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 Speilberg)**

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…

- o Use transitions to help guide your teacher logically throughout your oral.
- o 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.
- o Balance the presentation between the two texts, more or less equally.
- o 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/Chughtai/Atwood)	4 - mins - Non literary (Banksy/ Steve Mc Curry/ Speilberg) -
Extract - 2 mins	Extract - 2 mins
BOW (3 other poems) - 2 mins	BOW (3 other text) - 2 mins
1 min - Conclusion	

For Example:

10 mins

<table>
<tr><td>1 min - Intro</td><td>Global issue: The ways and context in which conflict is represented can influence perspectives and views.</td><td>Text
War Photographer - Carol Ann Duffy
NLT - Praying soldier - Steve McCurry</td></tr>
<tr><td>4-mins - Literary</td><td>2 mins- War photographer

Include 3 stylistic devices/ use PEEL to show how they create effect

<table><tr><td>Device</td><td>Example</td><td>Link to GI</td></tr><tr><td>juxtapostion</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></td><td>2 mins- other works
1. Shooting stars,
2. Dolphins
3. Woman seated in the Underground

Select 2 -3 quotes -
use PEEL to show how they create effect/ quote from the texts

<table><tr><td>POEM</td><td>Device</td><td>Example</td><td>Link to GI</td></tr><tr><td>(Shooting Starts)</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></td></tr>
<tr><td>4 mins- Non-literary</td><td>2 mins- Praying soldier

Include 3 stylistic devices/ use PEEL to</td><td>2 mins- BOW
1. Boy with the gun,
2. children hanging on army tanker,</td></tr>
</table>

<table>
<tr>
<td></td>
<td>show how they create effect

<table><tr><td>Device</td><td>example</td><td>Link to GI</td></tr><tr><td>color</td><td></td><td></td></tr><tr><td>Foreground / focus</td><td></td><td></td></tr><tr><td>shot/angle</td><td></td><td></td></tr></table></td>
<td>3. white and black boy with the gun.
Select 2 -3 instances -
use PEEL to show how they create effect/ quote from the texts

<table><tr><td>Photo</td><td>device</td><td>example</td><td>Link to GI</td></tr><tr><td>Boy holding gun</td><td>Black and white / Focus and depth</td><td></td><td></td></tr><tr><td>Children playing on a tanker</td><td>Angle

And shot</td><td></td><td></td></tr><tr><td>Boy with a gun to his head</td><td>shot</td><td></td><td></td></tr></table></td>
</tr>
<tr>
<td>1- min -conclusion</td>
<td>Global issue/ devices</td>
<td>Effectiveness of devices in Lit and non-lit</td>
</tr>
<tr>
<td>Q & A</td>
<td></td>
<td></td>
</tr>
</table>

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 hypermasculisation 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 *How well does the candidate demonstrate knowledge and understanding of the extracts, and of the works/texts from which they were taken?* *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?* *How well are ideas supported by references to the extracts, and to works/texts?*		B: Analysis and evaluation *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?*		C: Focus and Organization *How well does the candidate deliver a structured, well-balanced and focused oral? How well does the candidate connect ideas in a cohesive manner?*		E: Language *How clear, varied, and accurate is the language? 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.*	
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 body of work 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 works 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

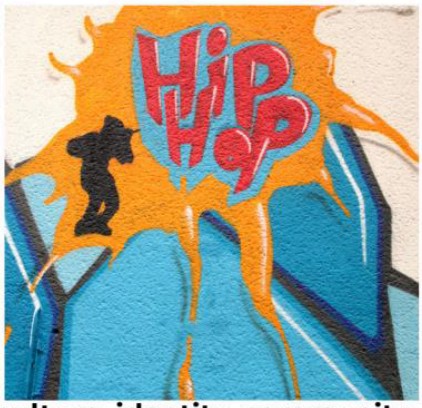
Introduces both texts and their contexts

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

Thesis statement, linked to gobal 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.
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
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.
I glanced at a singing bird,
a handful of dusty gravel
spattered down
I looked at a ginger cat,
a housebrick
shattered a bowl of milk.
I looked at a snuffling pig,
a boulder rolled
in a heap of shit.

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

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
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.

