

Summary

مجموعة أمل دنقل الشعرية (مع النصوص غير الأدبية مجموعة أغنيات جوليا بطرس)

Subject	Year	Start date	Duration
Arabic	IB1	Week 1, January	11 weeks

Course Part

القرّاء والكتّاب والنصوص - الزمان والمكان - الترابط النصّيّ

Curriculum

Aims

- Engage with a range of texts, in a variety of media and forms, from different periods, styles, and cultures
- Develop skills in listening, speaking, reading, writing, viewing, presenting and performing
- Develop an understanding of the relationships between studies in language and literature and other disciplines
- Communicate and collaborate in a confident and creative way

Objectives

Know, understand and interpret:

- A range of texts, works and/or performances, and their meanings and implications
- Contexts in which texts are written and/or received
- Elements of literary, stylistic, rhetorical, visual and/or performance craft

Analyse and evaluate:

- Ways in which the use of language creates meaning
- Uses and effects of literary, stylistic, rhetorical, visual or theatrical techniques
- Relationships among different texts
- Ways in which texts may offer perspectives on human concerns.

Communicate

- Ideas in clear, logical and persuasive ways
- In a range of styles, registers and for a variety of purposes and situations

Syllabus Content

Areas of exploration

- Readers, writers and texts

Works are chosen from a variety of literary forms. The study of the works could focus on the relationships between literary texts, readers and writers as well as the nature of literature and its study. This study includes the investigation of the response of readers and the ways in which literary texts generate meaning. The focus is on the development of personal and critical responses to the particulars of literary texts.

Just as the reader participates in the production of the text's meaning so the text shapes the reader.

This area of exploration introduces students to the nature of literature and its study. The investigation students will undertake involves close attention to the details of texts in a variety of literary forms to learn about the choices made by authors and the ways in which meaning is created. At the same time, study will focus on the role readers themselves play in generating meaning as students move from a personal response to an understanding and interpretation that is influenced by the community of readers of which they are a part. Their interaction with other readers will raise an awareness of the constructed and negotiated nature of meaning.

Students will learn to understand the aesthetic nature of literature and come to see that literary texts are powerful means to express individual thoughts and feelings, and that their own perspectives as experienced readers are integral to the effect of a literary text.

Study in this area should be structured to allow students to become more confident in their ability to recognize key textual features and how they create or affect meaning. Works can be chosen which lend themselves to close reading and give students a sense of elements across a variety of literary forms. The aim is not to enumerate or define various features, but to study them beyond the identification of elements or the consideration of individual effects to see the complex constructed nature of literary texts. While conducting detailed study, learning activities can be structured to introduce students to the ways in which literary professionals attend to texts and their concerns. Student writing and response can involve moving back and forth between personal and academic response or between the creative and the expository.

The area of exploration of readers, writers and texts aims to introduce students to the skills and approaches required to closely examine literary texts as well as to introduce metacognitive awareness of the nature of the discipline by considering the following guiding conceptual questions.

Why and how do we study literature?

How are we affected by literary texts in various ways?

In what ways is meaning constructed, negotiated, expressed and interpreted?

How does language use vary among literary forms?

How does the structure or style of a literary text affect meaning?

How do literary texts offer insights and challenges?

Possible links to TOK

Links to TOK in this area revolve around the questions of what kind of knowledge can be constructed from a literary text, how that knowledge is constructed and the extent to which the meaning of a literary text can be considered fixed. Here are examples of links to TOK arising from this area of exploration:

What do we learn about through literature? What role does literature fulfill? What is its purpose?

In what ways is the kind of knowledge we gain from literature different from the kind we gain through the study of other disciplines? How certain can we be of the knowledge constructed through reading literary texts?

How much of the knowledge we construct through reading a literary text is determined by the writer's intention, the reader's cultural assumption and by the purpose valued for the text in a community of readers?

Are some interpretations of a literary text better than others? How are multiple interpretations best negotiated?

What constitutes good evidence in explaining a response to literature?

Time and space

Works are chosen to reflect a range of historical and/or cultural perspectives. Their study focuses on the contexts of literary texts and the variety of ways literary texts might both reflect and shape society at large. The focus is on the consideration of personal and cultural perspectives, the development of broader perspectives, and an awareness of the ways in which context is tied to meaning.

The ultimate boundary of world literature is found in the interplay of works in a reader's mind, reshaped anew whenever a reader picks up one book in place of another, begins to read, and is drawn irresistibly into a new world. -David Damrosch (2009a)

This area of exploration focuses on the idea that literary texts are neither created nor received in a vacuum. It explores the variety of cultural contexts in which literary texts are written and read across time and space as well as the ways literature itself—in its content—mirrors the world at large. Students will examine how cultural conditions can shape the production of a literary text, how a literary text can reflect or refract cultural conditions, and the ways culture and identity influence reception.

