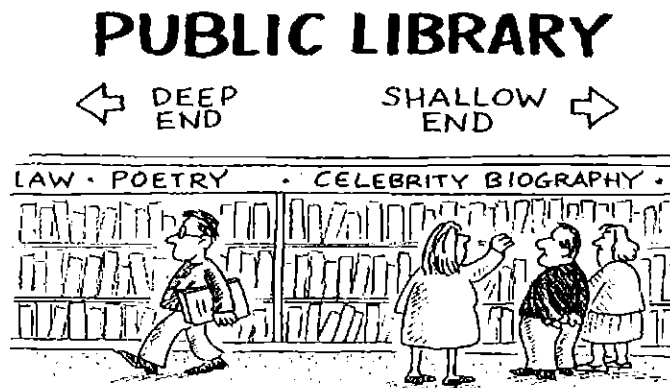


Internal Assessment

The Language A: Literature syllabus values oral critical commentary and the course allows for a wide range of tasks and opportunities to help students demonstrate their knowledge and understanding of the works.

The key tasks for students are:

	HL	SL
Part 2	<p>Following a 20 minute preparation period, give a 10 minute commentary on an extract of the poetry work in Part 2.</p> <p>Engage in a 10 minute discussion on another of the works from Part 2, (details of the work are not given during the prep. time).</p>	<p>Following a 20 minute preparation period, give a 10 minute commentary (including subsequent questions) on an extract of one work in Part 2.</p>
Part 4	<p>Complete an oral presentation on one or more of the Part 4 works</p>	<p>Complete an oral presentation on one or more of the Part 4 works</p>



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The IOC

Some important points to note:

- Students should not know which of their Part 2 texts will be used for the IOC.
- Extracts should be no more than 20-30 lines long
- One or two guiding questions should accompany the extract. The questions should relate to some of the most significant aspects of the extract, and should help students to focus on their analysis.
- Works must have originally been written in the Language A being studied and the authors must be listed on the PLA
- It is not permitted to combine two authors/poets as one work eg. Hughes and Heaney.

Possible Guiding Questions for the IOC – Higher Level

Higher level students are required to respond to their Part 2 poetry text for the commentary section of their IOC.

Candidates should be able to contextualise the extract they are given, such as giving the collection from which the poem is taken and where relevant, commenting on the theme.

For example: if a student was delivering a commentary on 'The Ministry of Fear' by Seamus Heaney, they might say that it is taken from the collection North and that this collection comprises many political poems, which contrast with the common focus on nature in his earlier poems.

However, the main focus of the commentary should be the poem itself. The guiding question(s) should be designed to elicit a close analysis of the poem's content, language and form.

Some possible questions are given below. These could also be used for standard level students.

Poetry

- What is the relationship between the title and the poem itself?
- How does the progression of ideas contribute to the development of the theme(s)?
- How does stanza structure reflect the development of the poem's subject?
- In what ways does the final line/stanza change your understanding of the poem as a whole?

- What is the effect of the poem's structure and language?
- How does the poet's use of imagery contribute to our understanding of nature?
- How does the poet focus on memory in the poem?
- By what means does the poet express his sense of God's presence in nature in this poem?
- What is the effect of the poet's use of contrast in this poem?
- How does the poet's appeal to the senses affect our interpretation of the poem?
- How is the idea of reflection conveyed in the poem in terms of language and structural features?
- How does the poet challenge the reader's perception of love in this poem?

Standard Level

Standard level students may be asked to respond to either of their Part 2 texts in the oral commentary (IOC). They are not limited to responding on the poetry, although poetry may be one of their texts. They could also be given an extract of drama, prose or non-fiction, depending on your choices for Part 2. The general advice is the same as that for higher level students ie. students are expected to be able to contextualise the work and they should ensure that the commentary focuses on the extract itself rather than being drawn into a general analysis of a larger work as a whole.

