

Unit: Paper 1 - Textual Analysis

IB DP English A: Language & Literature (Higher Level / Standard Level)

Core Text Types: Opinion Columns / Persuasive Essays & Sequential Art / Comic Strips
10 Lessons

Unit Objective: To move from basic text-identification skills to high-level, structured, textual analysis writing skills.

Lines of inquiry:

- **Factual:** What structural and stylistic features characterize opinion columns and sequential art/comic strips?
- **Factual:** How do creators use stylistic choices to manipulate audience perspective and evoke emotional or intellectual responses?
- **Conceptual:** In what ways does the historical, cultural, or medium-specific context shape an author's message and choices?
- **Conceptual:** How does structural organization in an analytical essay mirror or clarify the logical progression of an argument?
- **Debatable:** To what extent can visual media (like comic strips) communicate complex socio-political critiques as effectively as written prose (like opinion columns)?

Learning Aims & Skill Progression:

- **Identify & Define:** Recognise and define key stylistic, visual, and persuasive devices specific to Opinion Columns (e.g., rhetoric, ethos/pathos/logos, tone, structural shifts) and Comic Strips / Sequential Art (e.g., layout, framing, gutter, visual symbolism, irony).
- **Deconstruct & Annotate:** Unpack unseen non-literary texts efficiently under exam conditions by identifying target audience, purpose, context, and guiding question constraints through active annotation.
- **Compare & Evaluate:** Analyze contrasting model student responses using IB Criteria (A–D) to distinguish between superficial "feature-spotting" and deep, contextual analysis.
- **Select & Evidence:** Select the most impactful, high-yielding textual and visual evidence to support a focused thesis rather than summarizing content.
- **Organize & Structure:** Construct a coherent, logically sequenced comparative argument using effective structural frameworks (such as the PEEL method) with deliberate topic sentences and seamless transitions.
- **Draft & Synthesize:** Write a complete, timed Paper 1 analysis that balances technical vocabulary with insight into the reader's response and the author's overarching purpose.
- **Refine & Critique:** Critically evaluate and revise own writing using targeted feedback loops, examiner guidelines ("Pet Peeves"), and responsible AI-assisted prompt tools to polish essay mechanics and academic style.

1 - Student responses

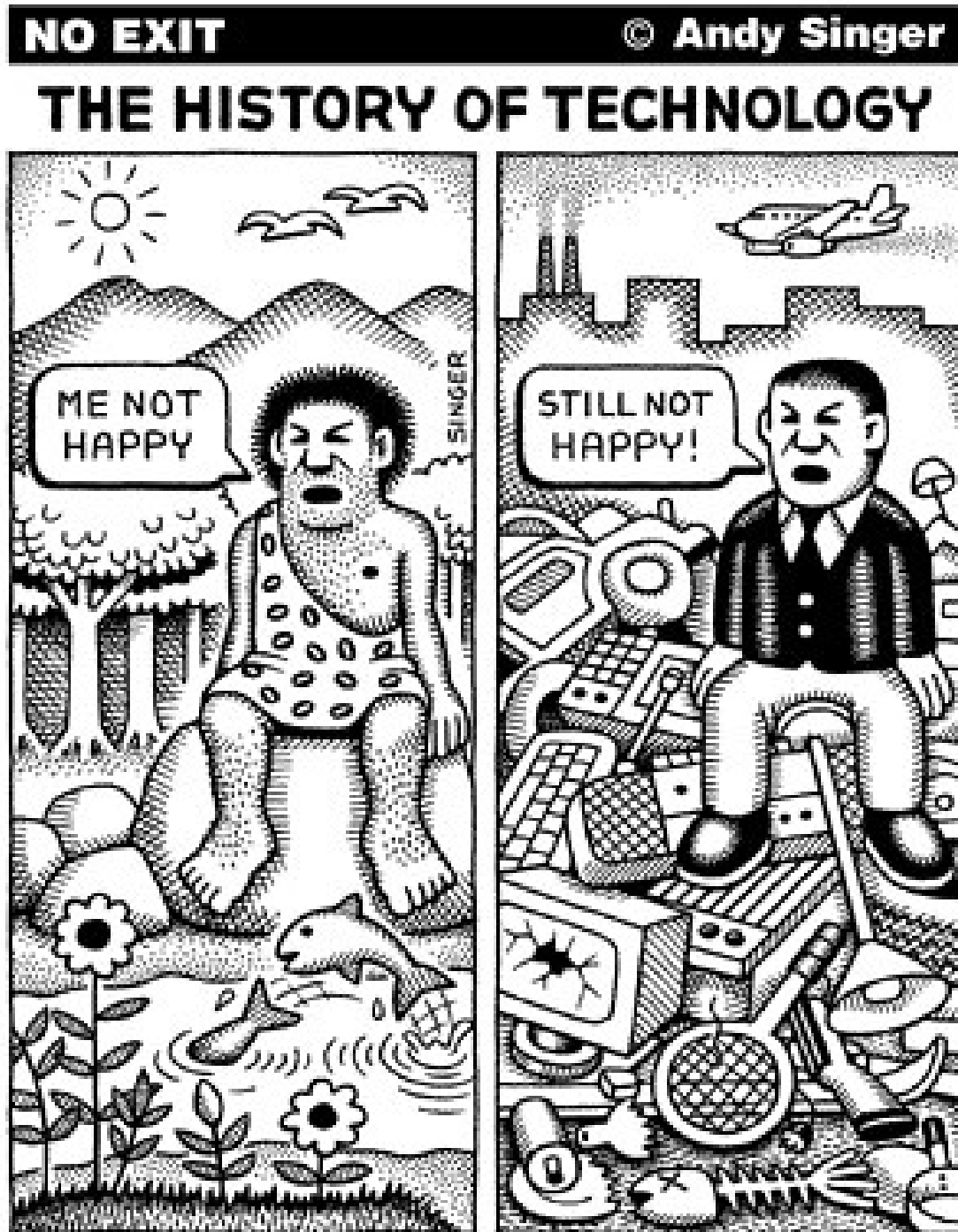
1. In a few weeks you're going to take a practice Paper 1 exam. What is 'Paper 1' Exactly? At Standard Level, it is a written analysis of one text of two that are presented. At Higher Level, it is two written analyses; one on each text. Each text is accompanied by a 'guiding question', which you must address in your response. The following pages show you an example Paper 1 exam.

