

The Definitive Guide on How to Not Fail English Language & Literature

(you might as well try.)

Written by the IB Discord English LangLit Helper team:

jv#0180

michelle#1467

mythic_fci#1141

Theodore#3532

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General Things to Consider

There are a couple of key elements, advice, etc. we believe apply universally to the entire English Language & Literature (LangLit) course. Have a look & keep these in mind!

The Entire Course in Three Questions

The core of an effective analysis for any part of the LangLit course can be effectively summarized by three simple questions:

1. *What is the author trying to achieve/communicate?*
2. *How has the author done this?*
3. *What impact does this have on the audience?*

Answer each of them when analyzing anything in this course and you'll be all set.

How to Break Down a Text—**TAP DANCE**

One thing lots of LangLit students struggle with is identifying all the key elements to consider when faced with a text (i.e. any work of writing), especially an unseen one as in Paper 1 and to some extent the IOC. This acronym of **TAP DANCE** should help you remember important parts of texts that you should identify & comment on.

Text type:	• What text type is the text? (e.g. poem, play, novel, short story, etc.) • What are certain features common in that text type? How does the text demonstrate/go against those features and to what effect?
Author::	• Who wrote the text? • What's their cultural background like? Their upbringing? Childhood? (see the stuff in the Context section below for more details)
Purpose:	• Why was the text written? (i.e. What intent did the author have? What message/ideas did they want to convey?)
Devices:	• What <u>stylistic/literary devices</u>, <u>rhetorical appeals</u>, etc. are used in the text?
Audience:	• What is the text's target audience (i.e. audience the author wrote the text for)? Why are they the target audience? • How does the author write for that target audience? To what effect?

	• Does your text relate to any additional audiences not originally intended? Why & to what effect?
Narrative:	• What's the progression of thematic ideas in your text? If it's fiction, what's the plot progression? • Why might the author want to include the thematic ideas they do in the order they do?
Context:	• What's the context in which the text was originally created by an author or interpreted by an audience? Consider things like: ○ Social & cultural norms/stereotypes ○ Political views/movements ○ Significant/recent historical events ○ An author's background (upbringing, culture of origin, etc.); i.e. <i>authorial context</i> ○ A text's purpose (texts written professionally within a certain field may be written differently than a casual text for the general public) • How might different audiences originating from different contexts interpret the same text differently? • If comparing texts from different authors, how might different authors originating from different contexts produce texts with different (or similar) content, ideas, use of language, etc.?
Effect:	• What's the effect of all of the above on the reader?

Identify these & keep them in mind when analyzing any text and you'll be able to cover all relevant aspects of that text.

Structuring a Paragraph—*PETAL*

Whenever you have to write any sort of analytical paragraph in LangLit, whether for an exam paper, a written task, or something else, follow this general format of **PETAL**—Point, Evidence, Technique, Analysis, and Link.

- Point:**
- **State exactly what you're going to discuss** in your paragraph—your main point/topic, so to speak (this should be your paragraph's 1st sentence)
 - This should be a *specific* thing, e.g. thematic idea, stylistic device(s), context, etc.—don't be vague!
 - Your point should answer the [three main LangLit questions](#).
-

- Make your point clear enough that anyone listening to you/reading your response should be able to understand what you'll be going on to argue right away
 - Seriously. IB examiners nut when you clearly signpost what you're going to say before you say it, so do it.

Evidence:

- **Provide evidence** related to your texts that demonstrate the arguments made in your Point. This includes:
 - *Quotes* from your text. Cite exact locations for this: page numbers, line numbers, acts/scenes, etc.
 - *Paraphrasing* from your text. Use this for larger chunks of your text where you're not looking explicitly at language (e.g. diction).
 - *Contextual information*, e.g. societal/cultural influences & norms from when the text was originally written.

Technique:

- **Identify the specific formal techniques/features** (rhetorical techniques, stylistic devices, etc.) present in the evidence you just provided.
 - In each quote you cite, what devices, rhetorical appeals, etc. are being used?
 - You can more or less skip this for contextual info.

Analysis:

- **Analyze the effectiveness of said features** in your evidence in conveying a certain effect on the audience.
 - Is tone, mood, or atmosphere created?
 - Is the author using a rhetorical appeal, stylistic device, etc. in your evidence to make an argument of some sort?
 - Does this evidence develop a theme in your text?
 - For context, how does the contextual information you just provided influence the text's narrative, use of language, etc. and/or a reader's interpretation of the text?

Link:

- **Link** everything you just said—your point & supporting evidence/analysis—**back to your thesis** (i.e. overall argument).
 - You *must* explain everything in terms of the overall arguments you're making! Otherwise you're just yeeting out

irrelevant points, which in the context of a larger analysis—well, this ain't it, chief.

To see this in action, see this example PETAL paragraph (shortened from an actual Paper 1 response). Relevant parts have been highlighted in the same colours as used above.

This text utilizes emotive language to create a somber, elegiac tone, emphasizing the despair of the victim of HIV in question. For instance, the effect of HIV is described as “debilitating”; the need of those in poor countries without access to HIV/AIDS medication—“victims”—as “desperate”, while the epidemic itself is described as “[leaving] people in its wake”. The emotive diction in these loaded words & phrases used to describe the negative effects & consequences of HIV appeal to the reader’s emotions, convincing the reader of the epidemic’s severity and evoking thought of natural disasters (namely, floods/storms). Thus, the text conveys a warning of the danger of the HIV/AIDS epidemic in Africa through emotive language, namely diction.

Stylistic/Literary Devices

Writers, when writing, manipulate the language (word choice, sentence structures, etc.) they use to emphasize certain things to us readers and make them more meaningful—these are called stylistic/literary devices (the terms are used interchangeably).

Some common examples are:

- **Diction/Lexicon:** Word choice; conveys tones, moods, messages, implications, etc.
- **Connotation:** A further ‘implied meaning’ beyond what words mean literally/on the surface (their *denotation*).
- **Repetition:** Repeating certain things (e.g. words, phrases, etc.) to emphasize them.
- **Simile/Metaphor:** Comparing/‘linking’ several things directly using linking words (e.g. “like” or “as”) or indirectly (without linking words), respectively.
- **Allusion:** Referencing a known/famous literary text (e.g. the Bible)
- **Hyperbole/Understatement:** Exaggerating/not stating, respectively, the full extent of something.
- **Imagery:** Using words to form a mental image/visualization of an idea, concept, etc..
- **Parallel Structures:** Stating related ideas in sentences/phrases/clauses with similar structures to emphasize them & their connection

Of course, this is nowhere near a full, comprehensive list. There’s plenty more unique devices besides these eight here, plus more generic devices often have a bunch of niche

subtypes (e.g. tricolon—the statement of three related clauses, structured similarly, in succession—is a subtype of parallel structures). We'll leave you [this comprehensive guide](#) and [this one too](#) to learn more about stylistic/literary devices.

