

## English Language and Literature

# Individual Oral (IO)

- Your Individual Oral is 30% of your final mark
- You will present an analysis of how the chosen global issue is explored in two texts: one literary (Duffy or Antigone or Chughtai) and one non-literary (Banksy or Steve Mc Curry or Spielberg)

Time for speaking (10 mins).

- This will be followed by a 5 minute discussion with the teacher.
- Example IO's - You should listen to the [example](#) IOs on its learning as a guide to applying the advice below.

**Remember, your Global Issue (GI) must be specific and well-defined, and meet all three qualities of a Global Issue as defined by the IB:**

1. It has significance on a wide/large scale.
2. It is transnational.
3. Its impact is felt in everyday local contexts.

### **BODY OF WORK (BOW):**

Look at the marking criteria on the last page and notice that you MUST refer to the body of work in depth; for both your literary and non-literary text. You should make references to the BOW in your introduction and at appropriate points in your analysis.

E.g. If you analyse a Carol Ann Duffy poem, you should refer to her other poems,  
If you analyse a work of Banksy you should refer to his other works as well.

Here is a general outline you could use. DO NOT stick to this rigidly. It is just a general guide if you really need a plan.

## **Introduction (1 min)**

You must...

- o State your **Global Issue** and its significance. Why is it important to explore? Then link to:
- o A brief intro of the two texts: **author(s)**, **title(s)**, **genre**, **publication dates(s)**, **place (if you know it)**.
- o State the **bodies of works** the texts come from (text/collection/campaign the extract is from, themes, writer's style).
- o Briefly discuss your **Global Issue** and how it links to the author's purpose.

- o State your **thesis statement** (in connection to the Global Issue) with **sign-posting** (e.g. the focus area that you are going to examine).

## BODY

### Text 1 literary Analysis + Text 2 Non-Literary Analysis

(order of your preference)

(You should analyse each text for roughly 4 mins)

Equal focus to be given to the Body of Work of each text.

You should...

- o Follow a PEEL-like structure, making sure to link EVERY argument about language / devices to the **Global Issue**.
- o Look for opportunities to link your ideas from the extract to the **Body of Work, as you analyse**. You can comment on whether the language/techniques are characteristic of the author's style.
- o Discuss how the **author's purpose** and the **effect on the audience** demonstrates the **G.I**
- o Focus on how your **Global Issue** is evidenced in the extract (use direct quotations) through **stylistic devices** such as: characterization, tone, structure and syntax, imagery, symbolism, themes, images, slogans, graphology, sound effects, font, structure etc.
- o Effectively **organize** your IO. This could mean having two-three main ideas, or grouping similar devices together etc. Don't simply go through the text line by line. There should be a clear focus for your analysis (think of it like an essay with focused body paragraphs and topic sentences).
- o Avoid retelling, paraphrasing or describing. Focus on **how** the authorial choices used help present the **global issue** and **why** the author has done this (linking to purpose and the **body of work**).
- o Briefly sum up the main ideas of how your text presents the chosen GI before clearly **transitioning** onto your second text.
- o Remember: you are analysing one text and then the other through the same global issue. Don't switch back and forth between the texts. You don't need to be comparing, contrasting and connecting them to one another throughout your analysis

## Conclusion (under 1 min)

You should...

- o Use a clear final connective to demonstrate your transition into your conclusion.
- o Re-state your **Global Issue / thesis statement**. You can now make a comparative statement about the two texts and the Bodies of Work that they come from: how do they compare? How do they differ in

terms of presenting the **G.I**? How does their structure, genre, context or text-type alter the effect on the audience? Does context or time periods have an influence?

- o What is the significance of this issue in your Bodies of Work?
- o Make an **evaluative statement** about your **global issue** on a **global scale**. How does this issue operate in our current world?

## Question and Answer – 5 mins

For the oral, are you...?

- o Prepared to talk further about how the Global Issue is presented in specific aspects of the extracts?
- o Prepared to talk further about other works in this collection (body of work) and how it is typical/atypical.
- o Prepared to talk about how an audience might respond to the presentation of the Global Issue (in this context 'audience' could refer to the audience at the time the text was originally produced or perhaps even audiences of a different time period)?
- o Prepared to add detail to your discussion about the context and the Global Issue, and connections between them?
- o Prepared to discuss the effect of other stylistic devices or authorial choices related to your Global Issue in your extract?