- a. If you had to write about one text (Standard Level), which one text would you select? Why? Feel free to work with a partner, but record your answers individually.

- b. What would you expect to read in a top-scoring response to each text?

What to expect in a top-scoring response to Text A - The History of Technology	What to expect in a top-scoring response to Text B - The Pitchforks are Coming

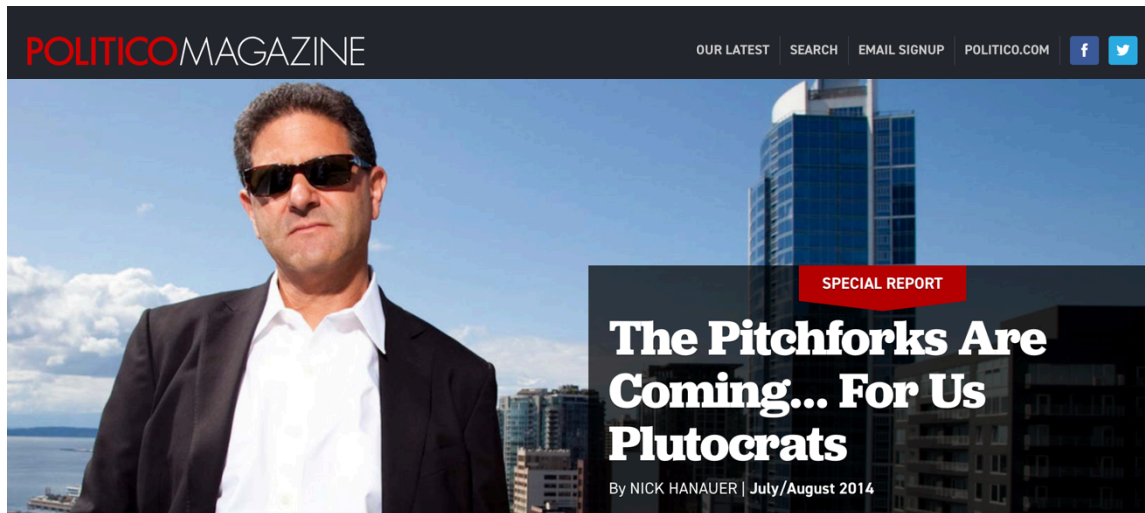
This cartoon has been taken from [No Exit](#), a series of cartoons by Andy Singer.



Guiding question: How do text and image work together to communicate the cartoon's message?

Paper 1 - Exam 1 - Text B
The Pitchforks are Coming

Nick Hanauer is an entrepreneur from the United States. This is an opinion piece that he wrote for Politico Magazine in 2014. At the time people were protesting income inequality in the world during the Occupy Movement.



Memo: From Nick Hanauer
To: My Fellow Zillionaires

5 You probably don't know me, but like you I am one of those .01%ers, a proud and unapologetic capitalist. I have founded, co-founded and funded more than 30 companies across a range of industries—from itsy-bitsy ones like the night club I started in my 20s to giant ones like Amazon.com, for which I was the first nonfamily investor. Then I founded aQuantive, an Internet advertising company that was sold to Microsoft in 2007 for \$6.4 billion. In cash. My friends and I own a bank. I tell you all this to demonstrate that in many ways I'm no different from you. Like you, I have a
10 broad perspective on business and capitalism. And also like you, I have been rewarded obscenely for my success, with a life that the other 99.99 percent of Americans can't even imagine. Multiple homes, my own plane, etc., etc. You know what I'm talking about. [...]

15 But let's speak frankly to each other. I'm not the smartest guy you've ever met, or the hardest-working. I was a mediocre student. I'm not technical at all—I can't write a word of code. What sets me apart, I think, is a tolerance for risk and an intuition about what will happen in the future. Seeing where things are headed is the essence of entrepreneurship. And what do I see in our future now? I see pitchforks.

20 At the same time that people like you and me are thriving beyond the dreams of any plutocrats in history, the rest of the country—the 99.99 percent—is lagging far behind. The divide between the haves and have-nots is getting worse really, really fast.

But the problem isn't that we have inequality. Some inequality is intrinsic to any high-functioning capitalist economy. The problem is that inequality is at historically high levels and getting worse every day. Our country is rapidly becoming less a capitalist society and more a feudal society. Unless our policies change dramatically,

- 25 the middle class will disappear, and we will be back to late 18th-century France. Before the revolution. And so I have a message for my fellow filthy rich, for all of us who live in our gated bubble worlds: Wake up, people. It won't last.
-

Guiding question: In what ways does Nick Hanauer make an appeal to his target audience?

