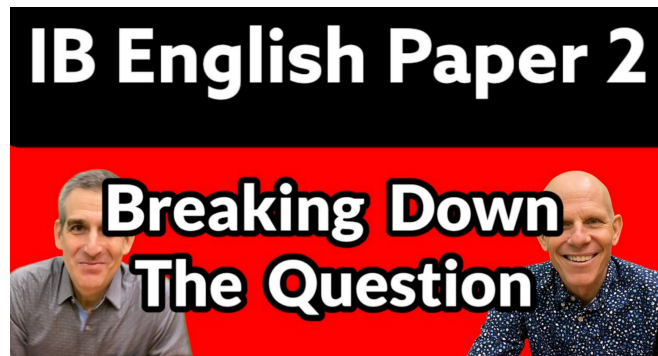
Here are our top 10 tips!

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

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

Breaking Down the Question

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



[Video Link](#)

Breaking Down the Question:

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

For example:

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

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

- **‘brings into the open’**: makes public, suggests that literature can examine difficult topics, reveals what is hidden; taboos?

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

Asking Questions:

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

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

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

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

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

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

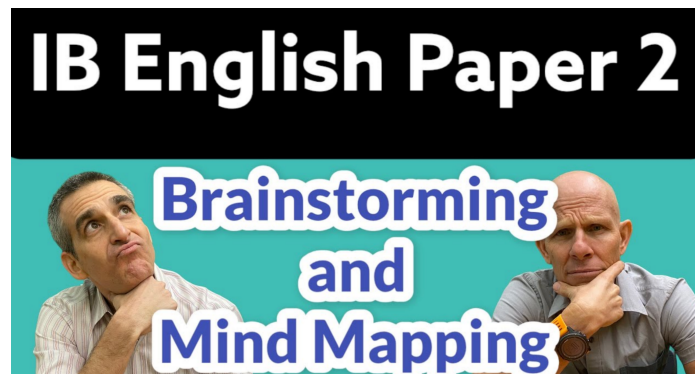
- What is the exact time and place of the works being discussed?

- How are these works applicable to that particular time and place?
- What are the universal themes in the works connected to global issues?
- Are there different ways that they are true? Are there ways when it's not true?
- Are there some universal ideas in BOTH works that are similar or perhaps are there similar WAYS used to show these themes?

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

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

Brainstorming and Mind Mapping



[Video Link](#)

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

Paper 2 Key Tips:

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

Breaking down the question

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

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

Brainstorming: Two Strategies

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

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

Two Brainstorming Strategies

T-Chart:

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

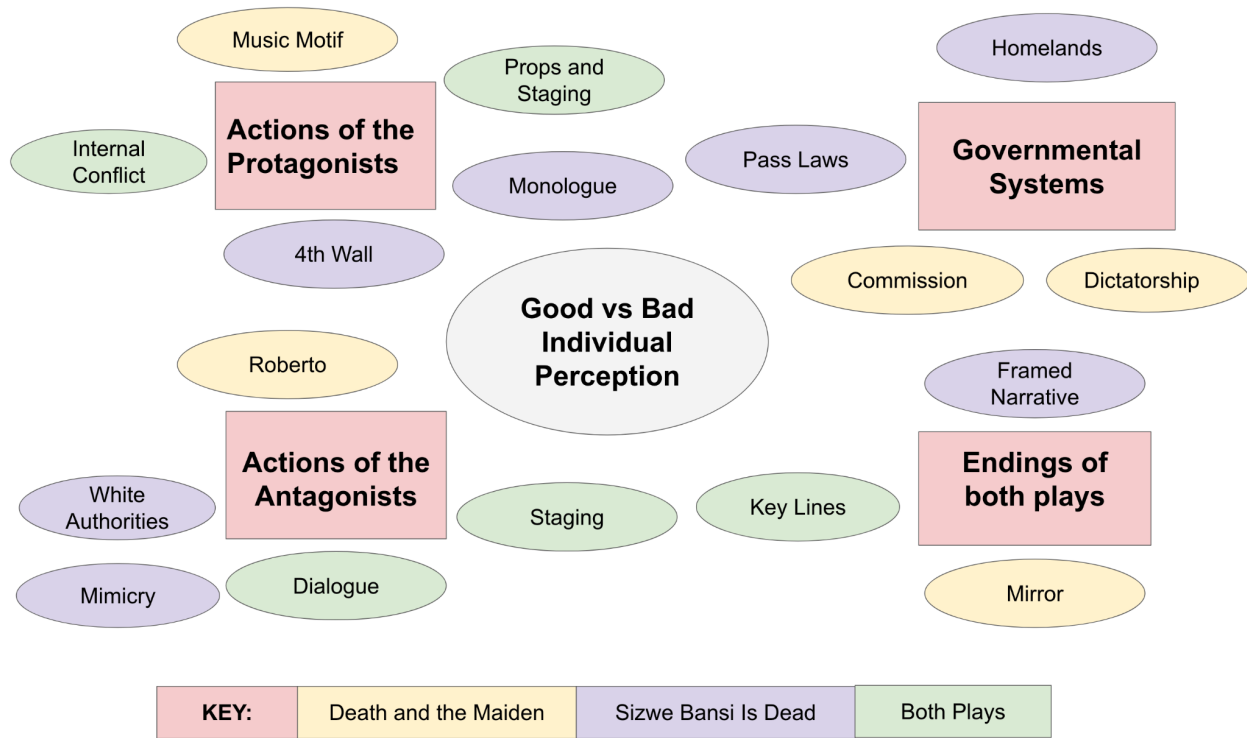
Question: Discuss how two works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.

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

Mind mapping:

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

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



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

Thesis and Outlining:

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

Thesis:

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

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

Or

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

Or

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

Or

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

Outlining

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

Rudimentary Outline:

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

Text A: Sizwe Bansi is Dead:

- Pass Laws
- Homeland Policy

Text B: Death and the Maiden

- Work of the Commission
- Legal rights of victims

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

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

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

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

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

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

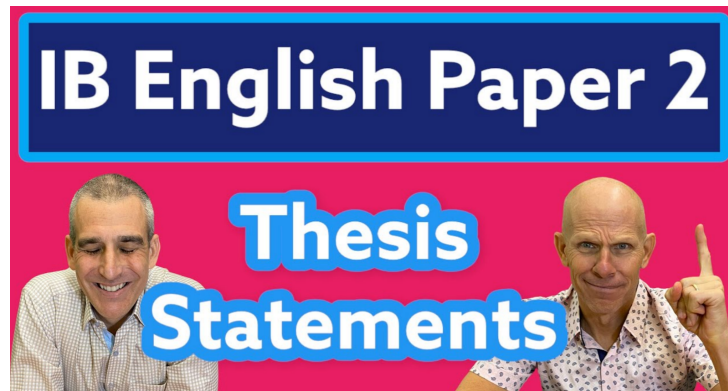
Text A: *Sizwe Bansi is Dead*: Framed Narrative

- "Smile"
- Temporary solution

Text B: *Death and the Maiden*: Open Ended

- Use of mirror
- Ambiguity of final scene

Writing the Thesis Statement



[Video Link](#)

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

Paper Two Basic Facts:

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

Key Tips:

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

4. Compare and contrast

Sample Process Leading to a Comparative Thesis

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

Sample Question

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

Breaking down the question

Compare and contrast - Finding similarities and differences

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

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

Brainstorming

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

Microcosm

Ipe Family represents different generations and segments of society

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

Other characters representative of other social groups

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

How?

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

What effect?

- Shows inequalities and lack of social justice

- Creates sympathy for oppressed
- Gives a voice to the voiceless

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

Microcosm - Three characters, three segments of society

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

How?

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

To what effect?

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

Three Thesis Statements

A good thesis statement offers a clear direction for your paper. Here are a few critical elements of a thesis statement:

1. Identifying the two works and authors being used
2. Using the wording of the question
3. Acknowledging the similarities and differences
4. Making an argument and sharing a rich idea.

Emphasizing Similarities

Thesis: While *The God of Small Things* and *Death and the Maiden* use very different means to depict a microcosm of their respective societies, both Roy and Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

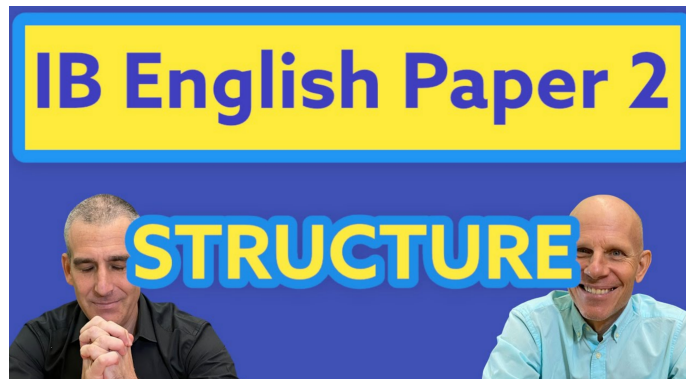
Emphasizing Differences:

Although both Arundhati Roy in her novel *The God of Small Things* and Ariel Dorfman in his drama *Death and the Maiden* create microcosms to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims, they use drastically different means to create these “mini-worlds” as a result of the chosen genre and complexities of their works.

Two Sentences:

Because of the contrasting genres and degree of complexity of their works, there exist vast differences in the techniques used in *The God of Small Things* and *Death and the Maiden* to depict a microcosm of their respective societies. However, Arundhati Roy and Ariel Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

Structuring the Response



[Video Link](#)

A comparison contrast paper needs to have a very clear and deliberate structure. This should be something you carefully plan BEFORE you write. We believe strongly that you need to find clear comparative points (characters, events, big ideas, authorial choices) that drive your comparison. This handout is to show you two main ways to structure your response. Regardless of what you choose, you **MUST** discuss both similarities and differences in your paper.

Paper Two Basic Facts:

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2. Four questions.
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Key Tips:

1. Answer the question (in every paragraph)
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 4. Compare and contrast
-

Two Structural Methods

The Alternating Method: This is where you discuss one comparative point for Text A and B and then move on to your next comparative point for Text A and B and so on. You have clear comparisons running through all paragraphs.

The Block Method: This is where you discuss your key comparative points for Text A in subsequent paragraphs (see diagram on next page) Then you discuss the same comparative points in Text B in several paragraphs with clear comparisons to Text B.

Selected Question:

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

Thesis:

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

Rudimentary Outline - Alternating Style:

1. **Government Systems: Both show that perception of good and bad differs.**

Text A: Sizwe Bansi is Dead:

- Pass Laws
- Homeland Policy

Text B: Death and the Maiden with comparisons to SBID

- Work of the Commission
- Legal rights of victims

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

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

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

Text B: Death and the Maiden - Paulina as victim with comparisons to SBID

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

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

Text A: Sizwe Bansi is Dead: Framed Narrative

- "Smile"
- Temporary Solution

Text B: Death and the Maiden - Open ended with comparisons to SBID

- Use of Mirror
- Ambiguity of Final Scene

Rudimentary Outline - Block Style:

1. Text A: Sizwe Bansi is Dead: Government Systems

- Pass Laws
- Homeland Policy

2. Text A: Sizwe Bansi is Dead-Actions of the Protagonists. Perception differs as cycle of terror continues

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









3. **Text A: Sizwe Bansi is Dead- Conclusion - Good and bad to be interpreted depending on the perception of the Audience.**
 - Framed Narrative
 - “Smile”
 - Temporary Solution

4. **Text B: Death and the Maiden-Government Systems with comparisons to SBID**
 - Work of the Commission
 - Legal Rights of Victims









5. **Text B: Death and the Maiden - Actions of the Protagonist. Perception differs as cycle of terror continues with comparisons to SBID**
 - Paulina’s Beating of Roberto
 - Gerardo’s role

6. **Text B: Death and the Maiden - Conclusion- Good and bad to be interpreted depending on the perception of the audience with comparisons to SBID.**
 - Open Ended
 - Use of Mirror
 - Ambiguity of Final Scene