Students will investigate ways in which literary texts may represent and be understood from a variety of cultural and historical perspectives. Through their exploration, students will be able to recognize the role of relationships among text, self and other, and the ways in which the local and the global connect. These relationships are complex and dynamic. The background of an author and the make-up of an audience are not necessarily clear or easily described. Literary texts are situated in specific contexts and deal with or represent social, political and cultural concerns particular to a given time and place. For example, a work written to address the concerns of an author in contemporary society can be set in ancient times. Cultures that are geographically separated can share mores or ideas, while people living in proximity can embrace disparate traditions. Students will consider the intricacies of communication within such a complex societal framework and the implications that language and text take on when produced and read in shifting contexts.

Study and work selection in this area should allow students to explore texts and issues from a variety of places, cultures and/or times. The culture, biography of an author, historical events or narratives of critical reception will be considered and may be researched, but the focus of study will be on the ideas and issues raised by the literary texts themselves and a consideration of whether these are best understood in relation to an informed consideration of context. In this area of exploration, students examine the ways in which a literary text may illuminate some aspect of the political or social environment, or the ways in which a more nuanced understanding of events may affect their understanding or interpretation of a literary text. The study of contexts does not imply a static, one-to-one relationship between a literary text and the world, but sees the former as a powerful “non-human actor” across time and space.

Time and space aims to broaden student understanding of the open, plural, or cosmopolitan nature of literary texts by considering the following guiding conceptual questions.

How important is cultural or historical context to the production and reception of a literary text?

How do we approach literary texts from different times and cultures to our own?

To what extent do literary texts offer insight into another culture?

How does the meaning and impact of a literary text change over time?

How do literary texts reflect, represent or form a part of cultural practices?

How does language represent social distinctions and identities?

Possible links to TOK

Links to TOK in this area are related to the questions of how far the context of production of a literary text influences or informs its meaning and the extent to which the knowledge a reader can obtain from a literary text is determined by the context of reception. Here are examples of links to TOK arising from this area of exploration:

How far can a reader understand a literary text that was written in a context different from his or her own?

To what extent is it necessary to share a writer's outlook to be able to understand his or her work?

What is lost in translation from one language to another?

How might the approaches to a given time and place of a poet, a playwright or a novelist and a historian differ?

Is the notion of a canon helpful in the study and understanding of literature? How does a canon get established?

What factors influence its expansion or change over time?

Intertextuality: connecting texts

Works are chosen so as to provide students with an opportunity to extend their study and make fruitful comparisons. Their study focuses on intertextual relationships between literary texts with possibilities to explore various topics, thematic concerns, generic conventions, literary forms or literary traditions that have been introduced throughout the course. The focus is on the development of critical response grounded in an understanding of the complex relationships among literary texts.

Any text is constructed as a mosaic of quotations: any text is the absorption and transformation of another. - Julia Kristeva (1980)

This area of exploration focuses on intertextual concerns or the connections between and among diverse literary texts, traditions, creators and ideas. It focuses on the comparative study of literary texts so that students may gain deeper appreciation of both unique characteristics of individual literary texts and complex systems of connection. Throughout the course, students will be able to see similarities and differences among literary texts. This area allows for a further exploration of literary concerns, examples, interpretations and readings by studying a grouping of works set by the teacher or set in close conversation with a class or groups of students. Students will gain an awareness of how texts can provide critical lenses to reading other texts and of how they can support a text's interpretation by expanding on it or question it by providing a different point of view.

Intertextuality: connecting texts can be approached in a variety of ways, such as through:

the study of a group of works from the same literary form (for example, fiction, non-fiction, poetry and drama)

the study of sub-categories within that literary form (for example, the novel, comedy, the sonnet, the essay)

an exploration of a topic as represented across literary texts (for example, power, heroism, gender)

a study of the way different texts address one same concept (for example, representation, identity, culture)

an analysis of how allusions by one literary text to another affect the meaning of both of them (for example, explicit intertextual references from an author to another author's work)

a theoretical literary investigation (such as literary value or critical perspective).

This area of exploration aims to give students a sense of the ways in which literary texts exist in a system of relationships with other literary texts past and present. Students will further engage with literary traditions and new directions by

considering the following guiding conceptual questions.

How do literary texts adhere to and deviate from conventions associated with literary forms?

How do conventions and systems of reference evolve over time?

In what ways can diverse literary texts share points of similarity?

How valid is the notion of a “classic” literary text?

How can literary texts offer multiple perspectives of a single issue, topic or theme?

In what ways can comparison and interpretation be transformative?

Possible links to TOK

Links to TOK in this area are related to the question of how the interaction of a literary text with other literary texts—brought about explicitly by the author or established by the reader in the act of reception— influences our perception of them and their meaning. Here are examples of links to TOK arising from this area of exploration:

What kind of knowledge about a literary text and about literature do we gain when we compare and contrast literary texts?