2. Read the contrasting student responses to Text B, 'The Pitchforks are Coming', in the table below. What specific choices make the strong response so successful and the weak response so flawed?

	Weak response	Strong response	Notes: What makes the strong response 'strong' and the weak response 'weak'?
Intro	In this text, Nick Hanauer writes an article called "The Pitchforks Are Coming" which was written in 2014 on Politico Magazine. The text has a lot of ethos, pathos, and logos in it to persuade the reader about how income inequality is bad. The guiding question asks how the author appeals to his audience, which I will answer in this essay by looking at diction, point of view, and a photograph. Basically, this text is super effective at making the audience feel angry because Nick is really rich and he knows it, so this essay will analyze these techniques to show why it is a good text.	In his 2014 Politico Magazine article, "The Pitchforks Are Coming... For Us Plutocrats," entrepreneur Nick Hanauer confronts the accelerating crisis of wealth inequality following the Occupy Movement. Although structured as a direct "Memo" to his "My Fellow Zillionaires" (lines 1-2), Hanauer's true target audience is the politically engaged readership of Politico. By strategically using ethos, pathos, and implied logos across both the written text and the accompanying editorial photography, Hanauer constructs a multi-layered appeal that establishes his authority, alarms his readers to systemic danger, and urges immediate policy reform.	
Body paragraph 1	Nick uses a lot of bad and strong diction to show off his wealth and feature-spot techniques. For example, he says he founded "more than 30 companies" and made "\$6.4 billion. In cash." (lines 4-8). This is an example of logos and diction because it uses numbers to tell us stuff. Then he uses the word "obscenely" (line 10). Diction is when an author chooses specific words to have an effect on the	Hanauer begins by establishing his credibility through a performative, hyper-wealthy persona that engages the reader through dark humor. In the written text, he uses direct second-person address ("you probably don't know me", line 2) and claims that he is elite, saying he funded "giant ones like Amazon.com" and "my friends and I own a bank" (lines 6, 8). This proves he is an authentic insider who knows the systems of money and power well. This persona is furthermore seen in the photograph. He wears an expensive, tie-less suit, dark	

	reader, and "obscenely" is an adjective that makes the reader super mad. He also uses short sentences like "I see pitchforks" (line 18). Pitchforks are what farmers used back in history in France when they got angry at the king. This quote really stands out to the reader and shows that poor people are going to attack rich people if things don't change. Overall, the author's use of diction is very effective and makes the flow of the text really good.	sunglasses, and an unbothered expression, which makes him look like the ultimate out-of-touch billionaire. The backdrop of towering city skyscrapers literally and metaphorically places him on the top of the society's hierarchy. Besides bragging about his wealth, he also establishes his credentials. By combining "I have been rewarded obscenely" (line 10) with an equally elite visual image, Hanauer gains the audience's trust: he is a true plutocrat with insider knowledge, so he earns the right to speak to us about capitalism's flaws.	
Body paragraph 2:	Moving on to my next point, the author also uses point of view. Perspective is super important in texts like this. He uses "I" and "you" a lot, which is first person and second person point of view. For instance, he talks to "My Fellow Zillionaires" (line 1), but then later on he says he was a "mediocre student" and "can't write a word of code" (lines 14-15). Honestly, this just shows he isn't even that smart and just got lucky making money, which makes no sense why he's giving advice. Also, he divides society into the 0.01 percent and the 99.99 percent (lines 2, 20). This creates a huge contrast between rich and poor. The reader reading this feels super mad because we all work hard every day and aren't zillionaires like him, which proves that his technique worked really well to answer the prompt.	After establishing his authority, Hanauer shifts to an alarming tone and appeals to readers' emotions to highlight the threat of wealth inequality. In his essay, he creates a sense of impending doom through imagery and allusion. He warns that without change, "we will be back to late 18th-century France. Before the revolution" (lines 25-26), using the punchy statement "I see pitchforks" (line 18) to create images of an angry mob coming for the elite class. This alarming textual tone is visualised in the layout through the bold headline banner "The Pitchforks Are Coming..." and the tension in the photograph. In the image, Hanauer stands in front of the urban landscape with a firm, unamused expression, looking outward as if he is watching the approaching storm. The contrast between his composed, high-rise luxury and the prominent black headline declaring that pitchforks are coming for "Us Plutocrats" creates a jarring sense of vulnerability. By pairing statistics like "the 99.99 percent" (line 20) with threats of violent revolution Hanauer makes his wealthy friends scared and therefore validating the anger of the broader public.	

Body paragraph 3:	Lastly, visual techniques are also used in the photo at the top. The photo shows Nick wearing sunglasses and a suit with no tie. He looks very cocky and doesn't smile, which proves he thinks he is better than normal people. The visual elements like the background show tall buildings and a blue sky. The tall buildings symbolize skyscrapers and high finance, which shows he is high up looking down on society, while the color blue in the sky represents unlimited freedom and money. In my opinion, the photographer did a great job using this image to reinforce how wealthy he is compared to the audience, which makes the text even more persuasive.	Finally, Hanauer appeals to readers' sense of logic to call his audience to action. In his article, he frames his argument around an economic reality. He clarifies that "some inequality is intrinsic to any high-functioning capitalist economy," but logically argues that current levels are turning America into an unstable "feudal society" (lines 22-24). His call to action sounds urgent: "Wake up, people. It won't last" (line 27), which presents readers with a simple choice: change policies or suffer the consequences, a revolution. This plea is grounded visually by the sprawling Seattle cityscape in the background of the portrait. The vast, interconnected city below represents broader society, commerce, and the shared economic infrastructure that depends on stability. The bright blue sky suggests that prosperity is still possible, but only if the elite take responsibility for the city below them. By linking his written plea for policy change to the urban landscape in the photo, Hanauer leaves readers with a clear logical conclusion: protecting society through making it more equal is the only rational way for capitalism to survive.	
Conclusion	To wrap it all up, Nick Hanauer wrote a very effective piece that uses diction, point of view, and pictures. He successfully appeals to his target audience of normal working class people by making them outraged about money and inequality. All of his techniques worked really well together to answer the guiding question, and without these techniques, the text would not be as good as it is today.	Through a combination of textual and visual features, Hanauer delivers a strong criticism of income inequality in America. He progresses establishing credibility to alarming readers about a revolution, and finally calling them to action. His performative elite persona is like a Trojan horse: It uses both shocking prose and visual iconography to convince readers that preserving society requires immediate action and a reduction of wealth inequality.	