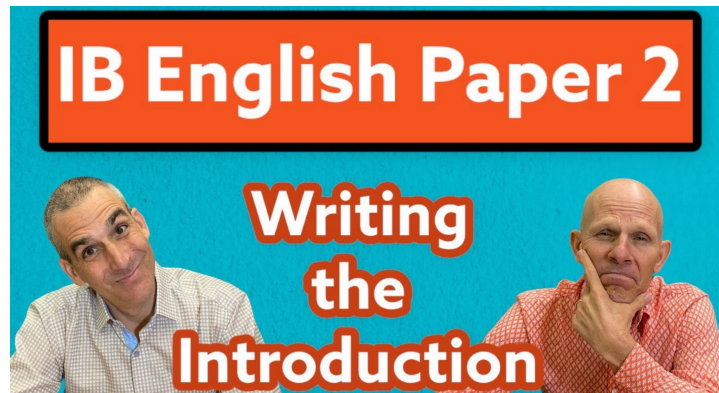
Two Methods for Organizing a Comparative Essay

 Idea 1   Idea 2   Idea 3   	<h3>The ALTERNATING Method</h3> <p>INTRO: introduces SUBJECT/HOOK, TITLES/AUTHORS, background Information and THESIS</p> <p>Body Paragraphs (A and B)</p> <p>The purpose of the body paragraphs here is to develop ideas and to provide textual support for those ideas.</p> <p>For Example</p> <p>If your prompt deals with “a significant decision a character has to make which changes them one way or another...” or something similar, then the ALTERNATING Method works well.</p> <p>You could organize your ideas like this:</p> <p>Text A: Idea 1 – the character BEFORE the decision Text B: Idea 1 – the character BEFORE the decision</p> <p>Text A: Idea 2 – the DECISION the character makes Text B: Idea 2 – the DECISION the character makes</p> <p>Text A: Idea 3 – the RAMIFICATIONS of that decision Text B: Idea 3 – the RAMIFICATIONS of that decision</p> <p>CONCLUSION</p> <p>A final paragraph that refers directly back to the ideas of the thesis statement and the demands of the prompt. This might also be a good time to reach outside the texts and find direct relevance to the outside world. End with a flourish.</p>
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       	<h2>The BLOCK Method</h2> <p>INTRO: introduces SUBJECT/HOOK, TITLES/AUTHORS, background Information, and THESIS</p> <p>BODY PARAGRAPHS (Text A) In these three paragraphs, you explain 3 aspects of Text A that directly support your THESIS.</p> <p>You may be looking at things like specific characters, events, symbols, metaphors, conflicts, literary aspects (metafiction, dramatic techniques), tone, narrative perspective and any of a number of other ideas to convey your interpretive knowledge of the work.</p> <p>You will incorporate TEXTUAL EVIDENCE (quotes, plot events, decisions made by characters, etc. to support your ideas in these paragraphs.</p> <p>Everything you write here should be aimed at supporting the ideas you have introduced in your THESIS STATEMENT.</p> <p>BODY PARAGRAPHS (Text B/comparison with Text A)</p> <p>Same as above as you provide evidence to answer the prompt based on the direction you provided in your thesis statement. However, this time you need to use COMPARATIVE LANGUAGE at least once per paragraph.</p> <p>Comparison in the same way, by the same token, similarly likewise, in similar fashion, Just as</p> <p>Contrast While, however, though in contrast to, on the other hand at the same time</p> <p>CONCLUSION A final paragraph that refers directly back to the ideas of the thesis statement and the demands of the prompt. This might also be a good time to reach outside the texts and find direct relevance to the outside world. End with a flourish.</p>
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Writing the Introduction



[Video Link](#)

After breaking down the question, brainstorming, and outlining and crafting a thesis statement, we need to write a clear introduction that establishes our topic, introduces our two works, and offers up our insightful thesis. First a few reminders about Paper Two:

Paper Two Basic Facts:

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

Key Tips:

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

Sample Question

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

Breaking down the question

Compare and contrast - Finding similarities and differences

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

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

Thesis: While *The God of Small Things* and *Death and the Maiden* use very different means to depict a microcosm of their respective societies, both Roy and Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

The Introduction

The introduction is your handshake with your reader. You need to remember that the reader (the examiner) reads hundreds of Paper Two responses. He or she may not be an expert on these two works that you are discussing. You need to orient them and show that you are squarely focused on answering the question.

Components of the introduction

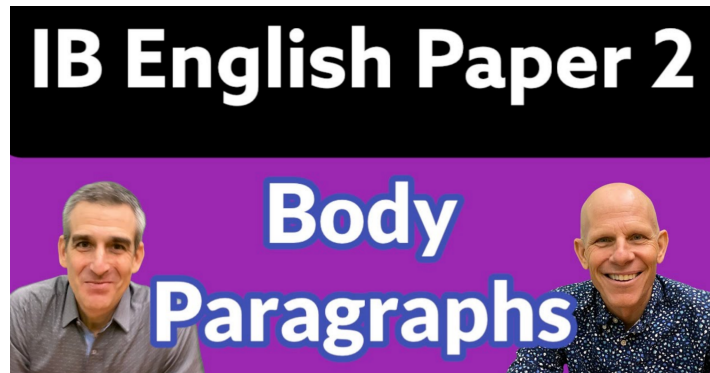
1. **Hook** where you explore the TOPIC of the question (microcosm, violence, power, humor)
2. **Brief summary** statements of both works with an eye on the topic.
3. Clear comparative **thesis statement**

Sample Introduction

Authors often use literature to offer a mirror up to society. They use their characters and their settings as a microcosm to represent various segments of society so that their works resonate with their readers and hopefully move them to understand the world better. In the novel *The God of Small Things* Arundhati Roy chronicles the tragic events that befall the Ipe family in 1969 post-colonial India as India grapples with the legacy of the caste system and gender inequality. Roy tells the story of the illicit

relationship between Ammu, an upper-caste divorced woman, and Velutha, a lowly untouchable, as they battle against the “love laws” and societal norms that keep them apart. In *Death and the Maiden*, Ariel Dorfman uses his play to depict the intense confrontation between Paulina, a victim of abuse and torture during an unnamed 20th century South American dictatorship, and her alleged torturer, Dr. Roberto Miranda. Because of the contrasting genres and degree of complexity of their works, there exist vast differences in the techniques used in *The God of Small Things* and *Death and the Maiden* to depict a microcosm of their respective societies. However, Arundhati Roy and Ariel Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

Writing Body Paragraphs



[Video Link](#)

Once we have an outline, a clear thesis and have written our introduction, it is our job to now discuss similarities and differences between the two texts. This needs to be on our minds when we write every paragraph. Body paragraphs are where we show our deep thinking and where we earn points.

Paper Two Basic Facts:

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5. One hour and 45 minutes.

Key Tips:

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

4. Compare and contrast

Sample Question

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

Thesis:

Because of the contrasting genres and degree of complexity of their works, there exist vast differences in the techniques used in *The God of Small Things* and *Death and the Maiden* to depict a microcosm of their respective societies. However, Arundhati Roy and Ariel Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

Rudimentary Outline - Alternating Style:

Point 1: Characters to represent oppressive forces in society.

- Text A: Baby K, Police Inspector and Comrade Pilai

Point 1: Characters to represent oppressive forces in society.

- Text B: Roberto

Point 2: Characters to represent victims of oppression.

- Text A: Ammu and Velutha

Point 2: Characters to represent victims of oppression.

- Text B: Paulina

Point 3: Conclusions of both works illustrate message for change and reflection

- Text A: Ammu and Velutha's first meeting.

Point 3: Conclusions of both works illustrate message for change and reflection

- Text B: Paulina's Actions. Roberto's presence.

Comparative Paragraphs

When we write body paragraphs we need to remember key components of paragraphs.

1. A clear topic sentence with the wording of the question and a rich idea
2. Clear textual references that are embedded in our sentences.
3. Labeling of literary or stylistic features and a discussion of their effects.
4. Discussion of the author/audience (reader) relationship.
5. Transition words and phrases.
6. Comparative language

These elements will allow us to explore both works in terms of the question and explore both similarities and differences. Note that we need to do much more than just have a comparative link in the topic sentence. Comparison needs to be woven into our writing. If we do this, we are doing our job. Here are some very useful comparative transitions:

Comparative Language

Comparison	Contrast
in the same way by the same token similarly likewise in similar fashion just as like	while, however though in contrast to on the other hand at the same time although

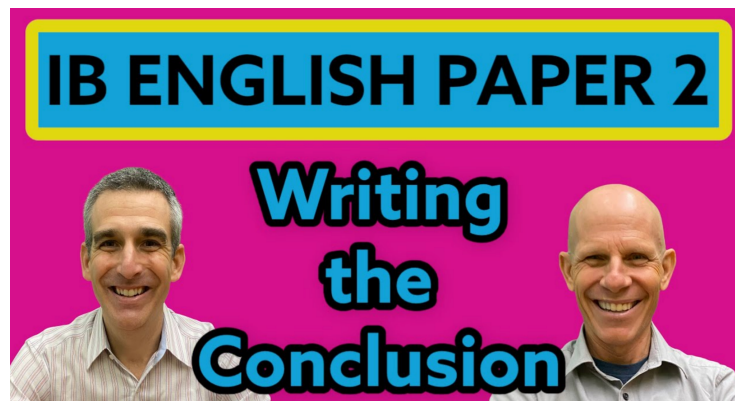
Sample Paragraphs (Using Alternating Structure)

Both *The God of Small Things* and *Death and the Maiden* use characterization to represent oppressive forces in their respective microcosms. In her work, Arundhati Roy characterizes Baby Kochamma as being representative of the older petty-bourgeois segment of society that fears the loss of their precious status. Roy uses numerous symbols to characterize Baby Kochamma as a hypocritical and selfish person. Her ornamental garden symbolizes her desire for control and her fascination with Western culture while the rosary beads harken back to her conversion to Catholicism in order to attract Father Mulligan. Throughout the novel, Baby Kochamma views Velutha, our untouchable protagonist, as the target of her anger and resentment. This culminates in the climax of the novel when Baby Kochamma

orchestrates **Velutha's arrest and eventual death**. Her spite for Velutha is thus used as a microcosm of the anger felt by upper-caste Indians who blame untouchables and want to keep them in their place. Furthermore, **Roy** uses Comrade Pilai, the village self-appointed Communist to represent the failure of political figures to represent those they lead. **Roy** describes him as an "omleteer", an **allusion** to Robespierre in the French Revolution, but this time the broken egg that makes the omelet is Velutha. Again, the **characterization** of Pilia is **Roy's** way to criticize the oppression of the underprivileged in Indian society. Like Baby Kochamma, Pilai sees Velutha as a threat to his power and status. **Readers** also see the police as authority figures that follow orders blindly and get caught up in the oppression of others. The "touchable" policemen who **descend upon Velutha and savagely beat him at the History House**, do so as an act of "economy" and "detachment" rather than an act of punishment for a crime. **Roy** **metaphorically** compares their savage actions to "turning off a tap" or "opening a bottle." **Roy** thus shows readers that these policemen, like Miranda in Dorfman's play, are actors in this "drama" and are also complicit in the oppression of others.

Similarly, in *Death and the Maiden*, **Dorfman** embodies the **oppressive and sinister forces** in society in his **characters** in order to create his tiny **microcosm**. However, unlike Roy who uses many characters in her far-reaching novel, Dorfman uses only one character to represent those from the dictatorship that committed heinous crimes and remain unpunished. Another notable difference between the portrayal of these antagonists by both authors is the degree of ambiguity surrounding their guilt. **Dorfman** presents Roberto as Paulina's alleged tormentor and throughout the entire play, the audience feels ambivalent towards him. In Act 1 Scene 3, for example, **Dorfman** uses dim **lighting** and muffled **sounds** to illustrate that Paulina is in the wrong for attacking Miranda. He even uses the panties that she "stuffs in Roberto's mouth" as a **symbol** of female empowerment and sexual exploitation. Thus, the panties act as a **symbol** of what Roberto did to Paulina in the past *and* what Paulina is doing to him in this moment. Both are unethical acts. It is notable that Dorfman presents the victim as taking power away from the oppressor while Roy leaves the victim helpless in the face of oppression. Then in Act 2 when Gerardo asks what they will do if Roberto is innocent, Paulina remarks, "**If he's innocent, then he's really screwed.**" Thus, while Roy wants there to be little ambiguity about the foul play of her villains in her microcosm, Dorfman wants the audience to ponder the ethics of what Paulina is doing by getting revenge on this man. In the **dramatic confession scene** in Act 3, **Dorfman** uses **lighting and sound** as well to let the audience hear **Paulina's story of her kidnapping and torture as well as Roberto's own confession of his alleged role in her torture**. The way the two voices overlap in the darkness with the musical **motif** of Schubert's *Death and the Maiden* in between helps to show the importance of listening to the voices of both victim and perpetrator. Thus, like Roy, Dorfman wants the audience to see that this work is not about individual characters but instead they act as a microcosm of a much greater segment of society.