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

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

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

'Oh Gainda, 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.'

'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.

'Gainda . . . Hey, Gainda . . . Where on earth are you?' Bahu's voice rang out. Gainda 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. 'Go ...'

Antigone Example

ANTIGONE[54]
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
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?
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
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.
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
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,
Our noble Creon, to all the citizens:
To you, to me. To me!
And he is coming

Sample IO outline

Language A: language and literature Internal Assessment
Student outline form

Global issue:	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.
Texts chosen Literary work: Non-literary text:	Literary text: Carol Ann Duffy's poems from her anthology 'The World's Wife' (1999) Non-literary text: A series of vintage advertisements for Palmolive Soap produced in the late 1930s

Notes for the oral (maximum of 10 bullet points) :

- Medusa: Deep sense of insecurity and fear if don't meet standards of youth and beauty - then men will 'stray from home'
- Insidious effects of objectification - desirability dependent on physical beauty
- Men provided with more leeway regarding infidelity
- Fails to have him as her own - woman expected to be loyal and love, polygamous male behavior accepted
- So ironically while the man is responsible, the woman is made to feel she is
- Palmolive ads taps into the insecurities of young American women of losing their man
- "middle aged" - deep seated fear of loss of youth
- Ad perpetuates such expectations - mirroring societal beliefs of fear of middle aged skin
- Validates fear felt - take initiative to fulfill what is expected of them
- Demonstrate women's fear that not able to satisfy husband/they may leave them

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 fullil 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 girs. 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.

Peterson House
Malthouse Avenue
Cardiff Gate
CARDIFF CF23 8GL
United Kingdom

Tel: +44 29 2054 7777
Fax: +44 29 2054 7778
Email: ibca@ibo.org
Web: www.ibo.org

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IO non literary texts

BOW Document

Planning your IO

Choosing the Basics

Global Issue: **War and conflict can cause a great transformation in an individual. This may lead to apathy or a keen sense of empathy.**



Literary extract :

3 other literary texts:

Non Lit extract :

Non-Lit BOW (3 other texts)

Planning the IO

<table>
<tr>
<td>1 min - Intro</td>
<td>Global issue:. War and conflict can cause a great transformation in an individual. This may lead to apathy or a keen sense of empathy.</td>
<td>Text
War Photographer - Carol Ann Duffy
NLT - Praying soldier - Steve McCurry</td>
</tr>
<tr>
<td>4-mins - Literary</td>
<td>2 mins- Lit extract
<table>
<tr><th>Device</th><th>Example</th><th>Link to GI</th></tr>
<tr><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td></tr>
</table>
</td>
<td>2 mins- 3 other works

Select 2 -3 quotes -
use PEEL to show how they create effect/ quote from the texts
<table>
<tr><th>POEM</th><th>Device</th><th>Example</th><th>Link to GI</th></tr>
<tr><td></td><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td><td></td></tr>
</table>
</td>
</tr>
<tr>
<td>4 mins- Non-literary</td>
<td>2 mins- Non-lit extract

3 devices and how they explore the GI
<table>
<tr><th>Device</th><th>example</th><th>Link to GI</th></tr>
<tr><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td></tr>
</table>
</td>
<td>2 mins- 3 other texts from the BOW
Select 2 -3 instances -
use PEEL to show how they create effect/ quote from the texts
<table>
<tr><th>Photo</th><th>device</th><th>example</th><th>Link to GI</th></tr>
<tr><td></td><td></td><td></td><td></td></tr>
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</table>
</td>
</tr>
<tr>
<td>1- min</td>
<td>Global issue/ devices</td>
<td>Effectiveness of devices in Lit and non-lit</td>
</tr>
</table>

-conclusion		
Q and A 5 mins		

Now Script it out and Time it:

You will have to practice speaking and check your timing:

How to split your time - 10 mins

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

1 min	Intro
3 min	Literary Extract
5 min	Other literary works
7 min	Non lit extract
9 min	Non Lit BOW

10 min	conclusion
11-15 min	Q and A

Global issue: The minimization of women into transactional, objectifying, and submissive roles sets the stage for perpetual patriarchy.

