

# Literature A Curriculum Summary Sheet: First exams 2021

CURRICULUM REQUIREMENT	IMPLICATIONS
<p>Three areas of exploration <i>Guide pages 18 and 21-24</i></p>	<ul style="list-style-type: none"> <li>• The new curriculum requires exploration of literature from three different perspectives, in equal proportion: the immanent (Readers, writers and texts), the contextual (Time and space), and the comparative (Intertextuality).</li> <li>• These perspectives are conceptual: they require that students understand metacognitively that there are systematic approaches to studying literature and how those approaches help readers arrive at understanding of literary works.</li> <li>• The six questions provided for each of the areas of exploration shape the inquiry for each of the three perspectives and should be integrated throughout the course.</li> <li>• At least three works must be identified for each of the three areas.</li> <li>• The requirement for integration also means that teachers must connect the three areas to each other where appropriate.</li> <li>• The course does not necessarily have to be organized around these three parts, so long as the way that time is allocated throughout the course results in equal attention to all three.</li> </ul>
<p>Concept-based teaching <i>Guide pages 26-28</i></p>	<ul style="list-style-type: none"> <li>• The seven course concepts each relate to aspects of the reader-writer-text relationship, and so function as focused elements of the larger conceptual inquiry which is shaped by the three areas of exploration.</li> <li>• The seven course concepts are to be taught overtly so that students know the vocabulary and understand how these concepts relate to the creation of meaning in literary works.</li> <li>• Concepts are meant to be raised whenever appropriate throughout the course.</li> </ul>
<p>Changes to the PRL <i>Information directly from Subject Area Manager</i></p>	<ul style="list-style-type: none"> <li>• The removal of any writer from the PRL is not an indicator that the writer is not worthy of study. The writers that were removed are people whose place in literary history is secure—they do not need promotion by the IB.</li> <li>• The changes that were made to the PRL were made in order to create a balance of male and female writers.</li> <li>• The changes that were made to the PRL were made in order to update the list and promote fresh voices to reflect IB aims of globalism and diversity.</li> <li>• The list has been greatly expanded to give teachers many more choices.</li> <li>• Any work by an author on the PRL may be chosen for study.</li> </ul>
<p>Students may not study the same author twice in any Language A and Language B course. <i>Guide page 21</i></p>	<ul style="list-style-type: none"> <li>• If more than one Language A course is offered in the school, and if any students take more than one, the teachers must work together to ensure that no student studies the same author twice.</li> <li>• Language A teachers must coordinate carefully with Language B teachers to ensure that no student repeats an author.</li> </ul>
<p>Students may not submit two assessments on the same work. <i>IB general regulations</i></p>	<ul style="list-style-type: none"> <li>• Students taking theatre cannot submit for assessment any work which was submitted for assessment in English and vice-versa. So if, for example, Shakespeare is studied in both courses, a student may submit for assessment an assignment based on Shakespeare's work for only one of those courses.</li> <li>• (Extended Essay is the exception: students may use an author they studied in English or Language A or Theatre, but they may not use the same work.)</li> </ul>