## Examples of possible teacher-led discussion questions:

- · How do the texts explore the chosen global issue differently?
- · What's the main purpose of your text? Why did the writer publish...?
- · How does context greatly influence the understanding of this text?
- · How is this text indicative of the author's characteristic style?
- · How does the genre of the text affect how the global issue is presented?
- · To what extent does this text challenge the norms surrounding gender/conflict/mental health (whatever the global issue is)
- · Where do we see this (theme/ stylistic device / style) in the author's other works?
- · You briefly mentioned.....can you expand/develop this point?
- · Where do you see other examples of \_\_\_\_\_ and \_\_\_\_\_ (stylistic devices, global issue, themes)?
- ·

## Quick Checklist

Have you...?

- ○ Selected extract(s) of 40 lines maximum (if non-visual) that clearly brings out the Global Issue and allows you to talk about how the author presents this Issue. For the non-literary this equates to approximately: 4 - 6 stills from a video/film/music video, one advertisement; 1-2 still images/artworks; 1 page from a website (you will need to verify this with your teacher).
- ○ Done a full close-reading (mark-up) of the extracts or texts in preparation for analysis.
- ○ Used all available resources to plan your oral to meet all expectations, including your Learner Portfolio (OneNote) and any class material on the texts.
- ○ Prepared a clean copy of the extracts for the teacher (plus one for yourself) for the due date.
- ○ Numbered the lines (every 5 lines) on your extracts.
- ○ OUTLINE: Created a list of no more than 10 bullet points, of no more than 2-3 lines each at 12pt font, to serve as presentation notes, and made copies for you and your teacher (use the IB outline form in this guide)

## Other Tips / Advice

### You should...

- ○ Use transitions to help guide your teacher logically throughout your oral.
- ○ Ensure you stay within the 10 minutes; avoid repetition/wordiness and be as succinct and prepared as possible. Plan, practice, rehearse and time yourself to make sure your oral fits.
- ○ Balance the presentation between the two texts, more or less equally.
- ○ Speak clearly and formally, incorporating proper terminology and a sophisticated, persuasive rhetoric. You should practice your oral many times to ensure proper pronunciation and vocabulary.

### **And**

*Moreover; In addition; Additionally; Further; Further to this; Also; Besides; What is more.*

### **But**

*However; On the other hand; In contrast; Although; Even though; Despite the fact that; In spite of the fact that; Regardless of the fact that.*

### **So**

*Therefore; Consequently; In consequence; As a result; Accordingly; Hence; Thus; For this reason; Because of this.*

## How to split your time - 10 mins

1 min Introduction	
4 mins - Literary (Duffy/Antigone/Chughtai)	4 - mins - Non literary (Banksy/ Steve Mc Curry/ Spielberg)
Extract - 2 mins	Extract - 2 mins
BOW (3 - 4 other poems) - 2 mins	BOW (3 - 4 text) - 2 mins
1 min - Conclusion	

## For Example:

10 mins

1 min - Intro	Global issue: The ways and context in which conflict is represented can influence perspectives and views.	Text War Photographer - Carol Ann Duffy NLT - Praying soldier - Steve McCurry																												
4-mins - Literary	<div>2 mins- War photographer</div> <div>Include 3 stylistic devices/ use PEEL to show how they create effect</div> <table><tr><th>Device</th><th>Example</th><th>Link to GI</th></tr><tr><td>juxtaposition</td><td></td><td></td></tr><tr><td>hyperbole</td><td></td><td></td></tr><tr><td>Imagery</td><td></td><td></td></tr></table>	Device	Example	Link to GI	juxtaposition			hyperbole			Imagery			<div>2 mins- BOW</div> <div>1. Shooting stars,</div> <div>2. Dolphins</div> <div>3. Woman seated in the Underground</div> <div>Select 2 -3 quotes - use PEEL to show how they create effect/ quote from the texts</div> <table><tr><th>POEM</th><th>Device</th><th>Example</th><th>Link to GI</th></tr><tr><td>(Shooting Stars)</td><td></td><td></td><td></td></tr><tr><td>(Dolphins)</td><td></td><td></td><td></td></tr><tr><td>Woman seated..</td><td></td><td></td><td></td></tr></table>	POEM	Device	Example	Link to GI	(Shooting Stars)				(Dolphins)				Woman seated..			
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1- min -conclusion	Global issue/ devices	Effectiveness of devices in Lit and non-lit																												
Q & A																														

## Examples of Global Issues:

I will explore how traumatic events affect mental health.

