

Diploma Programme subject outline—studies in language and literature English A Literature (Higher Level and Standard Level)			
School name	Friedrich-Ebert-Gymnasium, Bonn	School code	0973
Name of the DP subject <i>(indicate the language)</i>	English A Literature		
Level <i>(indicate with X)</i>	Higher <input checked="" type="checkbox"/>	Standard completed in two years <input checked="" type="checkbox"/>	Standard completed in one year * <input type="checkbox"/>
Name of the teacher who completed this outline	Nina Kytölä-Seybert Michaela Steffens	Date of IB training	Barcelona 2018
Date when outline was completed	17 April 2024	Name of workshop	<i>English B Language</i>

* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Diploma Programme Assessment procedures*.

1. Indicate the works chosen (example template to be individually changed to the students' interests and needs)

Language A: literature	
Standard level	Higher level
Friedrich Schiller. <i>Intrigue and Love</i>	Friedrich Schiller. <i>Intrigue and Love</i>
Stefan Zweig. <i>The Royal Game</i>	Stefan Zweig. <i>The Royal Game</i>
Friedrich Dürrenmatt. <i>The Physicists</i>	Friedrich Dürrenmatt. <i>The Physicists</i>

Georg Büchner. Woyzeck	Georg Büchner. Woyzeck
Tennessee Williams. A Streetcar Named Desire	Tennessee Williams. A Streetcar Named Desire
F. Scott Fitzgerald. The Great Gatsby	Jane Austen. Pride and Prejudice
William Shakespeare. Sonnets	George Orwell. Animal Farm
William Shakespeare. Macbeth	Angie Thomas. The Hate U Give
Chimamanda Ngozie Adichie. The Thing around your Neck	Chimamanda Ngozie Adichie. The Thing around your Neck
	William Shakespeare. Sonnets
	William Shakespeare. Macbeth
	Margaret Atwood. A Handmaid's Tale
	F. Scott Fitzgerald. The Great Gatsby

2. Course outline

	TOPICS	CONTENTS	ASSESSMENT INSTRUMENTS
1st sem.	Readers, writers and texts: Exploring dramatic texts	<p><u>Culture, identity and community</u> : social classes and family structures, gender roles, emancipation, distribution of wealth and resources, self-reflection of the figures in the drama and their effect on the readers, characterization (flat and round characters, indirect and direct), analysis and impact of stage directions, discussions about human flaws and imperfections (catharsis), the function, the value and the effects of art in society and different perceptions of art</p> <p><u>The drama as a literary form</u> : close reading of the text to explore textual elements, close analysis of the dramatic structure and its effects on the readers/viewers, different types of drama (classical drama, modern drama, bourgeois tragedy, fragments of a drama, different readings of drama Different approaches to interpretation : socio-cultural, historical, biographical, philosophical, text-based and intrinsic approaches</p> <p><u>Authorial choices</u> : e.g. symbolism, language, rhetorical devices, collocations and connotations, connections between the authors' lives and their works, impact of the authors' personality on their writing strategies of communication between author and recipient</p> <p><u>Creative Writing</u> : students as writers to scrutinize the ways in which literary professionals construct their texts and their topics Rewriting scenes to create alternative plots or outcomes, filling of gaps in fragmentic texts</p>	<ol style="list-style-type: none"> 1. Analysis and interpretation of a scene from a drama 2. Comparative essay – two excerpts from different works 3. Continuous work on the learner's portfolio 4. Oral presentations (mock exam for the internal oral assessment)
2 nd sem.	Time and Space : exploring cultural, geographical and historical contexts	<p><u>Politics, Power and Justice</u> : The Female Perspective in Literature and their struggles, experiences, challenges and aspirations, Representation of female authors contributing to diversity in the literary landscape with varied narratives and styles</p>	<ol style="list-style-type: none"> 1. Essay about topics taught in the context of Time and Space 2. Analysis and interpretation

