

SAMPLE CHAPTER

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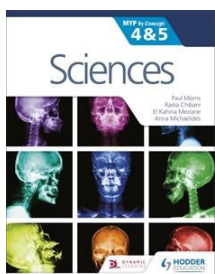
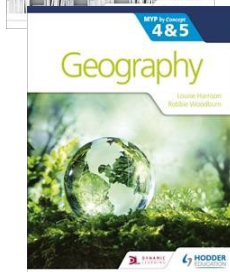
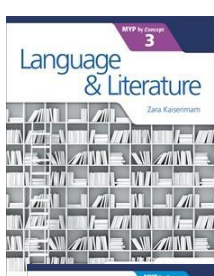
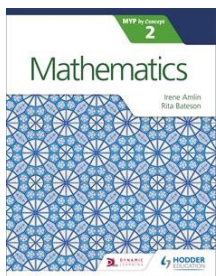
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How to use this book

Welcome to Hodder Education's *MYP by Concept Series*! Each chapter is designed to lead you through an *inquiry* into the concepts of Language acquisition, and how they interact in real-life global contexts.

The *Statement of Inquiry* provides the framework for this inquiry, and the *Inquiry* questions then lead us through the exploration as they are developed through each chapter.

KEY WORDS

Key words are included to give you access to vocabulary for the topic. **Glossary terms** are highlighted and, where applicable, **search terms** are given to encourage independent learning and research skills.

Each chapter is framed with a *Key concept*, *Related concept* and set in a *Global context*.



As you explore, activities suggest ways to learn through *action*.

■ ATL

Activities are designed to develop your *Approaches to Learning* (ATL) skills.

◆ Assessment opportunities in this chapter:

Some activities are *formative* as they allow you to practise certain parts of the MYP Language and Literature *Assessment Objectives*. Other activities can be used by you or your teachers to assess your achievement *summatively* against all parts of an assessment objective.

Key Approaches to Learning skills for MYP Language and Literature are highlighted whenever we encounter them.

Hint

In some of the activities, we provide hints to help you work on the assignment. This also introduces you to the new Hint feature in the on-screen assessment.



Definitions are included for important terms and information boxes are included to give background information, more detail and explanation.



● We will reflect on this learner profile attribute ...

● Risk-takers – consider examples of resourcefulness and resilience in the face of challenges and change; consider how you might do 'one thing that scares you' in your daily life.

KEY WORDS
diary
editorial
feature article
news report

THINK-PAIR-SHARE

1 Look at the images on pages 2–3. Which three do you think show the highest degree of courage? Why have you chosen each of these three? Can you put them into a 1–2–3 order?

Now compare your own choices with one of your classmates. How similar or different were the choices each of you made?

Get together with another pair, and as a group of four select a final 1–2–3 for the group as a whole. How did you come to a **consensus** if you had differing points of view?

2 Look at the images again and this time, pick out one that you feel does not show courage or which, in your view, shows the least amount of courage. Explain your choice to another classmate. Did you both choose the same images, or different ones? How different were your points of view?

What were the key factors you each considered in deciding whether something is 'courageous' or not?

ACTIVITY: Free writing 'courage'

When someone says the word 'courage' to you, what does it make you think about? Carry out a five-minute free write on this.

The process for free writing is as follows:

- Clear your mind of anything else.
- Focus on the word and write down whatever comes to mind about it. That can be anything at all on the topic, and can be random or continuous prose.
- Do not worry about any rules of grammar and so on.
- Keep writing throughout the five minutes. If you get stuck, write the same word, phrase, or sentence again and again, until something else comes into mind.
- Stop as soon as the time is up.

Once you have finished your free write, have a look at what you have written, and underline or circle any particular points that seem to occur most frequently, or which you particularly like. Are there any individual points, words, ideas and so on that stand out?

Compare what you have written, and the points you highlighted at the end, with a classmate. Did he or she have the same or similar ideas about the idea of 'courage'?

1 What does courage look like?

3

EXTENSION

Extension activities allow you to explore a topic further.

Take action

- While the book provides opportunities for action and plenty of content to enrich the conceptual relationships, you must be an active part of this process. Guidance is given to help you with your own research, including how to carry out research, guidance on forming your own research questions, as well as linking and developing your study of Language acquisition to the global issues in our twenty-first century world.

You are prompted to consider your conceptual understanding in a variety of activities throughout each chapter.

We have incorporated Visible Thinking – ideas, framework, protocol and thinking routines – from Project Zero at the Harvard Graduate School of Education into many of our activities.

Links to:

Like any other subject, Language and Literature is just one part of our bigger picture of the world. Links to other subjects are discussed.

We will reflect on this learner profile attribute ...

- Each chapter has an *IB learner profile* attribute as its theme, and you are encouraged to reflect on these too.

Finally, at the end of the chapter you are asked to reflect back on what you have learnt with our *Reflection table*, maybe to think of new questions brought to light by your learning.

Use this table to reflect on your own learning in this chapter.

Questions we asked	Answers we found	Any further questions now?			
Factual					
Conceptual					
Debatable					
Approaches to learning you used in this chapter	Description – what new skills did you learn?	How well did you master the skills?			
		Novice	Learner	Practitioner	Expert
Communication skills					
Critical-thinking skills					
Transfer skills					
Learner profile attribute(s)	Reflect on the importance of the attribute for your learning in this chapter.				
Knowledgeable					

2

What's the drama?

- Writers can use **conventions** in literature to convey the importance of **communication** to **relationships**.

CONSIDER THESE QUESTIONS:

Factual: What are the different ways in which people communicate with each other? What different conventions are associated with the ways people communicate? What conventions are used to communicate with an audience in the genre of drama?

Conceptual: How can ways in which we communicate affect our relationships with other people?

Debatable: Is non-verbal communication more powerful than verbal communication?

Now **share and compare** your thoughts and ideas with your partner, or with the whole class.

○ IN THIS CHAPTER, WE WILL ...