I will be exploring how women are objectified through art/ the media / in Society.

I will be exploring coping mechanisms and how they are used to navigate mental health

Societies perceptions' on what it means to 'be a man' can be both limiting to the individual and damaging to society.

Environmental factors can contribute greatly to a person's mental illness and their ability to seek help

I will explore how a mental breakdown can affect one's identity.

I will explore the issue of societal stigma surrounding mental health.

I will explore how the engenderment of hypermasculinity can be toxic to the individual and society.  
 I will explore escapism and how it's used in order to cope with past trauma.  
 I will explore how women defy and challenge gender stereotypes.  
 How hypermasculinisation leads to toxic relationships between men and women.  
 How narrow definitions of femininity lead to low self esteem and other issues.  
 The normalisation of domestic violence that allows abuse to flourish.  
 The toxicity that exists in relationships when there is a power imbalance.  
 Social class can define an individual in the eyes of others.  
 People become desensitized by an overload of shocking images in the media.  
 Society prescribes certain attitudes and behaviours for men and women.  
 The prejudices and class stereotypes' that are perpetuated in society.  
 Is technology a help or a threat to humanity?  
 The way in which war is represented can influence views on conflict.  
 How the media can lead to social betterment or societal harm.  
 The barriers that exist between people from different societal classes.  
 The proliferation of images in the media causes empathy fatigue in audiences.  
 Representations of war and conflict can enact social change for both better and worse.

English A Individual Oral Marking Criteria				
A: Knowledge, understanding and interpretation <i>How well does the candidate demonstrate knowledge and understanding of the extracts, and of the works/texts from which they were taken?</i> <i>To what extent does the candidate make use of the knowledge and understanding of the extracts and the works/text to draw conclusions in relation to the global issue?</i> <i>How well are ideas supported by references to the extracts, and to works/texts?</i>	B: Analysis and evaluation <i>How well does the candidate use his or her knowledge and understanding of each of the extracts and their associated works/texts to analyse and evaluate the ways in which authorial choices present the global issue?</i>	C: Focus and Organization <i>How well does the candidate deliver a structured, well-balanced and focused oral?</i> <i>How well does the candidate connect ideas in a cohesive manner?</i>	E: Language <i>How clear, varied, and accurate is the language?</i> <i>How appropriate is the choice of register? (Register refers here to use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task.)</i>	
0 The word does not reach a standard described by the descriptors below.	0 The word does not reach a standard described by the descriptors below.	0 The word does not reach a standard described by the descriptors below.	0 The word does not reach a standard described by the descriptors below.	
1-2 There is little knowledge of the extracts and works and body of work relation to the global issue. References to the extracts and to the works/texts are infrequent or are rarely appropriate.	1-2 The oral is descriptive or contains no relevant analysis. Authorial choices are seldom identified and, if so, are poorly understood in relation to the presentation of the global issue.	1-2 The oral rarely focuses on the task. There are few connections between ideas.	1-2 Language is rarely clear and appropriate; errors often hinder communication. Vocabulary and syntax are imprecise and frequently inaccurate. Elements of style (for example, register, tone, and rhetorical devices) are inappropriate to the task and detract from the oral.	
3-4 There is some knowledge of the extracts and works and body of work relation to the global issue. References to the extracts and to the works/texts are at times appropriate.	3-4 The oral contains some relevant analysis, but is reliant on description. Authorial choices are identified but are vaguely treated and/or only partially understood in relation to the presentation of the global issue.	3-4 The oral only sometimes focuses on the task, and treatment of extracts, and of the work and body of work may be unbalanced. There are some connections between ideas, but these are not always coherent.	3-4 Language is generally clear and appropriate; errors sometimes hinder communication. Vocabulary and syntax are often imprecise with inaccuracies. Elements of style (for example, register, tone, and rhetorical devices) are inappropriate to the task and detract from the oral.	
5-6 There is satisfactory knowledge and understanding of the extracts and works and body of work and an interpretation of their implications in relation to the global issue. References to the extracts and to the works and body of work are generally relevant and mostly support the candidate's ideas.	5-6 The oral is analytical in nature, and evaluation of the extracts and their work and body of work are mostly relevant. Authorial choices are identified and reasonably understood in relation to the presentation of the global issue.	5-6 The oral maintains a focus on the task, despite some lapses; treatment of the extracts and work and body of work is mostly balanced. The development of ideas is mostly logical; ideas are generally connected in a cohesive manner.	5-6 Language is clear; errors do not hinder communication. Vocabulary and syntax are appropriate to the task but simple and repetitive. Elements of style (for example, register, tone, and rhetorical devices) are appropriate to the task and neither enhance or detract from the oral.	
7-8 There is good knowledge and understanding of the extracts and works and body of work and a sustained interpretation of their implications in relation to the global issue. Reference to the extracts and works and <b>body of work</b> are relevant and support the candidate's ideas.	7-8 Analysis and evaluation of the extracts and their work and body of work are relevant. There is a good understanding of how authorial choices are used to present the global issue.	7-8 The oral maintains a mostly clear and sustained focus on the task; treatment of the extracts and work and body of work is balanced. The development of ideas is logical; ideas are cohesively connected effectively.	7-8 Language is clear and accurate; occasional errors do not hinder communication. Vocabulary and syntax are appropriate and varied. Elements of style (for example, register, tone, and rhetorical devices) are appropriate to the task and somewhat enhance the oral.	
9-10 There is excellent knowledge and understanding of the extracts and works and body of work and a persuasive interpretation of their implications in relation to the global issue. References to the extracts and to the works/texts are well-chosen and effectively support the candidate's ideas.	9-10 Analysis and evaluation of the extracts and their work and body of work are relevant and insightful. There is a thorough and nuanced understanding of how authorial choices are used to present the global issue.	9-10 The oral maintains a clear and sustained focus on the task; treatment of the extracts and work and body of work is well-balanced. The development of ideas is logical and convincing; ideas are connected cogently.	9-10 Language is clear, accurate, and varied; occasional errors do not hinder communication. Vocabulary and syntax are varied and create effect. Elements of style (for example, register, tone, and rhetorical devices) are appropriate to the task and enhance the oral.	

