

Diploma Programme subject outline—studies in language and literature

School name	International School of Tallinn	School code	060867
Name of the DP subject <i>(indicate the language)</i>	Studies in Language and Literature		
Level <i>(indicate with X)</i>	Higher <input checked="" type="checkbox"/>	Standard completed in two years <input checked="" type="checkbox"/>	Standard completed in one year * <input type="checkbox"/>
Name of the teacher who completed this outline	Darwin Ray Baird	Date of IB training	August 20-22, 2021
Date when outline was completed	December 8, 2021	Name of workshop <i>(indicate name of subject and workshop category)</i>	Category 1, English A - Language and Literature

* 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 *Diploma Programme Assessment procedures*.

1. Indicate the works chosen.

Language A: language and literature	
Standard level	Higher level
The Bacchae (Euripides) – drama	The Bacchae (Euripides) – drama
The Road (McCarthy) – novel	The Road (McCarthy) – novel
R.U.R. (Capek) – drama	R.U.R. (Capek) – drama
The Metamorphosis (Kafka) – novella	The Metamorphosis (Kafka) – novella
	Bend Sinister (Nabokov) – novel

2. 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.

<p style="text-align: center;">Topic</p> <p style="text-align: center;">(make organizing principle of the course clear—areas of exploration, central concepts, inquiry questions or other)</p> <p style="text-align: center;"><i>State the topics in the order you are planning to teach them.</i></p>	<p style="text-align: center;">Contents</p>	<p style="text-align: center;">Allocated time</p>	<p style="text-align: center;">Assessment instruments to be used</p>	<p style="text-align: center;">Resources</p> <p style="text-align: center;"><i>List the main resources to be used, including information technology if applicable.</i></p>
		<div style="border: 1px solid black; padding: 2px; display: inline-block;">45</div> minutes.		
		<div style="border: 1px solid black; padding: 2px; display: inline-block;">4 SL</div> <div style="border: 1px solid black; padding: 2px; display: inline-block;">6 HL</div> classes.		



