IB Diploma Programme

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| Subject | English A Language and Literature - LITERATURE |
| HL / SL | HL/SL |
| Exam Year | MAY 2019 |
| Lesson per week | 4 lessons |
| Teacher | Mr Bramley |
| Students | To be seen |

**Christmas Term**

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| **Week** | **Literature to be Analysed** | **TOK Question** | **Connections and Discussion Topics** | **Recommended Extra Reading/PREP** |
| 1  (11 Sept) | Course introduction - aims; what is analysis?  Test using a Wislawa S poem – Some People  Introduce Virginia Woolf and TO THE LIGHTHOUSE | What is lost in translation from one language to another? Why? (poem)  "The past is a foreign country: they do things differently there" (L.P. Hartley) - Discuss this claim | History  Modernism: between WWI and WWII | Watch video: <http://www.openculture.com/2015/09/an-animated-introduction-to-virginia-woolf.html> BACKGROUND  Watch: <https://www.youtube.com/watch?v=2Hnlsh8WyPE>  Virginia’s family and life |
| 2  (18 Sept) | To The Lighthouse by Virginia Woolf  GUIDED READING – read the first half of ‘The Window’ | How can a literary work of fiction, which is by definition non-factual, convey knowledge? | “**Art is a lie** that tells the truth.” Picasso. Discuss | Theme: The nature of the interior life  Style: stream of consciousness  **ATL - 1.1.2. Critical thinking**  paying attention to details, selecting relevant information, analysing carefully and sceptically, making judgments  You have 1 minute to select the most important quote on the page. Explain your thinking to the class. Why did you begin and end the quote where you did? CLASS TO VOTE ON MOST PERSUASIVE ARGUMENT. |
| 3  (25 Sep) | To The Lighthouse by Virginia Woolf  GUIDED READING – read the second half of ‘The Window’ | What knowledge of literature can be gained by focusing attention solely on the work itself, in isolation from the author or the social context? |  | Theme: The meaning of life – write a passage for each character so far  **ATL** - **1.1.5. Affective, social skills**  **DECIDE AS A GROUP WHO YOU’RE THROWING OUT OF THE BOAT** |
| 4  (02 Oct) | To The Lighthouse by Virginia Woolf  GUIDED READING – read the first half of ‘Time Passes’ | Do knowledge claims transcend different communities or cultures, historical or social periods? |  | Theme: Time |
| 5  (09 Oct) | To The Lighthouse by Virginia Woolf  GUIDED READING – read the second half of ‘Time Passes’ | To the Lighthouse is an exploration of personal knowledge –now it is in a novel, is it shared knowledge? |  | Theme: Gender |
| 6  (16 Oct) | **Assessment week** | | | |
| 7  (23 Oct) | **Half term** | | | |
| 8  (30 Oct) | To The Lighthouse by Virginia Woolf  GUIDED READING – read the first half of ‘The Lighthouse’ |  |  | Theme: Art and beauty  **ATL - 1.2.1. Constructivist perspectives of learning**  Constructivism as a learning theory, simply speaking, is to make learning meaningful. The core constructivist perspectives are as follows: (a) learning is a self-directed process—knowledge is constructed rather than directly received; (b) instructor as facilitator; (c) learning as a socio-cultural process  Write a thesis statement around chapter 1. Get in group and explain and explore. Split into groups of 2 or 3: rewrite together. Back into a whole group – rewrite and present to the teacher facilitator |
| 9  (06 Nov) | To The Lighthouse by Virginia Woolf  GUIDED READING – read the second half of ‘The Lighthouse’ | What is the proper function of literature—to capture a perception of reality, to teach or uplift the mind, to express emotion, to create beauty, to bind a community together, to praise a spiritual power, to provoke reflection or to promote social change? | If Woolf’s style is realistic (is it?), does that denigrate non-realist fiction? What are the differences?  Why was modernism born? | Theme: memory and consciousness  Watch: <https://www.youtube.com/watch?v=ULFotqofhNk&t=59s>  MAKE NOTES |
| 10  (13 Nov) | To The Lighthouse by Virginia Woolf | What knowledge of literature can be gained by focusing attention on the author?  Can a work of art contain or convey meaning of which the artist is oblivious? |  | Motifs and symbols in ‘To The Lighthouse’  Watch: <https://www.youtube.com/watch?v=ULFotqofhNk>  **1.2.3. Technology enhanced learning and instruction**  **Computer as mind tool – PROJECT WORK – structure a 3 part 5 minute play to illustrate TO THE LIGHTHOUSE – half the class plot and character, half context and theme** |
| 11  (20 Nov) | ‘The Siege of Krishnapur’ by JG Farrell  GUIDED READING – read the first chapter Pages 9- 25 | Can literature express truths that cannot be expressed in other ways? If so, what sort of truths are these? How does this form of truth differ from truth in other areas of knowledge? | Describe the narrative tone – find evidence | Read: <https://www.theguardian.com/books/2015/dec/16/the-siege-of-krishnapur-by-jg-farrell-imperial-folly-comes-fatally-undone>  Why does the Collector idealize the Great Exhibition? What ideals does it embody? How does the authorial voice serve to put into perspective the Collector’s sanguine faith in these ideals? What final verdict on the Great Exhibition do the events of the novel leave us with?  The novel’s humor springs from the mocking and ironic portrayal of its characters. Describe the tone of The Siege of Krishnapur. Are the characters nuanced individuals, or are they types? Does the novel’s irony and humor diminish our ability to feel sympathy for them? |
| 12  (27 Nov) | ‘The Siege of Krishnapur’ by JG Farrell  GUIDED READING – read the second chapter | What knowledge of literature can be gained by focusing attention on its social, cultural or historical context? | How are the British characters portrayed? | Farrell’s novel is richly sensory. How does he use sensory details—particularly auditory and olfactory details—to create atmosphere and build tension? |
| 13  (04 Dec) | ‘The Siege of Krishnapur’ by JG Farrell  GUIDED READING | What constitutes good evidence within the study of literature? | What is the author trying to say about colonialism and empire? | The British compound acts as a petri dish, in which prevailing ideas about class, race, sex, and religion are enacted within a small, closed community. Given the events that unfold, what conclusions can be drawn about the state of the larger society? Give examples of how Victorian social hierarchies are acted out amongst the besieged community. |
| 14  (11 Dec) | **Assessment Week** | | | |