## WRITING AN INTRODUCTION

Here is an example of a good introduction which:

- Thoroughly establishes the global issue in a meaningful way
- Introduces the texts, relevant background information and their purpose
- Has a clear thesis statement, which links to the global issue, with signposts indicating what areas the IO will focus on.
- It is 1 min 30 in total when read rather speedily but clearly.

There are currently over 40 ongoing conflicts in the world right now; conflicts that devastate millions of lives each year. And yet movies and books often euphemize and even glamorise war, suggesting a heroic experience. It is vital to be aware of the reality of such conflicts and this leads me to explore the global issue of the physical and psychological effects of war on its victims.

Both of my text choices focus on the Vietnam war. The first text I will be analyzing is a chapter titled "The Man I Killed", from Tim O'Brien's novel "The Things They Carried" published in 1990 in America. The second text I will be analyzing is Nick Ut's "The Terror of War", an iconic Vietnam war photograph of children fleeing their homes, after a napalm attack, published in 1972.

Ut is a Vietnamese American photographer whose other works mainly comprise of portraits of American celebrities, and politicians. However it is his work in Vietnam, particularly the way he captured the suffering of the civilian population, which helped expose the brutal reality of this conflict and helped turn American public opinion against it. Similarly, the novelist Tim O'Brien also experienced war first hand as he was a soldier in Vietnam. The novel 'The Things They Carried,' is simultaneously a war autobiography, writer's memoir, and group of fictional short stories. This novel serves as a powerful meditation on the brutal experiences of foot soldiers in Vietnam and the ongoing psychological effects suffered in the aftermath. Both texts therefore seek to expose the visceral and mental reality of this war and cut through the propaganda surrounding it.

I will be examining how O'Brien and Nick Ut explore the global issue of the tragic effects of war on its victims through their use of stylistic devices, provocative imagery, and emotive tone.