Writing the Conclusion



[Video Link](#)

Once we have written the introduction and body paragraphs, we need to finish strong! Now we need to remind the reader of our main claim and show some critical thinking. The conclusion is our last impression. We don't want a weak one-sentence conclusion that makes it look like we had 30 seconds left to write. We want to show some flair and emphasize our main claim.

Sample Question

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

Thesis:

Because of the contrasting genres and degree of complexity of their works, there exist vast differences in the techniques used in *The God of Small Things* and *Death and the Maiden* to depict a microcosm of their respective societies. However, Arundhati Roy and Ariel Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

Rudimentary Outline - Alternating Style:

Point 1: Characters to represent oppressive forces in society.

- Text A: Baby K, Police Inspector and Comrade Pilai

Point 1: Characters to represent oppressive forces in society.

- Text B: Roberto

Point 2: Characters to represent victims of oppression.

- Text A: Ammu and Velutha

Point 2: Characters to represent victims of oppression.

- Text B: Paulina

Point 3: Conclusions of both works illustrate message for change and reflection

- Text A: Ammu and Velutha's first meeting.

Point 3: Conclusions of both works illustrate message for change and reflection

- Text B: Paulina's Actions. Roberto's presence.
-

Writing the Conclusion

When we write conclusions we need to remember key components:

1. Restatement of your thesis
2. Synthesis of the paper without rehashing your main ideas. AVOID summarizing main ideas.
3. Extension beyond the texts to a wider context. Answer the question, "So What?"
End with a flourish!

These elements will allow us to leave our readers with a clear idea of our argument AND leave the readers with something to think about. We're not here to rehash our paper. We're here to remind the reader of our main claim and answer the question, "So what?" How does this topic relate to the human condition somehow?

Sample Conclusion

Both Arundhati Roy and Ariel Dorfman use their respective works to act as mouthpieces to underrepresented and marginalized groups and thus clearly create microcosms of these somewhat flawed societies. Whether it be the heroes or the villains, all of these characters made their respective readers or audiences think about how these stories actually mirror their own lives. This is clearly why we read literature. We read novels and watch plays to understand our world and in the miniature worlds of these characters, hopefully we can find some ways to treat each other better and envision a world with less discrimination and unfairness. Wouldn't that be nice?

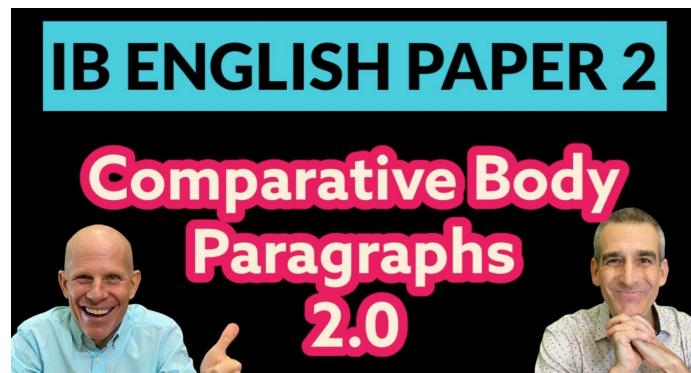
Highlighting Key:

Restatement of your thesis

Synthesis

Extension

Skills - Comparative Language



[Video Link](#)

Once we have an outline, a clear thesis and have written our introduction, it is our job to now discuss similarities and differences between the two texts. This needs to be on our minds when we write every paragraph. Body paragraphs are where we show our deep thinking and where we earn points.

Sample Question

How and to what effect do two works of literature you have studied utilize ghosts, spirits or the supernatural?

Thesis:

The nature of the ghost and the circumstances of their deaths are vastly different in these two works since one revolves around racial injustice of a large group of people and the other is about the unjust murder of one solitary king. However, both Ward and Shakespeare use the appearance of these ghosts to represent injustice, corruption and instability and remind the characters to remember and honor their memory and perhaps correct the mistakes of the past.

Rudimentary Outline - Alternating Style:

- Point 1: Hamlet's Ghost: The Circumstances of his death and his initial appearance.
 - Point 1: Richie and Given's ghosts; Circumstance and their appearance.
 - Point 2: Hamlet's interaction with his son and the impetus for revenge.
 - Point 2: Richie's interaction with Jojo and Given's with Leonie
 - Point 3: Hamlet stuck in limbo
 - Point 3: Richie stuck in limbo
 - Point 4: Hamlet's liberation and stability for Denmark
 - Point 4: Richie's lack of closure and remaining with all the other ghosts. Given released.
-

Comparative Paragraphs

When we write body paragraphs we need to remember key components of paragraphs.

1. A clear topic sentence with the wording of the question and a rich idea
2. Clear textual references that are embedded in our sentences.
3. Labeling of literary or stylistic features and a discussion of their effects.
4. Discussion of the author/audience (reader) relationship.
5. Transition words and phrases.
6. Comparative language

These elements will allow us to explore both works in terms of the question and explore both similarities and differences. Note that we need to do much more than just have a comparative link in the topic sentence. Here are some useful comparative transitions:

Comparative Language

Comparison	Contrast
in the same way by the same token similarly likewise in similar fashion just as like	while, however though in contrast to contrary to unlike on the other hand

	at the same time although
--	------------------------------

Sample Body Paragraphs

Since Shakespeare's play has many Catholic references and allusions, it is no wonder that Hamlet's ghost finds himself stuck in purgatory and in a limbo state until his son avenges his unjust murder. This is clearly felt in the Ghost's powerful speech to Hamlet in Act 1 where he tells him he was murdered in his sleep and a foul potion was poured in his ear by his own brother Claudius. His tone is forceful and ominous and the atmosphere is clearly tense as the audience (and Hamlet) hear in vivid detail of the murder in the rising action of the play. The unpleasant imagery used by Hamlet to describe his leprous skin and the foul condition of his body as a result should evoke disgust in the audience and be a strong impetus for our protagonist Hamlet to exact revenge. The ghost then reminds Hamlet that he was cut off in "the blossoms of his sin." Shakespeare's use of the flower metaphor helps to show how King Hamlet is now stuck and did not have a chance to repent his sins. The Catholic allusions of being "unaneled" and "disappointed" with "no reckoning made" is a clear reference to the last rites when one can ask forgiveness for their sins before they die. It is also noteworthy that King Hamlet is wearing his armor throughout Act 1 and this costume choice helps to underscore his strength and warlike nature when he was king. Thus, King Hamlet's ghost is telling Hamlet of these injustices and the foul murder in order for him to be liberated from purgatory and establish order in the country.

Like King Hamlet, Richie's ghost finds himself in a limbo state and stuck in Parchman Prison looking to escape the injustice he has felt. However, instead of a religious form of purgatory wanting to right his murder, Richie is a symbol of racial inequality and the savage violence that was inflicted on Richie and other African Americans. Thus, in this microcosm, Ward uses Richie as a representative of these young men who were unjustly imprisoned for petty crimes and cruelly mistreated. This is in contrast to King Hamlet's ghost, who is a solitary monarch whose death upsets the natural order. Richie's limbo state is described in a chapter where Ward uses the first person narrative point of view of Richie as he describes floating above Parchman bearing witness to many decades of abuse inflicted on prisoners. The dreamlike atmosphere with the rich imagery of the white snake that transforms itself into a bird is perhaps Ward's way of inserting magic and the supernatural in her novel and also perhaps to honor the West African beliefs and traditions. Instead of Catholic roots, we see West African ones. In addition, unlike King Hamlet who wants revenge, Richie wants liberation and sees young Jojo as the person who can take him back to Pop, his father figure. His appearance in this chapter and his decision to ride with Jojo and his family back home is the first step in his liberation from his limbo state. However, contrary to King Hamlet, who clearly knows how he died and wants others to know, Richie wants to see Pop so he can learn of his own death. This knowledge will be what he needs to finally find closure. Thus, while the ghosts' limbo states come from different origins, they both show unfairness and

help to propel the plot of both works as both King Hamlet and Richie need help from the living to be liberated from their suffering.

Skills - Linger and Level Up

To “linger” means staying in one place longer than expected. We often tell students to linger in a moment to expand their analysis and interpretation. Doing this can help you “level up” your overall performance while discussing nuances and showing insight.

Remember, you cannot “linger and level up” all the time, but we feel that doing this periodically during analysis is important to reach higher mark bands and show deep thinking. Let’s follow the steps below and learn to say more and clarify our ideas.

Step 1: Articulate a main claim.

We need to read carefully and demonstrate we’ve understood the literal meaning of a text. These “main claims” must support a larger thesis or argument. Let’s look at an example of a main claim from *The Things They Carried* by Tim O’Brien.

Tim O’Brien depicts Mary Anne Belle as a savage **to show that** war transforms soldiers and breaks their innocence.

Step 2: Find textual evidence to support the claim.

Once we have a “rich idea,” it’s time to find good textual evidence to support our ideas. Remember to use “snippets” of quotes rather than long sentences.

“She was part of the land. She was wearing her culottes, her pink sweater, and a necklace of human tongues. She was dangerous. She was ready for the kill.”

In “Sweetheart of the Song Tra Bong,” O’Brien **uses** the phrase “necklace of human tongues” to show the savagery of Mary Anne.

Useful verbs: shows, depicts, presents, uses, utilizes, exhibits, introduces

Step 3: Analyze craft.

This is the time to identify and “pin” an authorial choice to the snippet and explain how they shape meaning.

This serves as a strong symbol and demonstrates she has abandoned her pure and innocent demeanor and converted into something much more sinister.

Step 4: “Linger” and offer nuances and insight.

Don’t rush to move on! We need to periodically stay in one moment and continue expanding our ideas. Let’s linger.

By juxtaposing the “tongues” with the “culottes” and “pink sweater,” readers can easily see the stark contrast between the woman she once was and the woman she has become. This creates an ominous mood and shocks the reader.

Useful verbs: highlights, conveys, communicates, illustrates, portrays, connotes

Step 5: “Level Up” and discuss further implications.

Let’s keep going and see if we can read between the lines and stretch our interpretation.

From these phrases, we can infer that Mary Anne has lost her humanity and descended into madness. Perhaps this is O'Brien's ultimate message: humans risk losing their innocence in war, thus exposing our animalistic tendencies.

Try some of these phrases to reach for further implications and insight:

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

Step 6: Put it together and highlight the writing.

Nice work! Let's copy and paste our sentences and see our rich thinking.

Tim O'Brien depicts Mary Anne Belle as a savage **to show that war transforms soldiers and breaks their innocence.** **O'Brien** uses the phrase "**necklace of human tongues**" to show the savagery of Mary Anne. This serves as a strong **symbol** and demonstrates she has abandoned her pure and innocent demeanor and converted into something much more sinister. By **juxtaposing** the "**tongues**" with the "**culottes**" and "**pink sweater,**" **readers** can easily see the stark **contrast** between the woman she once was and the woman she has become. This creates an ominous **mood** and shocks the **reader.** From these phrases, **we can infer that** Mary Anne has lost her humanity and descended into madness. Perhaps this is **O'Brien's** ultimate message: **humans risk losing their innocence in war, thus exposing our animalistic tendencies.**

Your turn!

Let's read a [passage from "Night Life"](#) or a passage of your choice from a text you love and practice lingering and leveling up. Write one developed chunk of writing that answers the following guiding question:

Guiding Question: Discuss the concept of fear in a text you have studied.

Step 1: Articulate a main claim.

We need to read carefully and demonstrate we've understood the literal meaning of a text. These "main claims" must support a larger thesis or argument.

Sample	Your Writing
Tim O'Brien depicts Mary Anne Belle as a savage to show that war transforms soldiers and breaks their innocence.	

Step 2: Find textual evidence to support the claim.

Once we have a "rich idea," it's time to find good textual evidence to support our ideas. Remember to use "snippets" of quotes rather than long sentences.

Sample	Your Writing
<p><i>"She was part of the land. She was wearing her culottes, her pink sweater, and a necklace of human tongues. She was dangerous. She was ready for the kill."</i></p> <p>O'Brien uses the phrase "necklace of human tongues" to show the savagery of Mary Anne.</p>	

Useful verbs: shows, depicts, presents, uses, utilizes, exhibits, introduces

Step 3: Analyze craft.