<p>Year 1 Part 1) Language and Culture</p>	<p>Topic: The Cultural Border. Receptive. Time and space/ readers, writers, and texts. An inquiry based course with the objective of expanding student knowledge of literature and communications through comparing works across explorative areas of cultural time and space. In part 1, students are given the opportunity to explore how language develops in specific cultural contexts, through the guiding topic of The Border, where the meeting of cultures and languages impacts identity and perspective of the individual and their world. Cultural integration as well as conflict shows how language shapes both individual and group identity.</p> <p>Central Concepts Explored: Identity, culture, and perspective.</p> <p>Inquiry Questions: How does cultural perspective change interpretations? How does literature transform identity?</p> <p>TOK: As students begin to understand different perspectives of literary expression and</p>	<p>SL: Evaluation of texts: identify and evaluate the historical, cultural and social contexts in which a particular text is written and received. *Differentiate between writer’s and reader’s perspective. Students gain perspective on their own identity and location as readers and thinkers in relation to the chosen texts. *Introduction to Critical Approaches: author-based, text-based, and reader-response theories, addressed in non-literary texts. *Investigate interpretations and reactions to selected work developing learner profiles of knowledgeable, thinking, inquirers. Students develop thinking and communication skills. *Close reading of the prescribed texts, as well as selections chosen by students, uncovers relations both in the linguistic construction of texts and in their multicultural content. *Concept of the Semiosphere, as designed by Lotman.</p> <p>HL: Extended analysis of the HL text, identifying the cultural borders evident in the text’s plot movement. Extensive application of at least two of the Critical Approaches. *Contextual analysis of</p>	<p>34 weeks, amounts to approximately 100 hrs in SL, with an additional 50 hrs for HL. 17 weeks.</p>	<p>Formative Assessments: *In-class discussions, *conversation and peer and teacher feedback. *Socratic seminars, *Descriptive and argumentative writing samples. *Group panel discussions. *Student portfolio started to encourage both self-reflection, and integration of the 3 areas of exploration.</p> <p>Summative Assessment: Oral, in-class presentations on relation of culture to literary expression (20%). Week 7, October, 2022.</p> <p>HL: Additional essay on ‘thread of meaning’ in prescribed text.</p>	<p>The Bacchae (SL) Bend Sinister (HL) Imperium (non-literary). Culture and Explosion (Lotman). Estonian Approaches to Culture Theory (Lang & Kull). Powerpoint presentations. Pictorial representations of global issues.</p> <p>Students use power-point presentations for in-class group presentations.</p>
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<p>Year 1 Part 2) Language and Mass Communications.</p>	<p>reception, the concept of relative knowledge is introduced. How do acceptance or rejection of types of art and scientific theories influence the way knowledge is acquired from literature?</p>	<p>transforming, Nabokov as multicultural author in changing time and space. *The power of language in creating and crossing cultural borders. *The power of language to consciously or unconsciously create 'types'. *Concept of 'thread of meaning'.</p>		<p>Formative Assessments: *Media projects (students create a persuasive 'representation' on a cultural topic of their choosing to encourage analysis and social skills as they work together to present the symbolic project in class. *In-class discussions, peer and self-reflection sessions. *Opinion essay on topic of media and communication. *Students integrate reception and production of cultural artefacts into portfolios.</p>	<p>R.U.R. (SL) Borges' Fictions (HL) Ways of Seeing (Berger, non-literary). Mythologies (Barthes, non-literary). Photo Icons (Koetzle, non-literary). To:ky:oo (Wong, non-literary). Documentaries, blogs, news channels, and newspapers. Library and</p>
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	<p>Topic: literature and ‘Modern Myths’.</p> <p>Receptive/interactive.</p> <p>Intertextuality/ readers, writers, and texts.</p> <p>In part 2 of the course students consider the way language is used in the media. Mass media include newspapers, magazines, the Internet (i.e. social networking), the mobile telephone, radio, and film. This section also addresses the issue of how production and reception of texts is influenced by the medium through which they are delivered. Students learn to reflect on the rhetorical and aesthetic aims and effects of mass media and how it influences and is influenced by language, through the guiding topic of ‘Modern Myths’, a postmodernist concept of how meaning can be superimposed on the ordinary. Students more deeply explore the area of Intertextuality in various social contexts and its use in shaping new beliefs and knowledge perspectives.</p> <p>Central Concepts Explored: Communication and Representation.</p> <p>TOK:</p>	<p>SL: An introduction to postmodernist thought and perspective and the idea of the ‘modern myth’ are explored in the text. Students gain understanding in the different types of ‘languages’ that produce popular culture. Along with developing skills in interpreting the ‘grammar’ of popular communications, through subsidiary textbooks by Barthes, Berger, Koetzle, and Wong, producing learner profiles of reflective, open-minded, communicators.</p> <p>*Introduction to literary methods and theories, especially formalism, new historicism, and semiotics to help in interpretive and analytical skills. Students come to see the reality behind the appearances of cultural signs, developing critical thinking and the ability to communicate findings.</p> <p>*Students create and develop a persuasive media project, developing social and self-management skills.</p> <p>HL: Broader application of principles and concepts across multiple, related texts in Borges’ collected work, extending concept of intertextuality across author’s use of self and other in the</p>	<p>17 weeks.</p>	<p>Summative Assessment: Analytical Paper analysing and evaluating a topic on use of language in media (30%). Week 7, March, 2023.</p> <p>HL: Additional presentation of analytical paper.</p> <p>Internal Oral Assessment: June 2nd week, 2023.</p>	<p>online research.</p> <p>Various slide images of popular and ‘fine’ culture for comparison.</p> <p>Tresemme commercial (2001) https://www.youtube.com/watch?v=flPoIW4vtcl</p>
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Year 2 Part 3) Literature – Texts and Contexts	Pop cultural communications are often integrated with art and science. Students reflect on how media represents artistic or scientific knowledge, styles or rhetoric in its agenda of persuasive communication. Students ask how knowledge is constructed when acquired through the ‘distortions’ or ‘interpretations’ of media.	incorporation of science, history and myth into philosophical texts. *Relations between classical myths and contemporary variants. *Concept of bridging time through recurring motifs in media and art in non-literary works.			
	Topic: The Future and Hope. Readers, Writers, and Texts/ Time and Space. Productive. Part 3 of the course explores more	SL: Students learn to recognize the universal aspect of mythological thinking as it influences and manifests in literary expression.	28 weeks, amounts to approximately 80 hrs in SL, with an additional 40 hrs for	<p>Formative Assessments: *Short descriptive essay, short analytical essay, short evaluative essay. Creative writing task. *Revisioning the 20th century drama R.U.R. to communicate 21st century problems and values: Presentation of student findings in class. *Students design a <i>community of the future</i>, and present in media and form of their own choosing. Student driven, but must communicate ethical, aesthetic, and material aspects of human life, and must be</p>	<p>The Road (SL/HL) R.U.R. (SL/HL) A Short History of Myth (Armstrong, non-literary). Book of Tea (Okakura, non-literary). Watching the Tree (Yen-Mah, non-literary). Library, and ebrary sources. Online research.</p>