CURRICULUM REQUIREMENT	IMPLICATIONS
<p>Any work studied can be used on any assessment (except for paper 1)—so long as it has not been used on a previous assessment.</p> <p><i>Assessment requirements: guide pages 16-17</i></p> <p><i>Learner Portfolio: guide pages 24-25</i></p>	<ul style="list-style-type: none"> <li>• Junior teacher must ensure that students know what assessments they will have to submit throughout the entire two-year course.</li> <li>• Junior teacher must help students prepare all works for any assessment, including those which will be undertaken during the senior year.</li> <li>• Senior teacher must have a thorough knowledge of all of the works that are taught during the junior year, because he or she will likely have to assess student work on those works.</li> <li>• The portfolio is a critical management tool for both teacher and students.</li> <li>• Students must be taught how to make good judgments when the time comes to choose; desirable to avoid a situation in which all students just want to use the most recent work studied.</li> <li>• Any selection of poetry, short stories, or literary essays has to be considered as a complete work when used for assessment, so the teacher has to select individual short works that can be related to each other along one or more parameters.</li> </ul>
<p>Exam Paper 1 can include excerpts from any of the four literary forms (including song lyrics and graphic texts), and HL students are required to write about both extracts.</p> <p><i>Guide pages 33-35</i></p>	<ul style="list-style-type: none"> <li>• Students must be equally prepared to do close reading work in any of the four literary forms.</li> <li>• Study of works in all forms should include practice in deep analysis of passages.</li> <li>• If you don't teach a graphic text or a lyricist, you may wish to do some passage work from those genres to give students practice in case one of those turns up on paper 1.</li> </ul>
<p>Strongly recommended that there be a balance of the four forms represented in the course.</p> <p><i>Information directly from the Subject Area Manager</i></p>	<ul style="list-style-type: none"> <li>• In schools where only one non-fiction work is currently taught, at least one and probably two works of literary non-fiction will have to be added.</li> <li>• In schools where only one poet is currently taught, at least one and probably two poets will have to be added.</li> </ul>
<p>Exam paper 1 will include a question for guided analysis of each passage. Students are not required to answer the question.</p> <p><i>Guide pages 36 and 42</i></p>	<ul style="list-style-type: none"> <li>• Paper 1 is NOT a commentary; it is a focused response around a central idea.</li> <li>• If a student doesn't choose to answer the question that was posed, they must be able to substitute it with an idea which results in a focused analysis, rather than a broad commentary.</li> </ul>
<p>Exam paper 2 is a comparison-contrast essay and students are required to compare and contrast both the content and the literary strategies employed. Students will prepare in advance a list of three works from which they intend to draw to answer the question</p> <p><i>Guide pages 37 and 43.</i></p>	<ul style="list-style-type: none"> <li>• Questions developed for paper 2 will be based on the course concepts, though they may or may not use the specific terminology.</li> <li>• Teachers will not see the exam papers before they go to IB, so they will not know for sure whether students repeated works used earlier or not.</li> <li>• If teachers find out later that a student cheated (say from buying back paper 2 exams), they are expected to report the malfeasance to IB and the student could lose his or her diploma.</li> <li>• Teachers need to check all the student forms to ensure that students at least do not plan to re-use a work already used for assessment.</li> <li>• Sample B is a stronger paper than sample A. Although A received high marks in the preview, it would likely not come through an actual standardization as well.</li> </ul>

CURRICULUM REQUIREMENT	IMPLICATIONS
HL Essay: students are recommended to use one of the course concepts as a starting place for developing a focus for the essay. <i>Guide page 44.</i>	<ul style="list-style-type: none"> <li>Teachers should read the sample essays and identify the concept or concepts that form the basis of the investigation. Can use the models to help students see that connection.</li> <li>Since students may use any work which has not been used on another assessment, they should consider each work as they go through the course from the perspective of whether it might be used for the HL essay.</li> </ul>
Individual Oral: Two works assessed in light of a global issue, one in translation. <i>Guide pages 54-58.</i>	<ul style="list-style-type: none"> <li>Both some works in English and some works in translation have to be chosen with global issues in mind.</li> <li>When designing the curriculum, teachers will have to determine how many of the works in translation need to be taught before the oral is scheduled.</li> <li>When designing the curriculum, teachers will also have to determine which of the works written in English will provide good pairs to the works in translation in terms of examining global issues, and those works will also have to be scheduled for teaching prior to the oral.</li> <li>If students are to use poetry in the individual oral, the global issue cannot be present in only one poem; thus, the teacher needs to consider the presence of potential global issues in multiple poems. (Poetry does not have to be used, of course, in the individual oral.)</li> </ul>
Four principles of course design <i>Guide pages 28-30.</i>	<ul style="list-style-type: none"> <li>These four principles stand in place of mandated organizational structures. Teachers have a great deal of freedom in choosing works and organizing their teaching but are expected to develop a curriculum which embodies these principles.</li> </ul>
The Portfolio is intended both to help students track their learning and to prepare for assessments. Teachers may be asked to send the appropriate items from a student's portfolio as a means of demonstrating the authenticity of the work on any given assessment. <i>Guide pages 24-25, 43-45 and 56.</i>	<ul style="list-style-type: none"> <li>The portfolio must be maintained from the beginning of the course to the end.</li> <li>Students must have/develop a management system which allows them to easily locate any item in the portfolio which would be useful in terms of trying to prepare any one of the assessments.</li> <li>Teachers need to have a way of knowing which items in the portfolio each student used on each assessment and how to locate them to send to IB if necessary.</li> <li>Activities designed to prepare students for each of the assessments have to be undertaken during the study of all works and then stored in the portfolio.</li> </ul>

**NOTE: This is not an official IB document. It was prepared by a workshop leader for the purposes of helping participants take note of key components of the 2019 curriculum. This document cannot be used in place of the guide.**