Hook – explicitly states the global issue being explored. Clear discussion of the relevance impact of the global issues

Introduces both texts and their contexts

Relevant further contextual background on the body of work linked to global issue

Thesis statement, linked to global issue and with signposts of areas of analysis

## Examples of GI from FOI

### GLOBAL ISSUES: FIELD OF INQUIRY#1



#### **culture, identity, community**

##### **Language & Literature Explorations**

How do literary works & non-literary texts explore aspects of family, class, race, ethnicity, nationality, religion, gender, sexuality, and illustrate their impact on individuals & societies?  
How are issues of migration, colonialism & nationalism portrayed?

### GLOBAL ISSUES: FIELD OF INQUIRY #5



#### **science, technology, environment**

##### **Language & Literature Explorations**

How do literary works & non-literary texts explore the relationship between humans & the environment and the implications of technology & media for society? How do they portray ideas of scientific development & progress?

### GLOBAL ISSUES: FIELD OF INQUIRY #3



#### **politics, power, justice**

##### **Language & Literature Explorations**

How do literary works & non-literary texts explore and portray the topics of rights & responsibilities, workings & structures of governments & institutions, hierarchies of power, distribution of wealth & resources, limits of justice & law, equality & inequality, human rights, peace & conflict?

### GLOBAL ISSUES: FIELD OF INQUIRY#2



### GLOBAL ISSUES: FIELD OF INQUIRY #4



## **How to choose your passage- 40 lines continuously**

(How to number your extract on a clean unannotated copy for the IO)

Duffy Example

### **Medusa**

**A suspicion, a doubt, a jealousy  
grew in my mind,  
which turned the hairs on my head to filthy snakes  
as though my thoughts  
hissed and spat on my scalp.**

**5**

My bride's breath soured, stank  
in the grey bags of my lungs.  
I'm foul mouthed now, foul tongued,  
yellow fanged.  
There are bullet tears in my eyes. 10  
Are you terrified?

Be terrified.  
It's you I love,  
perfect man, Greek God, my own;  
but I know you'll go, betray me, stray 15  
from home.  
So better be for me if you were stone.

I glanced at a buzzing bee,  
a dull grey pebble fell  
to the ground. 20  
I glanced at a singing bird,  
a handful of dusty gravel  
spattered down  
I looked at a ginger cat,  
a housebrick 25  
shattered a bowl of milk.  
I looked at a snuffling pig,  
a boulder rolled  
in a heap of shit.

I stared in the mirror. 30  
Love gone bad  
showed me a Gorgon.  
I stared at a dragon.  
Fire spewed  
from the mouth of a mountain. 35

And here you come  
with a shield for a heart  
and a sword for a tongue  
and your girls, your girls.  
Wasn't I beautiful 40  
Wasn't I fragrant and young?

Look at me now.



## gainda

‘This is our shack,’ Gainda and I told ourselves as we crawled into the dense shrubbery. Sitting on our haunches, we began to tidy up the ground with both hands. In a little while we were squatting on the smooth floor of the shack without a care in the world. After a brief tête-à-tête we began to play our favourite game—dulhan-dulhan. Gainda drew her smelly red dupatta over her face and sat huddled like a real bride. I lifted the veil gently and had a glimpse of her. Gainda’s round face turned crimson as a fresh wave of blood coursed through her veins. Her eyelids fluttered uncontrollably, and she could barely stop herself from bursting into laughter.

‘It’s my turn now, Gainda . . . my turn,’ I said, seething with envy.

‘Hey, what’s going on here?’ Bhaiya lifted the branches and growled. In panic Gainda flung away her dupatta and plonked herself on the ground. Our hearts were beating wildly.

Not just Bhaiya, if anyone else had seen us playing the bride we would have been soundly thrashed. We always played this fascinating game stealthily.

'Well . . . we're just playing,' I said nonchalantly.

Bhaiya was in a good mood. He bent over to come in and squatted there with us. But soon he got bored. 25

'You little devils—what do you mean, sitting here like this?' he snapped, shielding his nose from the spreading branch.

'And you, Gaimda!' He pinched her chubby cheek. 'You're wasting your time here. I'm going to tell Natha.'

Gaimda opened her big brown eyes and looked around. 30  
'Arre baap re!' she exclaimed, and ran away gathering her short skirt.