Rhetorical Appeals

When trying to persuade readers of certain things (viewpoints/opinions, ideas, etc.) writers often use rhetorical appeals, or appeals to aspects of a reader's thought process.

There are four main types of rhetorical appeals which writers try to create, each with fancy Greek names:

- **Logos**—Appeal to logic.
- **Pathos**—Appeal to emotion.
- **Ethos**—Appeal to righteousness of the argument/of the speaker's right to convey it.
- **Kairos**—Appeal of the urgency of the issue, i.e. the necessity to solve it *now*.

You can learn more about these four core appeals [here](#).

There are also various more specific subsets of these appeals appealing to more specific aspects of a reader's thinking—to find out more, [click here](#). You can also find more examples in the [Further Resources](#) of this guide below.

Elements of Verse

For works written in verse (e.g. poems, plays written in verse), you want to look out for:

Rhythm: The way a poem flows overall when you read it.

- For instance, a poem may flow in quite a long and continuous style, or it may flow quite fast/rushed or even stuttery/awkward
- How the author writes a poem to flow may indicate how they want you to feel about the subject matter of the poem
 - E.g. A poem being long & flowing indicates the author's spending a lot of time/effort/words describing something...thus, it must be somewhat significant/important

Meter: The specific stressed/unstressed syllables that the poem is made up of

- Stressed syllables are those you'd emphasize when speaking; an unstressed syllable are those you wouldn't emphasize as much.
 - E.g. In the word 'procrastination' (which can be broken down into

pro-cras-ti-NA-tion), the syllable 'NA' is stressed (emphasized) whereas the others are unstressed (not emphasized).

- There are names for specific combinations of stressed/unstressed syllables: the two most common combinations in speech (worth learning) are *iamb*s (da-DUM) and *trochee*s (DA-dum). You can learn more [here](#).

Rhyme: When words at the end of lines sound similar

- Rhyming generally draws attention to & emphasizes the words that rhyme
- If a poem has a regular pattern of rhyming, it has a *rhyme scheme*
 - Some types of poems have very specific rhyme schemes (e.g. sonnets)—knowing how to identify these is a useful skill!

Elements of Graphics & Visuals

Some text types (e.g. comics, infomercials/ads, posters, etc.) will contain *visual elements*. While this isn't IB Visual Arts, you should still consider the following things when looking at such texts:

Colour

- What sort of colours are used most/least? Cool colours? Warm colours?
 - Are they bright & vibrant hues? Dull & muted tones? Does this create a certain atmosphere or have certain connotations?
 - If you're familiar with it, you can talk about colour theory and how it might influence a reader's interpretation of a text ([learn more here](#))

Scale, Size & Graphic Weight

- Relative to reality/a realistic portrayal, what is being emphasised/exaggerated & what is being under-proportioned?
- Why might the author choose to exaggerate/under-proportion something? What effect does this have? What message is conveyed?

Perspective & Positioning

- If a certain object is shown, is the viewer looking down at it? Up at it? From the same level?
- What's in the foreground (front of picture)/background (back of picture)? Is the frame facing down/up/head on? Is anything in focus/out of focus?
- What's implied about the status of things which are portrayed with different

perspectives/positions?

- If you, the viewer/audience, are looking *down* upon something *below* you, how might that establish that thing's status relative to you versus if you were looking *up* at something *above* you?
- What does it mean if something is in focus/out of focus? What does this say about what the author wishes to draw attention to (or neglect)?
- Is the text trying to draw your eye to certain objects? Is there a 'direction' the viewer's eyes are led in (top to bottom, side to side, winding, zig-zag)
 - What might this suggest about the message being conveyed?

Font

- Does the style of font used invoke a certain emotion or atmosphere? Increase comprehension/legibility?
 - Simpler serif fonts (if you don't know the distinction between serif & sans-serif, [read more here](#)) are often used for formality & legibility.
 - Curvier/more 'extravagant' fonts, usually sans-serif, are often used for visual effect & aesthetics, to draw the reader's attention to something.

Gutter

- If you're looking at a comic strip, what types of transitions between panels are used? How does this impact the amount of closure (imagination) needed for the audience to understand the piece?
- Do transitions speed up the text? Slow it down? Force you to consider one panel over another?
 - Learn more about gutters & transitions in comics [here](#).

Interactions with Language

- If you have a multi-modal text (one that combines both language & visual elements), how do the text elements and visual elements *enhance* each other?
 - Do they work together to create a similar message or are they contrasted to highlight one message over another?

Approaching the Four Parts of the Course

Contrary to popular belief, the English LangLit course isn't a big non-distinct blob of vaguely English-resembling *oof*. The LangLit course is divided into four 'parts'—Parts 1 & 2, the 'language' parts, and Parts 3 & 4, the 'literature' parts. But what do they each entail? Here, we're going to break each part of the course and the IB's learning objectives for them down into simpler, easy-to-understand language to help you understand & approach them.

Part 1—Language in Cultural Context

This part of the course, the first language part, focuses on how elements of context affect the creation & reading of texts. Namely, it looks at how authors from different contexts are influenced differently & thus write/use language differently and how readers from different contexts interpret texts differently.

Things to Consider

- A text's structure, content, and use of language ([stylistic devices](#), [rhetorical appeals](#), etc.) helps it appeal to a certain audience and/or achieve a purpose.
 - E.g. Rhetorical appeals may make a political speech or opinion column more persuasive, [visual elements](#) may make an ad more appealing, etc.
- The context of a text's creation by an author & viewing by an audience influences the text's content/language itself and its interpretation by said audience.
 - Keep in mind the important elements of context noted earlier in our overview of [TAP DANCE!](#)

Part 2—Language and Mass Communication

This part of the course, the second language part, focuses on the way language is used in mass media (newspapers, the internet, television, etc.) and how the purpose, means, etc. that said mass media's produce texts influences their use of language and, in turn, they are received by their audience.

Things to Consider

- Different forms of media may use language differently to achieve their purposes and convey their messages.