Possible questions on other genres:

Drama

- What is revealed about the character(s) through the diction employed in this extract?
- What is the significance of comments on dress in this extract?
- What impression does the audience gain of the two main characters and their relationship from this extract?
- How does the language of the passage convey the conflict between the characters?
- How are major themes in the work dramatised effectively in this passage?
- By what means does the playwright expose the emotional conflict of the main character in this passage?

Prose: Novel and short story

- How does the structure of this extract help to convey key ideas?
- How does the balance between dialogue and narrative affect your understanding of this extract?
- How are the key themes of the work explored in this extract?
- What is the importance of the narrator in this extract?
- How does this extract work to change your understanding of the characters involved?
- How does the language of this passage

Prose other than fiction

- To what effect is sentence structure used in this extract?
- In what ways is the style of this extract typical of the work as a whole?
- What is the likely impact of this extract on the reader?
- How important is the logical sequence of ideas in this extract?
- What argument is the author presenting in this passage and by what means are the ideas conveyed?

Conduct of the individual oral commentary

The time and place are chosen by the teacher, provided they are consistent with IB deadlines and regulations. Teachers may, if they wish, conduct all individual oral commentaries on one day or over several days. Students must be given adequate notice of when the oral will take place.

Preparation (20 minutes)

During this time students should be supervised and they are expected to:

- read the extract and accompanying guiding questions carefully
- identify and analyse closely all the significant aspects of the extract
- make notes for the commentary
- organize the structure of the commentary.

Delivery (8 minutes)

Students must be allowed to deliver their commentaries without interruption and teachers must not distract students or attempt to rearrange their commentaries. Teachers may only intervene if a student panics and needs positive encouragement, or if a student is off target or is finding it difficult to continue.

Subsequent questions (2 minutes)

Teachers must engage in a discussion with students to probe further into their knowledge and understanding of the extract or poem. In the case of less confident students, teachers must draw them out on the original guiding questions to give them the opportunity to improve or expand on doubtful or inadequate statements.

PART 2: DETAILED STUDY

- Two texts at SL (any genre)
- Three texts at HL (any genre), but one must be POETRY
- For poetry, 15-20 poems or equivalent of 600 lines from one author should be studied
- Each work must be chosen from PLA
- Each work must be a different author and different genre
- ***In the PLA authors are listed in alphabetical order: they are NOT divided by groups 2 and 3: teachers are obliged to choose texts which are stimulating both in content and craft**
- **Attention: SL and HL excerpts for a commentary must be by an author from the PLA to avoid a penalty of minus 3 points in Criterion A.**
HL text must be poetry. Otherwise, the maximum mark in Criterion A will be 3.
- Teaching and study must be close study of works
- Both SL and HL Individual Oral Commentary carry 15% of the final grade
- **Attention: There is a significant difference between SL and HL assessment; *HL students respond to TWO tasks**
- **However, focus is on situating the extract as precisely as possible in the context of the work from which it has been taken (or in the body of work, in the case of poetry) and on commenting on the effectiveness of the writer's techniques, including the use of stylistic devices and their effect(s) on the reader.**
- IOC is conducted as a one-on-one. It is acceptable that two teachers are present, but only one conducts an examination and asks questions
- If a few teachers are conducting examinations in the school, it is crucial that they agree on the interpretation of the assessment criteria and the assessment process
- Student has only one attempt at the commentary; rehearsing is not acceptable!
- Recommended teaching hours: SL 40, HL 60
- Teacher assesses the Commentary; the IB moderates

<p style="text-align: center;">Teaching poetry</p> <p>When to introduce? To what extent should the students be given a choice? Interest, complexity Practising commentaries on the poems</p>	
<p style="text-align: center;">Teaching concepts and "the bits"</p> <p>Fiction:</p> <p>Plot (Pattern of events, Conflict, Protagonist and Antagonist) Character Theme Setting (Physical Setting, Time, Social Environment, Atmosphere) The narrator Point of View (Omniscient, Limited Omniscient, First Person Point of View, Objective Dramatic) Irony (Verbal, situational, attitudinal, Dramatic Irony) Symbolism Figurative language Representation of reality Genre and Tradition</p>	