	<p>deeply the process of writing and communicating through more creative representations guided by the topics of Hope and Future. Students will engage in longer research essays and creative projects leading to explore the area of readers, writers, and texts and the transformative effect of literature, in terms of future drawing from the past. Drawing on cultural patterns and mythical themes from the past, students will learn to creatively reshape these patterns in light of hope for the future, producing caring individuals capable of taking educated risks.</p> <p>Central Concepts Explored: Creativity, transformation, and communication.</p> <p>Tok: In what ways have knowledge assumptions changed between the 20th and 21st century? What knowledge can be gained from a scientific perspective while reading R.U.R.?</p>	<p>Interpretation of the McCarthy text progresses toward an aesthetic and linguistic understanding of how literary drama and story function through comparison with non-literary works by Okakura. Students develop knowledge of and ability in different types of language use corresponding to different text types and forms. Themes of hope and transfiguration in The Road become increasingly more social and global oriented through comparative non-literary readings. R.U.R. is revisited to compare these new ideas with the drama format, and the work's view of science and its rhetorical usage in futuristic hope.</p> <p>HL: Extended analysis of complex time structures in the texts. *Identifying impact of reader's and writer's projections of culture, types of knowledge, and myths into varying streams of time and space within plot. *Growth of meaning in these extended texts. *Focus on 'radical difference' in myths and meaning across different cultures and times of the historical context of the texts.</p>	<p>HL. 14 weeks.</p>	<p>'unconfirmable' currently: a predictive projection based on current knowledge. *Knowledge quiz on drama structure and theory.</p> <p>Summative Assessment: Production of re-visioned R.U.R to represent 21st century values (30%). Follow up round table discussion for student self-reflection and peer feedback. Nov., 2023. HL Essay: December, 2023</p>	<p>Students use meeting hall and projectors or art supplies.</p>
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<p>Year 2 Part 4) Literature – Critical Study</p>	<p>Topic: Literature and Self. Receptive/ productive. Readers, Writers, and texts/ Time and Space.</p> <p>This part of the course increases</p>	<p>SL: Students continue to develop their research and self-management</p>	<p>14 weeks.</p>	<p>Formative Assessments: *Student-lead discussions and seminars. *Book review on autobiography or published diary of students choosing.</p> <p>Mock Exams: February, 2024</p>	<p>The Metamorphosis (SL) Borges (HL) Nabokov (HL)</p> <p>Making the World a Human Dwelling Place (Mooren, non-literary). Self and Identity in Modern Psychology and Indian Thought (Paranjpe, non-literary).</p> <p>Library and ebrary access,</p>
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	<p>the independence of the students in their academic and creative explorations of literature and the transforming world. Guided by the theme of The Self, and its link to mythologies, old and new, as access to a form of knowledge students create a critical study of a text of their choosing. The concept is transformations and consistencies in the manifestations of mythic themes.</p> <p>Tok: Interview project.</p>	<p>skills with increasing independence as they choose their own text for comparison with The Metamorphosis and its view of self identity in literature. Students also are expected to discover secondary sources, encouraging the learner profile of principled and well-balanced effort in taking the risk of personal scholarly pursuits.</p> <p>HL: Analysis and evaluation on development of self across time and space, under influence of changing times and ideologies. *Role of individual desire and thought in co-creating “the world as a human dwelling place.” *Identifying linguistic transformations in semiotic borders in works of Nabokov and Borges, which lead to new identities of self in changing literary worlds.</p>		<p>Summative Assessment: Research essay on concept of ‘self-writing and world perception’. March, 2024.</p> <p>External Assessments, SL: Papers 1 & 2, May, 2024. HL: Papers 1 & 2, May, 2024.</p>	<p>supplemented with online research. Projectors, powerpoints as needed.</p> <p>Student chosen resources.</p>
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3. **IB Internal and external assessment requirements to be completed during the course**

