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| **Diploma Programme subject outline—Group 1: studies in language and literature** | | | | | | | | | | |
| **School name** | Lessing-Gymnasium Köln/Cologne, Germany | | | | | | **School code** | 003089 | | |
| **Name of the DP subject**  *(indicate the language)* | German A Literature HL | | | | | | | | | |
| **Level**  *(indicate with X)* |  | | | | | | | | | |
| Higher | X | Standard completed in two years | |  | Standard completed in one year \* | | |  |  |
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| **Name of the teacher who completed this outline** | Thomas Leitheiser | | | **Date of IB training** | | | October 2015 | | | |
| **Date when outline was completed** | 29/11/2017 | | | **Name of workshop**  *(indicate name of subject and workshop category)* | | | Language A: Literature Cat. 2 | | | |

* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Handbook of procedures for the Diploma Programme*

#### **Indicate the literary works chosen for each of part of the programme.**

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|  | | **Language A: literature** | | |
| **Higher level** | | **Higher level** |
| Part 1 | | Sophokles: *König Ödipus* (*Oedipus the King*) | | or (current cohort Year 1 IB DP): H. Ibsen: *Ein Puppenhaus* (*A Doll’s Hause*; alternative text to the novel *The Assault*) |
| Harry Mulisch: *Das Attentat* (*The Assault*) | | or (current cohort Year 1 IB DP): A. Tschechow: *Der Kirschgarten* (*The Cherry Orchard*) (alternative play to *König Ödipus*) |
| Gabriel García Márquez: *Chronik eines angekündigten Todes* (*Chronicle of a Death Foretold*) | |  |
| Part 2 | | Gedichte von Joseph von Eichendorff (poetry by Joseph von Eichendorff) | | or: Heinrich von Kleist: *Die Marquise von O.* (*The Marquise of O.*) (alternative to *The Metamorphosis*) |
| Johann Wolfgang von Goethe: *Faust I* | |  |
| Franz Kafka: *Die Verwandlung* (*The Metamorphosis*) | |  |
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|  | | **Language A: literature** | | | | |
| **Higher level** | | **Higher level** | | |
| Part 3 | | Friedrich Schiller: *Kabale und Liebe* (*Intrigue and Love*) | | or: Ephraim Gotthold Lessing : *Emilia Galotti* (alternative play to Schiller’s *Kabale und Liebe*) | | |
| Georg Büchner: *Woyzeck* | | or: Bertold Brecht : *Der gute Mensch von Sezuan* (*The Good Person of Szechwan*) (alternative play to *Die Dreigroschenoper*) | | |
| Bertold Brecht: *Die Dreigroschenoper* (*The Threepenny Opera*) | | or: Friedrich Dürrenmatt: *Die Physiker* (*The Physicists*) (alternative play to *Besuch der alten Dame*) | | |
| Friedrich Dürrenmatt: *Besuch der alten Dame* (*The Visit*) | |  | | |
| Part 4 | | Jane Austen: *Stolz und Vorurteil* (*Pride and Prejudice*) | | or: E.T.A. Hoffmann: *Der Sandmann* (*The Sandman*) | | |
| Oscar Wilde: *Das Bildnis des Dorian Gray* (*The Picture of Dorian Gray*) | | or: Bernhard Schlink: *Der Vorleser* (*The Reader*) | | |
| David Levithan: *Letztendlich sind wir dem Universum egal* (*Another Day*) | | or: Zoe Jenny: *Das Blütenstaubzimmer* (*The Pollen Room*) | | |

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|  | **Language A: language and literature** | |
| **Higher level** | **Higher level** |
| Part 3 |  |  |
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| Part 4 |  |  |
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1. **Course outline**
   * Use the following table to organize the topics to be taught in the course. If you need to include topics that cover other requirements you have to teach (for example, national syllabus), make sure that you do so in an integrated way, but also differentiate them using italics. Add as many rows as you need.
   * This document should not be a day-by-day accounting of each unit. It is an outline showing how you will distribute the topics and the time to ensure that students are prepared to comply with the requirements of the subject.
   * This outline should show how you will develop the teaching of the subject. It should reflect the individual nature of the course in your classroom and should not just be a “copy and paste” from the subject guide.
   * If you will teach both higher and standard level, make sure that this is clearly identified in your outline.