- E.g. Advertisements or opinion columns often have more persuasive language and [rhetorical appeals](#) than factual news articles
- The media may be biased in the way they used language so as to inform, persuade, and/or entertain their audience and thus influence them educationally, politically, or ideologically
 - This includes propaganda, media campaigns, Public Service Announcements, censorship, etc.
 - Often, such biases are strengthened/emphasized through elements of language, such as [stylistic/literary devices](#), [rhetorical appeals](#), etc.

Part 3—Literature: Texts and Contexts

This part of the course, the first literature part, focuses on studying literary texts in the context in which they were written by the author and read by a given audience. If you're SL, you'll be reading two literary texts for this part; if you're HL you'll be reading three. Your teacher will choose your texts and (should) go through them in-depth with your class. You'll be doing [Paper 2](#) on the texts you read for this part.

Things to Consider

- The context of a literary text's creation by an author & viewing by an audience influences the text's content/language itself and its interpretation by said audience.
 - As in Part 1, keep in mind the important elements of context noted earlier in our overview of [TAP DANCE!](#)
- The use of formal features in literary texts—[stylistic devices](#), structure, text-type specific features (such as those for [verse](#) & [visual](#) works) etc.—may be influenced by a text's context of creation and enhance the text's meaning to an audience.

Part 4—Literature: Critical Study

This part of the course, the second literature part, focuses on closely reading literary texts to analyze & understand them. As in Part 3, SL students study two texts and HL students study three; your teacher chooses your texts and goes over them in-class. The key focus of this part is to understand your texts in as much depth as possible from as many different perspectives as possible. You'll be doing your [Individual Oral Commentary](#) on the texts you read in this section.

Things to Consider

- Literary texts may have explicit (obvious; clearly stated) and implicit (implied; subtle) meanings, intents, etc.
 - Texts may also make up part of a larger work (e.g. poems in an anthology of poetry), its individual meaning/significance contributing to the meaning/significance of the larger work
- Literary texts may convey certain thematic ideas, ethical stances or moral views to readers through a variety of stylistic/literary devices (e.g. tone/mood, irony, imagery, etc.)

The Assessments and How to Pass Them

Assessment Weighting Breakdown

Sadly, when your IBDP coordinator said that the IB Diploma had a big emphasis on coursework, they were lying. The majority of your LangLit grade comes from externally assessed work (i.e. stuff sent to the IB for marking), with the internally assessed portion of your grade (i.e. the bits your teacher marks which the IB may moderate) only making up a small fraction of your grade. This table details just how much of the individual components of the LangLit course will screw your final grade.

Standard Level		Higher Level	
External Assessment (70% Total)			
Paper 1	25%	Paper 1	25%
Paper 2	25%	Paper 2	25%
Written Task	20%	Written Task 1	10%
		Written Task 2	10%
Internal Assessment (30% Total)			
Individual Oral Commentary	15%	Individual Oral Commentary	15%
Further Oral Activity	15%	Further Oral Activity	15%

Don't be fooled by the fact that most of the assessments are named the same thing between HL & SL—some HL assessments are different to their SL counterparts, even if they share names. Also, HL work is generally marked to a higher standard than SL work (i.e. be prepared to be roasted *way* harder if you choose to take HL).

Paper 1

Paper 1 (P1) is the first of two externally-marked exam papers you have to write. SL students have to **analyze one text** from a choice of two possible texts in 1h30m, while HL students have to **analyze & compare two texts** from two possible pairs of texts in 2h.

Both *language* (non-fiction texts that explicitly inform, persuade, discuss, or argue some viewpoint, e.g. websites, advertisements, news articles, etc.) and *literature* (artistic

fiction/non-fiction texts that implicitly convey ideas/messages, e.g. poems, short stories, memoirs, etc.) texts will show up on P1s, so you do need to prepare for both.

Time Management

Managing the little time you have is essential to scoring well on a Paper 1—you need to know what to do in the time you have to maximize the quality of the final product you produce. Here's a general strategy we suggest:

5m Reading Time <i>(Before Time Starts)</i>	• All IB exams have 5 minutes of reading time (no writing allowed) before timing starts—use this time wisely! • Skim over your options & decide on one ASAP so you can spend more time preparing your response
Prepare Your Response <i>(20-30m)</i>	• Read your text(s) at least 3 times: ○ Once to get the gist of them ○ Once to annotate in depth; don't be afraid to mark up your paper (even with colours/highlighters) here ○ Once to look through again to review your annotations scour for anything you've missed • Make a point outline of your paragraphs so you know what you'll be writing • HL: Try to find at least three common ideas between your texts (one idea per paragraph) here
Write Your Response <i>(SL: 40-50m; HL: 1h20-30m)</i>	• Clutch time: start writing! • Try to keep writing at a consistent pace, but not too quickly to keep your handwriting legible • Give yourself a few rest breaks (~30s) every 30m or so to rest your hand.
Proofread Your Response <i>(5-10m)</i>	• No matter how well you write, always spend some time to closely read back (don't skim) your response & review! ○ Depending on your response length & how accurate you tend to be with spelling/grammar, you may need more or less time for this • Check & fix errors, inconsistent structuring, and illegible handwriting

Structuring a Response

Whether you're SL and panicking over analyzing one text or HL and panicking over comparing two, don't fret—here's a surefire strategy for structuring any P1 response.

Introductory Paragraph:	• Briefly introduce your text(s)—try to address each of the elements of <i>TAP DANCE</i> in your introduction. • Clearly state your thesis statement, i.e. the main, overarching argument you're making in your essay. ○ This should establish the content of your paragraphs and make clear the point you want to make about the similarities and differences of each text. ○ However, this shouldn't be overly broad nor too narrow either—include <i>relevant</i> information summarizing your analysis and <i>only</i> that.
Body Paragraphs:	• Aim to have three body paragraphs, each focused on a distinct <i>main idea</i>. ○ Main ideas can be be context stylistic/literary devices, rhetorical appeals, or thematic ideas. ○ Trying to write more than three body paragraphs, given the limited time you have, often results in an overly broad & insufficiently detailed analysis—we don't recommend it. • Use <i>PETAL</i> to structure your paragraphs and comment on elements of <i>TAP DANCE</i> ○ Don't write one body paragraph per <i>TAP DANCE</i> element though—they should be <i>embedded throughout your analysis</i>! • Answer the <i>three LangLit questions</i> over the course of each of your body paragraphs in relation to your text(s). ○ If you're HL, <i>compare</i> the way your two texts relate to those questions
Conclusion Paragraph:	• Restate your thesis and briefly summarize each of the arguments you make. ○ Don't introduce any new evidence/points here This is a <i>final summary</i>, not another body paragraph.