Does knowledge of conventions of form and literary techniques allow for a better and deeper understanding of a literary text?

How are judgments made about the literary merit of a text? What makes a literary text better than others?

Is the study of literature better approached by means of a temporal perspective (grouping texts according to when they were written) or by means of a thematic approach (grouping them according to the theme or concern they share)? What impact does each one of them have on knowledge of the discipline?

How useful are classifications of literary texts according to form and period? How do they contribute to the understanding of literature and its history?

Development of linguistic skills

Receptive skills

Students will understand and evaluate a wide range of works, attending to textual detail, applying knowledge of textual conventions and making informed interpretations, analyses, comparisons and evaluations. They will consider arguments, distinguishing the main points from relevant supporting details and explanations. They will use a variety of strategies to deduce meaning and move beyond the literal level to broader implications.

Productive skills

Students will present and develop their ideas and opinions on a variety of topics, orally and in writing. They will construct and support complex arguments with explanations and examples. They will experiment with form by carrying out, as part of their class activities, transformative and re-creative activities either in writing or as performance. They will speak and write at length and with purpose in order to meet a wide range of communicative needs: describing, narrating, comparing, explaining, persuading and evaluating.

Interactive skills

Students will begin, maintain and close oral exchanges, displaying the ability to adjust style or emphasis; using a variety of strategies to maintain the flow of discussions; attending to diverse perspectives and opinions. They will take into account audience and purpose employing appropriate language, tone of voice, body language and gesture. They will also be able to interact with texts and maintain written conversation in various registers and on various platforms.

Conceptual understanding

Identity

When reading texts, students will encounter and interact with a multiplicity of perspectives, voices and characters. It is usual when reading and interpreting a text to assume that the views are to some extent representative of the writer's identity. However, the relationship between an author and the different perspectives and voices they assume when they write is frequently complex, and this makes the concept of identity an elusive one. The figure that emerges from the reading of various texts by the same author adds to the complexity of the discussion. Conversely, the ways in which the identity of a reader comes into play at the moment of reading a text are equally central to the analysis of the act of reading and interpretation.

Culture

The concept of culture is central to the study of language and literature. It raises the question of how a text relates to the context of its production and reception, and to the respective values, beliefs and attitudes prevalent in them. This concept also plays an important role with regard to the relationship that is established between an individual text and the writing tradition preceding it. The application of this concept to the study of a text should prompt reflection on the extent to which it is the product of a particular cultural and literary context and how it interacts with it.

Creativity

Creativity plays an important part in the experience of reading and writing. The concept is fundamental to analyse and understand the act of writing, and the role that imagination plays. When applied to the act of reading, creativity highlights the importance of the reader being able to engage in an imaginative interaction with a text, which generates a range of potential meanings from it, above and beyond established interpretations. Creativity is also related to the notion of originality and to the question of the extent to which it is important or desirable in the production and reception of a text.

Communication

The concept of communication revolves around the question of the relationship that is established between a writer and a reader by means of a text. The extent to which writers facilitate communication through their choices of style and structure may be an aspect to analyse in this exploration. The writer may also have a particular audience in mind, which may mean assumptions have been made about the reader's knowledge or views, making communication with some readers easier than with others. Alternatively, the amount of cooperation that a text demands from a reader for communication to take place, and the readiness of the reader to engage is also important as a topic for discussion. Even with cooperative readers, the meaning of a text is never univocal, which makes the concept of communication a particularly productive, and potentially problematic one in relation to both literary and non-literary texts.

Perspective

A text may offer a multiplicity of perspectives which may, or may not, reflect the views of its author. Readers have also their own perspectives, which they bring to their interaction with the text. This variety of perspectives impacts on the interpretation of a text and, therefore, deserves critical attention and discussion. The fact that the acts of reading and writing happen in a given time and place poses the additional question of how far the contexts of production and reception have influenced and even shaped those perspectives.

Transformation

The study of the connections among texts constitutes the focus of one of the three areas of exploration, namely intertextuality: connecting texts. The complex ways in which texts refer to one another, appropriate elements from each other and transform them to suit a different aesthetic or communicative purpose are evidence of the importance of transformation in the process of creating a text. Additionally, the act of reading is potentially transformative in itself, both for the text and the reader. Different readers may transform a text with their personal interpretation. The text, on the other hand, can have an impact on the reader, which potentially might lead to action and to the transformation of reality.

Representation

The way in which language and literature relate to reality has been the subject of much debate among linguists and literary theorists across time. Statements and manifestos by writers have made claims about this relationship, which range from affirming that literature should represent reality as accurately as possible to claiming art's absolute detachment and freedom from reality and any duty to represent it in the work of art. Irrespective of such a discussion, the concept is a central one to the subject in connection with the way in which form and structure interact with, and relate to, meaning.