<p>Novel:</p> <p>Contextualization (What happened before, What will happen next?)</p> <p>Setting</p> <p>Time</p> <p>Main ideas</p> <p>Narrator</p> <p>Narrative voice</p> <p>Feelings and devices that illuminate these (state of mind of the character)</p> <p>Description and dialogues</p> <p>Style</p> <p>Diction</p> <p>Tone</p> <p>Structure</p> <p>Role of the extract in the work</p>	
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Drama:

Contextualization (What happened before, What will happen next?)

Setting

Time

Main ideas

Feelings, emotions and devices that illuminate these (explicit/implicit)

State of mind of the character(s)

Interactions between the characters

Development or change in those interactions

Soliloquies, introspection?

Literary devices: imagery, diction, contrast, type of speech, allusions, alliterations, exclamations, repetitions, etc.

Sound and sentence length and construction

Staging

Dramatic irony

Role of stage directions

Characterization

Props

Role of the extract in the work

<p>Poetry:</p> <p>Genre, form Title The speaker Tone or voice adopted The speaker's audience Literal meaning Poem's theme Poem's structure Organization Poem's meter Rhyme scheme Language or diction Imagery and its effect Repetitions, alliterations, onomatopoeia Placement of words in the poem Poem's punctuation and capitalization</p> <p>Title Paraphrase Connotation Attitude Shifts Title Theme</p> <p>Role of the poem in the body of works</p>	
<p>Learning and revision stages Revision techniques to help ensure detailed understanding</p>	

IOC - Overview of the assessment differences at SL and HL

Language A: Literature Guide s. 59-61: Criteria Internal assessment SL

Language A: Literature Guide s. 67-70: Criteria Internal assessment HL

Task

Discuss teaching strategies that will best help the student to build necessary the skills needed for the task?.

Think-Pair-Share

SL (total 30 points)	Criteria	HL (total 30 points)
<p>Criterion A: Knowledge and understanding of the extract (10) How well is the student's knowledge and understanding of the extract demonstrated by their interpretation?</p> <p>Criterion B: Appreciation of the writer's choices (10) To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?</p>	<p align="center">A and B</p> <p>Students may gain or lose many points here!</p> <p>Teach: it is not enough to notice the craft; they need to analyze how the language, structure, technique, style are effective.</p> <p>Summarizing of the content gets you nowhere!</p> <p>What - How - So what?</p> <p>Show that you are "close" to the text</p> <p>Numerous exercises in close reading are a must!</p> <p>Attention to the ambiguities of the words and their power to mean more than one thing</p> <p><u>Annotation is not only an art but a necessity</u></p> <p>Make a connotative matrix of the text</p> <p>Explain why you think what you think, convince the listener</p> <p>Justify your ideas by quoting</p>	<p>Criterion A: Knowledge and understanding of the extract (5) How well is the student's knowledge and understanding of the extract demonstrated by their interpretation?</p> <p>B Appreciation of the writer's choices (5) To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?</p> <p>Introduce poetry – a wide variety of poems - early in the course (Part 4?)</p> <p>Give students a choice in choosing a theme and compiling a selection of the poems that interest them</p> <p>Make them feel comfortable with poetry</p> <p>Provide literary terminology to discuss poetry effectively</p>