Extract 1 - Literary text

Title: **Standing Female Nude** by **Carol Ann Duffy**

Extract:

Six hours like this for a few francs.
Belly nipple arse in the window light,
he drains the colour from me. Further to the right,
Madame. And do try to be still.
I shall be represented analytically and hung
in great museums. The bourgeoisie will coo
at such an image of a river-whore. They call it Art.

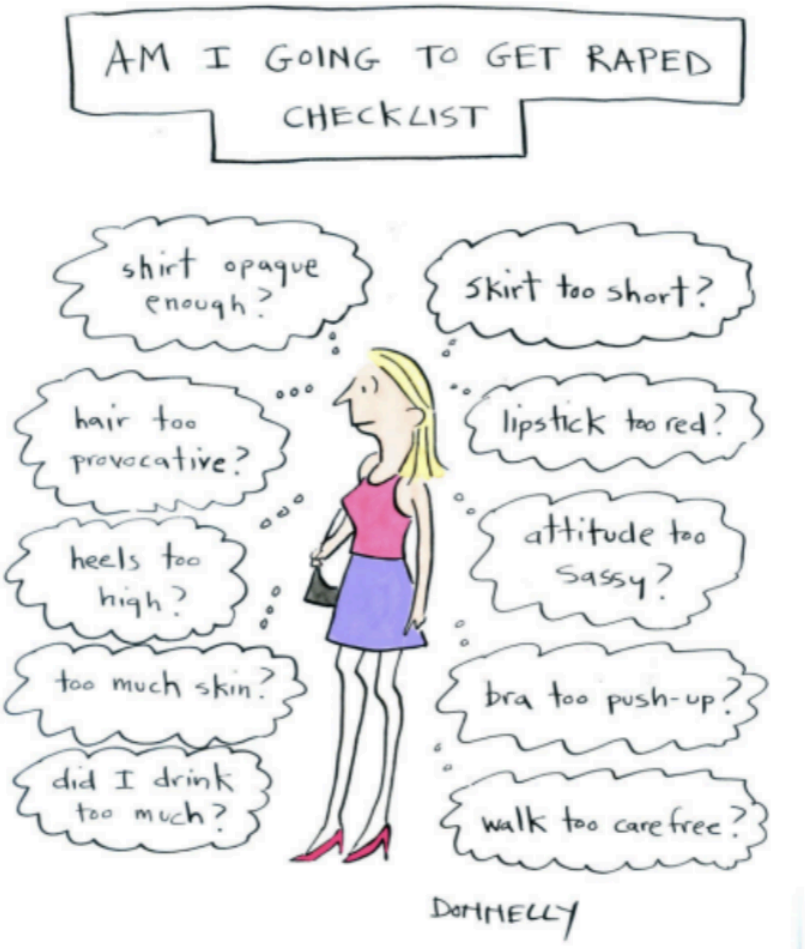
Maybe. He is concerned with volume, space.
I with the next meal. You're getting thin,
Madame, this is not good. My breasts hang
slightly low, the studio is cold. In the tea-leaves
I can see the Queen of England gazing
on my shape. Magnificent, she murmurs,
moving on. It makes me laugh. His name

is Georges. They tell me he's a genius.
There are times he does not concentrate
and stiffens for my warmth.
He possesses me on canvas as he dips the brush
repeatedly into the paint. Little man,
you've not the money for the arts I sell.
Both poor, we make our living how we can.

Extract 2 - Non-literary work

Title: "Am I Going To Be Raped? Checklist" by Liza Donnelly

Extract:



English A: language and literature Assessment
Student outline form

Global issue

The minimization of women into transactional, objectifying, and submissive roles sets the stage for perpetual patriarchy.