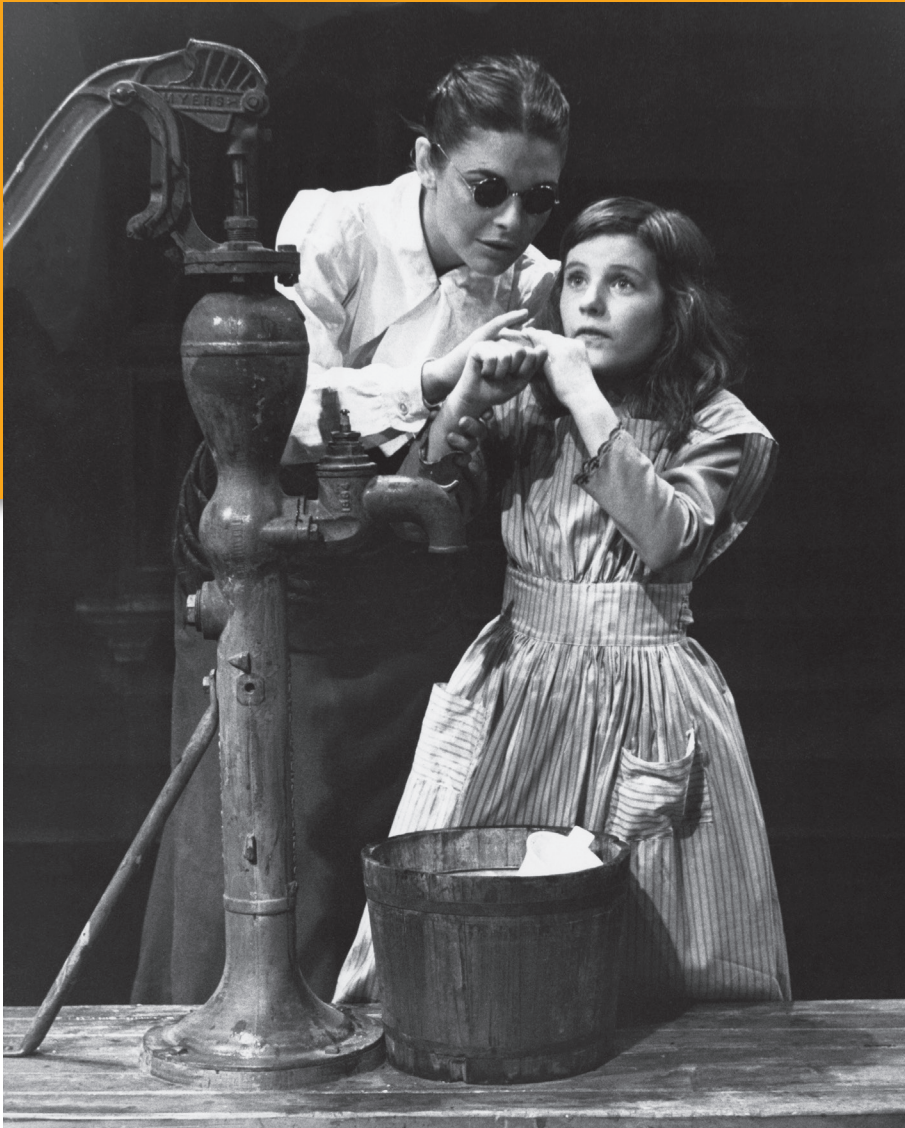
- **Find out** the different ways in which we may communicate with others, and the conventions that are involved in those.
- **Explore** the different ways in which communication can impact on others, and how it may affect our relationships with others.
- **Take action** by developing more effective communication techniques to use in different contexts.

■ These Approaches to Learning (ATL) skills will be useful ...

- Communication skills
- Media literacy skills
- Critical-thinking skills
- Creative-thinking skills

◆ Assessment opportunities in this chapter:

- ◆ **Criterion A:** Analysing
- ◆ **Criterion B:** Organizing
- ◆ **Criterion C:** Producing text
- ◆ **Criterion D:** Using language



■ A scene from the play, *The Miracle Worker*

● We will reflect on this learner profile attribute ...

- Communicators – develop as a communicator through various activities involving analysing and using different methods of communication.

KEY WORDS

body language
communication
self-esteem

DISCUSS

Look at the scene from the play, *The Miracle Worker*. What different ways of communicating are being used by the characters in the scene? What messages are they communicating? How are others reacting?

Create a table. In the left-hand column, brainstorm different ways in which we communicate to others. Then in the right-hand column, suggest a figure between 1 and 10 for how powerful you think it is as a way of communicating, with 10 being extremely powerful, and 1 not at all a powerful way of communicating.

What are different ways in which people communicate with each other?

COMMUNICATION

Communication takes many forms, and while some of the most common are spoken and written, there are many other ways of communicating. Some of them are believed to be more powerful than words. For instance, it is thought that when we speak to another person, around two-thirds of the message they receive in fact comes from ways in which we are communicating beyond the actual words we use – the tone of our voice, our body language, facial expression and eye contact.

Have you ever felt you know how someone feels when they have not said anything? That is because they are conveying the message in ways other than by using words.



I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.

■ The novelist Maya Angelou

CONNECT–EXTEND–CHALLENGE

Watch the video 'Good communication skills for teens': https://youtu.be/_UTx6iPLsH4.

Think about the following:

- How were the ideas and information presented in the video *connected* to what you already knew about good communication skills?
- What new ideas did you get that *extended* or pushed your thinking about communication skills in new directions?
- What is still *challenging* or confusing for you to get your mind around about the topic of communication, and what you saw and heard in the video? What questions, wonderings or puzzles do you have?

You can present your comments in a table like the one below, or use sticky notes for displaying on the wall.

Connect	Extend	Challenge

Share your thoughts with a classmate or in small groups.

Communication is a powerful influence on how we feel, and how we can and do make others feel. Read the Maya Angelou quote. Positive communication can make us feel elated and reassured, and do much for our self-esteem. Communication can equally be used to hurt – at times grievously (ever heard of the saying 'The pen is mightier than the sword'?) – while malicious or ineffective communication in various contexts can have extremely damaging consequences.

It is very important, therefore, that we become aware of the different ways in which we can and do communicate, of how that might be done effectively, and of the consequences that may result from ways in which we communicate.

DISCUSS

In each of these examples, a different type of communication is being used. **Identify** each, and give an example of how it might be used to:

- a** impact positively on someone else, and
- b** impact negatively on them.



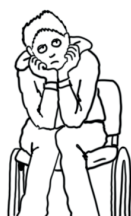
■ **a** Speaking



■ **b** Telephone / text messaging



■ **c** Gestures



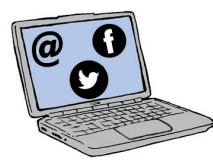
■ **d** Body language



■ **e** Facial expression



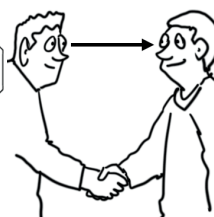
■ **f** Writing



■ **g** Electronic communication: email, social media, etc.



