A-BLOCK

Interactive Orals

The *Interactive Oral* leads towards the *Reflective* which, in turn, culminates in and is connected to the *Literary Essay*. The *Reflective* is part of the mark for the *Literary Essay*, which is sent off to IB. Students are responsible to submit and keep all 3 *Reflectives* and the teacher will keep *Supervised Writing* for all 3 texts. If any of those is missing, there may be consequences that result in losing IB credit for the course. The Reflectives should be typed, kept by the students as well as submitted to the teacher.

1) Book completed ⇨ 2) Interactive Orals completed ⇨ 3) Reflective due immediately

⇨4) Supervised Writing in class immediately ⇨5) Reflective attached to Literary Essay end of the year….

Because your Interactive Oral is part of a sequence of learning for the class, if you miss your presentation date, to present later may no longer be relevant to the class. Moreover, your group will be expected to go without you. Accordingly, all presenters should have access to each other’s notes.

PRESENT ONCE ONLY, GROUPS OF 2 TO 4 MAX. NO GROUP CAN TAKE THE SAME TOPIC AREA. If you miss watching a presentation, you will want to have a friend record the Interactive Orals.

Mark: polished, engaging/interesting for the audience, well-practiced/rehearsed, knowledge of text is shown explicitly from the audience and/or presenters, audience participates fully. There can be dramatic elements; however, the goal is to have the audience speak. The Oral Presentations are IB marks—Interactive Orals are not. Presenters should plan to have the audience interacting for 20 to 30 minutes (talking in groups or out loud or discussing). Mr. Glass is allowed to help. Presenters could talk as little as 3 minutes each, but if they had different elements of the presentation (drama, skit, questionnaire, etc.), presenters may speak as much more.

INTERACTIVE ORAL GROUPS AND DATES—Dates towards the end of the year may change

GROUP 1—Feb. 25 ***Chronicle of a Death Foretold***

Topic 1 (one group of 2-3)

**In what ways do time and place matter to this work?** Time is the time period in which a novel takes place, and that period has relevance and informs the work. Time is also the timeline of a story. At times, this is linear and not particularly relevant; however, however a novel can be compressed, can have flashback and foreshadowing, oscillate between times, occur very quickly, and any of these can affect the characters and plot. Place is relevant—North Delta is not the same place as Toronto, New York or Mexico City, or even Vancouver.

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GROUP 2—Feb. 27 ***Chronicle of a Death Foretold***

Topic 2 (one group of 2-3)

**What was easy to understand and was difficult in relation to social and cultural context and issues?** If a novel were written during the end of the Trump campaign and after his inauguration, there are elements of the story that will be relevant depending on where one is in the world. For example, there were protests throughout the world around his inauguration. Moreover, a play that is based in Quebec during the ‘Quiet Revolution’ throughout the FLQ crisis, without an understanding of how many Quebecers felt around English Canada, much would be lost.

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GROUP 3—MARCH 1 ***Chronicle of a Death Foretold***

Topic 3 (one group of 2-3)

**What connections did you find between issues in this work (novel/play) and your own culture and experience?** Although the novel or work takes place elsewhere, in relevant literature, there are universalities of the human condition and experience. This job is to connect the book in meaningful ways to our culture, movies, city, life, family, relationships, etc.

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Group 4, Topic 4 (one group of 2-3)

**What aspects of technique are interesting in the work?** This question is the writer’s craft. What are interesting stylistic devices in this novel or work by this author? Although we are not exposed to all of the writer’s works, we begin to see ways in which he or she expresses, creates images, writes, provokes, describes, etc.

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INTERACTIVE ORAL GROUPS AND DATES—Dates towards the end of the year may change

GROUP 1—April 30 *Sound of Waves*

Topic 1 (one group of 2-3)

**In what ways do time and place matter to this work?** Time is the time period in which a novel takes place, and that period has relevance and informs the work. Time is also the timeline of a story. At times, this is linear and not particularly relevant; however, however a novel can be compressed, can have flashback and foreshadowing, oscillate between times, occur very quickly, and any of these can affect the characters and plot. Place is relevant—North Delta is not the same place as Toronto, New York or Mexico City, or even Vancouver.

