

06 APRIL 2017

I think, therefore IB.



image from <https://thechurchillian.files.wordpress.com/2013/11/i-think-therefore-ib.jpg?w=330&h=312>

Greetings, IBsters—

I love that graphic up above, in part because it defies my ability to interpret it with confidence.

Is it ironic?

I DON'T KNOW!

Here's how we'll roll today:

1. WEDGE—Dedicate roughly 15 minutes to prewriting a response to one of these two questions derived from the November 2012 SL Paper 2:

1. In some plays, ideas seem more important than actions or events. In at least two plays you have studied, which of these elements can be seen as the primary concerns of the playwrights and how effectively have they handled them?
2. Dramatic characters are sometimes credible insofar as they demonstrate the unpredictability of human behaviour. How do at least two playwrights you have studied incorporate moments of inconsistent behaviour and to what effect?

2. IRA—We'll use this time to revise working theses in response to the prompts. Then we'll write them all on the board so we can vote on which essays we'd most like to read. Why? Because we want to generate essays that will make our IB assessors *want* to read them.

3. Large Group Discussion—In the short time remaining, we'll vote and then talk about our decisions.

Scratch! Scratch! Scratch!—
Mr Leo

Homework:

Suggested readings:

There are two critical essays about Athol Fugard and "*Master Harold*" ... *and the boys* posted to our Moodle page: Errol Durbach's "*'Master Harold' ... and the boys: Athol Fugard and the Psychopathology of Apartheid*" and Russell Vandembroucke's "Fathers and Son: '*Master Harold*' ... *and the boys.*" Both present thoughtful responses to the play and might help you to acquire analytical language useful to you in your own analyses.