■ **h** Communication through pictures and symbols



■ **i** Eye contact

DISCUSS

What is **cyberbullying**? In what ways does it use communication to impact negatively on people?

AUDIENCE

With whom do we communicate and in what ways do we do it? Why do we choose those particular methods?

ACTIVITY: Who are you talking to?

■ ATL

- Communication skills: Use a variety of media to communicate with a range of audiences

Complete the table below. Choose six different types of 'audience' with whom we might communicate, and for each **suggest** a way in which we communicate. Remember that 'audience' is the term used of any possible recipient of our communication, and that it may even refer just to ourselves, for instance when we are writing a diary.

Now think of different ways in which we might communicate – for example, by how we look, what our facial expressions might be, what the tone used might convey, and so on.

Then in the last column, **explain** the impact each way of communicating might have on the particular 'audience' each time.

Audience	A possible way in which I might communicate with that 'audience'	What impact might this have on my 'audience'?

◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion D: Using language.

What conventions are used to communicate with an audience in the genre of drama?

CONVENTIONS OF GENRES

Writers who create literary works are engaging in direct communication with their readers, and attempting to convey certain ideas and messages in different ways. To do this they will choose a particular **genre** in which to write. A genre is a particular style or type of literature, such as drama, speech, horror, poetry, and so on.

Different genres have their own particular **conventions**, which are the characteristics they have that mean they can be categorized in a particular literary genre.

Conventions also communicate meaning to an audience or reader. Some of the conventions of drama can be categorized as *literary*, *technical* and *performance* conventions, and include those listed in the information box.



Conventions of drama

Performance

acting speaking non-verbal expression

Literary

audience character conflict
dialogue monologue plot script
 setting structure

Technical

costumes make-up props scenery
 sound and music lighting

Other

conventional convey juxtapose tone
 vigorous vivacious

TECHNICAL AND PERFORMANCE CONVENTIONS OF DRAMA

Acting, speaking, and non-verbal communication are performance conventions of drama, which are crucial in conveying the meaning of what is happening in a play, beyond the words on the page. These conventions are essential in defining drama and in distinguishing it from other genre types as, unlike with a written text, in drama definitive decisions must be made as to *how* words and actions will sound and look, since these will be spoken and carried out, rather than being described.

While stage directions are often given by a playwright to indicate aspects of performance conventions, a director too must make such decisions on these, in collaboration with the actors.

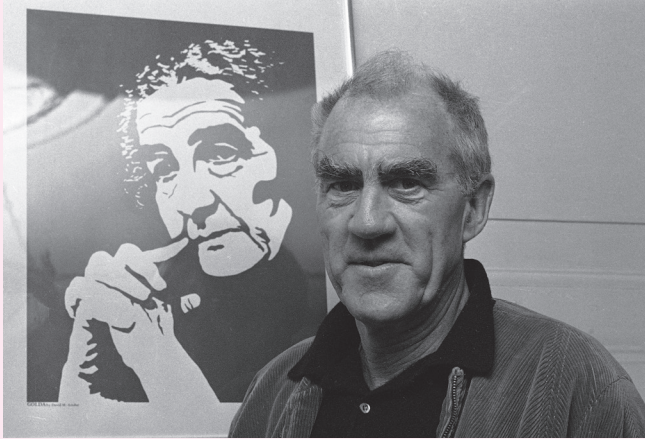
Acting: The Merriam-Webster online dictionary defines acting as ‘the art or practice of representing a character on a stage or before cameras’. (www.merriam-webster.com/dictionary/acting)

Acting can thus encompass all movements, gestures, facial expressions, words and so on, which are used by an actor to represent a character, and which (as in real life) provide clues as to the nature of the character and his or her thoughts and feelings.

We will now look at these conventions and how they are used in the play, *The Miracle Worker* by William Gibson.



The Miracle Worker by William Gibson



■ William Gibson



■ Helen Keller

William Gibson (3 November 1914–25 November 2008) was a New York playwright and novelist. His most famous play is *The Miracle Worker* (1959), which won him the Tony Award for Best Play after he adapted it from his original 1957 television play. He adapted it again for the 1962 film version and received an Academy Award nomination for Best Adapted Screenplay.

The Miracle Worker is based on the early life of Helen Keller, and dramatizes the real-life events of the arrival of semi-blind teacher Annie Sullivan to teach the young Helen, who had been left blind, deaf and mute following a childhood illness.

Helen's behaviour in the play demonstrates the impact five years of highly limited communication had on her. The playwright is also keen to present the impact of this behaviour on those closest to Helen. Annie feels that underneath her outward behaviour, Helen is intelligent and curious, and 'a little safe, locked', which may well have 'a treasure inside'. She therefore refuses to indulge Helen's poor behaviour in the way Helen's family have done ('It's less trouble to feel sorry for her than to teach her anything better, isn't it?'). In her determination to teach Helen more effective ways to communicate, she adopts a tough love approach instead.

This leads to a series of physical, psychological and intellectual battles between the two, which on stage 'constitute unforgettable theatre' (*Time* magazine). Two particular actors playing the roles of Annie and Helen, Anne Bancroft and Patti Duke, won a number of awards for their performances in the play, and then won Oscars too when the play was transferred to film in 1962.

The Miracle Worker has much to say about the different ways in which communication can take place, and on the different ways in which relationships can be affected by how that may happen. It raises other questions too, such as that of using physical force on a child. Meanwhile, the play demonstrates how the conventions of drama can communicate ideas in different but very powerful ways. Both the genre and its ideas will be explored throughout this unit, as we focus on aspects of the nature and impact of communication.

ACTING

ACTIVITY: Directing a character

■ ATL

- Communication skills: Use and interpret a range of discipline-specific terms and symbols

This activity is based on the first scene of the play, *The Miracle Worker*.

Goal

Get into groups of three. Each member takes on one of the following roles:

- Kate Keller
- Captain Keller
- Doctor

You are each a director for a production of the play, and must direct your particular actor in how to perform the role of the character in the opening scene of the play on stage.