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**Group 2, Topic 2 (one group of 2-3)**

**What was easy to understand and was difficult in relation to social and cultural context and issues?** If a novel were written during the end of the Trump campaign and after his inauguration, there are elements of the story that will be relevant depending on where one is in the world. For example, there were protests throughout the world around his inauguration. Moreover, a play that is based in Quebec during the ‘Quiet Revolution’ throughout the FLQ crisis, without an understanding of how many Quebecers felt around English Canada, much would be lost.

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GROUP 3, Topic 3—MAY 2 *Sound of Waves*

**What connections did you find between issues in this work (novel/play) and your own culture and experience?** Although the novel or work takes place elsewhere, in relevant literature, there are universalities of the human condition and experience. This job is to connect the book in meaningful ways to our culture, movies, city, life, family, relationships, etc.

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Group 4, Topic 4 (one group of 2-3)

**What aspects of technique are interesting in the work?** This question is the writer’s craft. What are interesting stylistic devices in this novel or work by this author? Although we are not exposed to all of the writer’s works, we begin to see ways in which he or she expresses, creates images, writes, provokes, describes, etc.

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INTERACTIVE ORAL GROUPS AND DATES—Dates towards the end of the year may change

GROUP 1—May 30 *No Exit*

Topic 1 (one group of 2-3)

**In what ways do time and place matter to this work?** Time is the time period in which a novel takes place, and that period has relevance and informs the work. Time is also the timeline of a story. At times, this is linear and not particularly relevant; however, however a novel can be compressed, can have flashback and foreshadowing, oscillate between times, occur very quickly, and any of these can affect the characters and plot. Place is relevant—North Delta is not the same place as Toronto, New York or Mexico City, or even Vancouver.

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GROUP 2—JUNE 3 *No Exit*

Topic 2 (one group of 2-3)

**What was easy to understand and was difficult in relation to social and cultural context and issues?** If a novel were written during the end of the Trump campaign and after his inauguration, there are elements of the story that will be relevant depending on where one is in the world. For example, there were protests throughout the world around his inauguration. Moreover, a play that is based in Quebec during the ‘Quiet Revolution’ throughout the FLQ crisis, without an understanding of how many Quebecers felt around English Canada, much would be lost.

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Group 3, Topic 3

**What connections did you find between issues in this work (novel/play) and your own culture and experience?** Although the novel or work takes place elsewhere, in relevant literature, there are universalities of the human condition and experience. This job is to connect the book in meaningful ways to our culture, movies, city, life, family, relationships, etc.

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GROUP 4—JUNE 5 *No Exit*

Topic 4 (one group of 2-3)

**What aspects of technique are interesting in the work?** This question is the writer’s craft. What are interesting stylistic devices in this novel or work by this author? Although we are not exposed to all of the writer’s works, we begin to see ways in which he or she expresses, creates images, writes, provokes, describes, etc.

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B-BLOCK

Interactive Orals

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INTERACTIVE ORAL GROUPS AND DATES—Dates towards the end of the year may change

GROUP 1—Feb. 25 ***Chronicle of a Death Foretold***

Topic 1 (one group of 2-3)

**In what ways do time and place matter to this work?** Time is the time period in which a novel takes place, and that period has relevance and informs the work. Time is also the timeline of a story. At times, this is linear and not particularly relevant; however, however a novel can be compressed, can have flashback and foreshadowing, oscillate between times, occur very quickly, and any of these can affect the characters and plot. Place is relevant—North Delta is not the same place as Toronto, New York or Mexico City, or even Vancouver.

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GROUP 2—Feb. 27 ***Chronicle of a Death Foretold***

Topic 2 (one group of 2-3)

**What was easy to understand and was difficult in relation to social and cultural context and issues?** If a novel were written during the end of the Trump campaign and after his inauguration, there are elements of the story that will be relevant depending on where one is in the world. For example, there were protests throughout the world around his inauguration. Moreover, a play that is based in Quebec during the ‘Quiet Revolution’ throughout the FLQ crisis, without an understanding of how many Quebecers felt around English Canada, much would be lost.