**Spring Term**

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| **Week** | **Literature to be Analysed** | **TOK Question** | **Connections and Discussion Topics** | **Recommended Extra Reading** |
| 1  (08 Jan) | ‘The Siege of Krishnapur’ by JG Farrell  GUIDED READING | To what extent is it possible to separate our experience of the world from the narratives we construct of them? | Using evidence – prepare an oral presentation on the portrayal of ‘the native’ (the other?) | Motifs and symbols in ‘The Siege of Krishnapur’  How are women—both individually and as a group—characterized? How do the men see them? In the last days of the siege, two of the women have become integral to the survival of the community: Lucy Hughes has proven herself to be skilled at making rifle cartridges and Louise Dunstaple works tirelessly to help Dr McNab in the hospital. How do these actions change your perception of each of them? Have the women changed significantly, or now, at the end, have we simply been offered a different view of them? |
| 2  (15 Jan) | ‘The Siege of Krishnapur’ by JG Farrell  GUIDED READING | Are an author’s intentions relevant to assessing the work?  How important is the study of literature in individual/ethical development? In what ways? | What were Farrell’s intentions in penning this novel? | Many years after the siege, the Collector, a former avid proponent of the arts, says, “Culture is a sham. It’s a cosmetic painted on life by rich people to conceal its ugliness” [p. 343]. How and why have the Collector’s ideas changed so radically? What are his final thoughts on leaving India and how has he come to them.  Motifs and symbols in ‘The Siege of Krishnapur’ |
| 3  (22 Jan) | Develop the essay |  | What makes a ‘good’ quote? | **ATL - 1.2.2. Student-centred learning and instruction**  Some core concepts of student-centred learning and instruction are: (a) creating multiple experiences for knowledge construction; (b) creating authentic and complex sociocultural learning environments to mediate learning  **Interpret the narrator using mime etc** |
| 4  (29 Jan) | COMPARING the 2 texts.  Pick one to write about in response to the Task 2 questions opposite  Plan the essay |  | How do students write a comparative paragraph? | How could the text be read and interpreted differently by two different readers? ‘The Siege of Krishnapur’  2. If the text had been written in a different time or place or language or for a different audience, how and why might it differ? **To the Lighthouse**  3. How and why is a social group represented in a particular way? **To the Lighthouse,** ‘The Siege of Krishnapur’  4. Which social groups are marginalized, excluded or silenced within the text? ‘The Siege of Krishnapur’**, To the Lighthouse**  5. How does the text conform to, or deviate from, the conventions of a particular genre, and for what purpose?‘The Siege of Krishnapur’  6. How has the text borrowed from other texts, and with what effects? **To the Lighthouse** |
| 5  (05 Feb) | Assessment Week – Write essay up | | | |
| 6  (12 Feb) | **Half Term** | | | |
| 7  (19 Feb) | The Bluest Eye by Toni Morrison  GUIDED READING – read pg. 1 - 35 | Do characters represent reality? Do they need to? |  | Watch: <https://www.youtube.com/watch?v=4ncugVf6x_0>  Cultural references made in The Bluest Eye |
| 8  (26 Feb) | The Bluest Eye by Toni Morrison  GUIDED READING – read 36 - 56 |  | How does Morrison’s structure and style illustrate her themes? |  |
| 9  (05 Mar) | The Bluest Eye by Toni Morrison  GUIDED READING – read 59 - 78 | Can literature express truths that cannot be expressed in other ways? If so, what sort of truths are these? How does this form of truth differ from truth in other areas of knowledge? | The Bluest Eye is a difficult read. Why is this? Is it important? | TASK 2 Questions particularly relevant to ‘The Bluest Eye’:  How could the text be read and interpreted differently by two different readers?  2. If the text had been written in a different time or place or language or for a different audience, how and why might it differ?  3. How and why is a social group represented in a particular way?  4. Which social groups are marginalized, excluded or silenced within the text? |
| 10  (12 Mar) | The Bluest Eye by Toni Morrison  GUIDED READING – read 79 - 91  Revision |  |  | Theme: Beauty vs Ugliness  Watch: <https://www.youtube.com/watch?v=SOK9XunI7HI> |
| 11  (19 Mar) | **Assessment Week** | | | |