Look at Scene 1, from the beginning to *His face has something like fury in it, crying the child's name; KATE, almost fainting, presses her knuckles to her mouth, to stop her own cry. The room dims out quickly.* Read through the scene then, in your notebook, write down any directions you want to give for the actor whom you are directing when they speak particular lines. Consider these in terms of how they might act, speak or use non-verbal communication at any particular point in the script. You must provide at least two examples of direction for each.

Then, in your group of three, perform a dramatic reading of the scene, in which each of you takes the part of the character for whom you have given directions.

Look again at the choices you made in the case of your character for the discussion above. Share with the other members of your group the reasons why you made each choice.



ACTIVITY: Writing a diary entry

Later in this chapter, you will be writing a dramatic monologue, containing the thoughts and feelings of a character in one of the scenes from the play.

As practice for that, let us first consider what Kate's thoughts and feelings may be, immediately after this scene in which she has discovered that Helen cannot see or hear. We will use the format of a diary to **identify** and develop the thoughts and feelings of a character. Read about the features of a diary on page 29.

If Kate were to write a diary entry following the events of this first scene, what would she write? And how would it be written? Write Kate's diary entry of 500–600 words.

Hint

For the voice of the writer in this play, it is the character of Kate. What features of Kate are evident in the opening scene? You may have noticed that:

- she has a tendency to ask questions
- she cares a great deal about Helen
- she is quite insightful and practical in noticing that something is wrong and in knowing how to check for that. She is likely to understand some of the implications of Helen's blindness and deafness for the future, therefore
- she responds quite emotionally, firstly to the news that Helen seems to be alright, and later to the discovery that other things are wrong.

Complete the reflective prompts below. As a result of this self-assessment, make any further amendments to improve the work.

Where/how have you shown in your writing:	Your response
Kate's tendency to ask questions	
That Kate cares a lot about Helen	
That Kate is thinking about what may happen as a result of her discoveries about Helen	
Kate responding in an emotional way to the events of the scene	

◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion C: Producing text and Criterion D: Using language.

Diaries

Diaries are often completely personal in nature, of course, with the only audience quite possibly being the writer him- or herself. When writing for a wider audience, however, there are several things to remember about the format of this text type:

- entries should be dated
- it should be written in the first person
- it will be informal in register
- it should reflect the **voice** of the writer.

DISCUSS

The scene following the opening of the play shows us how things are in the Keller household five years later. Read the passage in which we meet Helen properly for the first time, from 'First I'm gonna cut off this doctor's legs...' to 'Percy darts to the bell string on the porch, yanks it, and the bell rings.'

How would you describe Helen's feelings in this scene? Write what you think her feelings would be at different points in the scene.

Explain in the case of each what evidence you are using to make those deductions.

Then, in pairs or small groups, share your comments. What differences and similarities were there in the way each of you interpreted Helen's feelings in the scene, and in the evidence you used to do so?

SPEAKING

Communication is one of the MYP key concepts. According to the definition of communication, it involves 'exchanging' or 'transferring' something – facts, ideas, signals, for example, which form a 'message' of some kind. Communication also means there must be someone who communicates something (a 'sender'), and someone who receives it (a 'receiver').

Communication should also involve 'conveying information or meaning'. Does this always happen when we try to communicate something? Does it always happen in the way that we intend it to?

Helen's actions and responses in the scene on page 42 are caused to a large extent by her inability to convey information and meaning about herself, which means that others – both the characters around her and the audience – must try to interpret what she thinks and feels.

This is a characteristic of drama, where as an audience we hear and see the words and actions of a character on stage, and have to interpret those ourselves, usually without knowing any more about what the thoughts of the character may be. In a novel or a poem, on the other hand, we are often told the thoughts of a character by the narrator or speaker.

Two conventions that *can* be used within the genre of drama to convey inner thoughts and feelings are the **soliloquy** and **dramatic monologue**, which we will look at in greater detail later.

Both require that the character speak his or her own thoughts, which Helen, being mute, is unable to do. The audience is therefore placed in the position of the other characters in the play in having to try to 'look into' Helen from the outside, and interpret from her actions only.



Internal monologue

The *Encyclopedia Britannica* defines an internal monologue as a 'narrative technique that exhibits the thoughts passing through the minds of the protagonists'. A character on stage in a play may use this technique as part of a soliloquy or dramatic monologue, which presents to the audience the character's innermost thoughts.

These thoughts might be represented in one of two ways:

- 1 Thoughts that are loosely related, and may not seem to follow on coherently, as the character's mind leaps from one thought to another.
- 2 More rationally structured sequences of thought and emotion.

DISCUSS

Find out about **internal monologue techniques** and **literary devices**. What features can you **identify**? Which authors have used this technique? How is it related to **stream of consciousness**?

Here is a short extract of more loosely related thoughts, which are not always entirely coherent in their sequencing:

'The very air in the ward seemed to have become heavier, emitting strong lingering odours, with sudden wafts that were simply nauseating, What will this place be like within a week, he asked himself, and it horrified him to think that in a week's time, they would still be confined here, Assuming there won't be any problems with food supplies, and who can be sure there isn't already a shortage, I doubt, for example, whether those outside have any idea from one minute to the next ...' – Jose Saramago in *Blindness*

Here is a short example of part of an internal monologue that is more rationally structured. Read the example and **identify** any features. ➤

Wait. I think I need to take a breath and stop. Is this really the right thing to do?

Because if I go ahead with this, it will count as breaking in, and do I really want to be committing a crime?

So I'm standing here, and I don't know what to do. Why doesn't Sarah come around? She's always hanging about when I don't want her there. And now she might be useful, she's nowhere to be seen.

Right. I need to stop thinking about this now, and go ahead and do this. I just need to take a deep breath, and one step forwards, and I'll be there. Across the threshold. Where Mrs Denton was when she disappeared ...

What about those rumours? There must be a reason why this place has been empty for so long. And didn't the bus driver claim this had been the scene of some other unexplained events?

Stop it. These are just rumours.

I'm going in.

You may have noticed some of the following:

An opening that captures interest

It suggests a significant event taking place and raises questions in a reader as to the nature of this, as well as curiosity and **anticipation** about what the speaker will do.

Paragraphing The relatively short nature of these suggests the anxiety of the speaker and reflects how his or her thoughts are going in different directions. The use of brief paragraphing at the end provides a sense of climax as the speaker finally decides on action.

The paragraphing also helps to convey the divided nature of the speaker's thoughts and feelings, and the clear uncertainty he or she feels about what to do.

Transitions The linking of the paragraphs is clear, as the speaker uses the beginning of each paragraph as a reaction to, or reflection on, the previous one.