This is the time to identify authorial choices and explain how they shape meaning.

Sample	Your Writing
<p>This serves as a strong symbol and demonstrates she has abandoned her pure and innocent demeanor and converted into something much more sinister.</p>	

Step 4: “Linger” and offer nuances and insight.

Don’t rush to move on! We need to periodically stay in one moment and continue expanding our ideas.

Sample	Your Writing
<p>By juxtaposing the “tongues” with the “culottes” and “pink sweater,” readers can easily see the stark contrast between the woman she once was and the woman she has become. This creates an ominous mood and shocks the reader.</p>	

Useful verbs: highlights, conveys, communicates, illustrates, portrays, connotes

Step 5: “Level Up” and discuss further implications.

Let’s keep on going and see if we can read between the lines and stretch our interpretation.

Sample	Your Writing
<p>From these phrases, we can infer that Mary Anne has lost her humanity and descended into madness. Perhaps this is O'Brien's ultimate message: humans risk losing their innocence in war, thus exposing our animalistic tendencies.</p>	

Try some of these phrases to reach for further implications and insight:

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

Step 6: Put it together and highlight the writing.

Nice work! Let's copy and paste our sentences and see our rich thinking.

Highlighting protocol:

Rich idea Textual reference

Authorial choice Author/reader relationship

Step-By-Step Organizers

This is a comprehensive document that you can use to prepare a solid response for a Paper Two. Obviously, you will not go through each one of these steps in this much detail on exam day, but doing this step by step will give you the confidence and knowledge for how to do this on test day.

Paper Two Basic Facts:

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

Key Tips:

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

Step One: Breaking Down the Question:

One method of unpacking the question is to **identify the key words and instructions** in the question and then **define exactly what the question wants you to examine and explore**. See [this document](#) for details.

Copy and Paste your question in the box below:

Key Words and Phrases:

Now copy down the key words and phrases and put them in your own words. Add a row if you need to. Don't forget the command terms. This is your Google doc!

Key Word/Phrase	What does this mean in your own words?

Asking Questions:

Now try to write three questions about the questions that might help you better understand it. Unpack that question!

Brainstorm and Make Lists:

Now it's time to choose our two texts and make some lists and unpack the question. Brainstorm all possible ways this question applies to each work. Don't worry about comparing them yet. This can also be in the form of a mind map. Just make a good list! See [this document](#) for details and samples.

Question:

Text A:	Text B:

Similarities and Differences:

Now take your list and start to identify some similarities and differences between your two texts in terms of your question. This will help when you start to craft your outline.

Similarities	Differences

Arriving at your thesis:

Now comes the hard part. You've unpacked the question, made lists and brainstormed. Now try to craft a clear argument. Remember to include the different components of a strong thesis statement. See [this document](#) for more information and samples.

A good thesis statement offers a clear direction for your paper. Here are a few critical elements of a thesis statement:

Components of a Thesis Statement

1. Identifying the two works and authors being used
2. Using the wording of the question
3. Acknowledging the similarities and differences
4. Making an argument and sharing a rich idea.

Remember that you have options for how you craft your thesis statement.

1. Emphasizing similarities over differences
While the texts are different in terms of X, they are inherently similar in terms of Y
2. Emphasizing Differences
While the texts are similar in terms of X, they are inherently different in terms of Y
3. Two Sentences
Don't be afraid to split up your thesis in two sentences.

Write your thesis statement in the box below:

Writing your outline:

Now it's time to take the thesis and break it down and figure out your supporting points. Remember that these points can be characters, events, concepts or events. Be sure you have deliberately chosen your structure for your paper. You can use the block or

alternative methods for your paper, for example Be clear and be comparative. Here are two documents to help:

- [Outlining and Brainstorming](#)
- [Organizing Paper 2](#)

You can make a rudimentary outline like the sample or use this chart (for the alternating method) to help you.

Question:	
Thesis	
Topic 1:	Text A Text B
Topic 2:	Text A Text B
Topic 3	Text A Text B
Topic 4	Text A

	Text B
--	--------

Write your introduction:

Finally! Now it's time to write. The introduction is your handshake with your reader. You need to remember that the reader (the examiner) reads hundreds of Paper Two responses. He or she may not be an expert on these two works that you are discussing. You need to orient them and show that you are squarely focused on answering the question. Here is a [document with a sample introduction](#) and some tips.

Components of the introduction:

1. **Hook** where you explore the TOPIC of the question (microcosm, violence, power, humor)
2. **Brief summary** statements of both works with an eye on the topic.
3. Clear comparative **thesis statement**

Write your introduction below:

Writing Body Paragraphs:

Using your outline and keeping the question and your thesis in mind at all times. Write your body paragraphs. Once we have an outline, a clear thesis and have written our introduction, it is our job to now discuss similarities and differences between the two texts. This needs to be on our minds when we write every paragraph. Body paragraphs are where we show our deep thinking and where we earn points.

When we write body paragraphs we need to remember key components of paragraphs.

1. A clear topic sentence with the **wording of the question** and a **rich idea**
2. Clear **textual references** that are embedded in our sentences.
3. Labeling of **literary or stylistic features** and a discussion of their effects.
4. Discussion of the **author/audience** (reader) relationship.
5. **Transition words and phrases**.
6. Comparative language

These elements will allow us to explore both works in terms of the question and explore both similarities and differences. Note that we need to do much more than just have a comparative link in the topic sentence. Comparison needs to be woven into our writing. If we do this, we are doing our job. Here is [a handy document](#) with sample paragraphs and good comparative language.

Write the body paragraphs below:

Writing your conclusion:

The conclusion is your final word and your chance to bring it home. Here are some considerations as you write your conclusion:

1. Reiterate your thesis and main argument
2. Avoid rehashing your entire paper.
3. Think outwards and connect your topic to the outside world and make a real world connection
4. End with a flourish!

Write your conclusion here:

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Scored Sample Paper #1

Paper 2 Exemplar: Rituals

Question: In what ways have two of the works you have studied made use of rituals and to what effect?

Texts used: *A Streetcar Named Desire* by Tennessee Williams (1947) and *A Doll's House* by Henrik Ibsen (1879)

Our lives are defined by our rituals. As we grow, we discover these rituals, grow accustomed to them, and either move on to newer experiences and routines, or in some cases, cling onto them our entire lives. Rituals are often associated with primitive deities worshiping dances around a mystical fire, but the truth is, there is ritual in everything we do. There is ritual in waking up and attending school each day, working a 9-5 job and even ritual in the way we play with our hair when we're nervous, the way we consent to our parents expectations and the way we laugh too hard at our crush's jokes. As literature is essentially a mirror to the human soul, it also contains these ritualistic elements. Both Henrik Ibsen's *A Doll's House* and Tennessee Williams's *A Streetcar Named Desire* explore the notion of ritual by presenting to an audience the recurring mannerisms and nuances that shape their characters' identities and relationships. Because both these plays are created on the structures of realism, they strive to capture the daily habitual rituals that are small acts, but significant indications of who we are as people. Thus, by showcasing these rituals, both Ibsen and Williams reflect different essences of humanity that are relevant and authentic in our own style.

In both plays, context shapes each character's experiences, thus affecting the types of rituals these characters embody. In *A Doll's House*, the play was published in 1879 Norway during a time in history where gender roles were distinctly defined and upheld. Women were extremely restricted to playing the doll-like wife that aided in the strive to attain the Bourgeois respectability - an image of wealth, security, and a glossy appearance of happiness. These cultural factors therefore influenced the rituals between man and woman. Throughout the play, the female protagonist, Nora, strives to satisfy her husband, Torvald. In Act 2, she dances the Tarantella for her husband, urging him to "correct her". He barks orders at her as she dances in a crazed frenzy, her "hair falling to her shoulders", as

she attempts to do as she is told. This teacher-student relationship between Nora and Torvald is a recurring **motif** throughout the play - a **ritual** that is shaped by the patriarchal society present in 1879 Norway. The significance of Nora dancing the Tarantella for her husband, and later on, for her guests is both a cultural Christmas ritual, as well as a **metaphor** for how a middle class family in Norway during the 19th century would put on "performances" that **masked their inner turmoil** with an artificial spectacle of success.

In contrast, *A Streetcar Named Desire* takes place in a post WWII New Orleans during a time where the American people were still experiencing the after-effects of loss and recovery from the Great Depression. The **stage directions** at the start of Act 1 encompass these socio-economic conditions effectively with the "**rickety staircases**" and **the off-white weathered homes**. The **atmosphere** of the play is sultry, and open, which help shape the **ritualistic behaviors** of Williams' **characters**. Stanley Kowalski's **rituals** include **drunken poker nights with his male buddies, and a glass of liquor each time he returns home**. These **rituals** stem from socio-economic conditions and give the **audience** insight into Stanley Kowalski's rough "**animalistic**" and "**primitive**" kind of **character**. The **stage directions** throughout the play also appeal to the **audience's** auditory senses, introducing **the sensual musical effects of a Blue Piano**, and at times, the tune of **the Polka**. These **musical details** further help shape the context of the play, and are also atmospheric **rituals** that help shape the lives of Williams' characters.

Rituals are also found in **speech**, and in both *A Doll's House* and *A Streetcar Named Desire*, **ritualistic speech** helps **Williams and Ibsen** further define their characters. In *A Doll's House*, Torvald often refers to Nora as his "**little squirrel**" - a repetitive speech pattern **Ibsen** employs to demonstrate how Torvald regards Nora. Nora's **speech** also contains patterns of superficiality, whether it be her hysterics over having the perfect Christmas, or her need to be a good wife and make Torvald happy. It is not until Act 3 that her **speech rituals** change as she voices how "**absolutely certain**" she is about learning her home to honor those "**duties to herself**" rather than only her duties to her husband and to her children. This change in **tone** from hysterical and superficial to grave and certain demonstrates a change in **speech ritual**, and suggests **a change in how she views herself and her role in society**.

In *A Streetcar Named Desire*, **Williams' characters** also embody distinct **speech rituals**. Stanley's first line of the play is him "**bellowing**" out to Stella, calling out "**Hey, Stella baby, hey!**" as he **chucks a package of meat to his wife**. This **speech** and physical **ritual** is repeated throughout the play, highlighted later on **when he beats Stella in Scene 4**. These **rituals** show Stanley's animalistic, alpha male identity. Conversely, Blanche Dubois' last line in Scene 1 is "**I think I'm going to be sick**" - a line that embodies the fragility of her "mouth"-like **character**. Throughout the play, her **repetitive** need to bathe, and her frazzled

and anxious **speech** and **actions** showcase the kinds of **rituals** she possesses. From these **rituals**, the **audience** better understands the nature of her character.

Ultimately, these **rituals** in literature not only help us **better understand the characters** and their motives, but they also help us **better understand ourselves** and our own **rituals**. Theater provides an **audience** with a detached **third person perspective** on life. The messages we take in and the **rituals** we observe on stage help us reflect on our own **identities and views on the world**.

Word Count: 953

Dramatic/Literary Elements

Textual References

Question Words

Rich Idea/Thesis

Author/Audience References

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	7/10	A good understanding of both plays with very good attention to the idea of rituals. Argument (rituals help us understand characters and ourselves) was clear but not extremely insightful. Similarities and differences are discussed but not extensively.
Criterion B: Analysis and Evaluation	6/10	Good attention to stylistic and dramatic elements. Little comparison of HOW the authors use these features however.
Criterion C: Focus and Organization	5/5	Very good focus on the question and a clear argument. Excellent balance and clear topic sentences and transitions.
Criterion D: Language	4/5	Very good language and clear writing.
Total Score	22/30	This is a 6 response. See notes below.

Strengths of this exemplar:

- Very good focus on rituals and how they are used in the texts. Clear understanding and good references.
- Very good structure with good focus on the question.

Areas for Improvement:

- Needs much more emphasis on author choices and techniques including similarities and differences of author choices.
- Needs more overt discussion of similarities and differences in the text.

A very good “6” response that just needs more overt comparison and more comparative thinking, especially in terms of authorial choices.

Scored Sample Paper #2

Paper 2 Exemplar: Morality and Ethics

Question: Discuss how and to what effect two of the works you have studied explore morality and ethics.