Briefly explain how and when you will work on these assessments. 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.

In the first week of May in year 1 students of standard and higher level will complete their Oral examinations. In October of year two, HL students will submit their higher-level Essay. Mock examinations for SL and HL students will take place in February of second year. Final papers 1 and 2 will be due in May of second year. Three months prior to each examination, students will be consulted on and prepared for the requirements, assessment criteria, and strategies for succeeding in their examinations. A selection of command terms will be introduced or reviewed throughout the course, on a weekly basis. Two weeks prior to examination time, students will be reminded of the process and allowed any technical questions they may have concerning the examinations. The first success strategy in preparation for these examinations will be developing the habit of abstracting essential information from class discourse and projects and keeping a careful notebook. Students should be able to review the essential knowledge of both concepts and language from their notebooks, and from their own research. At intervals throughout the two-year program, students will be encouraged to review, discuss, and utilize their essential knowledge in oral and written practice projects such as debates, presentations, and argumentative and research essays. A second success strategy is to guide students to perceive a diverse range of connections and patterns between different topics and fields of inquiry, broadening their range of types and perspectives of knowledge on which to draw during oral and written assessments. [April-June Individual Oral. Aug. - Oct. Higher Level Essay. Jan. - Feb. Mock Examinations. May. Paper 1/ Paper 2.]

4. **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.

Topic	Link with TOK (including description of lesson plan)
Literature and Modern Myths.	<p><i>*In what way does knowledge from non-literary texts transfer linguistically to literary art?</i></p> <p><i>*In what way can knowledge be represented in literary art?</i></p> <p><i>*To what extent is scientific knowledge 'distorted' given different types of literary expressions to which it is adapted?</i></p> <p>The modern myth is a postmodernist concept referring to widespread contemporary beliefs that are not necessarily grounded in reason, or even in fact. Advertising, as one example among various representations of public messaging, can use language and image to invoke such beliefs and conflate them with 'knowledge'. For example, The Treseemme hair products company has combined general trust in scientific knowledge with art of choreography and clever usage of words</p>

	<p>to <i>suggest</i> a myth of ‘scientific beauty’ in shampoo advertisements. Students can make various links to TOK through inquiring into the scope of science and its reach into marketing. They can ask about the similarities and differences between accepted knowledge in the arts compared to the sciences. The lesson plan would begin with brainstorming the public spaces where science usually manifests, and then by watching a Tresemme advertisement, students explore if this public image meets the same criteria for science they had listed prior. In the part 3 focus on readers, writers, and texts, students can make links to TOK through examining how representations of science and other nonfiction cultural communications transfer into literary or visual art. How does the application of scientific knowledge differ when applied to commercial product persuasion as compared to political rhetorical persuasion? Students will view advertisements (Tresemme) as well as clips of political satire (Monty Pythons – “what have the Romans ever done for us”) – to explore how the respective language usages of these mass communications represent knowledge differently.</p> <p>The postmodernist concept of ‘modern myths’ refers to a form of rhetoric. Advertising, as one example, does not merely inform, or even compel, but invokes the capacity for humans to make myths and live by them. When analysing advertising signage students should inquire as to the types of knowledge at play in the images that cause people to associate the message with ‘trustworthy science’. For example, what representations in an advertisement serve to communicate the ‘trust of science’ to a viewer? The lesson design would begin with invoking pre-existing student ideas and beliefs about science. A picture speculation, followed by brainstorming, would produce a list of ideas for group discussion.</p> <p>The lesson plan would be designed to invoke comparison between student pre-existing ideas about science and the critical questions one would ask about it in an academic setting, and their reader-response to the advertisement. about it such as who A scientific paper would publish method, statistics, and a limited claim that does not go beyond the evidence. Students then watch a commercial advertisement and apply the same criteria to it, seeing if the rhetoric holds to the same standards as ‘real’ science. Does the desired goal of the product have a real connection with the scientific claims of the advertiser, to observe if the language of science is in any way changed to produce a new consumer knowledge. For example, hair product advertisements have invoked the concept of a ‘science of moisture’. Students might inquire to what extent consumer confidence in science bears on their acceptance, or rejection, of a commercial’s rhetoric? To what extent does the way that science is taught prepare people to accept a ‘scientific’ claim in media? In other words, students analyse and evaluate the relation between readers, writers and text, as well as the intertextuality employed in the commercial images, determining the quality of influence science <i>actually</i> has on the result.</p>