Texts chosen

Literary work: Standing Female Nude by Carol Ann Duffy

Non-literary body of work: "Am I Going To Be Raped? Checklist by Liza Donnelly

Notes for oral (maximum of 10 bullet points):

- SFN Tricolon: "Belly nipple arse in the window light." emphasizes speaker's naked body, highlighting the painter's objectification. She's exposed and vulnerable "for a few francs."
- SFN Diction: "You're getting thin, Madame, this is not good" conveys the speaker's precarious situation & artist's detached attitude..."Madame" suggests superficial politeness
- SFN Symbolism: The painter "possesses her on the canvas," reducing her identity to the image he creates. The word "possesses" suggests ownership, as if the artist claims authority
- Medusa: Duffy's repetition in "your girls, your girls" (line 39) shows how women are persistently subjugated. "Wasn't I beautiful, wasn't I fragrant and young?"—shows how patriarchy punishes women for men's wrongdoing (even in myth)
- Mrs. Midas: Imagery, such as Midas sitting "like a king on a burnished throne," highlights Mrs. Midas's emotional isolation, as her husband's obsession with wealth distances him from their relationship and her well-being (fears his "honeyed embrace").
- NLT Color: The woman wears soft pink/purple pastels → societal expectations of femininity...black and white checklist → rigid nature of societal judgments
- NLT Juxtaposition: "rape" in title vs. trivial checklist questions like "walk too carefree?" → how minor concerns mask serious consequences, while the woman's mild expression → shows how routine these fears are for women.
- NLT Layout: The cartoon's overwhelming thought bubbles trap the woman, symbolizing how patriarchal norms reduce her to her appearance and imply that avoiding rape is a personal responsibility rather than a systemic issue.
- Headlines Satire: "Woman Leads Board Meeting While Menstruating" mocks how society trivializes women's accomplishments by focusin on biological states, reinforcing patriarchy
- Good Girl or Slut: One-liner caption, with the line "I can't decide what I want to be when I grow up: a good girl or a slut," illustrates the restrictive societal roles imposed on women, limiting their self-perception from an early age.

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IO recording

1 Strictly Personal

A. S. J. TESSIMOND	**The Man in the Bowler Hat**
JOHN CLARE	**I Am**
FRANCES CORNFORD	**Childhood**
SUJATA BHATT	**What Happened to the Elephant?**
R. S. THOMAS	**Children's Song**
TILLA BRADING	**Nativity Play**
DEREK WALCOTT	**A Far Cry from Africa**
PAUL DURCAN	**The Centre of the Universe**
WOLE SOYINKA	**Telephone Conversation**
U. A. FANTHORPE	**Campsite: Maentwrog**
HUGO WILLIAMS	**At Least a Hundred Words**
JAMES BERRY	**One**
MARTIN CARTER	**Childhood of a Voice**
JOHN KEATS	**From Keats' *Ode to Sorrow***
D. H. LAWRENCE	**Embankment at Night, Before the War**
H. D.	**Sheltered Garden**
DEREK POWER	**The Student**
FLEUR ADCOCK	**Bogyman**
	Crab
JOHN KEATS	**La Belle Dame sans Merci**
D. H. LAWRENCE	**Sorrow**
SYLVIA PLATH	**Balloons**
W. B. YEATS	**An Irish Airman Foresees his Death**
FRANK ORMSBY	**Under the Stairs**
EMILY DICKINSON	**To Make a Prairie**
U. A. FANTHORPE	**Children Imagining a Hospital**

2 *Media Media*

BRIAN PATTEN	**The Projectionist's Nightmare**
NORMAN MacCAIG	**Writing a Letter**
PHILIP LARKIN	**Essential Beauty**
ELMA MITCHELL	**This Poem ...**
LINDA FRANCE	**Sadness as Billy's Leeks Fail to Win a Posthumous Prize**
ANON	**Penal Servitude for Mrs Maybrick**
HELEN DUNMORE	**In the Desert Knowing Nothing**
R. S. THOMAS	**The Film of God**
JO PHILLIPS	**Computer Dating**
DEREK POWER	**Pavement Artist**
WENDY COPE	**Engineers' Corner**
JOHN HAWKHEAD	**Poetical Neighbour**
ANON	**The Cat and the Boot**
SYLVIA KANTARIS	**Snapshotland**
TONY HARRISON	**Background Material**
NORMAN MacCAIG	**Six Schoolgirls**
ANON	**Advertisement**
PATRICIA McCARTHY	**The Old Story**
PAUL D. WAPSHOTT	**My Family**
ANGELA COSTEN	**Family Portraits**
FRANK CHIPASULA	**Manifesto on *Ars Poetica***
JONATHAN LLOYD	**Murdered Lovers' Bodies Disappear in the Night**
U. A. FANTHORPE	**Not My Best Side**
IAIN CRICHTON SMITH	**TV**