The Marking Criteria & Tips For Them

Criterion A Understanding of the Text	What is this? The degree to which you understand the text’s purpose & use of language to convey it & affect the reader. How do I do this? <i>Remember: there’s no ‘correct’ interpretation, only a thoughtful one.</i> - As long as your interpretation makes sense and is supported by evidence from the text, you’re showing <i>your</i> understanding of the text(s) - This will get you high marks in Criterion A & C! <i>Back up your responses with evidence!</i> - To demonstrate good understanding of your text(s), you need to support your points with lots of evidence that: - Comes from <i>all parts</i> (beginning, middle & end) of your text, not just from a small concentrated section of it - Demonstrate a <i>wide variety</i> of formal features (e.g. stylistic/literary devices, rhetorical appeals, etc.) and exemplify their effect on the reader
Criterion B Understanding of the Use & Effects of Stylistic Features	What is this? How well you <i>identify</i> formal features of your text—stylistic devices, rhetorical devices, etc. and <i>explain</i> how they affect/impact the audience. How do I do this? <i>Always discuss the effect on the reader!</i> Identifying devices, contextual information, etc. is only going to get you so far—the part people often forget to address is the <i>impact</i> of what you’ve identified has on a specified audience.

	Pick & choose your battles. • Texts will often have tons of features you could hypothetically talk about, some more significant than others. • Don't waste time talking about every single minute detail there is—find a variety of <i>good</i> devices in your text(s) that have <i>significant</i> effects on the reader <i>and</i> consistently analyze their effect on an audience in great depth. (HL) Look for overlaps & differences in theme/message and language. • Your texts will likely either: ○ Use language differently to achieve similar purposes or convey similar ideas ○ Use language similarly but to convey different ideas • These differences may come from differences in your texts' contexts. • Also, the HL rubric specifically states that your analysis has to be <i>comparative</i> (it <i>must</i> focus on the similarities/differences between the two texts)—don't just discuss them on their own!
Criterion C Organisation & Development	What is this? The flow and structure of your essay as a whole. How do I do this? <i>Organize your response clearly!</i> • Using the PETAL paragraph structure and the outline we gave above helps a lot here—as we said before, all your body paragraphs should have all the elements of PETAL. ○ Pay special attention to the L (Link) of your paragraph—this tends to be what people forget frequently! ○ Every single paragraph needs to end by tying back the specific argument/point made in it back to the overall argument of your paper. (HL) <i>Divide your discussion equally between your texts.</i> • Don't spend 90% of your response talking about Text A and only 10% of your response glossing over Text B!

	The HL rubric says that a response that does well in this category should be “comparative and well balanced”, so make one that is!
Criterion D Language	What is this? How consistently strong your own English writing is throughout your response. How do I do this? <i>Write formally & with a wide vocabulary, but don’t throw a thesaurus at your response!</i> - You should, of course, use a formal, academic style of writing with correct grammar/spelling throughout your entire response. - However, scoring well on P1 is <i>not</i> about big words! Keep your writing consistent before making it complex. - If you use fancy words, make sure you understand them & use them correctly—no one likes a showoff, <i>especially</i> not your IB examiners! - If you want to expand your vocabulary, try learning some action verbs you can use to describe specific effects, intents, etc. well - In writing your response, you should use an academic, formal register throughout and maintain correct grammar.

Paper 2

Paper 2 (P2) is the second externally-marked exam paper you have to write. You write a single essay answering one of six possible unseen essay questions on at least two of the texts you studied for [Part 3](#) of the course written. As with Paper 1, SL students get 1h30m and HL students get 2h.

Question Types

Out of your six possible question choices on P2, you will *always* get at least one question from each of the following question types:

Context & Audience: How a text's intended audience and its context of production/interpretation influence its content, formal elements (e.g. [stylistic/literary devices](#)) and artistic elements (e.g. themes, characterization) and thus its effect on the reader.

- E.g. *How do the writers of at least two of the works you have studied convey a sense of place to their readers and to what purpose?* (May 2017)
 - Click [here](#) to see a sample mind-map breakdown of this question.

Genre, Convention, Technique & Structure: How formal elements of a text, particularly those specific to/conventional within its genre/text-type and as influenced by context, have certain effects on the reader.

- E.g. *Writing is both an art and a craft, where form and content are carefully constructed and language and style artistically embellish the whole. Discuss in what ways at least two works you have studied effectively combine both art and craft.* (November 2013)
 - Click [here](#) to see a sample mind-map breakdown of this question.

Theme & Characterisation: How artistic content/elements of a text relating to themes & characterization, perhaps influenced/emphasized by formal elements of a text and context, have certain effects on the reader.

- E.g. *Can the ends ever be said to justify the means? Consider the ways in which this idea is explored or discussed in at least two of the works you have studied.* (May 2014)
 - Click [here](#) to see a sample mind-map breakdown of this question.

It's worth preparing notes focusing on these various areas to help you tackle questions which fall in them during the actual exam. You can a comprehensive breakdown of these categories of questions as seen in all past papers from 2013 to 2018 [here](#).

Time Management

As with P1, time management strategies are incredibly important to writing a high-quality, detailed response to P2 in the limited time you have. Here's how we suggest you manage your time:

5m Reading Time (Before Time Starts)	• As with P1 & all IB exams, you'll have 5 minutes of reading time (no writing allowed) before timing starts • Get familiar with your questions—brainstorm them mentally & think about which ones might be good for you!
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Pick a Question & Break Down (not you, the question)—15-20m	• Try to pick a question as soon as possible (within 5m of starting, ideally) • Mind-map related ideas your texts (we'll practice this later) to figure out what you can write
Outline Your Response —5-10m	• Put all the good ideas you just thought of into a proper point-by-point, paragraph-by-paragraph outline • Try to find at least three common ideas between all your texts, one idea per paragraph (more on this later)
Write Your Response —1h20-30m	• Write gud shit, do it quic • Give yourself a few rest breaks (~30s) every 30m or so to rest your hand.