5. 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).

Topic	Contribution to the development of students' approaches to learning skills (including one or more skill category)
Future and Hope. (The R.U.R. drama project.)	In this course, students are expected to revision and rewrite a 20 th century drama text, so as to frame it in a projected 21st century cultural milieu, reflecting reasoned-out values of the future. This project within the course is meant to demonstrate cumulative learning and self-management by the students. Essentially, they are to produce a theatre project with heightened independence from teachers, though, students must demonstrate application of and skill with concepts, methods, and communicative techniques discovered and developed previously throughout the course. Along with an accumulative utilization of the course, this project will also require students to show ability in close reading, and interpretation of the principal text, guided by the teacher and supported through in-class Socratic seminars and contextual examples. In order to transform the concepts, style and structure of the 20 th century drama to their contemporary social and cultural situation, the students engage in self-managed research to further discover and clarify the hopes and visions for a future society from among their peers and current society, carried out through their care and skills in social cooperation. The students get experience of acting out a defined role in the group work and take responsibility for gaining and sharing expertise in their designated tasks as builders of the project. Students work together to negotiate roles for each member based on their collective appraisals of each other's strength and interests. The project requires creativity while working within limitations set by the original text and by the necessities of the theatre production. The creative and aesthetic use of language in theatre offers the opportunity for students to celebrate and share their multicultural and multilingual identities, and to draw upon their rich and varied backgrounds.

6. 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.

Topic	Contribution to the development of international mindedness (including resources you will use)
The Cultural Border.	In part one of the course students use literature to imagine and feel the experience of crossing borders into new cultural frameworks. Using the theoretical framework of semiotics, developed by Juri Lotman, and theories in cultural psychology by Anand Paranjpe, to guide the interpretation of Euripides' The Bacchae and Bram Stoker's Dracula, representing classics as well as popular culture, students are introduced to the romanticization of travel to foreign lands, and how this romantic presumption can be stripped away by universal realities of life and culture. The two chosen texts focus on movement of characters across borders between so called 'eastern' and 'western' cultural areas. The meetings of characters represent the meeting of different culture-based ideas, such as the value of art, the value of freedom, and the cultural functions of religion and science. Students explore themes of identity and transformation that take place in these texts and relate these to their own cultural experiences and contexts today. The texts also serve a nice range through time and space addressing different eras and stages in the cultures of civilization. The theory of semiotics requires a focus on how different cultures meet and integrate through common points of symbolic meaning, as well as the (re)constructive power of language, and its ability to shape, and reshape, realities. When students explore the semiotic concept of the 'semiosphere' in relation to cultural communications, they will examine how different sign systems tend to find common ground and begin to integrate at semiotic borderlines between merging or colliding cultures. Having that background, the students link this knowledge to their own subjective reality as a historically shaped person inevitably influenced by global patterns in contemporary time and space. From such a standpoint, students can start to build up a reflective connection to other cultures, and acknowledgement of the inter-relatedness of self and other.

7. 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.