		<p><u>Racism and Colonialism</u> : the fight against racism in the American context and its depiction and realization in literary texts, the history of racism (Civil Rights Movement), deepened understanding of racism and the emotional impact of discrimination through the eyes of diverse characters, exploration of historical contexts, literature as a means to foster awareness, empathy and critical reflection on societal issues related to racism</p> <p>the colonial experience and its impact on the characters in the works of fiction and its unifying realm in the texts (e.g. USA and Nigeria), illumination of the power dynamics, the confrontation with the western bias in literature, the history of colonialism (example Nigeria), lasting effects of colonial histories and nuanced understanding of this complex legacy</p> <p><u>The Power of Language and Literature</u> : literature and language as a lense into the complexities of identity within diverse communities (e.g. speech patterns, vocabulary, dialects, sociolects), literature as an expression of a specific historical dimension that is fluid, literary visions of the ideal society as a reflection of current developments (utopia/dystopia)</p>	<p>of a novel excerpt</p> <ol style="list-style-type: none"> 3. Continuous work on the learner's portfolio 4. Oral presentations (as mock exam for the internal oral assessment) 5. Higher Level Essay (IB)
3rd sem.	Intertextuality : Connecting texts	<p>Interpretation of various literary works regarding different <u>literary theories</u> (e.g. Marxist theory, feminist and queer approaches, post-colonialist theory, critical race theory)</p> <p><u>Transformation of textual meaning in historical contexts</u>, communicative theories reflected in different works and their impact on a deeper understanding of the texts</p> <p><u>Literary perspectives</u> in fictional prose texts (narrative perspectives, point of view, multiple perspectives of a single issue, topic or theme), theory of genre to classify and organize creative works based on shared conventions, familiarity with these conventions will help students to have certain expectations when engaging with a particular genre, blending of multiple genres in one text : insights into the evolving nature of artistic expression</p>	<ol style="list-style-type: none"> 1. Essay : applying different literary theories 2. Oral exam : literary perspectives 3. Continuous work on the learner's portfolio 4. Internal assessment (IB)
4th sem.	Revision and in-depth analysis	Coursework individually adapted to the students' needs	Mock exams for Paper 1, Paper 2

3. The learner portfolio

- mandatory, but without evaluation
- must be submitted to the IB upon request
- individual compilation of student works over the two-year course

possible contents: "The learner portfolio must consist of a variety of formal and informal reactions to the studied works, which can be critical and/or creative and implemented in various media. It comprises the students' own records of their research and development throughout the course. It could be used to document:

- Reflections on conceptual guiding questions of the course
- Reflections on assumptions, beliefs, and values shaping responses to texts
- Investigations of texts and insights into social, global, and real-world issues
- Detailed evaluations and critical analyses of works, texts, or excerpts exploring the potential meanings of the language used
- Reflections on connections across a range of studied texts
- Experiments with genres, media, and technology
- Creative writing tasks exploring different literary genres and the student's evolving responses to works
- Reading, research, and inquiries extending beyond the classroom experience
- Records of received feedback
- Reports on classroom or group work or discussions representing various negotiated values and perspectives, as well as the negotiation process itself
- Overcoming challenges and achievements
- Selection of suitable excerpts that could form the basis of the oral individual examination

4. IB Internal and external assessment requirements to be completed during the course

Both the internal and external assessment requirements will be formally introduced to the course at the beginning of the course (at the beginning of the German school year in August).

In the first months of the school year the students prepare their Higher Level Essay. The students choose a work, prepare its literary analysis and receive peer- and teacher feedback. At the end of the first year they submit their first draft. If necessary, they then have the time to revise their text.

The students who decide to do Standard Level only do not have to write the Higher Level Essay.

At the beginning of year two the students choose two texts as a basis for their Internal Oral Assessment. To practise the assessment format the students prepare presentations on self-chosen works of literature, which lead to a classroom discussion. For each of works presented the students are asked to identify the global issues which may serve as a basis for the Internal Oral Assessment.

The requirements and criteria for Paper 1 and 2 are made transparent to the students. The coursework includes regular aspect-based analysis and interpretations for which the students receive oral as well as written feedback. Especially for the topic of intertextuality the students prepare exercises and comparative analyses.

5. Links to TOK

Topic	Link with TOK
Readers, authors and texts	What is the purpose of literature ? How is knowledge transformed through literature ? How do translations affect the understanding of literature ? What is the difference between knowledge derived from literature as opposed to knowledge derived from non-fictional texts ? How does the author influence the meaning of the text ?