Text used: *The Things They Carried* by Tim O'Brien (1990) and *The Road* by Cormac McCarthy (2006)

Since the dawn of societal populations, humans have used ethical dicta to govern their interactions. However, in times of extreme distress, these accepted cultural moral norms are no longer practicable in the face of survival, and must change to reflect the realities of a perilous situation. **In *The Road* and *The Things They Carried*, the protagonists are forced to redefine moral norms to cope with the horrors that surround them.**

The Road depicts the harrowing, hopeless southward journey of a father and son through the burnt-out husk of a fallen civilization. Society has collapsed, leaving a land devoid of comfort and life, save for roving gangs of cannibals. In this bleak landscape, the father's sole concern and raison d'être has become the survival of his son. He will do anything to fulfill his charge of protecting his son, and acts in ways that, under other circumstances, in a more civilized world, might seem immoral. Conversely, the boy, somewhat shielded from the evils of the world thanks to his father's ruthless assiduity, has maintained a higher sense of morals, and represents the inherent virtue of humanity.

The father harbors a primeval protective instinct for his son, and will do anything, moral or otherwise, to ensure his survival. Morality, and sentimentality, are to him impermissible weaknesses in an unforgiving world that eats up those who haven't the guts to take the steps needed to endure. Though he looks back with a desperate longing for the innocence he lost with the suicide of his wife, he has been shaped by his predicament into a creature well suited for a harsh life. He sticks his neck out for no one but himself and his son; he will abandon a basement full of fellow human beings to the awful fate of cannibalism if their salvation puts him and his son at the slightest risk. This self-serving streak also comes into play when he is wary of trusting the old man they meet on their way to the sea. Where his son would act with kindness, and presume goodness in return, loss

has taught the man to be, if not cynical, infinitely wary of endowing others with his confidence.

The boy serves as the **antithesis** to his father's survivalist ethos. Despite having been born into the post-armageddon world, whence **civilisation and decency had long fled**, the boy maintains an uncanny, and perhaps dangerous, sense of **right and wrong**. Largely insensible of the true dangers of the world, save for a vague consciousness that death is to be the conclusion of their trek, the boy finds moral quandaries where his father admits only action that best advances their survival. The boy's misplaced **good nature** becomes evident when, concerned for the well-being of a boy he fancies having seen, he **proposes to hunt him down to offer him half his food**. The potential perils of his clement nature become apparent later in the **plot**, when they are **robbed and left destitute on the side of the road**. The boy pleads for forgiveness for the robber when the father determines to **leave the thief equally exposed**, an action that, while never coming to fruition, would have exposed father and son to risk. The father's protection and assumption of responsibility for what might be perceived as **amoral decisions** has shielded the boy from the harsh realities of life. Despite wandering through the world of *The Road* exposed to its **multifold dangers**, he's experienced it as if from the security of an ivory tower. As the father dies in the closing paragraphs of the book, and with him the voice of harsh reason, we, the **readers**, are left wondering whether the boy's naïve **high morals** won't eventually be his downfall.

The **protagonists** of *The Things They Carried* are, **likewise**, forced to **reexamine their morality** in the face of a **dark and dangerous world**. Vietnam, and their cruel deprivation of youth when shanghaied to fight there, becomes their hell. The story centers around Tim O'Brien, the author's self-insertion into the **plot**, and his company of fellow soldiers. The men of Alpha Company all enter the war young in every sense of the word, but quickly lose innocence in the face of the **violent terrors that surround them**. To survive in this unforgiving landscape, **much like the protagonists of *The Road***, they must abandon or adapt the **high principles** of youth to the realities of a life at war.

Morality is lost from the onset of O'Brien's war, when, in opposition to his convictions and his better judgment, **he fails to flee to Canada and skip the draft**. Here, the antagonist is the fear of opprobrium from friends and family, and the fear of being branded a coward. When the stakes are raised higher upon his arrival on the ground in Vietnam, **morals** must be flaunted in increasingly extreme ways in order to cope with the physical and mental detriments of his situation. Much like the **protagonists** of *The Road*, for example, the **men of Alpha Company come across a lot of bodies**. **Where the man and the boy in *The Road* objectify them**, simply choosing to pretend they aren't there, the young, immature **protagonists** of *The Things They Carried* turn them into a joke. This is exemplified by a vignette in which the **O'Brien** and his comrades come across a **man's corpse in a**

burnt-out village – a village they had called in the airstrike on— and proceed to prop up the body, shake its lifeless hand, and goof around with him. In doing so, they distance themselves from the death that they all share responsibility for, and turn what would otherwise be a tragedy into little more than a puerile romp. It undeniably deviates from what is typically **moral** behaviour, but it is, arguably, a necessary deviation.

Morality is in **much scarcer supply in *The Things They Carried* than even in *The Road***. The men of Alpha company perform no sweeping gestures of kindness, **as does the boy in *The Road***, and, in fact, it seems that ethical decisions are restricted to the very basics of what might be expected from one comrade to another. The obligations inherent to camaraderie form the basis of what little decency is to be found in *The Things They Carried*. Lieutenant Cross, feeling culpable, slaves and **agonizes over the letter he must write to Kiowa's father when Kiowa is killed**. Likewise, in a twisted way, **Dave Jensen maintains a sense of right and wrong when he fails to follow through on his vow to kill Lee Strunk** in the event of a crippling injury. Jensen is an experienced killer, like all the men of Alpha Company, but this is one death he refuses to have on his hands. The men of Alpha Company, far from the friendly faces and stone-etched virtues of home, have banded together out of necessity; it is in interactions within this group that they find some continuity of antebellum normalcy and some semblance of humanity. They must be **moral** here, or risk losing their humanity altogether.

In many ways, **the two novels are very alike** in their conclusions about **morals**. In both novels, the protagonists, all in their private hells, must often choose between ethical behaviour and the **moral high ground**. Here, Maslow's hierarchy kicks in, and **morality** becomes whatever is required by the situation. There is little **morality** in both novels, but, in both, it serves as a reminder of the resilience of human decency. The boy, a product of an **amoral world**, nonetheless shows a remarkable assiduousness in the welfare of absolute strangers. More subtly, the men of Alpha Company may not have much room for **morality** in the line of duty, but, amongst themselves, they are able to rise above the evils of the war.

The Things They Carried and *The Road* **both** exhibit the plights of characters in extreme situations, and **both reach the same basic conclusions about morality**. **Morality** is a function of time and place. Quotidian ethics are not one-size-fits-all criteria for evaluating the actions of those in peril. When it comes down to it, humans will do what it takes to survive. **Morality is altogether unimportant when mortality is at stake**.

Word Count: 1367

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	7/10	A good understanding of both texts in terms of the question with a nuanced thesis. However, references and examples were not always very precise. Similarities and differences not explored consistently.
Criterion B: Analysis and Evaluation	4/10	There is adequate analysis of the novels generally but there is no mention of the similarities and differences in terms of author choices . There is little mention of the author/reader relationship and discussion is largely thematic .
Criterion C: Focus and Organization	3/5	Good attention to the question and a clear thesis. Clear paragraphing. More balance between two texts needed.
Criterion D: Language	5/5	Excellent language and clear writing. Eloquent and well-written.
Total Score	19/30	This is a 5 response. See notes below.

Strengths of this exemplar:

- Very insightful thesis in terms of abandoning morality due to the harshness of their situations.
- Excellent language and eloquent style. Top marks there.

Areas for Improvement:

- Needs much more emphasis on author choices and techniques including similarities and differences of author choices.
- Needs more overt discussion of similarities and differences in the text.
- More balance and discussion of the second work.

This exemplar shows excellent command of both texts and the nuances of the question but falls short because of the lack of **literary elements** and overt comparison.

Scored Sample Paper #3

Paper 2 Exemplar: Individual Weakness

Question: Compare the ways in which at least two works you have studied portray individual weakness.

Texts used: *Sizwe Banzi is Dead* by Athol Fugard (1972) and *Death and the Maiden* by Ariel Dorfman (1990)

Humans are frail. Through the portrayal of individual weakness in several characters, both *Sizwe Banzi is Dead* by Athol Fugard and *Death and the Maiden* by Ariel Dorfman are able to serve as microcosms for unjust societies. *Sizwe Banzi is Dead* is believed to have been inspired by the political situation of South Africa. Athol Fugard, an Afrikaner, had worked for the Native Commissioners Court in South Africa, where he witnessed the oppression and injustice that black South Africans faced every day under Apartheid. Black South Africans were given few rights and forced to carry a passbook everywhere they went. He used this as the primary weakness of Sizwe Banzi in his play. While it is never explicitly stated, one might assume that the inspiration behind Ariel Dorfman's play *Death and the Maiden* and its setting was inspired by Chile in the 1970's. Dorfman worked under Allende who had been a Chilean leader until he was overthrown by the Dictator Pinochet in 1973. During Pinochet's ruling, many Chilean citizens were tortured and abused, much like the character Paulina in his play. Her weakness is her inability to forget, while Sizwe's is his inability to give up his name. **While the portrayal of individual weakness in *Sizwe Banzi is Dead* by Athol Fugard and *Death and The Maiden* by Ariel Dorfman is very different, both plays do so in order to create an accurate representation of the oppressed living in unjust societies.**

In both "DATM" and "SBID", lighting is used as an aid to portray individual weakness within the characters. In "DATM", Paulina constantly hides in the dark, listening and waiting. In the very first scene of the play she hides behind a curtain with a gun because the lights of her husband's car remind her of the police. In the scene directions, Dorfman writes that the lights "blast her" and this invasive diction helps to show Paulina's vulnerability and fear. For years when she was tortured by the Doctor, Paulina was blindfolded as they tortured and abused her. Even now, 15 years later in her own home,

Paulina feels safest in the dark where things are unclear. This is used to exemplify Paulina's inability to move on. It has been 15 years since she was last tortured and yet she has "done nothing with [her] life" except cower in fear. However, this later changes once Paulina finds her torturer sleeping in her own home.

Sizwe Banzi is Dead (SBID) too utilizes lighting as an aid in the portrayal of individual weakness. However, instead of using the dark, "SBID" utilizes the light to exemplify Sizwe's weakness. It is not until Sizwe's monologue begins that we learn of the secrets that hide behind his smile. As everything around him turns to black, a spotlight hits Sizwe as he begins his story. The flashing of the light also symbolizes a flashbulb which supports the photography motif that runs throughout the play. The monologue in the voiceover represents a letter that Sizwe writes to his wife saying that he can no longer be Sizwe, but rather Robert. One of Sizwe's weaknesses within the play is his secret, because if anyone were to find out, he would be deported from Port Elizabeth and punished for his crime. The spotlight on him allows for his truth to be told, a truth that no one in his society would see as morally right, or even bother to hear. Sadly, it is due to the sole fact that the very color of their "skin is trouble" that this secret becomes his weakness.

One of the key devices used to portray individual weakness in both plays is the utilization of actions as shown in the scene directions. Paulina cowering in fear, away from the light is one example of this. Another action is her inability to listen to her Schubert since the time of her torture. Prior to her abuse, Paulina was once able to leave the house, to be educated, to listen to the very music that once brought her joy. But over the years that she was abused, the Doctor would play Paulina's Schubert when she was raped and called names. When she was finally released, she came home to an unfaithful husband, keeping all that had happened to her locked inside. She did not finish her education, nor did she ever leave their beach house, and it is not until she finds her torturer is Paulina able to listen to her Schubert again. By the end of the play we see Paulina out again, and while in many ways she has overcome her weaknesses, she is also still silent and reminded of Roberto.

Like Paulina who shows her weakness through her actions, the actions of Sizwe are used to bring out his individual weakness as well. After meeting with Buntu and being told that "if the book says go, you go" the two head to Sky's Place to drink away their pain. This is an interesting difference to Paulina. While she cowers and hides to show her weakness, Sizwe goes to drown his sorrows. In spite of this difference, what remains the same, however, is that they are both in denial of their weakness. Upon leaving, Buntu disappears into the dark to "take a piss," only to come running back at the sight of a dead man. As the two begin to argue over what to do, Sizwe wants to take the man's body and bring it somewhere safe and suitable for a human being, but Buntu quickly states that that cannot be done. If they were to be caught by the police there would be no right and wrong,

the police would not need to know the truth to take them to jail, and they would just simply do so because Bunto and Sizwe's "skin is trouble". It is this realization and loss of his naiveté that causes Sizwe to immediately strip off his clothes, bearing himself to the audience as he exclaims "Look at me, I am a man". He is human, he is a father and a husband, as is the man who lies dead in the trash covered in piss. This act of stripping his clothes symbolizes his epiphany regarding his own weakness as a Black South African. But despite all of this - his people, their people, and the people of dreams are seen as just as worthless as a pile of garbage. Sizwe's actions exemplify his confusion and anger towards his oppressive and unjust society. He is thought to be weak because of the color of his skin, and it is this realization that reveals his individual weakness.