3. How would an IB examiner score these two responses? Read the assessment criteria on the next page, then revisit the notes you took in the previous table. Categorize your comments by highlighting them as follows:
 - a. Highlight comments that relate to **Criterion A in green**
 - b. Highlight comments that relate to **Criterion B in yellow**
 - c. Highlight comments that relate to **Criterion C in orange**
 - d. Highlight comments that relate to **Criterion D in blue**
4. How would you mark the weaker student? In the space below, write some comments that would help the student improve on each criterion. Give specific examples of your criticisms and give the student a grade.

Criteria	Your comments	Your marks
A: Understanding and interpretation		[1-5]
B: Analysis and evaluation		[1-5]
C: Coherence, focus and organisation		[1-5]
D: Language		[1-5]

English A: Language and Literature – Paper 1 SL/HL: Guided textual analysis – Assessment criteria

	Level 1	Level 2	Level 3	Level 4	Level 5
Criterion A: Understanding and interpretation - To what extent does the response show an understanding of the text and make inferences from it? - To what extent are interpretations supported by references?	The response shows little knowledge and understanding of the text. Interpretations are rarely supported by references to the text.	The response shows some knowledge and understanding of the text. Interpretations are sometimes supported by references to the text.	The response shows adequate knowledge and understanding of the text. Interpretations are generally supported by references to the text.	The response shows good knowledge and understanding of the text. Interpretations are frequently supported by appropriate references to the text.	The response shows a perceptive knowledge and understanding of the text. Interpretations are effectively supported by convincing references to the text.
Criterion B: Analysis and evaluation To what extent does the response show analysis and evaluation of how the author uses stylistic and structural features to shape meaning?	The response shows little analysis and evaluation of how the author uses stylistic and structural features to shape meaning.	The response shows some analysis and evaluation of how the author uses stylistic and structural features to shape meaning.	The response shows adequate analysis of how the author uses stylistic and structural features to shape meaning.	The response shows good analysis and evaluation of how the author uses stylistic and structural features to shape meaning.	The response shows insightful analysis and evaluation of how the author uses stylistic and structural features to shape meaning.
Criterion C: Coherence, focus and organisation To what extent does the response show coherence, focus and organisation?	The response shows little coherence, focus and organisation.	The response shows some coherence, focus and organisation.	The response shows adequate coherence, focus and organisation.	The response shows good coherence, focus and organisation.	The response shows effective coherence, focus and organisation.
Criterion D: Language To what extent is the student's use of vocabulary, tone, syntax, style and use of terminology accurate, varied and effective?	The student's use of vocabulary, tone, syntax, style and terminology is rarely accurate, varied and effective.	The student's use of vocabulary, tone, syntax, style and terminology is sometimes accurate, varied and effective.	The student's use of vocabulary, tone, syntax, style and terminology is generally accurate, varied and effective.	The student's use of vocabulary, tone, syntax, style and terminology is frequently accurate, varied and effective.	The student's use of vocabulary, tone, syntax, style and terminology is convincingly accurate, varied and effective.

2 - Annotations

1. In Lesson 1, you compared a strong and weak response to see what a model essay looks like. During an actual exam, you will receive **5 minutes of silent reading**. Read the text carefully, reflect on the guiding question, and mentally plan your central argument. Note: You are strictly not permitted to write or highlight during this time.

Once the exam officially starts, what should you do first? It's recommended that you **annotate the text(s)**. What does it mean to 'annotate' a stimulus text on a Paper 1 exam?

Study the sample student annotations on Texts A and B on the following pages. Then, complete the sentences below by listing the types of annotation techniques (highlighting, circling, etc.) and explain why annotations are useful for textual analysis.

Some annotation techniques include...

These techniques are useful because...

The role of the guiding question is to ...

Text A

The following opinion column was written by Kriti Sharma, a business executive, in the newspaper *The Hindu*.

THE HINDU

context = India

MENU

HOME NEWS OPINION BUSINESS SPORT ENTERTAINMENT CROSSWORD+ SCIENCE

OPINION > OPEN PAGE

OPEN PAGE

Infinites of being a housewife

Kriti Sharma



no profile

MARCH 17, 2017 02:11 IST

UPDATED: MARCH 12, 2017 02:11 IST

SHARE ARTICLE



PRINT

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Why her job is perhaps the most magnanimous one in the world

single quotes ! greatest kind

conflict: tradition vs modern?

context = India / traditional

audience = men + women

Meaning = appreciate housewives more!

Purpose = convince

Style = image, imagery, diction, tone, metaphor

Text type = opinion / essay / News paper / columnist "open page?"