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|  | **Topic**  (as identified in the IB subject guide)  *State the topics in the order you are planning to teach them.* | **Contents** | **Allocated time** | | | **Assessment instruments to be used** | **Resources**  *List the main resources to be used, including information technology if applicable.* |
|  | | minutes. |
| One class is | 45 |
|  | | |
| In one week there are | 5 | classes. |
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| Year 1 | 3 texts of “Works in translation” (r. list, part 1) | Central aspects of the tragedy/novels. | 60 | | | Formative assessment:  Feedback on homework, on the supervised writing and on the first draft of the lit. Essay;  Summative assessment: WA; IOC | Copies of the text books; for Eichendorff’s poetry: reader with selected poems; photocopies on some literary theory (concerning parts 1-3) |
| 2 of the 4 texts from “Literary genre” (part 3-(I)) | Central aspects of the plays. | 30 | | |
| 3 texts/collections of “Detailed study” (part 2) | Central aspects of the texts. | 60 | | |
|  |  | = **150** hours of instruction in Year 1 | | |
| Year 2 | 3 texts of “Options” (reading list, part 4) |  | 40 | | | Formative assessment:  Feedback on homework, peer feedback on preparations of the IOP;  Summative assessment: IOP; Paper 1 (Literary Commentary), Paper 2 (Essay) | Copies of the text books; photocopies on some literary theory (concerning part 3) |
| 2 of the 4 texts from “Literary genre” (part 3-(II)) |  | 30 | | |
| Revision and preparation for the exams |  | 20 | | |
|  |  | = **90** hours of instruction in Year 2 | | |

##### IB Internal and external assessment requirements to be completed during the course

Briefly explain briefly how and when you will work on them. Include the date when you will first introduce the internal and external assessment requirements, when they will be due and how students will be prepared to complete them.

Both the internal and the external assessment requirements get formally introduced at the beginning of the course, i.e. at the start of Year 1.

During the first months of **Year 1**, when studying the three Literature in Translation texts in Part 1 of the reading list, the students are required to prepare their interactive orals in groups on each of the three texts. After the interactive orals and a peer feedback on their effectiveness, the students have to work on the reflective statements on each of the three texts and get feedback on this by the teacher. Then they work individually on their supervised writing in a working session which takes approximately 50 minutes per text studied and for which the students get three to four prompts by the teacher. They then hand in these and get peer and the teacher’s feedback before choosing one of the three texts from part 1 of the reading list to work on the literary essay.

Introducing and studying the three texts from Part 1 and going through the first three assignments (Interactive Orals, Reflective Statements, Supervised Writing) takes up the first semester of the course, i.e. from late August or early September to January. Then they need to revise their Reflective Statements and work on the first drafts of the literary essay which is due in late February. If required, the literary essays then need to get revised and the final due date is after the Easter holidays, i.e. in April.

In the months of March and April we study two (out of four) texts from Part 3 of the reading list, i.e. two plays. Also, the students get first pieces of information about Paper 2.

Between September and May, two texts from the Detailed Study part of the list (Part 2) get studied in detail in the German classes our students have for the Abitur programme. The third item, poetry by von Eichendorff, gets covered in the IB-DP specific German classes in May and June and the students get prepared for the individual oral commentaries and discussions which then take place between the end of June and the middle of July.

In **Year 2** we start by havin each student introduce one book for the Options section (Part 4) of the reading list. Then we decide on three texts. Between November and January, the students prepare and give their interactive oral presentations on one out of the three books on the list. After each of the presentations, there will be a peer feedback. The teacher of the course assesses and grades the presentations.

Between January and early March, we study the remaining two (out of four) texts from Part 3 of the reading list, i.e. two more plays.

In the remaining sessions of the course, we revise crucial technical terms for literary analysis and the students get prepared for Paper 1 and Paper 2 by practising with material from previous years.