Within paragraphs too, sentences transition coherently from one to the other, despite the abrupt nature of these at times.

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So I'm standing here, and I don't know what to do. Why doesn't Sarah come around? She's always hanging about when I don't want her there. And now she might be useful, she's nowhere to be seen.

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I'm going in.

Coherence Even though the uncertainty of the speaker is clear in what is said, his or her thoughts are conveyed in a manner so they build on each other, and build to a climax at the end. The monologue maintains coherence, even while reflecting some of the less-structured thoughts.

Overall structure Note how this is circular in nature, beginning at one point, and returning to that point at the end via a route through the speaker's thoughts, which serve to make the final decision seem very significant.

Overall, the sequence of thoughts is relevant and naturalistic, and provides a credible and suspenseful thought-narrative with clear use of organizational features for effect.

Sentence structure A variety of sentence lengths and types are used. Very short sentences convey the speaker trying to take control of his or her feelings and actions. Questions convey the speaker's fears and uncertainty about what to do. Some sentences are grammatically incomplete, reflecting the nature of personal thoughts at times. Meanwhile, the ellipsis (...) used at the end of one sentence indicates the speaker losing control of his or her thoughts again, as if the speaker has moved in a direction he or she is fearful of going.

How can ways in which we communicate affect our relationships with other people?

FAILING TO COMMUNICATE EFFECTIVELY

ACTIVITY: Communication fails

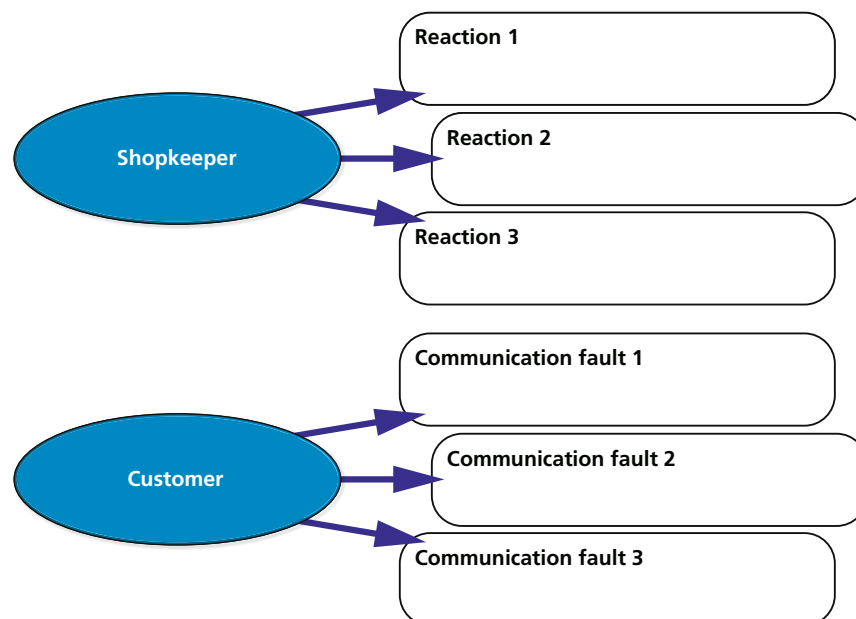
■ ATL

- Communication skills: Use a variety of organizers for academic writing tasks
- Critical-thinking skills: Gather and organize relevant information to formulate an argument

Watch this video, which shows in a comic way the effects that a failure to communicate meaning can have on a receiver:

https://www.youtube.com/watch?v=Ozpek_FrOPs.

In the graphic organizers below, 1) suggest some reactions of the shopkeeper as the receiver, and reasons for those, and 2) **identify** particular aspects of the customer's communication that made it so unclear to the shopkeeper.



■ Graphic organizers

Then, write four tips to help make communication clearer.

◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion A: Analysing and Criterion B: Organizing.

THINK-PAIR-SHARE

What examples can you think of when someone (which may be yourself or someone you know, or someone you have seen on television or in a film) failed to convey the meaning of what they intended to communicate? How can it affect both a sender and a receiver?

Think about two examples of where intended communication failed. How did those involved feel and respond?

Once you have your two examples (write notes on them if needed), share your examples *with each of you doing so in ways that you think might prevent the other from understanding what you are saying*. How might you communicate with them in ways that may result in that? What did you each try to do?

Get together with another pair and share your examples. Then, as a group of four, choose one example to share with the whole class, along with your group's thoughts on the reasons as to why communication of meaning may fail, and the impact this can have on those trying to communicate and those trying to understand.

CONFLICT

Earlier in this chapter we looked at the impact on Helen when she was unable to communicate meaning clearly to others. We have just explored the impact on others when communication is not clear and they are unable to grasp the meaning.

William Gibson in *The Miracle Worker* **juxtaposes** (places next to each other, usually something done by a writer for effect) scenes in Act 1 to show the impact of Helen's inability to communicate what she wants to say both on Helen herself, and then on her family. The scene following Kate's intervention, when Helen attacks Martha, shows the toll that Helen's difficult behaviour has had on her family. It also allows Gibson to set out in one scene the different types of **conflict** that are present within the family.

Conflict is a literary device that can be used for several purposes. The playwright uses it to provide insight into the nature of the relationships between the various members of the family (all of whom are present in the scene), and the impact Helen's inability to communicate, and efforts to do so, has had on the family relationships.

ACTIVITY: Conflict

■ ATL

- Creative-thinking skills: Use brainstorming and visual diagrams to generate new ideas and inquiries
- Critical-thinking skills: Draw reasonable conclusions and generalizations

- 1 Get into groups of two or three. Brainstorm on a piece of poster paper the different conflicts that are shown in the scene with the family, from '*Inside the lights have been gradually coming up ...*' to '*the lights dim out ...*'. Do not forget to consider internal, as well as external, conflicts.
- 2 Use a mind map, such as that in the example below.



- Mind map of conflicts
- 3 Divide up the conflicts you have identified. For each of the conflicts you are individually considering, indicate the following:
 - What has caused the conflict?
 - What do you think are the feelings of the character(s) on each side of it, or of a character experiencing an internal conflict?
 - What might be a possible solution to it?
 - 4 Get back into groups. For each of the conflicts you have looked at, share the ideas you have had on these prompts.
 - 5 Choose TWO of the conflicts your group has identified from the play, and consider the role communication has played in creating these, and/or which it may play in resolving the conflict. Write one or two paragraphs explaining your ideas.

