

# In-Class Write: 50 minutes— Paper 1 Practice

Choose two texts, and write a thesis-driven argument in response to the following prompt:

**Analyse, compare and contrast the following two texts. Include comments on the similarities and differences between the texts and the significance of context, audience, purpose and formal and stylistic features.**

## Text Options: Pick Two

- Gay's *Bad Feminist* (either excerpt)
- Adichie's *Americanah* or "We Should All Be Feminists"
- *NRP*: STEM and Gender Equity: First Female Space Walk
- *NY Times*: "The top jobs where women are outnumbered by men named John"
- *Time*: "Many American Men Have a Skewed View of Gender Inequality, TIME Poll Finds"—2019
- "Wreck it Ralph 2: Ralph Breaks the Internet"—2018 film clip

# Adequate to good criteria 3-4

## GOOD TO EXCELLENT CRITERIA 4-5

Paper One Rubric: IB HL Language and Literature A—Comparative Textual Analysis

Criterion	1 Mark	2 Marks	3 Marks	4 Marks	5 Marks
<b>A: Understanding and Comparison of the Texts</b> <i>To what extent does the analysis show the similarities and differences between the texts? To what extent does the analysis show an understanding of the texts, their type and purpose, and their possible contexts (for example, cultural, temporal, relation to the audience)? Are the comments supported by well-chosen references to the text?</i>	There is little understanding of the context and purpose of the texts and their similarities or differences; summary predominates and observations are rarely supported by references to the texts.	There is some understanding of the context and purpose of the texts, and the similarities or differences between them; observations are generally supported by references to the texts.	There is adequate understanding of the texts, their possible context and purpose, and the similarities and differences between them; comments are included, as well as observations that are generally supported by references to the texts.	There is good understanding of the texts, their content and purpose, and the similarities and differences between them; comments are mostly supported by well-chosen references to the texts.	There is excellent understanding of the texts, their content and purpose, and the similarities and differences between them, comments are fully supported by well-chosen references to the texts.
<b>B: Understanding of the use and the effect of stylistic features</b> <i>To what extent does the comparative analysis show awareness of how stylistic features of the texts, such as language, structure, tone, technique, and style are used to construct meaning? To what extent does the comparative analysis show appreciation of the effects of stylistic features (including the features of visual texts) on the reader?</i>	There is little awareness of the use of stylistic features and little or no illustration of their effects on the reader.	There is some awareness of the use of stylistic features, with a few references illustrating their effects on the reader.	There is adequate awareness of stylistic features and understanding of their effects on the reader.	There is good awareness of stylistic features and detailed understanding of their effects on the reader.	There is excellent awareness of the use of stylistic features, with very good understanding of their effects on the reader.
<b>C: Organization and Development</b> <i>How well organized and coherent is the comparative analysis? How balanced?</i>	Little organization is apparent, with no sense of balance and very little development; considerable emphasis is placed on one text to the detriment of the other.	Some organization is apparent. There is little sense of balance and some development; although both texts are addressed, the treatment of one is superficial.	The comparative analysis is generally structured in a coherent way. There is a sense of balance and adequate development.	The comparative analysis well organized and balanced. The structure is mostly coherent and there is a good sense of development.	The comparative analysis is well balanced and effectively organized, with a coherent and effective structure and development.
<b>D: Language</b> <i>How clear, varied, and accurate is the language? How appropriate is the choice of register*, style and terminology?</i>	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary, and sentence construction and little sense of register and style.	Language is sometimes clear and carefully chosen; grammar, vocabulary, and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.	Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary, and sentence construction; register and style are mostly appropriate to the task.	Language is clear and carefully chosen with a good degree of accuracy in grammar, vocabulary, and sentence construction; register and style are consistently appropriate to the task.	Language is very clear, effective, carefully chosen, and precise, with a high degree of accuracy in grammar, vocabulary, and sentence construction; register and style are effective and appropriate to the task.

\*Register refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure, and terminology appropriate to the task.