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| **Week** | **Literature to be Analysed** | **TOK Question** | **Connections and Discussion Topics** | **Recommended Extra Reading** |
| 1  (16 April) | The Bluest Eye by Toni Morrison  GUIDED READING – read 95 - 129 | Can literature express truths that cannot be expressed in other ways? If so, what sort of truths are these? How does this form of truth differ from truth in other areas of knowledge? | History – emancipation | Theme: race and racism  Watch: <https://www.youtube.com/watch?v=7NUCOLCcXCY>  Relate to the TOK question about literary truths |
| 2  (23 Apr) | The Bluest Eye by Toni Morrison  GUIDED READING – read 130 - 161 | Can or should authors’ intentions and the creative process itself be understood through observing authors or knowing something of their lives? |  | Theme: women and femininity  Watch Toni Morrison in: <https://www.youtube.com/watch?v=FAs3E1AgNeM>  Refer to the TOK question . . .  **ATL - 1.2.3. Technology enhanced learning and instruction**  **Computer as mind tool – PROJECT WORK – structure a 3 part 5 minute play to illustrate THE BLUEST EYE – half the class plot and character, half context and theme** |
| 3  (30 Apr) | Practice for the IOC |  |  | Motifs and symbols in ‘The Bluest Eye’ |
| 4  (07 May) | Practice for the IOC |  |  | WATCH: <https://www.youtube.com/watch?v=hNtTUvMMpyc>  And  WATCH: <https://www.youtube.com/watch?v=c-s9kvzm30U>  Annotation and structure |
| 5  (14 May) | Practice for the IOC |  |  |  |
| 6  (21 May) | **Assessment week -** Practice for the IOC | | | |
| 7  (28 May) | **Half term** | | | |
| 8  (04 Jun) | Practice for the IOC |  |  |  |
| 9  (11 Jun) | Practice for the IOC |  |  |  |
| 10  (18 Jun) | Revision for the IOC – practice run | | | |
| 11  (25 Jun) | School Exam week – IOC | | | |

**Some People**

Some people fleeing some other people.   
In some country under the sun   
and some clouds.   
  
They leave behind some of their everything,   
sown fields, some chickens, dogs,   
mirrors in which fire now sees itself reflected.   
  
On their backs are pitchers and bundles,   
the emptier, the heavier from one day to the next.   
  
Taking place stealthily is somebody's stopping,   
and in the commotion, somebody's bread somebody's snatching   
and a dead child somebody's shaking.   
  
In front of them some still not the right way,   
nor the bridge that should be   
over a river strangely rosy.   
Around them, some gunfire, at times closer, at times farther off,   
and, above, a plane circling somewhat.   
  
Some invisibility would come in handy,   
some grayish stoniness,   
or even better, non-being   
for a little or a long while.  
  
Something else is yet to happen, only where and what?   
Someone will head toward them, only when and who,   
in how many shapes and with what intentions?   
Given a choice,   
maybe he will choose not to be the enemy and   
leave them with some kind of life.