◆ Assessment box

In this activity you have practised skills that are assessed using Criterion A: Analysing and Criterion D: Using language.

What different conventions are associated with the ways people communicate?

IMAGERY AND SYMBOLS

We have looked at performance elements that form some of the conventions of drama. As a literary genre, however, drama also contains a number of literary elements, such as the following:

audience character conflict
dialogue imagery monologue
motifs plot script setting structure

The elements we will be looking at more closely in this unit are highlighted.

Script

The **script** contains all of the words spoken by the characters in a play, along with any stage directions. Within those words playwrights (or screenwriters, in the case of movies), may use literary devices in the forms of images and symbols for a number of purposes, such as to advance their plot, develop their characters and further reinforce the meaning of what they are trying to convey.

Imagery and motifs

The Miracle Worker makes use of a large number of similes and metaphors, along with other imagery and **motifs**, to communicate ideas about theme and character. For instance, the play is largely constructed of a series of conflicts, the most significant of which is the one that takes place between Annie and Helen. To reflect this theme further, the playwright inserts many references of different kinds to battle – images of physical struggle, similes and metaphors, and so on.

These are especially noticeable where characters are speaking *before* they have become aware of Helen's behaviour as a frustrated blind, deaf and mute child. A number of examples of these occur, therefore, in Act 1, and have the effect of **foreshadowing** the battles ahead:

KELLER: ... this is my wife's first [child], she isn't battle-scarred yet.

DOCTOR: Oh, by morning she'll be knocking down Captain Keller's fences again.

KATE: Men, men and their battle scars, we women will have to—

ANNIE: He keeps digging up that battle!

ANNIE: ... with all the fights and trouble I've been here it taught me what help is, and how to live again.

Foreshadowing is a technique used to hint at what is to come in a narrative or story. As such it may lead a reader or audience to have certain expectations, and/or to experience **anticipation** or **suspense** and leave them interested in finding out more.

When we see characters, and especially Kate and Annie, interacting with Helen later, they are almost always in a situation of physical struggle with her:

[Martha] *But at once Helen topples Martha on her back, knees pinning her shoulders down, and grabs the scissors.*

[Kate] *... Kate reaches for the scissors in Helen's hand. But Helen pulls the scissors back, they struggle for a moment, then Kate gives up, lets Helen keep them.*

[Annie/Helen] *... they confront each other ...*

[Annie] *She takes the doll from Helen, and reaches for her hand; Helen instantly grabs the doll back. Annie takes it again, and Helen's hand next, but Helen is incensed now; when Annie draws her hand to her face to shake her head no, then tries to spell to her, Helen slaps at Annie's face. Annie grasps Helen by both arms, and swings her into a chair, holding her pinned there, kicking, while glasses, doll, bonnet fly in various directions.*

[Annie] *Helen is now in a rage, fighting tooth and nail to get out of the chair, and Annie answers while struggling and dodging her kicks.*

The repeated use of an image, such as that of battles in *The Miracle Worker*, means that the image becomes a motif – an image that reminds us of something important through communicating constant reminders of it.

We are constantly reminded of the overall premise of the play as one long, sustained, battle. This helps give us, too, a sense of the difficult nature of the task that Annie and Helen's family face in trying to get Helen to communicate, and to be able to take part in a more normal life and relationships.

ACTIVITY: Motifs

■ ATL

- Communication skills: Make inferences and draw conclusions

Other motifs introduced in Act 1 include the following. Find an example of where the motif is referenced and **explain** for each one what important idea you think is being communicated.

Motif	Quotation	Important idea
Mouths		
Life and death		
Writing		
Eyes/glasses/blindness		
Keys		
Water pump		

◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion A: Analysing.

The playwright, William Gibson, uses other images and motifs in the play to help communicate something to a reader about a character. He does this especially in the case of Helen, where the imagery used of her helps to characterize her – something that is helpful with a character whom it would otherwise be difficult to know. Apart from the battle images used of her, note how she is described by Anagnos in Act 1: ‘She is like a little safe, locked, that no one can open. Perhaps there is a treasure inside.’

Note how much analysis can take place of a single image, as shown by the questions here. This demonstrates also the amount of meaning that can be communicated by the use of an image in a literary work.

DISCUSS

Think about these questions, in relation to Anagnos’s quote about Helen:

- 1 What does Anagnos mean by what he says here?
- 2 How does this foreshadow what Annie can later perceive when she meets Helen? Find two quotations from Act 1 that show this.
- 3 What role might this have played in motivating Annie’s actions and attitudes in her teaching of Helen?
- 4 Why do you think the playwright did not give the quotation to a member of the Keller family? How are their perceptions different?

DISCUSS

We can look more closely at imagery used particularly of Helen over the course of the play in some of the supplementary digital material. Below, however, are some examples of imagery used of Helen and other characters in Act 1 (those in *italics* are found in stage directions).

For each image, **interpret** what you think is being suggested about the character concerned.

Character	Image	What does it suggest about the character concerned?
Anagnos	<i>Anagnos shepherds them [children] in ... / He shepherds them out ...</i>	
Another doctor Annie has encountered, Dr Howe	‘He never treated them like ordinary children. More like – eggs everyone was afraid would break.’	
Helen	<i>[Annie] holds Helen struggling until we hear from the child her first sound so far, an inarticulate weird noise in her throat such as an animal in a trap might make.</i>	
Helen	<i>a battered little savage</i>	
Annie	‘to tell you the truth I’m as shaky inside as a baby’s rattle!’	

It is worth noting that several of these images are used in stage directions, and thus the precise detail of them would not be noticeable to an audience. Use of literary features of this nature by a playwright show awareness that their play will be read, as well as watched.

Writing

As we move into Act 2 of the play, we find Annie writing a letter. One motif used in the play is that of writing, with characters making reference on several occasions to writing letters, either in the past or future.

- Kate and Aunt Ev, for instance, argue with Keller about writing to Dr Chisholm, the Baltimore oculist (eye specialist), early in Act 1. If they were to write the letter, to a professional person they do not know and requesting his services, they would write a *formal* letter.
- At the start of Act 2, Annie is in the process of writing a letter to Anagnos. She is likely to be confiding in him about how things have been going during her time in the Keller household so far. She therefore probably knows him well enough to write an *informal* letter.