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| Internal assessment requirements:   1. The individual oral commentary and discussion (**IOC**) gets first introduced formally at the beginning of the course. In Year 1 of the IB DP, students cover both of the long texts (here: Kafka’s ***Die Verwandlung*** and Goethe’s ***Faust I***) in their mandatory German classes. Romantic poetry by Eichendorff is then covered in the two additional weekly German A lessons. The students get prepared for the IOPs by practicing the format in its given setup (i.e. 20 minutes preparation plus commentary on one poem plus discussion of one of the longer texts) in class. In late June and July in Year 1 of , shortly before the end of the school year 1 of the IB DP, the IOPs take place. Requirements to be met by the students are the ones described in the ***Literature A: literature subject guide***, i.e. the descriptors Knowledge and understanding of the poem (Criterion A, 5 marks), Appreciation of the writer’s choices (Criterion B, 5 marks), Organization and presentation of the commentary (Criterion C, 5 marks), Knowledge and understanding of the work used in the discussion (Criterion D, 5 marks), Response to the discussion questions (Criterion E, 5 marks), and Language (Criterion F, 5 marks). 2. The interactive oral presentation (**IOP**) gets briefly introduced at the beginning of the course in Year 1, but students get another more detailed briefing at the beginning of Year 2 of the IB DP. Then students give a short «classical» (i.e. not interactive) presentation of books they would like to introduce to the class in order to fill the choices section (part 4) of the reading list. When the class has agreed upon three texts for part 4, the students collect different ideas for interactive presentations. Then they prepare themselves for the IOPs under the teacher’s supervision. The IOPs take place from November to January in Year 2 of the IBDP. Per 45 minutes session, two presentations are given plus immediate peer feedback after each of the presentations. Requirements to be met by the students are the ones described in the ***Literature A: literature subject guide***, i.e. the descriptors Knowledge and understanding of the work(s) (Criterion A, 10 marks), Presentation (Criterion B, 10 marks), and Language (Criterion C, 10 marks).   External assessment requirements:   1. The requirements regarding the Written Assignment (reflective statement plus literary essay) get inroduced at the beginning of the course in Year 1. Requirements for the Written Assignment are the ones defined in the ***Literature A: literature subject guide***, i.e. the descriptors Fulfilling the requirements of the reflective statement (Criterion A, 3 marks), Knowledge and understanding (Criterion B, 6 marks), Appreciation of the writer’s choices (Criterion C, 6 marks), Organization and development (Criterion D, 5 marks), and Language (Criterion E, 5 marks). 2. The requirements concerning Paper 1 (Literary Commentary) are the ones defined in the ***Literature A: literature subject guide***, i.e. the descriptors Understanding and interpretation (Criterion A, 5 marks), Appreciation of the writer’s choices (Criterion B, 5 marks), Organization and development (Criterion C, 5 marks), and Language (Criterion D, 5 marks). 3. The requirements concerning Paper 2 (Essay) are the ones defined in the ***Literature A: literature subject guide***, i.e. the descriptors Knowledge and understanding (Criterion A, 5 marks), Response to the question (Criterion B, 5 marks), Appreciation of the literary conventions of the genre (Criterion C, 5 marks), Organization and development (Criterion D, 5 marks), and Language (Criterion E, 5 marks). |

##### Links to TOK

You are expected to explore links between the topics of your subject and TOK. As an example of how you would do this, choose one topic from your course outline that would allow your students to make links with TOK. Describe how you would plan the lesson.