Structuring a Response

Whether you're SL or HL, you *have* to talk about at least two texts you've studied in class for Part 3 (if you're HL, you can talk about all three you've studied). But how do you do this? What should the structure for such an essay look like? We recommend structuring your P2 response a little bit like this:

Introductory Paragraph:	• Briefly introduce your texts; address briefly each of your texts' <i>TAP DANCE</i> elements • Clearly state your thesis statement, i.e. the main, overarching argument you're making in your essay. ○ This should establish the content of your paragraphs and make clear the point you want to make about the similarities and differences of each text. ○ However, this shouldn't be overly broad nor too narrow either—include <i>relevant</i> information summarizing your analysis and <i>only</i> that. • This is actually something you can prepare for before even stepping into the exam room simply by studying your texts comprehensively.
Body Paragraphs:	• Aim for three body paragraphs, each focused on a distinct <i>main idea</i>.

	○ Main ideas can be be context stylistic/literary devices, rhetorical appeals, or thematic ideas. ○ Trying to write more than three body paragraphs, given the limited time you have, often results in an overly broad & insufficiently detailed analysis—we don't recommend it. ● Remember PETAL paragraphs and TAP DANCE? Put 'em to good use here to plan the structure & content of your paragraphs ○ Elements of <i>TAP DANCE</i> (e.g. purpose, devices, etc.) should be embedded <i>throughout</i> your analysis. Do <i>not</i> write one body paragraph for each element of TAP DANCE! ● Answer the three LangLit questions over the course of each of your body paragraphs in relation to your text(s) ○ <i>Compare</i> the way your texts relate to those questions—that'll help indicate similarities and differences between them you can talk about.
Conclusion Paragraph:	● Restate your thesis & briefly summarize the arguments you've made. ○ Again, don't introduce new evidence or points here. This is a <i>final summary</i>, not another body paragraph.

The Marking Criteria & How to Score Well On Them

P2 for HL & SL is marked on the same five criteria, though as with before the [HL rubric](#) is slightly different (stricter) than the [SL rubric](#). Here's what each of these criteria are and our advice on how to do well on them.

Criterion A Knowledge & Understanding	What is this? How well you understand not just <i>what</i> happens in your texts but <i>why</i>. How do you do this? <i>Make sure you understand the effect of each of your text's TAP DANCE elements on the audience!</i> ● You can prepare this well before the exam! Make & organize notes into the types of P2 questions detailed above, such as in this example organizer.
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	<i>Provide evidence from (and related, for context) your texts that demonstrate your varied & deep understanding of them.</i> • This includes but isn't limited to quotes, paraphrasing & summarizing from the text. • Memorizing 50 irrelevant quotes won't help; knowing 4-5 short quotes per text that together exemplify all important themes, formal features, etc. of the text will. • Evidence should come from all parts of your text and demonstrate a wide range of devices/techniques. Don't only pick quotes from small sections of your texts!
Criterion B Response to the Question	What is this? How <i>relevant</i> and <i>diverse/varied</i> your response to the question is. How do you do this? <i>Answer the question!</i> • Make sure your response is what it says on the tin—<i>directly</i> address <i>all</i> key aspects of the question as stated. • Don't go on some tangent—no matter what you're discussing, whether context or formal features or anything, always link it back to the question and what it asks you to discuss. <i>Outline & brainstorm different perspectives!</i> • When preparing for the exam, start thinking of different ways you might approach your texts in relation to their themes, contexts, stylistic devices, etc. • During the exam, take care to unpack your chosen question in detail—consider points and possible counterpoints! • Keep asking yourself questions about the question! ○ Start with simple questions like “What does this theme mean? How is it represented in my texts?” and branch out from there until you've defined/brainstormed all parts of the question.
Criterion C Appreciation of Literary	What is this? How well you demonstrate an extremely strong understanding, specifically, the <i>formal features</i> in your text and how they influence the

Conventions	text's <i>effect</i> on a reader. How do you do this? <i>Talk about it!</i> • While this may seem like stupidly simple advice, lots of students fall into the trap of only discussing plot progression & themes without appreciating formal features. <i>Don't forget text-type specific conventions!</i> • 'Literary conventions' includes both general stylistic/literary devices and text-type specific conventions (like those for verse & visual texts), so don't forget either! • Different text types will have specific features you ought to look out for (e.g. visuals, stage directions, etc.) and discuss. ○ See Further Resources for some more resources to learn more in this regard
Criterion D Organization & Development	What is this? How well your response is <i>organized</i> and how <i>clearly</i> it develops a <i>strong, supported</i> argument. How do you do this? <i>You don't always need to compare.</i> • Unlike Asian parents, the IB is fine with you not always comparing things. • A degree of comparison definitely strengthens your response, but you don't always need to comment on the two texts in constant unison. • You can choose sometimes to simply focus on one at a time—how one text approaches a given idea, then switching to the other text, before finally tying the two together.
Criterion E Language	What is this? How consistently strong your own English writing is throughout your response. How do you do this?

	<i>As in P1, write formally & with a wide vocabulary, but don't throw a thesaurus at your response!</i> ● As in P1, you should, of course, use a formal, academic style of writing with correct grammar/spelling, but scoring well on P1 is not about big words! Keep your writing consistent before making it complex. ○ If you use fancy words, make sure you understand them & use them correctly—no one likes a showoff, especially not your IB examiners! ○ This is the time to bring in any vocabulary particularly relevant to your text—specific themes (e.g. metanarration) or text-type specific conventions (e.g. proxemics) will all enhance your score if you know what they are!
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Written Task 1

The **Written Task 1** (or simply the 'Written Task' if you're SL; we'll refer to this assessment as 'WT1' throughout this guide, though, for consistency) is an externally-assessed 800-1000 word creative writing piece, plus a 200-300 word rationale. You'll write several of these over the course of your time doing IB and submit one—[see InThinking](#) for a breakdown of the IB's specific requirements there.

Format

Since WT1s are creative writing pieces (that's right, the IB decided to pretend they actually care about creativity), you can choose to write anything—any topic, any format, any text type—so long as it's relevant to the part in question.

For WT1s on [Part 1 & 2](#): You don't have to base your WT1 off anything, though you can base your WT1 off an existing source (e.g. news article, advert, etc.)

For WT1s on [Part 3 & 4](#): You need to base your WT1 off of one of the literary texts you've read in class for the part in question. Your task should contribute something new creatively to your basis text (e.g. new chapter, chapter rewritten from a different POV with new thoughts/emotions/insights, etc.).

Writing the Rationale

The rationale is often something people struggle with—what exactly are you meant to include anyway? Well, a rationale should be able to answer all three of these questions:

1. What did you do?

- Did you write a letter? From who to who?
- Which part of the course does your piece relate to?

