



Academy
David Nelson, Principal

Course: IB English A: Literature, Year 2
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Dear Students of IB English A: Literature, Year 2, Higher & Standard Levels,

Congratulations on the successful completion of the first year of IB English A: Literature and welcome to the second phase of your IB English program.

You don't need to purchase any of the texts studied in the second year. All reading material will be provided by your teacher.

The Summer Assignment

Overview:

You will write and record an Individual Oral, analyzing Joseph Conrad's *Heart of Darkness* and Virginia Woolf's *To the Lighthouse*. Both the video and the transcript should be submitted **within the first two weeks of the new Academic Year.**

PROMPT: Examine the ways in which the Global Issue of your choice is presented through the content and form of Joseph Conrad's *Heart of Darkness* and Virginia Woolf's *To the Lighthouse*.

Duration: 10 minutes

Process:

1. Reread Conrad's *Heart of Darkness* and review all relevant material on Moodle. Absolutely essential sources are the following: [Heart of Darkness: Theme Analysis](#), [Conrad, Schopenhauer & Nietzsche](#), [Narrative Level: Extradiegetic and Intradiegetic Narrators](#), [Aesthetic Form: Narration](#), [Aesthetic Form: Structure](#), [Aesthetic Form: Impressionistic Representation & Focalization](#), [Figurative Language/ Imagery](#), [Setting](#), [Characterization](#), [Conrad's Language](#).
2. Read Woolf's *To the Lighthouse* and study the theoretical material in the relevant Moodle tabs. The study of the sources is **mandatory** (apart from the ones designated as optional).
3. While studying *To the Lighthouse*:
 - a. Explore the relation between content and cultural context. How do the Bloomsbury Group's reading of G. E. Moore's *Principia Ethica* and Woolf's

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subversion of Western metaphysics enable the resolution of the opposition between order and chaos, meaning and meaninglessness, wholeness and fragmentation?

- b. Consider whether characters exhibit complexity and development, or whether they are represented from the outside or from within.
 - c. Pay attention to the indirect presentation of character through action, thought, and speech: what characters do, what characters say or think about themselves or other characters, and whether there is correspondence between their words, thoughts, and actions.
 - d. Consider how plot/ structure affects characterization. In particular, how does Woolf reconsider the relation between fabula and syuzhet/ story and plot as well as temporal relations, especially ones pertaining to duration?
 - e. Consider how narration affects indirect character presentation.
 - f. Consider how Woolf's post-impressionist, cubist focalization enables penetration into the characters' inner world.
 - g. Consider how setting affects characterization. How does Woolf's replacement of the external space of social action with an inner psychological space enable the internalization of external space through the digging out of "beautiful caves"?
 - h. Consider how the use of language, which achieves an extraordinary literary density, approximating the status of prose poetry, affects characterization.
 - i. Consider how thought presentation affects characterization. In particular, how does the stream-of-consciousness technique enable the exploration of inner psychological spaces through "cave-digging" and "tunneling"?
 - j. Consider how free indirect discourse affects characterization. In particular, how does the Woolfian narrator's "selective absorbency" enable the transcendence of the opposition between narrative voice and character consciousness?
 - k. Consider how Woolf's aesthetic choices contribute to an overall modernist representation.
4. Select a 30-line passage (max. 40 lines) from Conrad's *Heart of Darkness*.
 5. Select a 30-line passage (max. 40 lines) from Woolf's *To the Lighthouse*.
 6. Select a Field of Inquiry that can be applied to the analysis of the two authors.
 7. Narrow down the Field of Inquiry and formulate a Global Issue that is neither too broad nor too specific.
 8. Identify aesthetic choices (structure, characterization, narration/ focalization, setting, imagery, figurative language, tone, and diction) through which the Global Issue is presented in the 2 passages as well as in the novels in their entirety.
 9. Create arguments that show how the Global Issue is presented in the 2 passages as well as in the novels in their entirety. In general, you should combine various aesthetic choices in an argument. For example, diction choices may contribute to the creation of a metaphor that in its turn contributes to the creation of imagery. Moreover, try to combine broader aesthetic choices (structure, characterization,

narration/ focalization, setting) with more specific ones (figurative language, imagery, tone, diction). For example, how does figurative language in relation to imagery and diction contribute to the indirect presentation of character or the representation of setting?

Structure:

1. 1-min. Introduction:
 - What is your Field of Inquiry and your Global Issue?
 - Summarize how the Global Issue is presented in Conrad's *Heart of Darkness* in its entirety.
 - Summarize how the Global Issue is presented in the selected passage from *Heart of Darkness*.
 - Summarize how the Global Issue is presented in Woolf's *To the Lighthouse* in its entirety.
 - Summarize how the Global Issue is presented in the selected passage from *To the Lighthouse*.
 - What is your thesis or main claim? Could you make a comparative statement?
2. 2-min. "Zoom Out" Analysis of *Heart of Darkness* in its Entirety:
 - Analyze how formal choices in *Heart of Darkness* in its entirety effectively present the Global Issue. Select some scenes in which the Global Issue is presented and analyze how aesthetic choices contribute to its presentation.
 - There's no set number here as to how many examples you must have or how many aesthetic choices you must discuss. Ideally, you should combine various aesthetic choices, and especially broader ones (structure, characterization, narration/ focalization, setting) with more specific ones (figurative language, imagery, tone, diction) in each argument.
 - Structure your argumentation around the analysis of aesthetic choices. Always make connections between the Global Issue and the aesthetic choice(s) you analyze.
 - Do not use the "zoom out" section as an excuse for plot summary or a discussion of how the Global Issue is exclusively presented in terms of content. You should always discuss the development of the Global Issue in the text in relation to aesthetic choices. Analyze as many aesthetic choices as possible.
3. 2-min. "Zoom In" Analysis of the Passage from *Heart of Darkness*:
 - Analyze how formal choices in the passage you chose to discuss in detail effectively present the Global Issue.
 - Make sure that you establish a relation between the formal choices you analyzed in the "zoom out" section and the ones you identify in the passage you analyze in detail.
 - There's no set number here as to how many examples you must have or how many aesthetic choices you must discuss. Ideally, you should combine

various aesthetic choices, and especially broader ones (structure, characterization, narration/ focalization, setting) with more specific ones (figurative language, imagery, tone, diction) in each argument.

- Structure your argumentation around the analysis of aesthetic choices. Always make connections between the Global Issue and the aesthetic choice(s) you analyze.
 - Do not use the “zoom in” section as an excuse for a summary of the passage or a discussion of how the Global Issue is exclusively presented in terms of content. You should always discuss the development of the Global Issue in the text in relation to aesthetic choices. Analyze as many aesthetic choices as possible.
4. 2-min. “Zoom Out” Analysis of *To the Lighthouse* in its entirety:
- Transition from the analysis of the first work to the second one. Use words/ phrases like “similarly” or “by contrast.” Include a general statement comparing the presentation of the Global Issue in the two works. Throughout your analysis of the second work, try to very briefly establish the basis for a comparison that you’ll further explore in the Conclusion.
 - Analyze how formal choices in *To the Lighthouse* in its entirety effectively present the Global Issue. Select some scenes in which the Global Issue is presented and analyze how aesthetic choices contribute to its presentation.
 - There’s no set number here as to how many examples you must have or how many aesthetic choices you must discuss. Ideally, you should combine various aesthetic choices, and especially broader ones (structure, characterization, narration/ focalization, setting) with more specific ones (figurative language, imagery, tone, diction) in each argument.
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5. 2-min. “Zoom In” Analysis of the Passage from *To the Lighthouse*:
- Analyze how formal choices in the passage you chose to discuss in detail effectively present the Global Issue.
 - Make sure that you establish a relation between the formal choices you analyzed in the “zoom out” section and the ones you identify in the passage you analyze in detail.
 - There’s no set number here as to how many examples you must have or how many aesthetic choices you must discuss. Ideally, you should combine various aesthetic choices, and especially broader ones (structure,

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6. 1-min. Conclusion:
- Return to the Global Issue at hand. Why does it matter?
 - Return to the formal techniques and aesthetic choices used in the two texts. Do they effectively present the Global Issue? Try to compare and contrast the aesthetic choices through which each text presents the Global Issue. Which text is more effective, in your opinion?

General Directions:

1. Your Individual Oral should directly address the prompt.
2. Both the Field of Inquiry and the Global Issue should be mentioned in the Introduction.
3. Note that a Field of Inquiry **IS NOT** a Global Issue.
4. You should devote the same time in the discussion of how meaning related to the Global Issue is constructed in the passages you chose to analyze in detail as well as to the analysis of the broader presence of the Global Issue in the literary works in their entirety.
5. You should avoid focusing on contexts (such as historical, biographical, or socio-cultural) that do not directly link to the way the Global Issue is presented in the overall literary works and the passages you chose to analyze in detail. Focus on the prompt should be sustained throughout the Individual Oral.
6. You should avoid focusing on content/ theme analysis that does not directly link to the way the Global Issue is presented in the overall literary works and the passages you chose to analyze in detail. Focus on the prompt should be sustained throughout the Individual Oral.
7. You should avoid focusing on formal analysis that does not directly link to the way the Global Issue is presented in the overall literary works and the passages you chose to analyze in detail. Focus on the prompt should be sustained throughout the Individual Oral.
8. The copies of the passages you chose to analyze in detail should not be annotated.
9. Your outline should include only 10 brief bullet points.
10. Upload a typed version of your Individual Oral to your Learner Portfolio (Year 2 - Q1- Key IB Assessments).

Video Directions:

1. Create a **Google Doc** with your **10 brief bullet points** and **the unannotated copies** of the passages you chose to analyze in detail. You may also include the bullet points and the unannotated copies of the passages you chose to analyze in detail in different Google Docs.
2. In your video presentation, you **MUST share your screen**.
3. During the presentation, **look above your computer screen**. Look at the screen only when you want to consult your bullet points and quote lines from the unannotated copies of the passages you chose to analyze in detail.
4. The presentation should not be longer than 10 min.

Best wishes for a safe, happy, and productive summer!