3 *Bone and Stone*

EDWIN BROCK	**Song of the Battery Hen**
GILLIAN CLARKE	**Neighbours**
VICTOR HUGO translated by Sir George Young	**The Crayfish**
ROBERT BRIDGES	**The Hill Pines ...**
LORD TENNYSON	**From: *The Brook***
SHEILA GLEN BISHOP	**The Magpie's Son**
GERARD MANLEY HOPKINS	**Pied Beauty**
EDWARD THOMAS	**Digging**
ROBERT ETTY	**Special Green**
R. S. THOMAS	**The White Tiger**
CHARLOTTE MEW	**The Trees Are Down**
ANNA AKHMATOVA translated by Richard McKane	**Distance Collapsed in Rubble**
HELEN DUNMORE	**Permafrost**
SEAMUS HEANEY	**Augury**
GERARD MANLEY HOPKINS	**Binsey Poplars**
PATRICIA BEER	**Pigeons**
LOUIS MacNEICE	**Snow**
D. H. LAWRENCE	**Mountain Lion**
GEOFFREY CHAUCER	**The Cock**
THOMAS HARDY	**Fallow Deer at the Lonely House**
GEOFFREY CHAUCER	**Mice Before Milk**
WILLIAM BLAKE	**The Fly**
CHARLES TENNYSON TURNER	**On Finding a Small Fly Crushed in a Book**
LORD ALFRED DOUGLAS	**The Shark**
MARGARET ATWOOD	**A Holiday**

LINDA FRANCE	**Runaway**
SUJATA BHATT	**Kankaria Lake**

4 One Another

ALICE WALKER	**I'm Really Very Fond**
	Walker
JOHN CLARE	**First Love**
MATTHEW ARNOLD	**To Marguerite**
BEN JONSON	**A Kiss**
ELIZABETH JENNINGS	**One Flesh**
ANDREW MOTION	**Anniversaries**
CHRISTINA ROSSETTI	**Sonnet**
WILLIAM SHAKESPEARE	**Shall I Compare Thee ... ?**
ELMA MITCHELL	**People Etcetera**
BRIAN PATTEN	**A Blade of Grass**
SIMON ARMITAGE	**In Our Tenth Year**
PETER DALE	**The Rose**
RUPERT BROOKE	**The Hill**
JOHN HAWKHEAD	**Flying Saucer**
EDNA ST VINCENT MILLAY	**Sonnet**
WILLIAM SHAKESPEARE	**The Marriage of True Minds**
PATRICIA AND JOHN HAWKHEAD	**You Were Saying?**
ANDREW MARVELL	**From: *To His Coy Mistress***
SEAMUS HEANEY	**Follower**
GERARD MANLEY HOPKINS	**Brothers**
MICHAEL LASKEY	**Registers**
CHRIS BANKS	**The Gift**

LIZ LOCHHEAD	**Laundrette**
	Poem for My Sister
PATRICIA McCARTHY	**Football after School**
A. E. HOUSMAN	**More Poems**

5 *Life and Death*

WILLIAM SHAKESPEARE	**Fear No More the Heat of the Sun**
WILFRED GIBSON	**Lament**
JOHN NANGOZA JEBE	**For a Dead African**
SIEGFRIED SASSOON	**Suicide in the Trenches**
WILFRED OWEN	**The Send-Off**
DEREK POWER	**Flying the Flag in Bosnia**
ROBERT GRAVES	**Two Fusiliers**
WILFRED OWEN	**Dulce et Decorum Est**
PETER MOULDING	**Rhodesia**
VERNON SCANNELL	**Casualty – Mental Ward**
WANG CHIEN translated by Arthur Waley	**Hearing that His Friend was Coming Back from the War**
ANON	**When I am Dead**
PHILIP LARKIN	**MCMXIV**
TED HUGHES	**A Motorbike**
SIEGFRIED SASSOON	**The General**
ANON	**The Dying Airman**
VERNON SCANNELL	***from* Bayonet Training**
IAIN CRICHTON SMITH	**Incubator**
HO THIEN	**Green Beret**
ISOBEL THRILLING	**Children in Wartime**
LUPENGA MPHANDE	**Why the Old Woman Limps**