When my cousin sister was seven years old, my father, at a family gathering, put her on his lap and asked her, "So little girl, what do you want to be when you grow up?" She put on a pensive face as she mulled over the question. Finally, her eyes brightened as she pointed a finger at her mother and squealed, "A housewife!"

5 For a moment, every soul listening to that seemingly innocuous exchange was stunned into silence, which was broken only by the guttural laughter of my aunt's father-in-law, my cousin's paternal grandfather. "Sweet child! That's not a profession. The job of a housewife is hardly a job. It's a duty."

10 We live in the 21st century. As a country we proudly highlight our progress by citing the existence of a burgeoning female workforce, one that includes highly educated and skilled professionals. Yet, we cannot deny the fact that a majority of Indian women still do not go out to work. Instead, they work at home. Not from home as entrepreneurs or freelancers, but rather in their houses, as housewives.

15 At the core of every family, nuclear or joint, is the housewife. The importance of her physical presence is underscored by the stasis the household comes to when she is not around. She single-handedly runs it, juggling chores such as cooking, washing, cleaning and caretaking with great skill.

20 Emotionally, she holds the family together. She is a pillar of support for her husband, a guiding light for her child, and a harbour for the family's elderly. It's as though her existence is entirely selfless, always putting the interests of others over and above her own.

25 There is hardly any difference between the 'job' description of a housewife and that of the chief executive officer of a company. While the CEO steers a company forward, the housewife is at the helm of the household. The CEO may work 12 hours a day, taking important decisions in the field of production, sales, finance and human resources. The housewife is just as able an administrator. She, in fact, works round-the-clock. She also deals with physical, financial and human resources. Her decisions affect the lives of people and the well-being of the home. However, the work she does is not quite considered a 'job'. A CEO gets paid in millions, while her work just goes unacknowledged. She rarely even receives gratitude; remuneration, then, seems like a ridiculous idea.

30 The patriarchal understanding of the role of a housewife is that her job is a duty. She has to perform these tasks on a daily basis, irrespective of whether she likes it or wants to do it at all. Her job is thankless. But then again, her job is not a job. Her skills are not marketable; she is not the breadwinner of the house. In its blunt interpretation of this metaphor, our male chauvinistic society has failed to realise that while the man may bring home the bread, it is the woman, or the housewife, who actually makes the food that he eats out of that bread.

40 A housewife wants nothing more than to be treated with love, respect, gratefulness and dignity. Her job is perhaps the most magnanimous one in the world. It's time society woke up to her domestic significance, instead of taking her for granted. She deserves her due and it's up to us to change regressive mindsets, celebrate her place in the familial ecosystem and recognise her noble, yet silent toil.

Guiding question: In what ways and to what effects does the writer establish a tone to express her opinion?

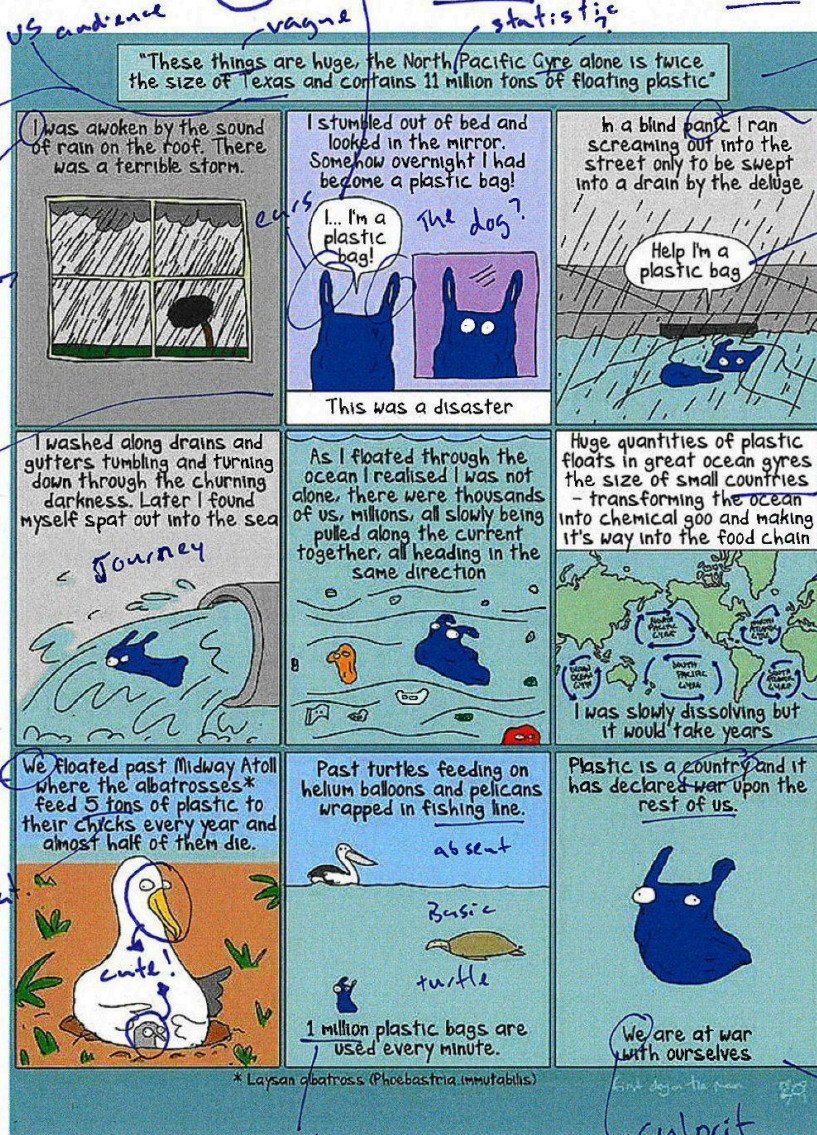
Handwritten notes and annotations:

- Break in tone** (pointing to line 10)
- fact** (pointing to line 10)
- important** (pointing to line 15)
- appreciation** (pointing to line 30)
- speaking on their behalf** (pointing to line 40)
- call to action** (pointing to line 40)
- CEO brand metaphor** (pointing to line 40)
- style** (pointing to line 40)
- on readers / women?** (pointing to line 40)
- in India → appreciation** (pointing to line 40)
- familiar question** (pointing to line 1)
- unexpected** (pointing to line 1)
- pronoun - inclusive - plural** (pointing to line 10)
- modern? tradition?** (pointing to line 10)
- what is 'work'?** (pointing to line 15)
- like a CEO** (pointing to line 15)
- magnanimous** (pointing to line 20)
- contrast** (pointing to line 25)
- critique** (pointing to line 30)
- metaphor** (pointing to line 35)
- tagline** (pointing to line 35)
- explanatory matter-of-fact critical** (pointing to line 40)

Context = Global, Audience = The Guardian, Style = simple, comical
 meaning = shocking Purpose = warning

Text B
 Garbage Gyres

Taken from 'The First Dog on the Moon', a comic strip that appeared in The Guardian



Guiding question: Discuss how visual features are used in the text to underline a serious message.

stop plastic pollution
 It's killing us!
 (not just the animals)

colour + simplicity
 contrast

It's killing them
 animals
 +
 eat plastic
 then we
 eat plastic

2. Notice how in both samples, the student actively engages with the text—using annotations to spot key details and uncover a strong thesis statement. Now it's your turn. Spend 10 minutes annotating the next two exam texts (Text A: Do you remember when? and Text B: No Diet No Detox). Aim for 5 minutes per text. Tip: Feel free to use different colored highlighters or pens to organize your thoughts.

Paper 1 - Exam 3 - Text A
Do you remember when?

The following comic strip, titled *I can't wait for the thought tube*, is taken from the comic 'Jake Likes Onions' by Jake Thompson, published in 2016.



Guiding question: Comment on how words are used in conjunction with images to construct a message?

Paper 1 - Exam 3 - Text B
No diet, no detox

The following extract was taken from an article in the health and fitness section of The Guardian in 2016. The complete article can be found [here](#).

No Diet, No Detox: How to relearn the art of eating.



‘How we eat – how we approach food – is what really matters.’ Photograph: Alamy

Our relationship with food has become disordered and obsessive. As the new year brings diet madness, it needn’t be such a struggle to learn good eating habits

Bee Wilson

Tue 5 Jan 2016 06.59 CET

- So many of our anxieties around diet take the form of a search for the perfect food, the one that will cure all our ills. Eat this! Don’t eat that! We obsess about the properties of various ingredients: the protein, the omega oils, the vitamins. But nutrients only count when a person picks up food and eats it. How we eat – how we
- 5 approach food – is what really matters. If we are going to change our diets, we first have to relearn the art of eating, which is a question of psychology as much as nutrition. We have to find a way to want to eat what’s good for us.

- Our tastes follow us around like a comforting shadow. They seem to tell us who we are. Maybe this is why we act as if our core attitudes to eating are set in stone. We
- 10 make frequent attempts – more or less half-hearted – to change what we eat, but

almost no effort to change how we feel about food: how well we deal with hunger, how strongly attached we are to sugar, our emotions on being served a small portion. We try to eat more vegetables, but we do not try to make ourselves enjoy vegetables more, maybe because there's a near-universal conviction that it is not possible to
15 learn new tastes and shed old ones. Yet nothing could be further from the truth.

All the foods that you regularly eat are ones that you learned to eat. Everyone starts life drinking milk. After that, it's all up for grabs. From our first year of life, human tastes are astonishingly diverse. But we haven't paid anything like enough attention to another consequence of being omnivores, which is that eating is not something we
20 are born instinctively knowing how to do. It is something we learn. A parent feeding a baby is training them how food should taste. At the most basic level, we have to learn what is food and what is poison. We have to learn how to satisfy our hunger and also when to stop eating. Out of all the choices available to us as omnivores, we have to figure out which foods are likable, which are lovable and which are disgusting. From
25 these preferences, we create our own pattern of eating, as distinctive as a signature.

In today's food culture, many people seem to have acquired uncannily homogenous tastes. In 2010, two consumer scientists argued that the taste preferences of childhood provided a new way of thinking about the causes of obesity. They noted a
30 "self-perpetuating cycle": food companies push foods high in sugar, fat and salt, which means that children learn to like them, and so the companies invent ever more of these foods "that contribute to unhealthy eating habits". The main influence on a child's palate may no longer be a parent but a series of food manufacturers whose products – despite their illusion of infinite choice – deliver a monotonous flavour hit, quite unlike the more varied flavours of traditional cuisine. The danger of growing up
35 surrounded by endless sweet and salty industrial concoctions is not that we are innately incapable of resisting them but that the more frequently we eat them, especially in childhood, the more they train us to expect all food to taste this way.