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GROUP 3—MARCH 1 ***Chronicle of a Death Foretold***

Topic 3 (one group of 2-3)

**What connections did you find between issues in this work (novel/play) and your own culture and experience?** Although the novel or work takes place elsewhere, in relevant literature, there are universalities of the human condition and experience. This job is to connect the book in meaningful ways to our culture, movies, city, life, family, relationships, etc.

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Group 4, Topic 4 (one group of 2-3)

**What aspects of technique are interesting in the work?** This question is the writer’s craft. What are interesting stylistic devices in this novel or work by this author? Although we are not exposed to all of the writer’s works, we begin to see ways in which he or she expresses, creates images, writes, provokes, describes, etc.

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INTERACTIVE ORAL GROUPS AND DATES—Dates towards the end of the year may change

GROUP 1—April 30 *Sound of Waves*

Topic 1 (one group of 2-3)

**In what ways do time and place matter to this work?** Time is the time period in which a novel takes place, and that period has relevance and informs the work. Time is also the timeline of a story. At times, this is linear and not particularly relevant; however, however a novel can be compressed, can have flashback and foreshadowing, oscillate between times, occur very quickly, and any of these can affect the characters and plot. Place is relevant—North Delta is not the same place as Toronto, New York or Mexico City, or even Vancouver.

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**Group 2, Topic 2 (one group of 2-3)**

**What was easy to understand and was difficult in relation to social and cultural context and issues?** If a novel were written during the end of the Trump campaign and after his inauguration, there are elements of the story that will be relevant depending on where one is in the world. For example, there were protests throughout the world around his inauguration. Moreover, a play that is based in Quebec during the ‘Quiet Revolution’ throughout the FLQ crisis, without an understanding of how many Quebecers felt around English Canada, much would be lost.

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GROUP 3, Topic 3—MAY 2 *Sound of Waves*

**What connections did you find between issues in this work (novel/play) and your own culture and experience?** Although the novel or work takes place elsewhere, in relevant literature, there are universalities of the human condition and experience. This job is to connect the book in meaningful ways to our culture, movies, city, life, family, relationships, etc.

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Group 4, Topic 4 (one group of 2-3)

**What aspects of technique are interesting in the work?** This question is the writer’s craft. What are interesting stylistic devices in this novel or work by this author? Although we are not exposed to all of the writer’s works, we begin to see ways in which he or she expresses, creates images, writes, provokes, describes, etc.

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INTERACTIVE ORAL GROUPS AND DATES—Dates towards the end of the year may change

GROUP 1—May 30 *No Exit*

Topic 1 (one group of 2-3)

**In what ways do time and place matter to this work?** Time is the time period in which a novel takes place, and that period has relevance and informs the work. Time is also the timeline of a story. At times, this is linear and not particularly relevant; however, however a novel can be compressed, can have flashback and foreshadowing, oscillate between times, occur very quickly, and any of these can affect the characters and plot. Place is relevant—North Delta is not the same place as Toronto, New York or Mexico City, or even Vancouver.

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GROUP 2—JUNE 3 *No Exit*

Topic 2 (one group of 2-3)

**What was easy to understand and was difficult in relation to social and cultural context and issues?** If a novel were written during the end of the Trump campaign and after his inauguration, there are elements of the story that will be relevant depending on where one is in the world. For example, there were protests throughout the world around his inauguration. Moreover, a play that is based in Quebec during the ‘Quiet Revolution’ throughout the FLQ crisis, without an understanding of how many Quebecers felt around English Canada, much would be lost.

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Group 3, Topic 3

**What connections did you find between issues in this work (novel/play) and your own culture and experience?** Although the novel or work takes place elsewhere, in relevant literature, there are universalities of the human condition and experience. This job is to connect the book in meaningful ways to our culture, movies, city, life, family, relationships, etc.

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GROUP 4—JUNE 5 *No Exit*

Topic 4 (one group of 2-3)

**What aspects of technique are interesting in the work?** This question is the writer’s craft. What are interesting stylistic devices in this novel or work by this author? Although we are not exposed to all of the writer’s works, we begin to see ways in which he or she expresses, creates images, writes, provokes, describes, etc.

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