HL

<p>Criterion C: Organization and presentation (5)</p>	<p>Criterion C: Organization and presentation</p> <p>To what extent does the student deliver a structured, well-focused commentary?</p> <p>It's easy to lose points , as students neglect to effectively organize the commentary.</p> <p>Teach: various organization strategies, planning, making notes, using graphic organizers, speak to time,</p>	<p>Criterion C: Organization and presentation (5)</p>
<p>Criterion D: Language (5)</p> <ul style="list-style-type: none"> • How clear, varied and accurate is the language? • How appropriate is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.) 	<p>Criterion D</p> <p>Teach them to use varied vocabulary, complex sentences, linking words,</p> <p>"NO" to slang</p>	<p>Criterion D: Knowledge and understanding of the work used in the discussion (5)</p> <ul style="list-style-type: none"> • How much knowledge and understanding has the student shown of the work used in the discussion?
<p>n/a</p>	<p>Criterion E</p>	<p>Criterion E: Response to the discussion questions (5)</p> <ul style="list-style-type: none"> • How effectively does the student respond to the discussion questions? <p>Key concept: the independence of thought</p>
<p>n/a</p>	<p>Criterion F</p>	<p>Criterion F: Language (5)</p> <ul style="list-style-type: none"> • How clear, varied and accurate is the language? • How appropriate is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)

ASSESSMENT: STANDARD LEVEL INDIVIDUAL ORAL COMMENTARY

**A 10-minute commentary on a passage or poem or extract from a poem;
from one of the works studied**

**The 10 minutes comprises 8 minutes presentation and 2 minutes for 1-2
subsequent questions about the same extract**

- Students don't know in advance which of the two texts will be chosen
- There will be 20 minutes preparation under supervision
- The number of extracts to be prepared in relation to the number of students is specified in the Handbook of Procedures section for Language A and in the Guide (page 55)
- The extract (prose, drama) should be no longer than 20-30 lines; it could be a poem of 20-30 lines, but it must be challenging enough for a student's commentary
- Extracts must be other than those closely studied in class
- Every fifth line should be numbered for both the student and the moderator's convenience
- There are **TWO guiding questions; answering them is NOT compulsory**
- Student should address all significant aspects of the passage: content, context, literary devices and their effect
- The focus of the commentary is the **passage itself**, but a brief contextualization is essential (guiding questions should be related to these aspects)
- If the student stops before the end of 8 minutes, the teacher needs to ask question so that the time is accounted for. However, the student will score lower in Criterion C: Organization
- The level of complexity of the passage must be comparable to the ones studied earlier

- The commentary should be structured, sustained; it **MUST NOT** be written out and read
- The commentary is recorded and sent for moderation (deadline- early April of the second year of study)

ASSESSMENT: HIGHER LEVEL INDIVIDUAL ORAL COMMENTARY
--

- **A 10-minute commentary based on a POEM (or extract from a poem)**
- **As at SL, it comprises 8-minute presentation and 2 minutes subsequent questions**
- Students don't know in advance which poem will be chosen
- The poem will have the title, but other contextual information needs to be deleted
- There will be 20 minutes preparation under supervision
- The number of poems to be prepared in relation to the number of students is specified in the Handbook of Procedures section for Language A and the Guide page 64
- **The poem should be no longer than 20-30 verses;** it needs to be carefully chosen for length, interest and complexity (it is difficult to cover a complex poem in 8 minutes!)
- Poems must be other than those closely analysed in class
- There are **TWO guiding questions; answering them is NOT compulsory**
- Student should address all significant aspects of the passage: content, context, literary devices and their effect
- The focus of the commentary is the **poem itself**, but a brief contextualization is essential such as reference to the body of work (guiding questions should be related to these aspects)

- The commentary should be structured; it **MUST NOT** be written out and read
- The commentary is followed **WITHOUT A BREAK**, by the 10- minute “**HL Discussion**”
- The commentary, in its entirety with the discussion, is recorded and sent for moderation (deadline- early April of the second year of study).