'Oh Gaimda, don't go!' I implored and tried to restrain her.

'Dada will bash me up.' She was scared of Bhaiya.

'No, he won't. You've already finished your chores.' 35

'Okay, you can sit here,' Bhaiya said gently, as he pulled her towards him. Then he turned to me. 'But bibi, I'll certainly get you thrashed. You're spoiling your clothes romping on the ground.'

'Do your worst. I don't care!' I was scared stiff and began to brush the dust off my clothes. 40

'Gaimda . . . Hey, Gaimda . . . Where on earth are you?' Bahu's voice rang out. Gaimda snatched her hands from Bhaiya's grip and shot away like an arrow.

The game was ruined in a minute. I flew at Bhaiya and scratched him.

## Antigone Example

ANTIGONE<sup>54</sup>

Enter, from the palace, Antigone and ismene

Antigone. Ismene, my own sister, dear Ismene,

How many miseries our father caused!

And is there one of them that does not fall

On us while yet we live? Unhappiness, Calamity, disgrace, dishonour—which 5

Of these have you and I not known?

And now Again: there is the order which they say

Brave Creon\* has proclaimed to all the city.

You understand? or do you not yet know

What outrage threatens one of those we love? 10

ismene. Of them, Antigone, I have not heard

Good news or bad—nothing, since we two sisters

Were robbed of our two brothers on one day

When each destroyed the other. During the night 15

The enemy\* has fled: so much I know,

But nothing more, either for grief or joy.

Antigone. I knew it; therefore I have brought you here,

Outside the doors, to tell you secretly.

ismene. What is it? Some dark shadow is upon you. 20

Antigone. Our brother's burial.—Creon has ordained

Honour for one, dishonour for the other.

Eteocles, they say, has been entombed

With every solemn rite and ceremony 25

To do him honour in the world below;

But as for Polyneices, Creon has ordered

That none shall bury him\* or mourn for him;

He must be left to lie unwept, unburied,

For hungry birds of prey to swoop and feast

On his poor body. So he has decreed, 30

Our noble Creon, to all the citizens:

To you, to me. To me!

And he is coming

**Language A: language and literature Internal Assessment  
Student outline form**

<b>Global issue:</b>	The global issue that my individual oral focuses on is patriarchy, and more specifically the notion that men are considered superior to women. This global issue is associated with female stereotypes disseminated by society and investigates the relationship between how well a woman fulfills her 'role' and the subsequent worth placed on her.
<b>Texts chosen</b>	Literary text: Carol Ann Duffy's poems from her anthology 'The World's Wife' (1999)
<b>Literary work:</b>	
<b>Non-literary text:</b>	Non-literary text: A series of vintage advertisements for Palmolive Soap produced in the late 1930s

<b>Notes for the oral (maximum of 10 bullet points) :</b>
<ul style="list-style-type: none"><li>- Medusa: Deep sense of insecurity and fear if don't meet standards of youth and beauty - then men will 'stray from home'</li><li>- Insidious effects of objectification - desirability dependent on physical beauty</li><li>- Men provided with more leeway regarding infidelity</li><li>- Fails to have him as her own - woman expected to be loyal and love, polygamous male behavior accepted</li><li>- So ironically while the man is responsible, the woman is made to feel she is</li><li>- Palmolive ads taps into the insecurities of young American women of losing their man</li><li>- "middle aged" - deep seated fear of loss of youth</li><li>- Ad perpetuates such expectations - mirroring societal beliefs of fear of middle aged skin</li><li>- Validates fear felt - take initiative to fulfill what is expected of them</li><li>- Demonstrate women's fear that not able to satisfy husband/they may leave them</li></ul>

Click here to [Listen to a IO recording sample](#)

## Example of Analysis

GI - Patriarchy and Gender Inequality leading to female stereotypes perpetuated in society