2. Why did you do it?

- Why did you choose your text type & topic?
- How did you use language? What devices, techniques etc. did you use and to what effect?

3. Is there anything else a reader should know to fully understand your piece?

- Did you use any non-standard terminology, jargon, or grammar? An official layout of a newspaper, website, etc.?
- Why? For authenticity to a basis text? To convey a certain effect?

You can split answering these questions into three separate paragraphs or you can simply write one big paragraph. Both work, so long as you cover the relevant content. Remember to be mindful of that 300 word limit though—you will be docked points if you go over.

Tips & Advice

Be as creative as you want!

- There's no list of official formats or topics for you to pick from—you could make the script for a short play or even a massive 800-word poem if you wanted to. Go wild!
 - This is the only opportunity for creative writing you'll get in LangLit, so if you like creative writing, this is your time to shine.
- There's no defined or required structure either—so long as your piece relates well to the part of the course in question, it's a decent piece!

That being said... Be sensible.

- It might not be best to choose heavily visual text types (e.g. comic strips). Visual elements are important, yes, but you don't want to take too much time doing visual stuff when it won't help your grade as much as a well-written, non-flashy piece.

If you're struggling to find a topic, watch the news and look to your passions.

- For WT1s on Part 1 or 2, reading the news can provide tons of inspiration for possible topics you could write your WT1 on.

- You can certainly base your WT1 off of things (topics, texts, biases, etc.) you’ve seen in the news or within a certain area of interest of yours if you feel like it—if you find something of interest, go wild on it!

Authenticity is great!

- While there’s no official requirement to do so, mimicking the formats of real-world texts in your genre and perhaps even of the specific type you’re writing can help you demonstrate an understanding of the text type you’re writing.
 - E.g. If writing a New York Times article, screenshot the website, blank out the original text with photo editing software, copy it into your word processor and write on top of it.

Do NOT write an academic essay.

- Do NOT analyze a text/texts in your WT1—you can base your WT1 on texts but not analyze texts.
 - You’re being tested on conceptual understanding here—that you understand the part of the course in question well enough that you can write something not just about it, but within it. Analytical academic essays don’t prove that.
- Seriously, the IB’s actually letting you run free for once. Just go with it.

Relevant Resources

- Click [here](#) for a more in-depth, detailed guide on approaching the WT/WT1, including exemplars, details on what sort of text types one could choose, additional recommendations, etc.
- Click [here](#) to see the rubric used by the IB to grade WT/WT1s.
- Click [here](#) for more exemplar WT/WT1s.

Written Task 2 (HL Only)

The **Written Task 2** (WT2), which only HL students have to do, is a 800-1000 word academic essay—specifically, a critical response to a text. You’ll write several of these over the course of your time doing IB and submit one—[see InThinking](#) for a breakdown of the IB’s specific requirements there.

Your WT2 must answer one of these six questions set by the IB:

- *How could the text be read and interpreted differently by two different readers?*
- *If the text had been written in a different time or place or language or for a different audience, how and why might it differ?*

- *How and why is a social group represented in a particular way?*
- *Which social groups are marginalized, excluded, or silenced within the text?*
- *How does the text conform to, or deviate from, the conventions of a particular genre, and for what purpose?*
- *How has the text borrowed from other texts, and with what effects?*

Format

For WT2s on [Part 1 or 2](#): Choose any language text (a text that is informational, discursive, argumentative, or persuasive, e.g. a news article, opinion column, etc.) to analyze & discuss based on the six questions above. This text doesn't have to be one you've studied in class—hell, you could analyze an article you saw on Facebook if you wanted.

For WT2s on [Part 3 or 4](#): You must analyze one of the literary texts your teacher's chosen for your class to study.

You can source information from some other secondary sources to support your analysis as well, if necessary. You'll also need to write an outline for your WT2—for more details, see below.

Structure

As mentioned previously, unlike the WT1, the WT2 is specifically an *academic* essay. Creative time's over, folks. That means you'll need to write it in a formal, academic style, including the following:

- A proper **introduction** introducing relevant information about your text(s) and stating your thesis (overarching argument)
- 2-4 well-developed **body paragraphs** detailing your arguments
- A **conclusion** where you wrap up your points and make a final statement about the broader significance of your text(s)

You decide how you feel your analysis would be best structured—just make sure you have some form of overarching main argument/thesis supported by your individual claims/arguments. Once more, using the [PETAL paragraph structure](#) will really help you here, especially with those body paragraphs.

You have to write an outline for your WT2 too (marked, but doesn't count to your word count); while there are no strict guidelines on what exactly this outline must look like, it should include the name of the text you're analyzing, your chosen question, and a brief

overview of your essay. You can write your outline in point form, each point corresponding to each of your main arguments/points, a bit like this:

Outline

Selected Question: [chosen WT2 question]

Text to be Analyzed: [text title] by [author]

Relevant Part of Course: [part of course]

This essay will focus on:

- [first point of discussion/argument/analysis]
- [second point of discussion/argument/analysis]
- ...[nth point; *NOTE:* Recommended not to exceed 4-5 points in your WT2 to avoid excessive length and insufficient depth]
- Thus considering how [text(s)] can be thought of as/achieve the aim(s) of [thesis/main overarching argument]

Tips & Advice

Start with the text, not with the question.

- For Part 1 or 2 WT2s, look for texts (as with WT1s, the news is a great place to start) *before* you write and think about how they might be used.
 - Don't shoehorn texts into questions they don't fit. Either find a new text that works or switch questions.
- For Part 3 or 4 WT2s, you'll know your texts (they're the ones your teacher covers for those parts). Think of how the text could be explored with each question, not how to shoehorn each question to fit your text.

Outline before you write.

- This doesn't just mean 'do the simple outline that IB wants you to do'—try and do a detailed outline of not just the *overall* points of your WT2, but *every single* point, claim & counterclaim you plan to write.
 - It's extra effort, yes, but it helps a LOT in guiding your thoughts before you write.
-

Evidence, evidence, evidence!

- Back everything you say about the text with evidence. Quotes, context (you can refer to secondary texts/sources for this)—whatever you need to back up the claims you make.

Relevant Resources

- Click [here](#) for exemplar WT2s (including outlines) along with the marks they received.

Individual Oral Commentary

The **Individual Oral Commentary** (IOC) is an internally-assessed (i.e. your teacher marks you, the IB may moderate your grade) oral exam based on the works you’ve studied in [Part 4](#) of the course. You only officially do one of these, though you may do practice ones.