Topic	Contribution to the development of the attribute(s) of the IB learner profile
The Cultural Border.	Inquirers: There will be assignments given to students that will allow them to follow their own sense of curiosity. Instruction about research tools will be provided to further guide them. For example, students will explore attributes of single or multiple perspectives in the texts. Students will be able to decide, for example, what point of view would best serve to write a narrative of their own about a controversial topic involving the crossing of cultural borders.

Knowledgeable: Implemented throughout the entire course will be a local and global thread in which students will be asked to think, write and articulate critically about their gained understanding of their local and global community. This will be done using outside resources and the texts listed under part one. For example, in short writing tasks or seminar discussions, students will compare and contrast their society today with the society presented in the chosen work.

Communicators: Exploring a variety of modes of communication both individually and in group settings will be vital in student success. The use of the texts listed under part one will aid in the beginning phase of understanding a variety of modes of communication and will lead to the eventual production of their own styles of communication. Everyone will participate in an interactive oral and students will later communicate those ideas through a supervised writing, followed by a final essay.

Open-minded: Through the analysis of the different texts listed, students will gain a more open-minded approach to different perspectives, values and traditions. This will, in part, be accomplished through class discussion. For example: Students will discuss the issues that arise from cultural or socioeconomic divides. The exploration of aesthetics as a form of communication will help students increase open-minded concern with new forms of language, and ways of knowing. The aesthetic experience that accompanies the perception of a sublime work of art, for example, not only serves to suspend one's uncritical habits of judgment, but also opens a space for new judgments in renewed dialogue. The quieting of the mind, produced by art, invites renewed discourse within a space of diminished prejudice in thoughts. This new space for thinking can be directed toward ideas from other unfamiliar cultures and perspectives, where similarities are perceived and differences appreciated as new ways of filling the space caused by the experience of the aesthetic moment. It is important to later reflect on the aesthetic experience, and renew one's thought process with information gathered from these different perspectives.

8. 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.

The texts were chosen for their particular representations of semiotic borders. Bram Stoker's *Dracula* is filled with cultural meetings including old eras meeting new, eastern cultures meeting western, and postcolonial themes. Nabokov uses multilingual devices as representations of different cultures clashing. Students can learn to interpret cultural coding in images, traditions and multiple 'languages'. *The Road* and *The Man Who Spoke Snake* were chosen for their placement of mythological themes into a plot that looks to a future outcome. *The Road* is a futuristic apocalyptic story, which invokes recurring mythic themes of hope, heroism and differing forms of evil. Students can learn to think clearly about universality as it manifests in ever

changing human circumstances.

The texts and their approach guide the students from exploring personal meanings to more academic understanding and communications as they develop ability in explanation and evaluation based on textual evidence, as well as learning both to expand and to better support their opinions.

The powerpoint presentations serve as a means to refine the language of challenging concepts into more accessible communications for high school age students. Beginning either with picture speculations or a particular question that the students already understand or have been introduced to (In what ways could multiculturalism be expressed in a film like Beowulf?), the slideshow steadily guides students toward a new, target concept (images of a character like Grendel may contain signs of colonial problems). Another example is the image of a wine bottle on a table with christmas decorations. The pre-existing knowledge students have of such images can be used to springboard the class into a discussion about the social construction of 'signs' of comfort and 'success', aiding an introduction to postmodernism. This particular example refers to Year 1, Part 2 – and has been successfully used in classes, indicated by demonstrated student ability to generalize sign analysis to other cultural images such as wrestling costumes.

Students have access to a hall both for practice and performances of student designed or created drama. For example, in Year 1, Part 2 – students will revise Capek's 20th century futurist play R.U.R. to address 21st century concerns.

In the event of contingencies, students are able to record their performances, and any related works, in their own locations on mp4 format for submission to the school.

An adequate book list has been compiled and ordered with sufficient copies for student use. These round out the fiction and no-fiction books listed above, many of which are already available at the school. Guest lecturers from Tallinn University are invited to visit classes to give talks. The internal assessment is recorded in the classroom onto mp4 media. A word file of the school's grading of the internal assessment accompanies the mp4 medium and is forwarded to the IB external moderators. Students have access to online research sites and e-book sites, as well as workrooms, projectors, copiers, and laptops provided by the school.