## Essay IB Grades – PAPER ONE CONVERSION CHART

Converted from IB Rubric to % and SHS Letter Grade

IB Rubric Score /20	IB Mark Band /7	Percentage /100	Grade A-F
20	7	100	A+
19	7	98	A+
18	7	96	A
17	7	95	A
16	6	94	A
15	6	92	A-
14	6	90	A-
13	5	88	A-
12	5	84	B
11	4	82	B
10	4	80	B-
9	4	78	B-
8	3	74	C
7	3	70	C
6	2	68	C-
5	2	64	D
4	2	60	D
3	1	56	F
2	1	53	F
1	1	49	F

# Paper one

Unseen texts; comparative thesis-driven essay response

## ■ More context

- **FORM: explore the effect of the form of text chosen. What is the effect of the form chosen?**
  - Why did your author choose a sonnet instead of a tweet? An internet post or a short story?
  - How is there intersection between forms?
    - Ex: The tweeted poem has the urgency of the quick post and the anonymity of Twitter's open-source forum; conversely, the poetic formality contributes to the ethos of the author but limits the audience's comprehension of the message.

# Paper one

Unseen texts; comparative thesis-driven essay response

## ■ More context

- *Historical*

- As you introduce a text, give historical context

- **Numbers** are great for increasing your ethos, especially initially in your hook, if you're sure you're correct
- Paper One—only give an author's biographical context for the **texts if you are truly sure you're familiar with the author. Otherwise, ignore the author and just use the text.**

■ **Your organization score depends on you intentionally selecting a comparative structure for your response**

■ **5:** The comparative analysis is well balanced and effectively organized, with a coherent and effective structure and development.

**COMPARATIVE ESSAY FORMATS: BLOCK OR POINT-BY-POINT**

Comparative essays typically follow one of these structures. Make sure you cover both similarities AND differences.

**INTRO/THESIS**

- A thesis for a comparative essay focuses the paper on the concept being addressed and makes an argument about **HOW both** texts address the concept.
- Clearly state your argument / answer to the prompt or question
- In the thesis, include your argument about the effect(s) of both the similarities AND differences between the texts that you will examine in the body of the paper.

**BLOCK STYLE BODY ¶s**

- ① BT making point(s) about ONE of your two texts.
- ② Transition + context + quoted support (or a series of short quoted supports) + (citation).
- ③ commentary explaining how the support proves your BT
- ④ More support and commentary until you are through
- ⑤ Wrap up your point &/or transition into your next BT.

**POINT-BY-POINT BODY ¶s**

- ① BT making point (similarity or difference) about BOTH works.
- ② Support from one of the pair: Transition + context + quoted support (or a series of short quoted supports) + (citation).
- ③ commentary explaining how the support proves your BT
- ④ Support from the other of the pair with commentary hearkening back to points made after previous support. *Thus, this commentary will always be more developed than those in previous section.*
- ⑤ Wrap up your point &/or transition into your next BT.

- ① BT making point(s) about THE OTHER of your two works compared to point(s) made in previous ¶.
- ② Transition + context + quoted support (or a series of short quoted supports) + (citation).
- ③ commentary explaining how the support illustrates your point, with additional observations hearkening back to similarities &/or differences to points made in previous section ¶. *Thus, this commentary will always be more developed than in the last section ¶.*
- ④ More support and commentary until you are through
- ⑤ Wrap up your point &/or transition into your next BT.

- ① BT making a different point (similarity or difference) about BOTH works.
- ② Support from one of the pair: Transition + context + quoted support (or a series of short quoted supports) + (citation).
- ③ commentary explaining how the support proves your BT
- ④ Support from the other of the pair with commentary hearkening back to points made after previous support.
- ⑤ Wrap up your point &/or transition into your next BT.

**CONCLUSION**

# In-class 50-minute comparative response

## ■ Ideal Pacing

- 5 minutes: reading period to select your texts
- 10-15 minutes: outline your comparative response and plan a thesis
- 25-30 minutes: draft your thesis-driven response
  - *Begin and end with your thesis statement; no intro or conclusion paragraph today.*
- 5 minutes: edit and polish your response