Format

You’ll be given a ~40-line passage from one of the texts you have learned for Part 4 to analyze & discuss. Your teacher may give you a list of *possible* passages but they cannot give you your *actual* passage until you start your IOC.

You get 20 minutes to prepare, then you talk about the passage in front of your teacher for 10 minutes *nonstop*, after which your teacher will ask you questions to further test your understanding & follow up on your discussion for up to 5 minutes.

Structure

Remember those [three questions](#) that sum up the entire LangLit course? Keep those in mind here—they’ll help you remember what exactly it is you should be saying. As long as you keep asking yourself and answering those three questions with what you say, you’ll cover most of what you have to. Also, [PETAL](#) the living hell out of your outline. Remember, *PETAL* isn’t just for written paragraphs, it’s for structuring any single analytical argument focusing on one point.

While there’s no one way on how to structure a good IOC given how different extracts can be, you should remember to have a distinct introduction, body, and conclusion with the following features:

Introduction:	• Briefly introduce your text—its type, its author, etc.
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	● Give <i>relevant</i> contextual information—when the text was published, when it’s set, prevalent social issues from when they were written, the author’s background, etc. ● State a clear thesis statement, i.e. the main, overarching argument you’re making. ○ This should establish the content of your paragraphs and make clear the point you want to make. ○ This shouldn’t be overly broad nor too narrow—include relevant information summarizing your analysis and only that. ● Much like for Paper 2, you can prepare for this quite extensively before your actual IOC simply by studying your texts extensively.
Body:	● Just as in Paper 1 & 2, you can organize your analysis by anything that makes for an effective analysis, whether that’s literary features/devices, authorial intention, themes, or something else. ● Although this is a spoken assessment, not a written one like Papers 1 & 2, you can (and should) still divide your outline into distinct ‘body paragraphs’ <u>structured using PETAL</u>, each commenting on separate, fully distinct ideas. ○ Each ‘paragraph’ of your response should answer the <u>three main LangLit questions</u>. ● There’s no real rule of how many ‘paragraphs’ you should make—practice through trial & error to see how many gets you to 10 minutes.
Conclusion:	- Restate your thesis and summarize briefly each of the arguments you make. - Don’t introduce new evidence or points here, or even add evidence you’ve gone through previously. This is a <i>final summary</i>, not another body paragraph.

Tips & Advice

Know. Your. Texts. Well.

- You don’t want to make the rookie mistake of talking about themes from the wrong text the entire time!
 - We most certainly do *not* speak from experience here.
- If you’re going to put in the effort to study each text’s themes, you might as well try and remember which text is which, right?

Practice, practice, practice. Oh, and practice. Did we say practice?

- You won't become magically good at IOCs overnight—you *need* to familiarize yourself with how to approach them.
 - Start preparing early on—make thesis statements for the themes & devices of your texts that you can 'copy-paste' with minimal changes into most any analysis of them.
 - Try running 'mock IOCs' of your own on top of whatever practice your teacher has you do—pick out extracts from your texts and give yourself only 20m to annotate them/plan a response, then speak for as long as you can with a friend judging/asking you follow up questions afterwards.
 - This helps you not only practice your time management and speaking skills but also your improvisation ability & understanding of your texts in having to answer questions about them & your analysis of them on the spot.
 - Don't be afraid of screwing up in these—it's practice! It's better to completely blank for 20 seconds in practice and learn how not in future to than in the real deal.
-

Fine tune your timing when speaking to straddle the limit as much as possible.

- Talking for significantly less than 10m will result in you getting fewer marks because you're more than likely not going into enough depth in your discussion/analysis.
 - On the other hand, going over time will more than likely result in you getting cut off at some point by your teacher (or, if not, the IB may simply ignore everything past 15m if your IOC is being moderated).
 - Your best bet is to speak for as close to 10m as possible.
 - If you find yourself a bit short, just speak slower & explain yourself more.
 - If you're a bit over speed up a little (not too much; make sure you're still understandable) and quickly skim over your notes to see what you can cut from your discussion ad-hoc if necessary.
 - Practice helps lots with this—as mentioned earlier, run mock IOCs, preferably with someone listening & judging you (e.g. your teacher, friends, etc.) to get your timing & content spot on.
-

Bother your teacher.

- Well, not literally—but they *are* there to support and help you. If they're willing to help, send practice recordings and outlines to them and ask them about how you can improve.

- You can also ask teachers to set up mock IOCs—most teachers do this anyway, but if you & your class need more practice, most teachers will happily do a few more.
 - Thing is, teachers *know* how to play the IB game—it is their job, after all. Why not make the most of them and ask for all the feedback you can get?
-

Manage your preparation time wisely.

- Find your balance between annotating and structuring—it can be dangerous to spend too much time annotating the passage & not enough time structuring your commentary with thesis statements and topic sentences
 - How much time you need for annotating vs structuring is something only you know/can find out from practice, so practice!
 - If you know you take longer to annotate but can structure quickly, then give yourself more time and practice annotating to get it done more quickly/efficiently, and vice versa.
 - To streamline annotations/outlines, try using different colours to group significant ideas or recurring themes and devices.
 - You won't have time to write out every piece of evidence you're going to speak about, so focus on the points you plan to make and how they link to your arguments about the text overall—the P and the L of *PETAL*.
-

Breathe.

- Nerves over the IOC are bound to get to anyone. Talking out loud can be scary especially when you find yourself suddenly losing your train of thought, so it's okay to slow down a bit, take a breath, scan over your writing and keep going.
 - When answering teacher questions, latch onto key words they throw out.
 - Avoid repeating pieces of evidence you've used before—instead go for a quote you might not have had the time to talk about in your other arguments.
 - Even if you don't understand what the question is asking, take the time to consider it, attempt to answer it and if all else fails, bring the analysis back to something you're familiar with.

Further Oral Activity

The **Further Oral Activity** (FOA) is an internally-assessed (i.e. your teacher marks you, the IB may moderate your grade) oral presentation based on [Parts 1 & 2](#) of the course. You do several of these over the course of your time in IB and pick one to count towards your final grade.

In an FOA, you analyze a text's use of language in conveying its message/achieving its purpose. An FOA on [Part 1](#) should cover the key things to consider for that part; same for an FOA on [Part 2](#). FOAs can consist of multiple people—each person participating must speak for 10-15 minutes (e.g. a solo FOA would have one person speaking for that long, a 2-person FOA would be 20-30 mins divided equally between both people, etc.).