Letters represent a further text type to be aware of, although nowadays the informal letter is likely to have been replaced by other ways in which we communicate with those we know well, as this website indicates:
<https://goo.gl/DevP9j>.



Formal letters

There remains a need to know how to write a formal letter, since these are needed for various important purposes in life, such as applying for a job, making a complaint and making a request for services. It is important, therefore, to know how to write such letters properly.

Given that such letters are likely to be important ones, following the expected conventions for these each time should help create the kind of impression on the recipient which is more likely to lead to him or her responding in the way being looked for. Advice on writing different kinds of formal letters can be found across the internet, such as at the website here:
<https://www.letterwritingguide.com/>

ACTIVITY: Writing a formal letter

■ ATL

- Communication skills: Use appropriate forms of writing for different purposes and audiences

Read through the writing guidelines on formal letters, and then use it to write a correctly formatted letter to Dr Chisholm, as may have been written by Captain Keller.

Use three or four short paragraphs for this, and, as the website suggests, be concise and 'get straight to the point and stick to it'.

Plan, in a table like the one on the right, what the focus of each of your paragraphs will be. How will you start and end the letter? What are you asking? What does Dr Chisholm need to know?

Paragraph 1	
Paragraph 2	
Paragraph 3	
Paragraph 4	

Once you have planned what should be in your letter, type it out, correctly formatted. Ensure you 'check your grammar and spelling very carefully', as the website advises.

◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion B: Organizing and Criterion D: Using language.



Informal letters

At the start of Act 2 Annie is trying to write a letter to Anagnos, while being distracted and trying to teach Helen.

Today, many different ways exist of communicating with someone if we wanted to relate to others informally how things were going, and it is less likely that someone would write an informal letter in that situation.

What are the different ways in which we might communicate for such reasons today?

ACTIVITY: Blog post

■ ATL

- Communication skills: Write for different purposes; participate in, and contribute to, digital social media networks
- Media literacy skills: Communicate information and ideas effectively to multiple audiences using a variety of media and formats

One medium through which people keep friends and family updated with news while away from home is the use of a blog. Let us imagine that Annie uses this method of updating her friends.

Write the blog entry that Annie might have produced at this stage. Since she knows the audience for whom she is writing, her expression will be informal; you need to sound like Annie herself, and she does not tend to use a lot of slang!

You must include the words of the letter that we know she includes, as she speaks them in the course of this scene. It is up to you where in your blog post you include them, though, whether early, late, or somewhere in between.

Your blog might contain the following ideas:

- **things that have happened during Annie's time in the Keller household so far**

- **what Helen is like**
- **what she thinks of Kate/Keller/James and what their attitude towards her has been**
- **any progress she thinks she has made with Helen so far**
- **what she thinks she might do with Helen in the future.**

In the course of all of this, Annie will express some of her feelings at times. What are they, and why does she feel like this at this point?

This task will be graded on Criterion C: Producing text. To achieve this, you need to ensure that you develop your points, for instance:

- **giving *specific* details of things Helen does**
- **giving examples of the attitude of one of the other characters towards 'you' (as Annie)**
- **giving reasons for any of your thoughts and feelings.**

Your blog post should be 500–600 words long.

Review and revise your blog:

- **Use the ladder of feedback with another classmate to review each other's work.**
- **Consider the feedback you received, and revise your blog as may be needed.**

◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion C: Producing text.

Is non-verbal communication more powerful than verbal communication?

NON-VERBAL COMMUNICATION

So far we have looked a lot at verbal communication, both spoken and written. Some of the most powerful types of communication are non-verbal types, however.

In a play in which a main character is unable to communicate verbally, much is made of methods of non-verbal communication. These are conveyed quite fittingly in a genre that makes substantial use of non-verbal communication of various kinds through use of technical conventions – scenery, costumes, props, sound and make-up – to convey messages to an audience.



Technical conventions

costumes	make-up	props	scenery
	sound and music	lighting	

Performance conventions

acting	speaking	non-verbal expression
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ACTIVITY: Exploring non-verbal communication

■ ATL

- Communication skills: Interpret and use effectively modes of non-verbal communication; make inferences and draw conclusions

Look at the images of scenes taken from performances of *The Miracle Worker*, and answer the questions that follow:

- 1 Make three observations about the costumes, props, lighting or scenery in this scene, and how they are conveying information to you.
- 2 What two questions do you have about what is happening in the scene?
- 3 State one opinion about what you see in the scene.



- Non-verbal communication in this scene is mainly taking place through performance conventions. What is going on in the scene? What makes you say that?



- Once more, non-verbal communication in this scene is mainly taking place through performance conventions. Which types of non-verbal communication are being used (for example, gesture, facial expression and so on)?

What do the images tell you about what each character may be thinking and feeling at this moment?

◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion A: Analysing.

HERE NOW / THERE THEN

One of the most famous scenes in *The Miracle Worker* occurs in Act 2, when Annie and Helen are left alone at breakfast, where Helen has been misbehaving. A viewer once commented that this 'May be the longest scene in film history with two people in it, not saying one word of dialogue', as the scene is entirely made up of stage directions, and of non-verbal methods of communicating the action and meaning in the scene.

Read through this scene from 'Annie meanwhile has begun by *slapping both keys down on a shelf*' (page 52) to '*...the lights commence to dim out on them*' (page 56).

Now watch the scene being acted out:

https://www.youtube.com/watch?v=b0cS_azoXPw.

This particular scene is taken from the 1962 film for which both Anne Bancroft (Annie) and Patty Duke (Helen) won Oscars.

Having watched the scene, write down your immediate reaction to it:

Now let us **evaluate** the situation a little more. Was Annie right in her treatment of Helen? Add 'for' and 'against' points in the following table:

It was right for Annie to treat Helen as she did in the scene because ...	Annie was wrong to treat Helen as she did in the scene because ...

ACTIVITY: Performing a miracle

■ ATL

- Communication skills: Give and receive meaningful feedback

Criterion D: Using language, assesses the different aspects of the way language is used, including non-verbal language. One of the things it looks at is how effective you are at using appropriate non-verbal communication techniques.

These are relevant when you give presentations.

Giving presentations

What might make for effective oral presentation?

Techniques might include the following:

- pronunciation
- intonation
- tone
- pitch
- inflection
- pace
- pausing
- voice control
- volume
- projection
- body language
- gesture
- eye contact.