The HIGHER LEVEL DISCUSSION

- **The 10-minute discussion is based on ONE of two other works**
- **The student will not know in advance**, that is, not earlier than after the commentary, **which of the two texts will be chosen**
- The aims are to engage the students in literary discussion of the work
- Students should demonstrate **detailed knowledge** and **independent** understanding of the work. **Criterion D: Knowledge and understanding of the work used in the discussion-“Excellent knowledge and understanding of the content and the implications of the work assessed”**
- **Criterion E: Response to the discussion questions - “Persuasive and independent responses to the discussion questions”**
- The teacher prepares the question as a starting point of the discussion, but subsequent questions should arise from the natural course of the discussion
- The recording **MUST NOT** be stopped either after the commentary nor during both parts of the process

Standard Level Individual Oral Commentary – Guiding Questions

Does your language have its own literary genres? Do they differ from the list below?

Drama

- What is revealed about the character(s) through the diction employed?
- What role do music/sound/lighting effects have to play in this extract?
- What impact is this extract likely to have on the audience?
- For what reasons can this extract be considered a pivotal/key moment in the play?

Prose: Novel and short story

- How does structure function in this extract to convey key ideas?
- How does the balance between dialogue and narrative affect your understanding of this extract?
- How are the key themes of the work explored in this extract?
- How does this extract work to change your understanding of the characters involved?

Prose other than fiction

- To what effect is sentence structure used in this extract?
- In what ways is the style of this extract typical of the work as a whole?
- What is the likely impact of this extract on the reader?
- How important is the logical sequence of ideas in this extract?

Poetry

- What is the relationship between the title and the poem itself?
- How does the progression of ideas contribute to the development of the theme(s)?
- How does stanza structure reflect the development of the poem's subject?
In what ways does the final line/stanza change your understanding of the poem as a whole?

Task

Generate a few guiding questions on the extracts provided.

Higher Level Discussion - Guiding questions

-
- What is the relationship between the title and the poem itself?
- How are sound effects employed in this poem?
- How does the progression of ideas contribute to the development of the theme(s)?
- How is the character of the speaker revealed through the diction employed?
- How does this poem seek to create an emotional response in the reader?
- How does stanza structure reflect the development of the poem's subject?
- In what ways does the final line/stanza change your understanding of the poem as a whole?
- How does the figurative language used by the poem aim to stimulate the reader's imagination?
- How does the punctuation used influence how the poem is read/heard?
- To what effect is rhythm used in this poem?
- In what ways does the tone shift throughout the poem?
- What might be considered ambiguous in this poem?
- How does this extract reveal the thoughts/feelings of the persona?
- How is figurative language used to convey the content?

Prose: Novel and short story

- Which fictional character did you find most interesting? Can you account for that effect based on some choices you see that the writer has made in constructing the character?
- Did you observe any contrivances in the novel that were in some way distracting, such as coincidences, or unresolved questions, unconvincing resolutions, chance meetings and so on?
- How powerfully—or not—would you say the setting affected the events or action of the novel?
- How emotionally or intellectually satisfying did you find the conclusion of the novel or short story?
- How enthusiastic were you about the novel or short story in the opening pages or paragraphs?

Drama

- Did you find the dramatist using different kinds of tension in the play in order to engage and hold the audience?
- What for you was the most riveting or satisfying moment in the play? Can you account for how the playwright managed to achieve that effect?
- What do you consider the strengths and weaknesses of the protagonist, and what effect do you think these have on the believability of the play?
- Who was your favourite or least favourite secondary character in the play? Can you see how the playwright elicited such a response?
- Do you think any profound human truths are being considered in this play or do you see its main purpose as keeping an audience interested in human behaviour?

Prose other than fiction

- What cultural aspects of the context do you think had the strongest impact on the writer's story?
 - Is there any person in the work, other than the writer, whose presence you found to be forceful or memorable?
 - Were there some aspects of life that you found significantly omitted in the writer's story of experience?
 - What features of the work most attracted you, for example, the history or the geography, the encounters with people, or the personal reactions of the writer?
 - What is the role of anecdote in the work and how well do you think this writer handled that feature?
 - Do you have any reservations about the writer's responses or attitudes to the places/people/ideas?
 - What human issues form the subjects of the work? Did you find any of them particularly well handled?
 - Did you find the essayist skilled in bringing the work to a particularly satisfying conclusion?
- Source: OCC, TSM,
ibpublishing

Task

Extend the above questions by specifically referring to your chosen title.