Dorfman and Fugard both use dialogue in order to further establish the weaknesses that we cannot always see. In "DATM" Paulina and Gerardo are married and in love, but between them, there are many secrets, interruptions, and silences. These interruptions in their dialogue intensify the lack of trust between the two characters. They love one another, but are not completely honest until 15 years later. Both characters have each other as a weakness, constantly interrupting and being interrupted by the other while searching for the "real real truth". The weakness in their relationship is thus shown through their dialogue and in many ways by what they don't say more than what they do say, just like many others living under oppression.

Gerardo's most pivotal weakness throughout the play is further established by his conversation with Roberto in Act 2. Paulina wants Roberto to confess before she can let him go, however, Gerardo being on the Final Commission could face the loss of his job and the very life that he leads if they were to ever be found out. As he pleads for Roberto to make up a lie and just confess, we see the conflict that he faces between his job and his wife, as well as what is morally right and wrong. Thus, Gerardo's weakness as evidenced by his dialogue with Roberto demonstrates the difficulty of wanting revenge but also standing up for morality and equanimity.

Like Dorfman who uses dialogue to convey weaknesses, Fugard uses dialogue between Styles the photographer and Sizwe, now known as Robert, to further establish Sizwe's individual weakness. Unlike in *Death and the Maiden*, where characters oppose each other and bring out each other's weakness through argument, Sizwe and Styles are allies as fellow Black South Africans. As Sizwe poses for the camera, Styles ends the play with the phrase "Smile..." The irony behind this very phrase lies with Sizwe himself. He is smiling for the camera despite not having very much to smile about. For now he is Robert and he is safe to continue working in Port Elizabeth, but one day he will get in trouble again and his fingerprints will not be able to hide who he really is. The phrase "smile..." is written as a temporary end. Sizwe's weakness is his secret and his loss of his identity. When Buntu first switched Sizwe's passbook with Robert's, the dead man, Sizwe cannot

find it within himself to give up his name. Without his name he is no longer the father of his children or the husband of his wife. Just like all Black South Africans of the context, his name is the only thing that he could have that their **oppressive society** could not take away from them. However, by the time he reaches Styles, Sizwe is already Robert, and his **weakness** is hidden by a **"mask of smiles"**.

Breaking the fourth wall is an element of **both plays** that can be seen as an aid to the development of the character's individual **weaknesses**. In DATM, right before the end of the play, Paulina, with a gun pointed at Roberto, repeats again and again, the phrase **"What do we lose?"**. Through the use of **inclusive language**, **Dorfman** brings the **audience** into the problem. And as they are left to contemplate this question **a large mirror descends** causing them to look upon themselves. The characters of DATM are helpless and **weak**, and it is this inclusion of the **audience** that further portrays this. Perhaps Paulina wants the **audience** to feel their own **weakness** as they consider their own role in this cycle of violence.

SBID too breaks the fourth wall, but instead as a way to criticize their **oppressive society** and the **weakness** that its individuals must face. **Unlike in Dorfman's play** where a mirror descends down, Sizwe and Styles both directly talk to the **audience** in pivotal moments. In the dramatic **climax**, Sizwe asks the **audience**, **"What's happening in the world, good people. Look at me. I'm a man."** This direct confrontation forces the **audience** to see Sizwe's **weakness** and to feel what he feels. This profound moment is filled with **pathos** as the audience empathizes with him and relates to the extreme oppression of South African Blacks. Perhaps **like the mirror descending in DATM**, the **audience** directly feels a part of the problem and understands first hand how **weak** and powerless these **victims of oppression** feel.

Individual weakness is portrayed in literature in order to further develop characters and the societies that they live in. In both *Death and the Maiden* by **Ariel Dorfman** and *Sizwe Bansi is Dead* by **Athol Fugard**, individual **weaknesses** are created within characters so that the play may represent **a microcosm for unjust societies**. All human beings are **weak**, and when we accept this, it becomes easier to truly see the truth in this world. **Both of these works help to show** that by recognizing **weaknesses**, we can strive for fairness, equality and justice for all.

Word count: 1939

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	8/10	<p>Very good understanding of both plays. Good insight although more nuance and depth needed for the top band.</p> <p>Good mention of many similarities and differences. Some were more convincing than others.</p> <p>Needed to go back to the central argument more.</p>
Criterion B: Analysis and Evaluation	8/10	<p>Good analysis but only some evaluation and insight was not always consistent.</p>
Criterion C: Focus and Organization	4/5	<p>Good attention to the question and a clear thesis. The paragraphing seemed to get a bit scattered in the second half.</p> <p>Needed to go back to the central argument more (oppression)</p>
Criterion D: Language	5/5	<p>Excellent language and clear writing. A lot of passive voice. (is used etc)</p>
Total Score	25/30	<p>This is a low 7 response.</p>

Strengths of this paper:

- Great focus on the question
- Good clear organization and topic sentences

Areas for Improvement:

- Analysis and insight could be more nuanced and deep
- Organization by technique a bit elementary and could be organized around ideas or concepts
- More variety of techniques needed with discussion of effects

Scored Sample Paper #4

Paper 2 Exemplar: Trapped

Question: Authors use the portrayal of characters who are somewhat trapped as a means to criticize society. Discuss the extent to which this is true.

Texts used: *Sizwe Banzi is Dead* by Athol Fugard (1972) and *Death and the Maiden* by Ariel Dorfman (1990)

Authors use their literary work to send a message to the world. Whether it be to reveal an important aspect of history, to celebrate someone's life, or even to criticize our society. Authors can criticize mankind and society through their work in various ways, one method being the portrayal of characters that are somehow trapped. Though this is not true of all plays or written works, in *Sizwe Banzi is Dead* Athol Fugard and *Death and the Maiden* by Ariel Dorfman, this is true to a very large extent. Both authors wrote these plays to bring into light the flaws of our society in the past and present. With Fugard, his play was written to portray the injustice and the obstacles the oppressed groups had to face during the Apartheid. With Dorfman, his play worked to provide a voice for those who have been under an oppressive power (be it a government or a tormenter) and are still recovering from their suffering. Fugard, an Afrikaner, worked within the Native Commissioners Court in South Africa where he was able to witness first hand the injustice and cruelty black South Africans had to face under the strict and racist laws. Dorfman also worked directly under Allende, a Chilean leader who was overthrown by the Dictator Pinochet in 1973. Both authors directly worked with oppressive governments and witnessed firsthand the effects it had on the people. **While the type of entrapment and social conditions are vastly different, these playwrights both use political, economic, and social forms of entrapment to harshly criticize the oppressive regimes that devalue, restrict and even damage the individual.**

The characters in both works are portrayed as trapped under a variety of forces, one of the forces being politically trapped under an oppressive system. The government during Apartheid and of a dictatorship is a specific system that traps our characters and that the authors aim to criticize. In *Sizwe Banzi* our characters are trapped in an unjust government of the Apartheid, a series of over 300 laws and regulations used to dictate

and suppress the lives of many peoples. The **character** Sizwe is trapped in this system as his **passbook** holds a negative stamp forcing him to leave Port Elizabeth. This passbook acts as a **symbol** of Apartheid and lies at the center of the play. The playbook/program of the play when it was staged in Cape Town was a facsimile of a passbook. Though unfair, Sizwe does not have a choice because the pass laws dictate what he can and cannot do, “**if the book says you go, you go.**” His mentor, Buntu, helps to raise Sizwe’s awareness of his play. However, Sizwe must work in Port Elizabeth to provide for his family and must choose between abandoning his name and stealing another man’s identity or be kicked out of Port Elizabeth. Fugard uses the technique of **breaking the fourth wall** in order to directly show to the **audience** the struggling conflicts that black South Africans must face for survival. In one scene **Sizwe rips of his clothes and screams at the audience : “Look at me, I am a man.”** His pleading **tone**, his **actions**, and his **direct speech** to the **audience** epitomizes his victimization and how vulnerable and trapped he is in this system. By **breaking the 4th wall**, he exposes himself to the **audience** to show that he is human, just like all of us. This breaking of **the 4th wall is also seen in *Death and the Maiden*** when the mirror descends. **While this is different from Sizwe talking directly to the audience, both examples** force the audience to think about the trapped condition of characters. Yet the government system discriminates against him. Fugard uses the **entrapment** of Sizwe to criticize the unfairness and racism of the pass laws.

Similarly, In *Death and the Maiden* the **characters** are also trapped under a government system. Though their nation was recently free from dictatorship and now runs under a democracy, the people are still trapped and suffering from the long term effects of their previous oppressive government. **This is slightly different from** Sizwe as he is suffering under an *existing* system. Paulina, a victim of dictatorship’s war crimes and torturing, is still haunted by her past. She can no longer listen to the **Schubert symphony** as it was played during her torture. **Unlike Sizwe**, Paulina’s feelings of **entrapment** come from something that happened in the past. The Schubert symphony can be used as a **symbol** to show the struggle of freeing oneself from the effects of our past. In *Sizwe Bansi is Dead*, Fugard also uses **symbols** to show Sizwe’s limitations. Gerardo, who works in the commission and is fighting for justice, is conflicted as the system supports the death sentence. He is trapped within the system in the sense that he aims to provide justice for his people but does not support the system that does this. Dorfman also creates a tense and anxious **mood** in the play. The **use of darkness, stark flashes of lighting, and eerie sounds** conveys this continuous sense of uneasiness. This shows how the people, though freed from dictatorship, are still not freed from its effect and still feel scared and paranoid, **much like Black South Africans are trapped in Apartheid**. As Gerardo states, they “**aren’t used to...democracy.**” Dorfman creates this image of fear and uneasiness to **criticize the dictatorship rule** and show how the people are still trapped in its shadows. Though

Dorfman's direct experience is with Chile, his play criticizes any nation or society under a dictatorship or oppressive government.

Characters in both works are not only trapped under a government, but also can be trapped economically or socially. In *Sizwe Banzi*, Styles' character explains his experience in the Ford Factory which criticizes the system of Western Corporations investments in South Africa. In Styles' monologue he reenacts and elaborates on the dangerous conditions in the factory. This economic disparity is a clear difference from Dorfman's play which is not about economic oppression. The workers are only provided with safety concerns and good quality equipment when the corporate boss Henry Ford comes in to pay a quick visit. Unlike Dorfman, Fugard uses a monologue and an emphasis on physicality in this scene to emphasize the conditions of the workers. Their assembly line, their "mask of smiles", and what jobs they are stuck in due to this oppressive system of Western Corporations. Fugard relies extensively on physicality during this monologue to try and provide a vivid image for the audience and to address them directly about the concerns of this system. Like shown in the previous example, Fugard portrays our character as trapped within a system so the audience provides sympathy for them and is able to understand the message he is trying to get across, that these characters represent those in the real world who suffer from unjust systems.

While Paulina is not trapped economically, she does feel trapped socially and faces gender discrimination. In *Death and the Maiden*, when seen through a feminist lens, it can be observed that Paulina is trapped in an anti-feminist society. Dorfman initially portrays Paulina as the victim. Like *Sizwe*, Paulina is vulnerable, scared, and in a constant state of paranoia, and she is shown as weak. Her husband Gerardo also has power over her. He makes decisions without telling her, he cheats on her, and he victimizes her. The setting of the house itself is a symbol of Paulina's entrapment. She feels uneasy even within the walls of her own house. Her victimization is highlighted by the dim lighting, the gun that she mysteriously pulls out in the opening scene, the eerie sound of the waves. Dorfman portrays Paulina as 'trapped' in order to criticize the oppressive nature of an anti-feminist mindset and how it can make victims feel scared and uncomfortable even in their house. This feminist system is criticized as at the time the play was written, the machismo mindset - that males were more dominant, was a strong influence in South America. Dorfman criticizes this mindset through his portrayal of Paulina much like Fugard attacks Apartheid through Styles and *Sizwe*.