Literary text Medusa

Point - Use of literary devices

Evidence - Use of quotes

Explain the effect - emotions

Body Of Work

Global Issue

Using her poems, Duffy asserts the idea that Patriarchy does affect women by objectifying them with the male gaze as seen in Standing Female Nude, or what seems to be making the right decision for them as seen in Little Red Cap. Duffy villifies the man thereby subverting the gender imbalance, gives her women characters or personas a voice and perspective as a contradiction to the silence that has been imposed on them by characters of legend, myth and literature. Thereby she forces the audience to think critically about how a woman has to bear the brunt of a man's actions and also has to submit to the standards of femininity and sexual expectations in society both physically and in their behavior. So Medusa specifically asserts the idea that patriarchy infuses in women a sense of insecurity and fear that if they do not fulfill standards of beauty and youth, their men will leave them. The emphatic "I know you'll go betray me" in line 15 underscores the apprehension many women live with today. It is portrayed as one of the most insidious effects of objectification since it suggests that the desirability of a woman is dependant on her physical beauty. Furthermore this gender inequality is also reflected in the impunity with which men reject their wives and seek other women. This is shown in line 39 "Your girls, your girls". The use of the repetition and the plural girls suggests that the unappealing Medusa has been replaced with more beautiful and younger women.

Taken from a sample from the IB

GI: The role of hypermasculinity in engendering aggressive and toxic relationships with others.

Literary text - A street Car Named Desire

Quotes

Dramatic and language devices

Reference to writer

Body of work

Link to global issue

Throughout the play Williams uses rich and detailed stage directions to indicate Stanley's alpha male persona.

In Line one the stage directions state that Stanley "stalks fiercely" into the bedroom to turn off the radio. This verb "stalks" emphasises his primal nature and the adverb "fiercely" indicates his rising aggression towards the girls. He cannot allow them to dominate in front of his "pack", the men, and so he has to control their behaviour in the apartment and can't tolerate them putting the radio on. This verb "stalked" is a characteristic repetitive action used by Tennessee Williams. He uses animalistic diction throughout the play to characterise Stanley as a predator of women. This is especially poignant at scene 11 when he is about to rape Blanche and the stage directions indicate that he "Springs" towards her as if he were lion about the kill his prey. In doing this Williams' shows how Stanley embodies hypermasculine aggression towards women. He must dominate them at all times and, in his mind, any threat to his supremacy challenges his masculinity and therefore must be countered with violence. This brings me to my next point – How Williams' uses dialogue to characterise Stanley's hypermasculinity.

(A Sample work of Streetcar named desire by T Williams)

## Use this [checklist](#) before your IO

Be sure to listen to [more sample IO outline and recordings](#) here

## 10 tips for schools & teachers for the individual oral

1.	The global issue is central to the individual oral as it provides the lens through which the works or the work and body of work will be approached. It should be clearly defined from the very beginning of the oral. Students should aim at defining the chosen global issue in a very specific way and as simply as they can. Students should remember that a field of inquiry is a useful source from which to derive a global issue, but a field of inquiry does not constitute a global issue in itself.
2.	The choice of extracts is crucial. There should be, in each extract, two or three instances of how meaning is constructed in relation to the global issue.
3.	The global issue should be a thread running through the entirety of the oral. The analysis of the extracts and the works or work and body of work they were taken from should be always linked to it.
4.	The register of the oral should be formal. The oral is no place for global issue -related anecdotes or for comments on the global issue itself beyond its presence in the works or work and body of work. The oral should be sharply focused on the (re)presentation of the global issue in the works or the work and body of work.
5.	The oral is not a comparative task. Comparison and contrast are not necessary.
6.	Criterion C will be assessed on the basis of the first ten minutes of the oral. Students have to use those ten minutes effectively to structure their thoughts and make the best use of the time available, balancing the time allotted to the discussion of each of the extracts, and the works or work and body of work they come from.
7.	The presence of the global issue in the broader body of work and/or work needs to be explored as much as its presence in the extracts.
8.	Extracts should not exceed 40 lines or offer an unmanageable amount of material for the time available. The lines in them should be numbered, wherever possible. The provenance of the extracts must be clearly identified. Extracts from multimodal texts must include a section of the script accompanied by corresponding visuals. Hyperlinks are not acceptable. Students must include selected extracts in the document submitted to the IB.
9.	Follow-up questions must be carefully thought-out: they must give students the chance to elaborate on aspects they have not sufficiently focused on.
10.	The approach to the oral should be analytical: students should aim to analyse, and not simply describe, the presence of the global issue in the works or work and body of work. The oral is not a exhaustive commentary of the extracts or the work or body of work, but a focused analysis of them guided by the lens of the global issue.