Once you recognise the simple fact that food preferences are learned, many of the ways we approach eating start to look a little weird. To take a small example,
40 consider the parents who go to great lengths to "hide" vegetables in children's meals. Is broccoli really so terrible that it must be concealed from innocent minds? Whole cookbooks have been devoted to this arcane pursuit. It starts with the notion that children have an innate resistance to vegetables, and will only swallow them unawares, blitzed into pasta sauce or baked into sweet treats; they could never learn
45 to love courgette for its own sake. We think we are being clever when we smuggle some beetroot into a cake. Ha! Tricked you into eating root vegetables! But since the child is not conscious that they are consuming beetroot, the main upshot is to entrench their liking for cake. A far cleverer thing would be to help children learn to become adults who choose vegetables consciously, of their own accord.

Guiding question: How does this article help readers think differently about how and what they eat?

3. Notice that the model annotations of the address 5 aspects of of textual analysis:

Context - When and where was the text was written and received

Audience - Whom does the text address/target?

Meaning - In what ways is this text 'meaningful' to readers?

Purpose - What is the author's aim or message?

Style / **S**tructure - What stylistic and structural features help deliver this message?

Write a few words in each box in the table below to describe each of the 5 aspects of each text.

Aspect	Text A: Do you remember?	Text B: No Diet, No Detox
Context		
Audience		
Meaning		
Purpose		
Style and Structure		

3 - Columns and comics

1. In the previous lessons you have studied three Paper 1 exams. They both contained opinion pieces (or 'columns') and multipanel comic strips. Look back to some of the **stylistic features** that you listed when doing a CAMPS analysis in the last lesson. Let's find examples of those features (and more!) in the previous Paper 1 stimulus texts from Exams 1, 2 and 3.

Opinion columns

Stylistic feature	Exam 1 - The Pitchforks are coming	Exam 2 - The infinities of being a housewife	Exam 3 - No Diet, no detox

Comic strips

Stylistic feature	Exam 1 - The History of Technology	Exam 2 - Garbage Gyres	Exam 3 - Do you remember when?

2. A strong Paper 1 response goes beyond identifying stylistic features and authorial choices—it analyzes their effect on the reader. To write a good textual analysis, consider:

Response: How do these choices make the reader feel, think, or react?

Impact: What is the effect of placing specific words or images together?

Purpose: How effectively do these choices convey the author's message?

Use the words from the vocabulary box below to write complete sentences in the right-hand column.

To Explain Meaning & Purpose	To explain reader impact	To show connections and mood
• suggestions that ... • implying that ... • highlighting the fact that ... • reinforcing the idea that ...	• evoking the sense of ... • making the reader feel ... • prompting readers to question... • encouraging the reader to ...	• reminding the reader of ... • creating a mood of ... • drawing a contrast between ... • symbolising ...

Opinion piece

Stylistic features explained	examples	Effects of features on reader
Anecdote: A short, personal story that illustrates a broader truth. Columnists often use the first-person "I" to share an experience that introduces or frames a complex issue.	"When my cousin sister was seven years old, my father... asked her, 'what do you want to be when you grow up?'... her eyes brightened as she pointed a finger at her mother and squealed, 'A housewife!'" (Infinites of being a housewife)	
Conversational Tone & Humour: Columnists adopt a distinctive "voice"—using wit, irony, satire, or self-deprecation—to build rapport and make critical points feel engaging rather	"I'm not the smartest guy you've ever met, or the hardest-working. I was a mediocre student. I'm not technical at all—I can't write a word of code." (The Pitchforks Are Coming)	

than preachy.		
Central Opinion / Thesis: The heart of an opinion piece is a clear, persuasive claim about a societal or cultural topic that sets out the author's primary argument.	"It's time society woke up to her domestic significance, instead of taking her for granted. She deserves her due..." (Infinities of being a housewife)	
Newsworthy & Topical Context: Opinion pieces ground their arguments in immediate, relevant real-world trends, seasonal habits, or societal events to create urgency.	"As the new year brings diet madness, it needn't be such a struggle to learn good eating habits" (No Diet, No Detox)	
Logical Argumentation (Logos) Columnists construct reasoned premises to lead the audience step-by-step toward a specific, inescapable conclusion.	"All the foods that you regularly eat are ones that you learned to eat... A parent feeding a baby is training them how food should taste... Out of all the choices... we have to figure out which foods are likable..." (No Diet, No Detox)	
Hard Evidence & Statistics: To solidify credibility (ethos) and support logic, columnists cite data, financial metrics, research, or historical facts.	"In 2010, two consumer scientists argued that the taste preferences of childhood provided a new way of thinking about the causes of obesity." (No Diet, No Detox)	
Rhetorical Questions & Direct Address: By asking provocative questions or directly addressing the audience ("you", "fellow..."), columnists break the third wall and demand the reader's active reflection.	"Is broccoli really so terrible that it must be concealed from innocent minds?" (No Diet, No Detox) "Wake up, people. It won't last." (The Pitchforks Are Coming)	

Comic strips

Stylistic features explained	examples	Effects of features on reader
Text-Image Dialogue (Bubbles & Captions): Comics blend visual art with text using speech bubbles for dialogue, thought bubbles for internal monologue, and captions (narrative text boxes) for background information or story framing.	"I was awoken by the sound of rain... Somehow overnight I had become a plastic bag!" (Top captions & speech bubble, Garbage Gyres)	
Art Style & Degree of Iconicity: Cartoonists choose between realistic drawing or a simplified, "cartoony" style. Abstract, simplified characters act as universal icons, allowing readers to easily project themselves into the story.	The blank, featureless stick-figure characters with simple VR headsets and ties (Do You Remember?)	
Visual Symbols & Expression (Emanata): Cartoons use simplified visual shorthand—such as motion lines, sweat drops, lightbulbs, or symbolic shapes—to instantly convey abstract ideas, sound, or emotion.	The transformation of text into alien/digital geometric symbols in the final panel (Do You Remember?)	
Panel Layout & Pacing (Transitions) The arrangement, sequence, and size of panels dictate how the reader moves through time. Sequence forces the reader's brain to bridge the gap between scenes to create a continuous narrative.	The chronological progression from panel 1 (Letters) -> panel 2 (Texts) -> panel 3 (Thought Tube) -> panel 4 (Symbolic Code) (Do You Remember)	