Alternatively, generate discussion questions on the work chosen during this workshop.

Individual Oral Commentary SL Assessment Criteria

Criterion	0	1-2	3-4	5-6	7-8	9-10
A: Knowledge and understanding How well is the student's knowledge and understanding of the extract demonstrated by their interpretation?	The work does not reach a standard described by the descriptors.	There is virtually no knowledge demonstrated by irrelevant and/or insignificant references to the extract	There is some knowledge demonstrated by very limited interpretation, but with some relevant references to the extract	There is adequate knowledge and understanding demonstrated by mostly appropriate references to the text	There is good knowledge and understanding demonstrated by interpretation supported by relevant and appropriate references to the extract.	There is very good knowledge and understanding demonstrated by careful interpretation supported by well chosen references to the extract.
B: Appreciation of the writer's choices To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?	The work does not reach a standard described by the descriptors.	There is virtually no reference to the ways in which language, structure and style shape meaning in the extract	There is some reference to, the ways in which language, structure, technique and style shape meaning in the extract	There is adequate reference to and some appreciation of, the ways in which language, structure, technique and style shape meaning in the extract	There is good appreciation of the ways in which language, structure, technique and style shape meaning	There is very good appreciation of the ways in which language, structure, technique and style shape meaning
C: Organisation and presentation To what extent did the student deliver a structured, well-focused commentary?	The work does not reach a standard described by the descriptors.	The commentary has virtually no structure and/or focus	The commentary has limited evidence of a planned structure and is only occasionally focused	The commentary shows some evidence of a planned structure and is generally focused	The commentary has a clearly planned structure and is focused	The commentary is very clearly structured and the focus is sustained
D: Language How clear, varied and accurate is the language? How appropriate is the choice of register, style and terminology? (Register refers to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary)	The work does not reach a standard described by the descriptors.	Language is rarely clear and appropriate; with many errors in grammar and sentence construction, and little sense of register and style.	Language is sometimes clear and appropriate, grammar and sentence construction are generally accurate, although errors and inconsistencies are apparent, the register and style are to some extent appropriate	Language is mostly clear and appropriate, with an adequate degree of accuracy in grammar, and sentence construction, register and style are mostly appropriate	Language is clear and appropriate with a good degree of accuracy in grammar, and sentence construction; register and style are effective and appropriate	Language is very clear, and entirely appropriate, with a high degree of accuracy in grammar, and sentence construction; register and style are consistently effective and appropriate

Helpful Suggestions for IOC Preparation

- (i) Using the 20 minute preparation time:
- Detailed, close reading of the passage with particular emphasis on the guiding questions.
 - Identify and analyse closely all (or a significant majority) of the significant aspects of the extract. Given time considerations, they may not be able to examine all the significant aspects and so they may have to make judicious choices. This will be of particular importance given the 8 minute time frame for the commentary exercise.
 - It can be helpful if students write an outline of their commentary during the preparation time. This will give them a basic structure on which to base their critical comments and can be something structured to rely on and perhaps to return to if they find themselves “lost” in the discussion. Having a clear introduction and conclusion can also lend structure to their commentary. Some students find highlighters or different coloured pens useful for identifying the important details in the extract. It is a good idea to practice this note-taking, perhaps during the study of a different text, or using an excerpt which will not be presented in the IOC. This practice can help students to find the most effective strategy to suit their individual needs.
 - A good introduction should clearly state the interpretative approach the student will take and give a clearly proposed line of analysis. It is important that the student justifies their interpretation and views by frequent reference to the text. Contextual references can help place the extract and can highlight the candidate’s knowledge and understanding, however, the main focus should be on the extract provided.
- (ii) Structure—how could the 8 minutes be organized?