GRACE NICHOLS	**Waiting for Thelma's Laughter**
TILLA BRADING	**deconstruction ...**
SELIMA HILL	**The Bicycle Ride**
ROBERT BRIDGES	**'Maurice'**
KAY HARGREAVES	**Thoughts After Visiting Westminster City Council's Archives**
WENDY COPE	**Tich Miller**
CHENJERAI HOVE	**You Will Forget**
EMILY DICKINSON	**The Bustle in a House**
MATTHEW ARNOLD	**Requiescat**
CHARLOTTE ZOLOTOW	**People**

Poets in this anthology

Focus

Questions and activities

Index of first lines

Acknowledgements

10X International School, Bangalore
English A :Language and Literature
Dr Raji Narasimhan

IBDP English A: Individual Oral Planning Worksheet

Student Name: _____

Intro - 1 min

Global Issue Statement:

War and conflict can cause a great transformation in an individual. This may lead to apathy or a keen sense of empathy.

Literary texts - poems by Duffy.
Extract - War photographer
Other works - 1. Shooting stars, 2. Dolphins, 3. Woman seated in the underground
GI in these poems

Non lit texts - photos of Steve Mc curry
Extract - praying soldier
BOW - 1. boy holding a gun, 2. children playing on a tanker, 3. child holding a gun to his head
GI in these photos

Text 1: Literary Text - 4 mins

Extract: - 2 mins

Title: War Photographer
Author: Carol Ann Duffy

Device /Point	Example (Quote)	Effect	Link to Global Issue
Juxtaposition Duffy juxtaposes contrasting images	"Rural England. Home again to ordinary pain." fields which don't explode beneath the	Contrasts peaceful home with the horrors of war, showing disconnect.. Ordinary pain could mean fever and headaches that are common and can be cured as opposed to the traumatic pain of war and losing limbs which cannot be	This points out the apathy of the people who are not affected by war

of war and peace to show the horrors of war	feet of running children	cured. This creates a sense of **shock** to the readers	
Imagery The use of imagery creates a sense of normalcy in the face of war.	"A hundred agonies in black and white."	Vivid visual language emphasizes trauma and invites reflection on media portrayal of conflict. The photos are in black and white to ensure that the readers are not triggered or upset by the images. This shows how although the war is a shocking experience, the media attempts to gloss over it for the readers.	The readers are desensitised to war with black and white images and this creates a sense of apathy
Irony Irony is pivotal in critiquing the response of the readers	"The reader's eyeballs prick with tears between the bath and pre-lunch beers."	Critiques fleeting sympathy, highlighting desensitization in media consumers. The use of "prick" shows the lack of intensity in the reader and minimizes the impact of the problems of war on people who are not involved in it.	The apathy is highlighted as it shows that the images are merely recreational for the readers.

References in other poems of Duffy - Literary Text (2 mins)

Poem	Device	Quote/Example	Effect	Link to GI
Shooting Stars	Imagery	"Only a matter of time before they break our fingers"	Graphic imagery conveys brutality and inhumanity of persecution.	Apathy of soldiers who do not know the victims of war
Nostalgia	paradox	same street with the same sign over the inn, the same bell/ chiming the hour on the clock, and everything changed.	Shows a radical transformation of self that he does not fit in with his surroundings anymore.	Transformation and loss of identity of soldiers that they cannot recognise their home
Woman Seated...	Negative diction	I have looked at the other faces and found no memory, no love	Lack of memory and loss of identity shows a sense of fear of oneself	Loss of identity and apathy toward oneself and others

Text 2: Non-Literary Text - 4 mins

Title: Praying Soldier
Creator: Steve McCurry



Device	Example	PEEL – Link to Global Issue	Link to GI

Color	Monochrome/ black and White	Show that there is not much difference between the gun and the praying hands since they are both in the same shades Bleakness of war and hope	Shows the apathy with a sense of hopelessness
Focus	Blurred background, clear subject	Draws attention to individual experience within collective violence. As an individual he is required to fight for the country/religion despite his own ideals. The focus humanises the soldier	War transforms the soldier to harden himself and become apathetic for a common goal of the country
juxtaposition	Gun and praying hands	The gun symbolises violence and death while the praying hands symbolize hope and belief. The juxtaposition of these shows the internal conflict of the individual.	Although war is a communal effort, the individual is conflicted between faith and violence and leads to a sense of apathy for the enemies

