

IB Diploma Programme course outlines: Language A HL

DIPLOMA PROGRAMME LANGUAGE A COURSE SYLLABUS						
Part 1 World Literature <ul style="list-style-type: none"> • Three WL works studied as group, linked by aspect • Translated texts • Different authors 	"The Wretched": study of narrative fiction, point of view, and stylistic technique					
	Genre	Author	Title	Year	Place	Original Language
	novel WL (HL/SL)	DOSTOEVSKI, Fyodor M (Male)	<i>Crime and Punishment</i>	1867	Russia	Russian
	novel WL (HL/SL)	KAFKA, Franz (Male)	<i>The Metamorphosis</i>	1915	Austria	German
	novel WL (HL/SL)	ANÓNIMO (Male)	<i>El Lazarillo de Tormes (Life of Lazarillo de Tormes)</i>	1554	Spain	Spanish
Part 2 Detailed Study <ul style="list-style-type: none"> • Four English works studied in detail • Different genre categories • Different authors 	"Images of Woman": various portrayals of the female mind and spirit from authors spanning four centuries					
	Genre	Author	Title	Year	Place	Original Language
	drama (HL/SL)	SHAKESPEARE, William (Male)	<i>Hamlet</i>	C 16/17	Europe	English
	poetry (HL)	BRAND, Dionne; WRIGHT, Judith; PLATH, Sylvia	Collection of 15-20 poems by 2-3 poets	C20	Various	English
	fiction: prose (HL)	AUSTEN, Jane (Female)	<i>Emma</i>	C19	Europe	English
non-fiction: prose (HL/SL)	WOOLF, Virginia (Female)	essays, letters, autobiography	C20	Europe	English	
Part 3 Groups of Works <ul style="list-style-type: none"> • Three English and one WL studied as group • WL "chosen freely" • Same genre category • Different authors 	"It's Play Time!": breaking conventions in the dramatic genre to create meaning					
	Genre	Author	Title	Year	Place	Original Language
	drama (HL/SL)	WILDE, Oscar	<i>The Importance of Being Earnest</i>	1895	Ireland	English
	drama (HL/SL)	STOPPARD, Tom	<i>Rosencrantz and Guildenstern Are Dead</i>	1967	England	English
	drama (HL)	BECKETT, Samuel	<i>Waiting for Godot</i>	1949	Ireland	French
drama WL (HL/SL)	PIRANDELLO, Luigi	<i>Six Characters in Search of an Author</i>	1921	Italy	Italian	
Part 4 School's Free Choice <ul style="list-style-type: none"> • Three English and one WL studied as group, linked by aspect(s) • All works "chosen freely" • Different authors 	"Non-conformity": using written expression to be an agent for institutional change					
	Genre	Author	Title	Year	Place	Original Language
	novel (HL/SL)	ORWELL, George	<i>1984</i>	1949	Europe	English
	essays (HL)	KING, Martin Luther Jr	various speeches/essays	C20	USA	English
	poetry (HL/SL)	TBD	collection of poetry from the Harlem Renaissance	TBD	TBD	English
essays, journal (HL/SL)	GUEVARA, Ernesto	various journal entries/essays	C20	Cuba	Spanish	

Course description:

The goal of the Language A1 HL programme is to strengthen students' appreciation of literature and language studies, and to help them see the connection of literary expression with human experience. Students are encouraged to see literary texts as a means to recognizing the commonalities of human experience, crossing boundaries of race, age, time period, country of origin, gender, experience, etc. Our hope is that they will realize that "what unites us as human beings is greater than what divides us" (to use an expression often employed by our headmaster.) Therefore, international-mindedness is very much at the center of the philosophy surrounding this course outline. Concretely, the texts chosen provide students with a variety of entry points to various cultures and peoples. Novels, works of drama and poetry, essays, autobiography and journals spanning five centuries and three different continents contribute to add plurality to the voices and issues presented, which will spark discussions on international-mindedness by the very nature of their content and style.

Through this course we hope to foster in them pleasure in working with literature as text, in understanding the linguistic and stylistic choices that contribute to the poignancy or efficiency of a text, while also focusing on the topic, theme, and context of that text, to draw connections to their own experience, or to highlight experiences different from their own. These practices will contribute not only to their development as knowledgeable and thinkers, but as open-minded risk-takers. We hope that our work with a wide variety of texts will encourage them to be inquirers, and our discussions force them to become more self-aware and empathetic, fostering a caring and principled approach to others. Finally, our work is, by nature, based on communicating ideas, thoughts, emotions, in their own writing and when sharing their reactions to the texts

Topics:

Unit 1 Part 4: School's Free Choice

Unit title: "Non-conformity":

Objective: study of how to use written expression to be an agent for institutional change

Texts: 1984 (George Orwell); essays/speeches (Martin Luther King, Jr.); poetry from the Harlem Renaissance (specific authors TBD); journal/essays (Ernesto "Che" Guevara)

*Formal Assessment #1—"Individual Oral Presentation" (Internal assessment with external moderation)

Unit 2 Part 1: World Literature

Unit title: "The Wretched"

Objective: study of narrative fiction, point of view, and stylistic technique.

Texts: Crime and Punishment (Fyodor Dostoevski); The Metamorphosis (Franz Kafka); El Lazarillo de Tormes (Life of Lazarillo de Tormes) (Anonymous)

*Formal Assessment #2—Comparative study of at least two Part 1 works (World Literature external assessment.)

Unit 3 Part 2: Detailed Study

Unit title: "Images of Woman":

Objective: study of various portrayals of the female mind and spirit from authors spanning four centuries

Texts: Hamlet (William Shakespeare); Collection of 15-20 poems (Dionne Brand, Judith Wright and Sylvia Plath); Emma (Jane Austen); and essays/autobiography (Virginia Woolf)

*Formal Assessment #3—"Individual Oral Commentary" (Internal assessment with external moderation)

Unit 4 Part 3: Groups of Works

Unit title: "It's Play Time!"

Objective: study of how authors break linguistic and stylistic conventions in the dramatic genre to create new meanings

Texts: Six Characters in Search of an Author (Luigi Pirandello); Waiting for Godot (Samuel Beckett); The Importance of Being Earnest (Oscar Wilde); and Rosencrantz and Guildenstern Are Dead (Tom Stoppard)

*Formal Assessment #4—Detailed study of one world literature work from any studied (World Literature external assessment)

In organizing this course I have taken into account the scheduled school breaks. In order to take advantage of this, students will receive their unit texts in advance, most likely prior to school holidays.

Our school has no plans to teach towards other curriculums—we expect all students to work within the diploma programme framework.

Connections to TOK

Throughout the programme, students will explore the impact that language has on the audience. Given that they will look at literary devices in context, we will be able to make connections to situations and experiences that make those techniques "come alive" in a context other than the literary work.

For example, students will draw connections to their own life when they discuss metaphors; they will change statements to hyperboles; they will discuss the nuance in the titles of the works they read (for example, Crime and Punishment, analyzing why the publisher would select that title vs. "transgression and punishment" which is a closer literary translation of the title. By analyzing the impact that the author has on them as audience, and reflecting on the power of their own language (as authors themselves) the experience of learning through literary study will be richer, and will allow them to develop a deeper understanding of theories of knowledge, as well as a deeper understanding of the value and richness of human experience.