Format

There are no requirements here.

No, seriously—go wild! The only requirement is that you do an *oral* presentation. That includes things like mock interviews, talk-show discussions, speeches... Anything that floats your boat, really. If that's not quite your style, a typical academic presentation works too

Do note though that creativity will not influence your FOA mark—you won't gain/lose marks for creativity. Basically, don't try some fancy weird format if you don't feel comfortable with it, but don't be afraid to do something cool if you want to.

Tips & Advice

Make sure you analyze language.

- What many people who do flashy, creative FOA formats forget is that the FOA is still about the analysis of the use of language. No matter what format your FOA is, you *need to analyze language*—[stylistic/literary devices](#), [rhetorical techniques](#), etc.
- While it can be tempting to simply go through your text line by line, device by device, that might not be the most effective structure for you to really demonstrate your understanding of the texts. Try grouping by ideas or common themes.

Keep your format authentic!

- While you do need to analyze language, if you're doing a creative/roleplay-based format like a talk show or a speech, make sure this analysis is done in a way that would feel natural. Act naturally & realistically as your 'character' (theatre kids, this is your time to shine).
 - Don't have the person you're playing say "I used language to good effect by using diction..." because that sounds unnatural and plain *weird*, not what someone would actually say in a situation like a talk show or a speech.
 - Instead, have them say: "I was trying to make it clear just how I felt; I didn't think it'd come across otherwise. I had to use those words—controversial or not, they were strong but they made a point."

Prepare, but do NOT read.

- Absolutely prepare for your FOA before you go on—make notecards, figure out talking points, etc.—but *never* read off of a script.
 - If you're doing a presentation, *glance* at your slides to remind yourself of what you're saying but don't *read* off your slides. Your slides should contain point form information, not huge paragraphs in size-8 font.
 - If you're doing a talk show/speech/etc., *glance* off notecards and maybe *outline* a broad structure of what you (and/or your partners) plan to talk about in what order, but don't write a full script to read off of.
 - No matter what format your FOA is, speak naturally & freely—don't vomit out memorized lines like a robot. This is the further oral activity, not the further oral regurgitation.
 - It's okay if you're nervous and need a few seconds to gather your ideas. Take a breath, find your train of thought, and keep going. You got this.
-

Wherever possible, use guiding questions to guide your thoughts.

- Take the things to consider for Parts 1 & 2 outlined earlier in this guide and turn them into questions which you answer over the course of your FOA.
 - Examples of possible guiding questions:
 - How do different texts/text types treat a similar topic?
 - Why & how might different biases be expressed by different sources/authors/media outlets?
 - How are rhetorical devices, political campaign tools, propaganda techniques, and advertising appeals used to accomplish certain purposes?
 - How does cultural context influence the way language's use has changed over time?
-

Watch your timing!

As with the IOC, going under will result in you getting fewer marks (because you're more than likely not going into enough depth). What happens if you go depends on teacher/school policy—you may be cut off, allowed to continue but have your marks penalized, or allowed to continue without issue. Ask your teacher for clarification on their policy on the matter.

Relax—you got this!

- ➔ Don't fear the FOA. It's not a regurgitation where you have to get everything spot-on for a pass. It's a discussion.

- ◆ The audience are your friends and you're sharing something cool with them. So what if you pause or stutter? You're just excited!
- ◆ The sooner you stop thinking of the FOA as a *challenge* and start thinking of it as a *chance* for you to share something cool, the sooner you'll find the confidence to nail it.

Relevant Resources

Click [here](#) for the official IB FOA rubric.

Extended Essay (EE)

You want more English? Voluntarily? Though we must question your sanity and apparent preference for hardcore BDSM, you've come to the right place.

English A, like all Language A EEs, fall into the 'Group 1: Studies in Language and Literature' EE category. Don't make the mistake of choosing a Group 1 EE just because you think it'll be easier than a Science or Humanities EE—if you don't put in the work, you *will* be committing to slow death by 4000-word analysis that *will* be harder than anything you've ever done before. Choose an EE in English because you're genuinely interested in English text(s) and want to investigate them in more nuanced ways, not because it's easy (it's really not).

Because this guide is focused on the English LangLit course specifically, EEs won't be covered in great depth here—you can find more detailed EE advice elsewhere (like in the [subject-specific EE guidance for Group 1 published by the IB](#)). The main thing you need to be aware of is that there are three types of Lang A EEs:

Category 1	Also known as the 'Lit' essay—a study of one or more literary works in the same language as the EE itself is written in.
Category 2	Also known as the 'Lit & Translation' essay—A study of one or more literary works written in the <i>same language</i> the EE is written in <i>compared with</i> one or more literary works written in <i>another</i> language then <i>translated</i> to the language the EE is written in.
Category 3	Also known as the 'LangLit' essay—the study of language based on one or more texts written in the same language as the EE.

Choose wisely between them and remember to adhere to their specific requirements—you don't want to write your entire EE only to find out you've written an essay that doesn't quite fall into any of the three categories. Good luck!

Relevant Resources

Click [here](#) for marked examples of English G1 EEs.

Further Resources

On top of the relevant resources listed in each section, here are a few more useful resources you could look at to get a better understanding of key elements of the LangLit course.

Official IB Resources

[Language & Literature Guide](#)—The official IB-published syllabus guide for all IB Diploma Group 1 Language & Literature courses (of which English is one).

Other Guides

[InThinking](#)—InThinking’s guide to English A Language & Literature (*Note: Partially behind paywall*).

[InThinking \(donated version\)](#)—Includes content behind the paywall, courtesy of the IB Discord Resource team.

General Formal Features

[Motivational Appeals](#)—A list of various specific motivational appeals which can emphasize the message of a text.

[Types of Bias](#)—An outline of various ways bias shows up in the media.

Text-Type Specific Features

[Graphic Novel Conventions](#)—A brief introduction to key terminology used when referring to & analyzing graphic novels.

[Poetic Devices](#)—A short list, with examples, of key literary devices often found in poetry.
—A concise introduction to rhythm and meter in poetry specifically.

Changelog

Dates in yyyy/mm/dd format.

1.0—2019/02/01—Initial release.

1.1—2019/03/06 —Added more tips, advice, and clarification for each assessment as well as additional further resources. Some overall formatting tidying.

2.0—2020/07/18—Reworked entire guide. New formatting, more comprehensive advice in all sections (TAPDANCE, PETAL, P2 question types, etc.)