Both authors depict their character as trapped under an oppressive system to criticize our society, however they are also shown as trapped within themselves. In *Sizwe Banzi*, Fugard shows how characters can be trapped psychologically or internally conflicted. Styles' previous job was in the Ford Factory. He hated his work, he felt trapped in this job "like a circus monkey" and did not feel like his life belonged to himself. He had

“sold his life away” to a meaningless system. He was conflicted about whether or not he should abandon his job and pursue his dreams in photography. This **internal struggle** was also used to portray how the unjust and oppressive society they were in caused dilemmas within themselves. Sizwe also goes through an internal battle as he had to choose between, abandoning his name, his identity, for someone else’s with a clean pass book. Sizwe’s struggles were shown in his **back-and-forth dialogue with Buntu in which Buntu ultimately reduced Sizwe’s identity to be defined by a mere number**. This might be compared to Paulina’s **internal struggle** seen in her dialogue with Gerardo. The **characters** again directly address the **audience** to show their desperation and Sizwe’s internal struggle. Ultimately, he gives up his name and assumes the identity of Robert Zwelinzima in order to use his pass book and remain in Port Elizabeth. Sizwe’s **internal battle** illustrates the **entrapment** these oppressed victims feel and what they must sacrifice in order to survive. The **characters** in both plays evoke sympathy from the **audience** as their oppressed society forces them to have internal struggles and make sacrifices in order to survive.

In *Death and the Maiden* a psychological form of **entrapment** is also evident in Paulina’s character. Her constant power struggle to move from victim to oppressor shows how haunted she is from her past. The only way she is able to face her fear was to use violence against her suspected tormenter. This is a stark difference from Sizwe who uses nonviolent means to solve his problem. However, this cycle of violence and terror shows the long term effects of an oppressive rule on their society as Pauline is permanently scarred by the harms of her past. The **Schubert symphony** again is used as a **symbol** to show how Paulina is not able to let go of her past, but also used to mimic her internal battle with her fragile mental state. The portrayal of Paulina as a victim **trapped** in her own mind highlights the long term negative effects of an oppressive society. Paulina’s **fragile state of mind** is emphasized by her questionable and cruel actions of tying up her guest and threatening to kill him. Paulina also uses idiosyncratic phrases such as “**teensy weensy**” or “**real real truth**” in order to manipulate her victim. However, **Dorfman** uses these **parallel phrases** to highlight how a society of terror and oppression will perpetuate this system of violence. Paulina’s psychological and mental entrapment conveys **Dorfman’s** criticism of the negative long term effects an oppressive system has on its people.

Both plays portray their characters in some form of **entrapment**. **Trapped** under a government, an **unjust system**, or even **trapped** within their own mental states. Though a lot of these characters ultimately are free from their enslavement, (Styles opening up his photo studio and Paulina and Gerardo attending a concert and listening to Schubert again), both plays’ endings point out that the effects of these oppressive societies still exist. In *Death and the Maiden* a mirror descends forcing the audience to reflect on

themselves. Dorfman also uses the alienation method in order to directly involve the audience in the play to show that these characters, these victims fighting to free themselves are in our world as well. In *Sizwe Bansi*, the play closes with Sizwe, now Robert, smiling for a photograph. The last sentence: “Smile...” shows how Sizwe Bansi is still trapped behind his mask of smiles, and must live his life continuing to fight the system. Both plays’ endings show that the **implications** of these oppressive systems are still in our society today and many victims are still trapped and fighting to break free.

Word Count: 2041

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	9/10	Excellent understanding of both texts with numerous references. Good focus on the demands of the question. Excellent discussion of many similarities and differences.
Criterion B: Analysis and Evaluation	9/10	Very good analysis of authorial choices including some comparisons of authorial choices.
Criterion C: Focus and Organization	5/5	Good attention to the question and a clear thesis. Clear paragraphing with excellent topic sentences. Very good focus on the wording of the question.
Criterion D: Language	5/5	Excellent language and clear writing.
Total Score	28/30	This is a 7 response.

Strengths of this paper:

- Great focus on the question
- Good clear organization and topic sentences
- Excellent detailed understanding of both works

Items for Improvement:

- Analysis and insight could be more nuanced and deep

Scored Sample Paper #5

Question:

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

Central Link:

Both stories showcase the struggle and inability of males to cope with emotions and be understood by their families.

Thesis:

While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

Rudimentary Outline

1. The circumstances for the father in FS
2. The circumstances of the father in *Stones*
3. The characterization of the father in FS showing the struggle to be understood
4. The characterization of the father in *Stones* showing the struggle to be understood
5. FS father expresses emotion through cooking and indirectness
6. *Stones*: Father expresses emotion through violence and alcoholism and anger
7. Final ability to overcome struggle: FS father's dinner and attempt to discuss Watanabe
8. Final ability to overcome struggle: *Stones* and his final wishes.

Misunderstood Males

It is no secret that many males struggle to express their emotions and thus struggle to be truly understood. Cultural norms for masculinity sometimes inhibit males from truly expressing themselves and sharing their inner thoughts and feelings with others. The real victims many times are other family members. *A Family Supper* by Kazuo Ishiguro is the story of a rather disjointed family with a son who comes back from his stay in the USA to visit his rather distant and emotionally cut-off father. The father in this story clearly struggles to share his affection for his family and his desire to have the family together and intact. In *Stones* by Timothy Findley, a young father comes back from war a coward, having failed to act in the line of fire. His torment and shame and his inability to clearly express his true feelings and receive treatment for his trauma are the subjects of this heartbreaking story. While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

The circumstances that revolve around each father's struggle to be understood are vastly different. The father in *A Family Supper* struggles to express his concern about the loss of traditional culture in Japan and the threat that Westernization represents to the old way of life in his country. **Ishiguro** uses the fugu as a **symbol** of traditional Japan as well as the kimono and **allusions** to the samurai. The choice of the **setting** of Kamakura is also significant as the city was an imperial city and has many samurai associations. All of these **symbols** are clear markers of ancient Japan, something the father values greatly but is not understood by his son.

Conversely, the father in *Stones* struggles to communicate about his own failings and his mental illness associated with trauma. His situation is much more dire than the father in *A Family Supper* since he turns to violence and his young children and wife are anxious about his and their well-being. The dark **atmosphere** that pervades the house and the secrecy revolving around his return all point to the father's failure to express himself. Thus, these circumstances, while different, pose unique barriers for each man to be understood by his family.

These circumstances are reflected in the **characterization** of the father in the opening scene of *A Family Supper* which shows him as a man with his guard up, unable to be understood. The **exposition** of the story shows his struggle to be understood as a proud Japanese man. The **narrator**, the son, remarks that his father was a "**formidable-looking man with a large stony jaw and furious black eyebrows**." This rich **imagery** shows him as a man with a very tough exterior and definitely not one to express affection or emotion.

Ishiguro describes him as having “pure samurai blood” and again shows him to be traditional and honor-bound. The initial dialogue is stilted and awkward as he tells his son about the collapse of the firm and the suicide of his partner Watanabe. His attempt to inform his son that Watanabe was “a man of principle” again characterizes him as a man who values saving face and someone who is guided by appearances. His values are not supported or “understood” by the narrator and this struggle continues throughout the story.

In contrast to the father in *A Family Supper*, the father in *Stones* is characterized as passionate, lively, and communicative in the opening of the story, perhaps to illustrate the drastic effect of World War 2. Unlike in *A Family Supper* which takes place over only a few hours, *Stones* is a story that spans 15 years. Thus, we see in *Stones* a man who is broken by the war and his failures in Dieppe. After his return, Findley describes him as someone with “his head bowed and his shoulders rounded forward.” This imagery makes it seem like he has shrunk. He is clearly not “formidable” like the father in *A Family Supper*. His failure to be understood as a victim of PTSD continues as the narrator feels the silence in the house and feels like there is a dark secret. Like the narrator in *A Family Supper* who feels the tension and unspoken secrets regarding his mother’s death, the narrator in *Stones* perceives that there is something wrong but the father is unable to share his secret and be understood. Thus, the initial characterization of both fathers shows them as guarded and broken men who cannot communicate effectively with their children. The results are the loss of family unity in both cases.

Since they have difficulty being understood verbally, both men find other means to express their feelings and be understood. The father in *Family Supper*, being a stoic Japanese man, expresses his love and affection for his children by cooking a meal of fugu fish. This fugu is used as a strong motif in the entire story and presents a clear symbol of Japanese traditional culture but underneath this symbol lies toxicity and potential death for someone who eats it when it is prepared incorrectly. Perhaps Ishiguro is alluding to some of the conflicts that exist surrounding Japanese traditions like suicide due to shame. In any case, the father’s cooking is his way to express his feelings and perhaps subtly reinforces Japanese tradition. The cooking of the fish thus underscores the father’s struggle to share his feelings with his children.

While the father in *A Family Supper* chooses to show his emotions through a home-cooked meal, the father in *Stones* resorts to violence and alcohol to suppress his emotions. The father’s emotional outbursts seen in the dialogue, his rash actions, and his violent attacks on his family are all signs of the father’s struggle to be understood as a victim of war. In a dramatic scene, he attacks his own wife with a hammer which again symbolizes his rage. Whether it be poison fish or violent attacks with a hammer, both fathers are unable to be understood by their family and thus use other means to cope.

The struggle to be understood for both men actually does reach some closure in both stories and both men finally are able to express their feelings to their sons, the narrators in both stories. Towards the end of the story, when his son asks him if he (the father) thought Watanabe was right in killing himself and his family to save face after the decline of the business, the father remarks that “there are other things besides work.” This dialogue and very indirect tone help to show that the father does value his children and does value family. This might foreshadow that he will perhaps accept his son and his new life and that there is the possibility to change. It is here that the father shows that he is indeed different from Watanabe and that he might reconsider some of the ancient samurai customs.

Similarly, the father in *Stones* speaks to his son and asks his son’s forgiveness for what he has done. This impactful moment is his moment to be understood by the only son who still supports him. He asks his son to bury him at Dieppe among all of his fallen comrades. The narrator remarks that by doing so, his father will, at last, be, “A stone among stones.” Here Findley is using the stones of Dieppe as a symbol for fallen soldiers and by spreading his father’s ashes among the stones, his father will find peace. Thus both men, towards the end of the story, finally find understanding and communicate essential truths to their sons.

Both men in these stories face immense challenges in being understood by their families and their communities. They both find themselves lost in a sense. The father in *Family Supper* is losing the traditional way of life and he is losing his family in the process. The father in *Stones* is losing his place in his community and losing the dignity he had prior to the war. As older men and as fathers, they are losing their grip and it is not until their sons are ready that they can finally be understood. Although both stories end on a melancholy note, both authors are sending a critical message to their readers about families and their struggles and the potential for understanding.

Word Count: 1372

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	8/10	Very good knowledge of both stories with a perceptive and sustained interpretation about masculinity and the struggle to be understood. Some more nuanced knowledge and understanding would move the mark to the top band.

		Excellent use of references and examples with ample discussion of similarities and differences woven throughout the paper.
Criterion B: Analysis and Evaluation	8/10	At times, insightful analysis of authorial choices. In addition to comparing ideas, more comparative discussion of features is needed for the top band. Thus, the response could have compared author craft more overtly.
Criterion C: Focus and Organization	5/5	Strong focus on the question and a thorough argument. Well developed with clear topic sentences and strong paragraphs with transitions. Good transitions occur between and within paragraphs.
Criterion D: Language	5/5	Excellent language and clear writing. A lot of passive voice. (is used etc)
Total Score	26/30	This is a low 7 response.

Strengths of this paper:

- Great focus on the question
- Good clear organization and topic sentences
- Clear language with minimal errors

Areas for Improvement:

- More comparison of authorial choices needed for top band Analysis and insight could be more nuanced and deep
- More variety of techniques needed with discussion of effects
- Short paragraphs might be a bit overwhelming.