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| **Topic** | **Link with TOK (including description of lesson plan)** |
| Studies of «literary genre» (Year 1: two plays ; Year 2: two plays)  Studies of «works in translation» (Year 1) | When studying the plays in Part 3 of the reading list, we connect this study with aspects of TOK, especially areas of knowledge and ways of knowing, by including the following knowledge-related questions in our studies:   * How can a literary work of fiction, which is by definition non-factual, convey knowledge? * What is the proper function of literature—to capture a perception of reality, to teach or uplift the mind, to express emotion, to create beauty, to bind a community together, to praise a spiritual power, to provoke reflection or to promote social change? * Does familiarity with literature itself provide knowledge and, if so, of what kind—knowledge of facts, of the author, of the conventions of the form or tradition, of psychology or cultural history, of oneself? * What knowledge can be gained from the study of literature?   When working on the three literary texts in Part 1 of the reading list, we reflect on one of the books by discussing the TOK-related-question: What is lost in translation from one language to another? Why? |

##### Approaches to learning

##### Every IB course should contribute to the development of students’ approaches to learning skills. As an example of how you would do this, choose one topic from your outline that would allow your students to specifically develop one or more of these skill categories (thinking, communication, social, self-management or research).

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| **Topic** | **Contribution to the development of students’ approaches to learning skills (including one or more skill category)** |
| Studies of «works in translation» (Year 1) | All five learning skills are prominent in the course of the Language A: Literature class.  The learning skill communication plays a major role when students prepare and hold their group-organised interactive orals as a starting point for working with each text. The same holds true for skills of social learning since working in groups successfully contributes to the students’ social skills. Moreover, on a content level, social implications of the texts are discussed, too.  When working on their reflective statements and – even more so – on their literary essays, the students need to develop and refine their thinking and reasearch skills, for independent thinking and research of secondary sources are vital for the successful completion of these tasks. Additionally, self-management is relevant in this context, too, since the students need to plan and undertake their essay writing towards the final deadlines (for first and final drafts), so they need to plan carefully.  In general, all five learning skills are important in other sections of the course as well. Communication is used throughout as many parts of the course include peer feedbacks, so social learning is involved, too; critical thinking skills are involved at almost every stage and in every topic; research skills are important when dealing with literary genres (part 3) or studying a literary text or a collection of poems; self-management is relevant whenever deadlines of assessment have to be met. |

#### **International mindedness**

Every IB course should contribute to the development of international-mindedness in students. As an example of how you would do this, choose one topic from your outline that would allow your students to analyse it from different cultural perspectives. Briefly explain the reason for your choice and what resources you will use to achieve this goal.

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| **Topic** | **Contribution to the development of international mindedness (including resources you will use)** |
| Studies of «works in translation» (Year 1) and – depending on the choice of texts – working on the «options» section (Year 2) of the curriculum | Working with literary texts which were written by an author from another country and culture – and maybe from another era, too – widens the students’ horizons and contributes to their international-mindedness. One example is dealing with Harry Mulisch’s novel *Das Attentat* (*The Assault*) which deals with a lethal attack of Dutch members of the resistance on a Dutch policeman who collaborates with the German Nazi party during World War II and its effects on one of the witnesses of this event who loses his family in the aftermath of the attack. This content contributes to the students’ international-mindedness since it shows them events of the Nazi era from a different, non-German perspective. |

##### Development of the IB learner profile

Through the course it is also expected that students will develop the attributes of the IB learner profile. As an example of how you would do this, choose one topic from your course outline and explain how the contents and related skills would pursue the development of any attribute(s) of the IB learner profile that you will identify.

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| **Topic** | **Contribution to the development of the attribute(s) of the IB learner profile** |
| Studies of «works in translation» (Year 1) | The definition of the learner profile «open-minded» is as follows:  They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.  This is addressed and achieved by working with literary texts which were written by an author from another country and culture – and maybe from another era, too – because this widens the students’ horizons and contributes to their open-mindedness. This is for instance achieved by dealing with Harry Mulisch’s novel *Das Attentat* (*The Assault*) – see explanations above.  As explained in section 5 (Approaches to learning), other attributes of the learner profile are also addressed thoughout the course such as “Communicators” (related learning skill: communication), thinkers (related learning skill: thinking), or “Inquirers” (related learning skill: research). |

#### **Resources**

Are instructional materials and other resources (for example, equipment for recording if you teach languages A or room for the performance aspect if you teach literature and performance) available in sufficient quality, quantity and variety to give effective support to the aims and methods of the courses? Briefly describe what plans are in place if changes are needed.

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| Instructional materials and all resources needed in the course – including online research – are sufficient. |