There is no single method of delivering an effective commentary, however, the organisation of the information can enhance the final delivery.

In class, we examine various ways of organising the commentary. Sometimes a linear approach is necessary if, for example, the student is examining growth or development in a character, a moment of epiphany or a turning point in an idea, or in the impact of a setting...etc. (Heaney’s ‘Digging’ might be a good example of this: students might examine what the persona is like at the beginning of the poem, consider the moment of epiphany and perhaps how it is expressed, before showing how the persona eventually internalises these ideas). Other poems do not deliver this kind of organisational structure and may not be suited to this linear progression. Some poems need a more “thematic” approach. (Heaney’s ‘The

'Forge' might be a good example: the poem seems to talk about the source of one's muse/inspiration). Students might benefit from instruction on how to organise their ideas around a thematic idea and how then to select ideas and supporting details from the poem that serve to reinforce the thematic idea. Providing students with extensive exposure to a variety of poems that require a variety of approaches helps them to respond to the commentary from a very personal perspective. It is also useful to remind students that the moderator will only hear them and thus, they should convey their ideas as fluently and convincingly as possible.

(iii) **Conclusions**

The most effective commentaries will have a conclusion which brings the oral to a close. Students may have explored a particular theme in their commentary and the conclusion provides an opportunity for them to draw the argument or presentation to its final conclusion, which may include a summative point about the extract as whole. Students will need practice in working within the required timeframe.

(iv) **General Points**

My students practice oral commentary throughout their Language A programme. They are always being given a passage from a work and asked to explicate for the rest of the class. Although the IOC can be the most nerve wracking part of the programme, most approach it with confidence, since they have had plenty of practice in delivering critical analyses of their works in an oral context.

INDIVIDUAL ORAL COMMENTARY - ADVICE TO STUDENTS

- I. Read the text a few times:
 - a) Remember your first impression
 - b) Pay attention to tone, diction, imagery
 - c) Notice (and note) something new
- Read the guiding questions
- Reflect on the title, name of the author, genre, date of publishing
- Reflect on the significance of the extract in the work. How do you react to it?
 - Note your first impressions
 - Name the theme
 - Notice the changes – any changes
 - Think of a descriptions, dialogues, narrative
 - Can the text be split into any structural or semantic segments?
 - Reading for the second time, annotate:
 - Who speaks?
 - To whom?
 - What? Why? Where? When? In what situation? What is the purpose?
 - How? In what style, tone?
 - What do they feel and think? How do you know?
 - Are there any patterns? What is the structure and form?
 - What is the nature of the conflict, if any?
 - Irony? Pathos? Humor?
 - Effects of these?
 - Literary devices and their effects?
 - The beginning and ending – any connections?
 - Write down your thesis statement. *
 - What effects do language, structure, technique and style have on you?
 - Which words, sentences will support your claims? Underline them.
 - What are possible interpretations of this passage?
 - What don't you still understand?
 - Risk a claim. Be brave, but JUSTIFY your choices.
 - See the detail, but see it in the "whole" frame
 - Use terminology of critical analysis
 - It is a formal commentary = formal language
 - Be objective but show your style.

*rhetorically
context*

Individual Oral Commentary - structure

1. Plan, plan, plan. What do you must not forget (the title, author, genre)/ need to say/what would be nice to remember?

textual ID

2. Start with a bang – a strong statement immediately linked to your topic, point, claim, thesis. Why is it important ? What would make an impression on the reader (examiner)?
3. Where is this passage situated in the work?
4. How is it built?
5. What stands out? What is inviting you to read? What dominates?
6. What does it mean? How does the author make you feel and think? How did he/she achieve this?
7. Don't describe. Remember : What -How--So what?
8. Remember the GREAT FOUR: Language, Structure, technique, Style
9. Organize your thoughts.
10. Summarize.
11. Have fun.
12. Remember one quote, one idea, one reflection.