BOW References in Non-Literary Text (2 mins)

Image	Device	Example	Effect
Boy holding gun	symbolism	Sharp contrast between child and weapon	Symbolizes stolen innocence and internalized conflict. Social apathy is war trodden areas
Children on tanker	Low angle	kids playing on the tanker Ironic view of play on a war machine,	makes the tanker look ominous underscores normalization of violence.
Boy with gun to head	Close up shot	Side-profile close-up	Depicts fear and psychological trauma, despair shaped by prolonged conflict.

Conclusion - 1 minute

The global issue of conflict and apathy is explored with emotional depth in both texts. Literary and visual techniques humanize victims and question audience response. Both Duffy and McCurry use their mediums to prompt reflection and challenge indifference.

Now create your own:

Intro - 1 min

Global Issue Statement:

_____

Text 1: Literary Text - 4 mins

Extract: - 2 mins

Title:
Author:

Device /Point	Example (Quote)	Effect	Link to Global Issue

BOW References in Literary Text (2 mins)

Poem/Section	Device	Quote/Example	PEEL – Link to Global Issue

Text 2: Non-Literary Text - 4 mins

Title:
Creator:

context:

Device	Example	PEEL – Link to Global Issue	Link to GI

BOW References in Non-Literary Text (2 mins)

Text name	Device	Example	Effect

Conclusion - 1 minute:

If you choose write a script for your IO, here is a sample:

(Introduction:)

The global issue I will be exploring is **how war and conflict transform individuals, often leading to apathy or, conversely, a heightened sense of empathy**. The field of inquiry I will explore is Politics, Power, and Justice. My literary texts are poems by Carol Ann Duffy. My literary extract is *War Photographer*, in which Duffy uses juxtaposition, imagery, and irony to examine how repeated exposure to violence alters both the photographer and the distant audience who consume images of war. The other poems of Duffy that the GI is seen in are : Shooting Stars, Nostalgia and Women Seated in the underground.

My non-literary texts are photographs by Steve McCurry. My non-literary extract is The *Praying Soldier*, where McCurry employs colour, focus, and juxtaposition to reveal the internal conflict of a soldier shaped by war. I will explore the BOW of Mc Curry using other photographs like the bot with the gun and children playing on a tanker.

Both texts explore how conflict reshapes identity and emotional response, producing either desensitization or profound moral tension. In this IO, I will analyze how Duffy and McCurry use literary and visual techniques to expose the psychological transformation caused by war and to question societal indifference.

Now, I will begin with my literary extract.

(Literary Extract:)

In *War Photographer*, Duffy presents a photographer who documents atrocities yet struggles with the emotional consequences of witnessing suffering. Through juxtaposition, Duffy contrasts images of war with the calm normality of England. The line “Rural England. Home again to ordinary pain.” starkly opposes the violence of war zones with the mundane discomforts of domestic life. The phrase “ordinary pain” minimizes suffering in England when compared to the catastrophic injuries and losses experienced in conflict. This contrast creates shock, emphasizing the disconnect between those who endure war and those who remain safely detached. The juxtaposition reveals how distance from violence fosters apathy among unaffected societies.

Duffy further employs imagery in the line “A hundred agonies in black and white.” The vivid phrase “hundred agonies” conveys the magnitude of trauma captured in photographs, yet the

reference to “black and white” suggests emotional filtering. The monochromatic images symbolize how media representation sanitizes brutality, making horror more digestible for audiences. Although the suffering is immense, its presentation reduces its immediacy, contributing to desensitization. War becomes something observed rather than felt, reinforcing apathy in those removed from conflict.

Irony is pivotal in Duffy’s critique of the audience’s response. In the line “The reader’s eyeballs prick with tears between the bath and pre-lunch beers,” Duffy exposes fleeting sympathy. The verb “prick” suggests a brief, superficial reaction rather than deep empathy. The placement of tears between leisurely domestic activities trivializes the gravity of war. Readers momentarily acknowledge suffering but quickly return to comfort, highlighting how repeated exposure to mediated violence leads to emotional detachment. Through irony, Duffy underscores how war transforms not only those within it but also those who consume its images, cultivating apathy.