Time and space	<p>How does knowing more about the social, cultural or historical context of a work of literature have an impact on our knowledge of the work itself ?</p> <p>Is there such a thing as obsolete knowledge in literature ?</p> <p>What are justifications for, and implications of, claiming that there are absolute standards for « good » literature ?</p> <p>Can literature change the way we interpret the world ?</p> <p>Are some interpretations better than others ? Is there such a thing as the only right interpretation ?</p>
Intertextuality : Connecting texts	<p>To what extent can a reader understand a text which was written in a different cultural context ?</p> <p>Can scientific theories be applied to works of literature ?</p> <p>Who determines what literature is valued, on on what criteria ?</p> <p>Does the understanding of literary conventions contribute to the understanding of the text ?</p> <p>How can a literary canon be justified ?</p> <p>What moral responsibilities do we have regarding literature that has been created or published by minorities ?</p>

6. Links to CAS

Topic	Link with CAS
Readers, authors and texts	<p>organization of a literature café for the upper grades</p> <p>second-hand book sale at the Open Day in collaboration with a local bookstores (motto : «World Literature »)</p> <p>Discussion of works/literature circles on the studied works in the CDI (our school's library)</p>

Time and space	<p>human rights, enlightenment, etc. as a starting point for a poster gallery: Do we live in an enlightened age?</p> <p>organizing and preparing a visit to extracurricular learning locations (castle Brühl, theaters in Bonn/Cologne/Düsseldorf)</p>
Intertextuality : Connecting texts	<p>Extracurricular activity: Creative writing for the middle grades, focus on poetry</p> <p>Writing and discussing personal reviews, with the added practice of critically examining external review</p>

7. Didactic Considerations for Teaching and Learning

a) Approaches to Teaching

In order to ensure research-based instruction, students are repeatedly enabled to find individual approaches to engaging with literature. For example, opportunities are created to apply various literary theories to works, thus establishing an individualized approach (e.g. psychoanalytic theory in "The Tobacconist"). Students portray character constellations (e.g. in "A Streetcar Named Desire") or conflicts (e.g. in "Intrigue and Love") through freeze frames and role plays. They create presentations on the historical and cultural contexts of literature, making connections to other areas of study (e.g. psychological: Zweig; historical: Büchner; feminist: Adichie). Instruction with a focus on conceptual understanding is ensured by explicitly identifying the seven global issues in each thematic block. Students are regularly prompted to establish connections to these terms. IB Literature courses typically attend a theater performance over the two years to facilitate instruction developed in local and global contexts. Connections to experiential learning through CAS are outlined in the course outline overview. Students' cultural backgrounds are addressed through biographical writing prompts (e.g. with Adichie/Atwood), cross-cultural commentaries (e.g. Adichie/Shakespeare), and group feedback on practice exams and exercise analyses. This strengthens instruction with a focus on effective teamwork and cooperation, as seen in group presentations (e.g. on historical-cultural background in "Pride and Prejudice") and placement activities, such as the initial encounter with Dürrenmatt's "The Physicists." Students are consistently presented with choice tasks (e.g. characterizing figures in Williams or engaging with

various sonnets by Shakespeare). Changing group compositions during cooperative sequences also support teaching to overcome learning obstacles. In addition to transparency and handling the evaluation criteria for internal and external assessments, students are encouraged to provide feedback (as mentioned above) and engage in individual reflections (e.g. through entries in the learning portfolio at the end of the study of a work or during self-assessment of their own texts). This creates instruction supported by formative and summative assessment.