Assessment of oral work using criterion D would include the above, many of which are non-verbal communication techniques, and all of which need to be used appropriately in helping to communicate most clearly and powerfully the message that a speaker is intending to convey. Other aspects of criterion D are also appropriate for assessment of oral work, look at the level descriptors.

Let us try some peer and self-assessment using the above criterion rubrics, and the task below.

Task

If you could perform a 'miracle' that would improve someone's life, what would it be? **Explain** what you would do, and why. **Explain** also how you think this would improve a life (or lives).

- 1 Think of two possible 'miracles' and share those with a partner.
- 2 Choose collectively what you think is the best miracle each of you has suggested.

- 3 Write a two- to three-paragraph response for your choice.
- 4 Read the draft write-up produced by your partner and make suggestions for improvement; for instance, any language corrections or improvement suggestions, details of ideas and explanations, and so on.
- 5 Type up your final individual response.
- 6 You could display these around the classroom. Add an illustration, if appropriate.

You will be delivering your final response to this task orally, and the relevant elements of criterion D will be used to assess your oral presentation.

Look at the descriptors from the highest band of criterion D, 7–8. Use these to make notes on what you think you may need to focus on, think about, practise beforehand, and so on.

Once you feel you have practised enough to attempt the task, find a means to record yourself – you might most easily set up your own smartphone or iPad to record your voice, for instance, or ask your partner to video you, and vice versa. Deliver your oral presentation, and then play it back. Use a criterion table, like this one, to record what you would award for your performance.

Now look at the list of oral presentation features again. Are there any that you might particularly look at to improve, in a second attempt at the task? If so, what do you need to do to improve in this/these?

Repeat the task and watch your performance back. Did it improve? What levels would you award for it this time?

Now find a classmate to watch your latest performance and award levels for it. Did you agree on those? Ask your classmate also to give advice on what you might improve next time you do an oral task. Is the advice the same as you gave yourself?

Carry out the same peer assessment activity for your classmate, or for someone else in the class. If you have time and wish to do so, carry out the task once more and see if you can improve again on your performance.

◆ Assessment opportunities

In this activity you have practised skills that are assessed using Criterion D: Using language.

	Criterion D – Using language	1st attempt	2nd attempt	3rd attempt	Mark
Level	Level descriptor				
0	The student does not reach a standard described by any of the descriptors below.				
1–2	The student uses a limited range of appropriate vocabulary and forms of expression.				
	The student speaks in an inappropriate register and style that do not serve the context and intention.				
	The student pronounces with limited accuracy; errors often hinder communication.				
	The student makes limited and/or inappropriate use of non-verbal communication techniques.				
3–4	The student uses an adequate range of appropriate vocabulary, sentence structures and forms of expression.				
	The student sometimes speaks in a register and style that serve the context and intention.				
	The student pronounces with some degree of accuracy; errors sometimes hinder communication.				
	The student makes some use of appropriate non-verbal communication techniques.				
5–6	The student uses a varied range of appropriate vocabulary, sentence structures and forms of expression.				
	The student speaks competently in a register and style that serve the context and intention.				
	The student pronounces with a considerable degree of accuracy; errors do not hinder effective communication.				
	The student makes sufficient use of appropriate non-verbal communication techniques.				
7–8	The student effectively uses a range of appropriate vocabulary, sentence structures and forms of expression.				
	The student speaks in a consistently appropriate register and style that serve the context and intention.				
	The student pronounces with a high degree of accuracy; errors are minor and communication is effective.				
	The student makes effective use of appropriate non-verbal communication techniques.				

A SUMMATIVE TASK TO TRY

Use this task to apply and extend your learning in this chapter. This task is designed so that you can evaluate your learning at different levels of achievement in the Language and Literature criteria.

THIS TASK CAN BE USED TO EVALUATE YOUR LEARNING IN CRITERION B, CRITERION C AND CRITERION D.

Task: Dramatic monologue

Look at the picture below.



It depicts a scene from *The Miracle Worker*, and shows the characters Kate, Captain Keller, James, Annie and Helen.

Choose ONE of the characters in the scene, and write an internal monologue expressing their thoughts and feelings as the scene plays out in front of them. Use the clues in the picture to **interpret** what you think your character's thoughts and feelings at this point may be.

! Take action

- ◆ This unit should have given you a lot of opportunity to think about the different ways in which we communicate, how that can be more or less effective, and the impact poor communication can have on our relationships with others. It should also have provided opportunities for you to reflect on how you might improve your own communication in different ways.

One step you might take at this point, therefore, is to specify two different scenarios in which effective communication of some kind will be needed, and where you will look closely at how to make this as effective as possible. Such scenarios might involve, for instance, an oral presentation in a class, or outside of one; writing a formal letter of some kind, such as an application for a job, or a letter of complaint; or it may be that you think about a particular relationship you have with someone, such as a parent, where you feel the ways in which you have been communicating could have been improved. It may even be a resolution to communicate where you normally wouldn't have done so, such as volunteering to be a spokesperson in class, or speaking up at a local event or club.

Whatever you decide, make sure that they are specific, identified scenarios in which you are able to apply and hopefully improve some communication practices.

- ◆ One other way in which you might use communication skills to take action would be to engage in a project to record 'Talking books' for a local school for the visually impaired. These can be extremely helpful if members of the school are trying to learn the language you speak; for instance, if you are in an international school and speak English. It also means that books for younger age groups can be used, which do not take very long to record or listen to.

This can work even more effectively if there is a group of you who can record the books, possibly taking different speaking parts.

Reflection

In this chapter we have explored the different ways in which we communicate with others, and the effects our communication can have on other people. In the course of this we have investigated the genre of drama and its conventions, and the different ways in which it may communicate ideas to an audience. We have considered in more detail some of the ideas presented in our particular drama, *The Miracle Worker*, such as the impact that lack of effective communication can have on close relationships, and the ethics of using physical force on a child. Meanwhile, we have also reviewed a number of text types, and how to interpret various literary devices that may be used in text to communicate meaning.

Use this table to reflect on your own learning in this chapter.

Questions we asked	Answers we found	Any further questions now?			
Factual:					
Conceptual:					
Debatable:					
Approaches to learning you used in this chapter	Description – what new skills did you learn?	How well did you master the skills?			
		Novice	Learner	Practitioner	Expert
Communication skills					
Media literacy skills					
Critical-thinking skills					
Creative-thinking skills					
Learner profile attribute(s)	How did you demonstrate your skills as a communicator in this chapter?				
Communicators					