If we zoom out to Duffy’s other poems, similar transformations appear. In *Shooting Stars*, graphic imagery such as “Only a matter of time before they break our fingers” conveys the brutality inflicted upon victims of persecution. The visceral detail emphasizes the inhumanity of conflict and the emotional numbness of perpetrators who view victims as expendable.

In *Dolphins*, Duffy employs paradox and nostalgia through references to “the same street with the same sign over the inn, the same bell chiming the hour on the clock, and everything changed.” The repetition of “same” juxtaposed with “everything changed” illustrates a fractured identity. The speaker returns to familiar surroundings yet feels estranged, revealing how war causes irreversible psychological transformation and loss of self.

Similarly, in *Woman Seated in the Underground*, negative diction such as “no memory, no love” conveys emotional emptiness. The repetition of “no” reflects a void within the speaker, suggesting that prolonged exposure to fear and violence erodes identity and connection. Across these poems, Duffy consistently explores how conflict reshapes individuals, producing alienation, numbness, and dislocation.

Now, I will move to my non-literary extract. - Praying Soldier

---

(Non-Literary Extract:)

The photograph *Praying Soldier*, was shot by Steve McCurry in Baluchistan in 2005. It captures a soldier holding a gun while simultaneously engaged in prayer. Through colour, focus, and juxtaposition, McCurry reveals the internal conflict shaped by war. The muted, almost monochromatic palette creates a bleak atmosphere, emphasizing hopelessness. The similar tones of the weapon and the soldier’s hands blur distinctions between violence and devotion, suggesting how deeply war has fused faith and conflict. This bleakness reflects the emotional hardening that prolonged warfare can produce.

McCurry also uses selective focus, with the background blurred and the soldier sharply defined. This draws attention to the individual within the broader chaos of war. The clear focus humanizes him, reminding viewers that behind collective conflict lies personal struggle. Yet his rigid posture and solemn expression imply resignation. War demands allegiance to nation or religion, often overriding personal ideals, fostering a form of emotional suppression or apathy toward the enemy.

The juxtaposition between the gun and the praying hands is central. The gun symbolizes violence and death, while prayer signifies hope and faith. Their proximity within the same frame visually represents moral tension. The soldier is caught between destruction and belief, illustrating how conflict forces individuals into paradoxical roles. War does not simply produce violence; it reshapes identity, compelling individuals to reconcile incompatible values.

If we zoom out to McCurry's broader body of work, this theme persists. The photograph of a **boy holding a gun, which** captures a young boy holding a toy gun to his own head, was taken during a trip to Peru in 2004, its symbolism emerges through the stark contrast between childhood and weaponry. The image suggests stolen innocence and the normalization of violence, reflecting societal apathy in war-torn regions.

In the image of **children playing on a tanker,** the low-angle perspective renders the military machine imposing and ominous. The irony of play occurring atop an instrument of war underscores how violence becomes embedded in everyday life. Conflict transforms even childhood spaces into extensions of militarization.

Finally, in the close-up image of a **boy holding a gun to his head**, the tight framing intensifies psychological trauma. The side-profile perspective captures fear and despair, illustrating how prolonged exposure to conflict shapes internal suffering. Through these images, McCurry documents not only physical war but emotional transformation.

To conclude, the global issue of war and conflict transforming individuals into states of apathy or moral tension is explored with emotional depth in both texts. Duffy uses juxtaposition, imagery, and irony to critique desensitized audiences and portray fractured identities, while McCurry employs composition, focus, and symbolism to humanize those shaped by violence. Together, these works challenge viewers and readers to confront their own responses to conflict and to question whether repeated exposure breeds empathy or indifference.

Now create your script:

GI - **War and conflict can cause a great transformation in an individual. This may lead to apathy or a keen sense of empathy.**

Literary extract: -

War Photographer

Carol Ann Duffy

In his dark room he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.

Non Literary Extract:

The Praying Soldier- Steve Mc Curry