b) Approaches to Learning

Literature instruction also involves repeatedly making connections between the texts studied and current issues (e.g. racism, Black Lives Matter Movement, role of women, politics in the US). The area of "Intertextuality" (see overview) promotes thinking skills through the contrasting of texts. Thinking is generally stimulated by a methodically and didactically versatile instructional design. Numerous cooperative arrangements, group presentations, and dramatic play (e.g. when dealing with dramatic texts) enhance students' communication skills. Reading arrangements, where students orally present the works studied or their own texts, naturally increase sensitivity to personal and foreign communication. The teacher pays attention to social interaction, including constructive feedback, collaboration with different class members through various partner and group compositions, and engagement with different approaches to texts. This aims to foster students' social skills, further supported by the connection to CAS (see overview). Independent preparation for exams, adherence to deadlines for (exam) tasks such as the performance-level essay, and maintaining the learning portfolio strengthen students' self-management skills. The broad handling of texts, encompassing various processing methods (highlighting, reciprocal reading, W-questions, etc.) and securing methods (mind maps, tables, concept maps, creative texts, etc.), allows students to increasingly handle texts independently. The learning portfolio in particular plays a central role in this context, as it requires reflection and connection of texts, and students' notes, comments, and insights provide an important foundation for possible exam topics and questions. At the beginning of the course when students deal with different dramatic texts, they develop criteria for a "good" or suitable analysis of texts, formulate questions for their higher level essay, and choose a relevant global theme for their oral individual examination. This strengthens research skills and is further developed through group-related research.

8. International mindedness and resources

The development of the students' international-mindedness is fostered throughout the course by a huge variety of texts from different countries and continents.

Especially when dealing with Adichie's collection of short stories, students are encouraged to examine different cultural perspectives as well as the historical background, which often allows a better understanding of established views and values. The perspectives to be studied regarding Nigeria are multiple: be it the perspective of the colonizer (Great Britain) and the colonized, be it the perspective of different ethnic groups (Hausa, Yoruba, Fulani, Igbo) and their oftentimes opposing views on gender issues, political issues, the relationship to Great Britain, the perspective of ex-pats and those staying in their homecountry.

Dealing with this huge variety of different views helps students not only to understand a country better, but also to become aware of their own cultural

biases and perhaps of stereotypical ideas, which enables them to reevaluate their own views and to develop a deeper understanding of cultural diversity as well as an appreciation of the world every individual lives in.

Students can find a whole variety of English books (novels, collections of poems and short stories, non-fictional books etc.) in our school's library, the Centre de Documentation et Information (CDI). In the CDI students also have access to computers to give them the opportunity to profit from virtual resources to practice and develop their language skills.

The English department ensures that authentic, up-to-date and student-oriented materials are used and available to both teachers and students. Moreover, the department can provide an extensive collection of materials available to teachers, which are stored in the teacher's library. This collection is constantly expanded through evaluation copies from publishers, through donations and, depending on the budget, through purchases (school budget). As collaborative working is common usage in the English department, materials are also exchanged and evaluated by teachers in the course of the school year.

9. Development of the IB learner profile

Inquisitive: Instruction is always built upon the questions and desire for knowledge of the students. Social and thought-promoting arrangements support this through the promotion of independence as well as collaboration.

Knowledgeable: Handling literary specialized vocabulary and expertise (e.g. stimulated through exam preparation) is as much a part of the instruction as questions of local and global significance (e.g. prompted by working on global themes related to various texts as preparation for the oral individual examination).

Thinkers: Ethical decisions become significant, for example, when actions of characters or societal circumstances are reflected upon and commented on. The overview of the works and their associated areas of study clearly demonstrates that these questions are already embedded in the thematic brackets (e.g. "How free am I?").

Communicators/Caring: Approaches to teaching and learning present diverse social arrangements that foster mutual respect and social interaction. Presentations and active listening support this, as well as the integration with CAS (Creativity, Activity, Service).

Principled: Literary texts from different cultures and especially temporal circumstances repeatedly raise questions about justice and human dignity among students. Examples include Georg Büchner's «Woyzeck » or Schiller's « Intrigue und Love », which highlight the consequences of human actions and their ethical implications.

Open-Minded/Risk-Taker: Working with literary texts aims to encourage and achieve open-minded thinking. This is especially true when a text is authored by someone from another country, culture, and perhaps another era, as it broadens students' horizons and contributes to their openness and willingness to take risks.

Balanced/Reflective: Through creative, research-oriented, or knowledge-oriented approaches, students are addressed in all facets of their personalities. This fosters a profound engagement with literature, simultaneously allowing for a reflective view of oneself and one's own strengths and weaknesses.