Appendix - Brainstorming Chart

Part of writing a comparative essay is really brainstorming and thinking about similarities and differences across texts. Use this chart to guide your thinking and help you make meaningful connections across texts. ([complete sample](#))

Literary Elements or Points of Comparison	Text A (Title, Author)	Text B (Title, Author)
Author (Significant Details)		
Setting (social/ historical/political)		
Themes and deeper ideas What message is shared through this text? Really expand this		
Genre and Conventions		
Tone / Mood / Atmosphere		
Conflicts (internal / external)		

Characterisation - Supporting Characters Secondary character and minor character		
Moments of "Enlightenment" / Epiphanies (What does the main character <i>learn</i> ?)		
Flashbacks / Foreshadowing		
Symbols / Motifs		
Conclusion / Resolution		

Appendix - Conflict Chart

Literature is about conflict. Spend some time identifying the different types of conflicts that are presented in two of the words you have studied. Identify the conflict and consider where this occurs in the text. This will also make a great study guide as you prepare for paper 2! ([See Sample](#))

Conflict/theme	Text A:	Text B:
Internal Conflict: What internal conflicts are faced by characters?		
How is the internal conflict resolved?		
External Conflict: Character/Character		
How is the conflict resolved?		
External Conflict: Character/Group		
How is the conflict resolved?		
External Conflict: Character/Society		
How is the conflict resolved?		
External Conflict (Character/Nature)		
How is the conflict resolved?		

Appendix - Structure Chart

Use this chart to compare the structure of two of the works you have studied. Try to take notes in each box and give details. This can be a great study guide as you move forward and prepare for Paper 2. ([See Sample](#))

	Text A:	Text B
Opening <ul style="list-style-type: none"> ○ What happens in the opening scene? ○ What ideas and characters are established? ○ What is the mood of the opening? ○ What questions does the opening pose for the audience? 		
Climax <ul style="list-style-type: none"> ○ Is there a central climax? ○ What is the climactic moment? ○ How is it/are they established dramatically? ○ How does this alter the direction of the text? 		
Pace <ul style="list-style-type: none"> ○ How many sections are there in the text? ○ Are they of comparable length? intensity? 		

<ul style="list-style-type: none"> ○ How does the pace of the play affect the audience's/reader's response? 		
<p>Transitions</p> <ul style="list-style-type: none"> ○ What techniques are used to indicate the movement from one section to the next? ○ Are these transitions sharp, abrupt, smooth, give the audience time to reflect, subtle ... 		
<p>Closing</p> <ul style="list-style-type: none"> ○ What is the closing scene? ○ How does this encourage the audience to respond to the protagonist? How does it indicate the dominant idea of the text? 		

Appendix - Practice Questions

1. Discuss the concept of home in two of the works you have studied.
2. Compare the role of violence in at least two works studied in class.
3. Compare the ways in which at least two works you have studied portray individual weakness.
4. Is it possible to free ourselves from prejudice? Discuss with reference to the literary texts you have studied?
5. Discuss how two of the works you have studied explore change and transformation?
6. Show how changes in setting or time are important in the literary works you have studied.
7. With reference to your study of literary texts, discuss the appeal of nostalgia, or a return to a more appealing time in the past.
8. A common saying is “power corrupts”. With reference to the literary texts you have studied, to what extent is this saying correct?
9. Compare the ways in which two or more of the literary works you have studied deal with the theme of revenge.
10. How is setting of the city important in two or more of the literary works you have studied?
11. In what ways may a work’s stylistic features (the writer’s use of language, literary conventions, devices, *etc.*) add to or detract from its popularity over time? Discuss with reference to **at least two** works you have studied.
12. In what ways do the families depicted in **at least two** works you have studied help you to understand cultural similarities and differences?

13. Compare the theme of a young person growing up in two or more literary works you have studied.
14. To what extent could **at least two** works you have studied be considered works of protest?
15. Irony can be used for either humorous or tragic effect. To what purpose has irony been employed in **at least two** works you have studied?
16. Discuss the significance of particular times, places or events from real life, either mentioned or implied, in **at least two** of the works you have studied.
17. How do **at least two** of the writers you have studied foreshadow events or ideas to come later in their works, and what is the effect of such foreshadowing?
18. Discuss the pursuit of happiness in **at least two** works you have studied.
19. Discuss whether or not the endings/conclusions of **at least two** of the works you have studied are satisfactory.
20. Appearances can be deceptive. Discuss the relevance of this statement in regard to **at least two** of the works you have studied.
21. Pride can lead to failure and self-destruction or to accomplishment and self-fulfillment. Discuss the presentation of pride and its consequences in **at least two** of the works you have studied.
22. How have writers explored a social or intellectual concern in **at least two** works you have studied?
23. Discuss the impact of the form of a literary work on the reader.
24. To what effect is contrast and/or juxtaposition used in **at least two** of the works you have studied?
25. How do two of the works you have studied portray the struggle to be understood?

Appendix - Chat GPT for Revision

Now that most of us have gotten over the initial shock of what [ChatGPT](#) can do in the IB English classroom, let's use this powerful tool for Paper 2 Revision. Please note that Dave and Andrew would NEVER allow our students to use this tool until we've read texts with our students and had robust conversations about the similarities and differences in our chosen texts.

In the end, let's face it... ChatGPT and AI aren't going away. However, it's important we maintain academic honesty and integrity in the way we use these powerful tools for Paper 2 REVISION.

Activity 1: Who Can Build the Best Essay?

Rationale: You will have to think critically and go beyond the obvious to score well on Paper 2. This activity requires you to evaluate AI responses for quality and insight. The strongest essays will have unique and nuanced details and arguments and move beyond "adequate." Students who deeply understand the Criteria will likely be able to command the AI to write advanced essays.

1. **Command** the AI to answer a Paper 2 question for your literary works.
2. **Spend** 10-15 minutes working with ChatGPT to construct your best Paper 2 essay.
3. **Create** small groups or work as a whole class.
4. **Select** 3 sample essays from your group and discuss the quality of each essay in terms of any/all of the following:
 - Textual references and overall understanding/interpretation
 - Selection of authorial choices and how they shape meaning
 - Depth of analysis
 - Focus on question
 - Organization and development
 - Word choice, register, sentence variety, voice
5. **Award** the three essays gold-silver-bronze according to quality and insight.

Activity 2: Notable Nuggets

Rationale: Yes, we know you don't need to memorize hundreds of quotes for your Paper 2 response. However, many examiners would agree that students who can use key quotes from a literary work tend to demonstrate more knowledge. And, who doesn't want to impress an examiner? This activity might allow you to enter exam day with some key phrases committed to memory to use during the assessment.

1. **Command** ChatGPT to write a response to a Paper 2 question.
2. **Examine** the response carefully.
3. **Identify** the quotations selected by the AI and the ideas they are supporting.
4. **Record** quotes in Table 1 of the [Notable Nuggets Document](#).
5. **Ask** the AI to generate more responses.
6. **Identify** new quotes and the ideas of subsequent responses.
7. **Continue** this process for X minutes.
8. **Look** for patterns and repeated quotes.
9. **Complete** the Notable Nugget table for possible quotes to use on Paper 2.

Activity 3: Lit Crit

Rationale: While Paper 2 does not require you to include literary criticism, we believe that exploring the ideas and criticisms from leaders in academia is a worthwhile activity. Rather than having students look for great readings in JSTOR or other databases, why not leverage AI to show us some ideas? The idea here is that by streamlining this process, you will be exposed to many rich ideas in a short amount of time. They can then take these ideas, reflect, and ponder how they can use this new knowledge to respond to complex Paper 2 questions.

1. **Command** ChatGPT to provide literary criticism on your Paper 2 texts.
2. **Add** this information to our [Lit Crit Table](#).
3. **Complete** the table with more examples and information that either supports or refutes the AI's response.

Activity 4: Chart Building

Rationale: We know that Paper 2 requires you to examine authorial choices and how they shape meaning. Let's ask AI to help us build lists. We can then use the lists to add our own literary features and examples to help us build Criterion B of Paper 2.

1. **Command** ChatGPT to make a list of key literary features from your Paper 2 text.
2. **Command** ChatGPT to provide specific textual references to match the ideas from step 1.
3. **Complete** the rest of the [Literary Features and Evidence Chart](#) with ideas of your own.

Activity 5: BS Detector

Rationale: We know that one of the biggest drawbacks of ChatGPT is that it sometimes makes mistakes with knowledge. Let's leverage that! We can intentionally insert some false information and see if we can slip it by in a sample response. Only students who read and interpret the text carefully will be able to detect the BS.

1. **Command** ChatGPT to write a response to a given Paper 2 question.
2. **Ask** the AI to revise the response but to insert some false information or examples that are purposely wrong.
3. **Copy** and paste the response to another document.
4. **Collaborate** with friends and identify the BS in the responses.
5. **Discuss** as a class how to replace the false information with correct ideas in order to make the essay passable.

Activity 6: Building Better Essays

Rationale: In early experimentation with ChatGPT, it seems that the first response given by the AI is in the 5 range in terms of the overall score. Why not use that to our advantage? This activity requires you to take a generic or adequate answer from the AI

and then use your own ideas to improve the work. This activity might be useful for learners who have trouble getting started but are able to add ideas once a basic essay framework has been provided.

1. **Command** ChatGPT to answer a Paper 2 question.
 2. **“Retry”** until you get a suitable starting point.
 3. **Add** ideas, literary features, and other elements to the AI work.
 4. **Share** your response with a peer.
 5. **Evaluate** your friend’s response with the official IB Paper 2 Criteria.
 6. **Discuss** ways to improve both responses.
-

Activity 6: Vocabulary Builder

Rationale: We all know that vocabulary is a tough thing for students to improve. Why not let AI help? Perhaps comparing some “before” and “after” work will help you notice the need for more academic language. Building a table or word list in the Learner Portfolio might be a logical endpoint for this activity.

1. **Craft** an original response to a Paper 2 question (typed response).
 2. **Copy** and paste your response into ChatGTP.
 3. **Command** the AI to improve the vocabulary of the essay.
 4. **Reflect** and evaluate the changes...are they better or worse?
 5. **Add** new vocabulary words to the [Improving Vocabulary document](#).
 6. **Copy** and paste the completed table into the LP.
-

Activity 7: Grammar Fixer

Rationale: Grammar is the downfall of many of our students. If they could write more clearly and with proper mechanics, perhaps they could improve their Criterion D score. This activity forces you to examine the changes the AI made to their work and to reflect on the changes. We think working at the paragraph level rather than the entire essay level will be less intimidating.

1. **Craft** an original response to a Paper 2 question (typed response).

2. **Copy** and paste 1 paragraph into ChatGTP.
 3. **Command** the AI to improve the grammar of the paragraph.
 4. **Reflect** and evaluate the changes...are they better or worse?
 5. **Add** some “before” and “after” sentences to your Learner Portfolio.
 6. **Write** down any new grammar rules or understandings you have.
-

Activity 8: Sharpen Your Focus

Rationale: Early trials with Paper 2 questions are returning results that lack creative transitions. Furthermore, the AI is having a hard time implementing keywords from Paper 2 questions and maintaining focus in each paragraph. This activity forces you to work with transitions and aim to keep things cohesive.

1. **Command** the AI to answer a Paper 2 question.
 2. **Examine** the topic sentences and transitions between paragraphs.
 3. **Evaluate** the focus and transitions.
 4. **Make** necessary changes to the paper to improve Criterion C.
 5. **Copy** and paste both responses into the LP.
 6. **Write** a short reflection in the LP that discusses what the AI produced, what you noticed, and the changes you made to improve the work.
-

Activity 9: Discussing Outlines

Rationale: Some students simply have a tough time getting started, but once you give them a shell to work with, they can offer some fantastic ideas and insight. This activity utilizes AI to help create rudimentary outlines that you can then discuss orally or complete in writing. Again, the more times you go through these thinking routines, the better prepared they will be for exam day.

1. **Command** ChatGPT to create an outline for the respective Paper 2 question.
2. **“Retry”** several times until you have an outline you want to work with.
3. **Discuss** the outline with a peer or small group.
4. **Consolidate** your thinking and complete the outline with details and examples.
5. **Record** your work and thinking in the LP.

Activity 10: Make a Quiz, Take a Quiz

Rationale: Why not have AI write some tough quiz questions about your literary work? Of course, make sure you (or the AI) answer the questions, as these will be used in a game or quiz of your choosing.

1. **Join** a partner or small group.
2. **Command** ChatGPT to write some quiz questions for another group.
3. **Answer** the questions on a separate document. (you may use AI to help if needed)
4. **Share** the quiz with another group and receive their quiz.
5. **Take** their quiz without any AI assistance.
6. **Grade** each other's quizzes and discuss correct/incorrect answers.
7. **Share** new learnings with the class.
8. **Record** new learnings in the LP.

Note: This could easily be used with Quizlet, Kahoot!, or any other platform you use to play these types of games.