Composition & Graphic Weight: Artists use contrast, shading, line density, and color saturation to guide the eye toward key focus points or to establish mood and tone across a panel.	The heavy cross-hatching and dense clutter of industrial trash on the right side versus the clean, natural landscape on the left (The History of Technology)	
Perspective & Framing The angle and distance from which a scene is drawn (e.g., close-up, wide shot, high/low angle) alter how the reader perceives a character's power, vulnerability, or environment.	High-angle, wide shot showing the tiny plastic bag floating alone in the middle of a massive, dark ocean (Garbage Gyres)	
Juxtaposition & Punchline Comics frequently place contrasting images or ideas side-by-side to create irony, highlight absurdity, or deliver a final climax or satirical critique.	Juxtaposition of the primitive caveman on a rock next to the modern businessman sitting on a mountain of e-waste, both saying "NOT HAPPY" (The History of Technology)	

4 - Ethos, pathos, logos

1. Now that you can identify stylistic features and analyze their effects, the next step is structuring your response. To understand how a model essay is organized, we must first examine how texts themselves are built. Virtually every text relies on three core rhetorical appeals to move an audience:

Ethos (Connection): Establishing shared identity or values ("We are in this together").

Pathos (Problem): Evoking emotion around a shared challenge ("We have a problem").

Logos (Solution): Presenting a logical resolution or insight ("Here is how we understand/solve it").

Read the table below to see how our six stimulus texts use Ethos, Pathos, and Logos. Turn to Exam 4 (Texts A and B) on the following pages and identify how both texts use these same three characteristics.

TEXT	1. Connect (Ethos / Identity) "I am you / We are in this together"	2. Problem (Pathos / Emotion) "We have a shared problem"	3. Solution / Insight (Logos / Action) "Here is how we address it"
Exam 1 - Text A The History of Technology	Uses simple, universal archetypes (a caveman and a modern businessman) to mirror human desire across time.	Highlights eternal human discontent—showing that despite centuries of technological progress, neither man is happy.	Uses side-by-side visual logic to reveal that material goods and industrial noise cannot solve our fundamental human unhappiness.
Exam 2 - Text B The Pitchforks are Coming	Hanauer directly addresses his "fellow zillionaires," using shared insider status and self-deprecation ("I'm not the smartest guy") to build rapport.	Provokes fear and anxiety by warning that extreme wealth inequality is pushing society toward a 18th-century French Revolution scenario ("pitchforks").	Outlines a logical economic warning: unless policy changes to protect the middle class, the capitalist system itself will collapse.

Exam 2 - Text A Infinites of being a housewife	Establishes credibility and relatable family warmth through a personal childhood story about her cousin and aunt.	Exposes the emotional, thankless reality of domestic labor and the societal refusal to validate housewives as real workers.	Logically compares a housewife's duties to a corporate CEO to prove her value, calling for a cultural shift in respect.
Exam 2 - Text B Garbage Gyres	Uses a relatable, surreal opening where the narrator wakes up to an ordinary rainy day—only to suddenly turn into a plastic bag.	Creates panic and helplessness as the bag gets swept into sewers, witnessing dying wildlife and toxic ocean gyres.	Delivers a sobering logical reality check: plastic pollution is a self-inflicted crisis ("We are at war with ourselves") that requires systemic change.
Exam 3 - Text A Do you remember?	Connects with the reader's nostalgia using familiar, everyday technology ("writing letters", "writing texts").	Evokes unease about tech acceleration by pushing communication to extreme, absurd limits ("thought tube", unreadable code).	Offers a satirical critique showing that relentless technological "progress" ultimately destroys human connection and comprehension.
Exam 3 - Text B No Diet, No Detox	Connects through universal human experiences with food, guilt, and new-year resolutions ("Our tastes follow us around like a comforting shadow").	Highlights our collective anxiety, disordered habits, and how food corporate culture traps us in sweet/salty addiction.	Presents a psychological argument that taste is learned—advocating that we consciously train ourselves (and children) to enjoy real food.
Exam 4 - Text A			
Exam 4 - Text B			

Paper 1 - Exam 4 - Text A
The Rule



Guiding question: How do words and images work together to present a critical perspective?

Note: The term 'dyke' is a derogatory term for lesbian. In this context it is not intended to offend readers. Its use here does not reflect the values of your school or teacher.

Paper 1 - Exam 4 - Text B
Society is Dead

In 2005 (before smartphones), people listened to MP3 players: small devices with headphones that played music. The following opinion piece was written by Andrew Sullivan and published in *The Sunday Times* in 2005.

Society is dead, we have retreated into the iWorld

Andrew Sullivan
February 20 2005

5 I was visiting New York last week and noticed something I'd never thought I'd say about the city. Yes, nightlife is pretty much dead (and I'm in no way the first to notice that). But daylife – that insane mishmash of yells, chatter, clatter, hustle and chutzpah¹ that makes New York the urban equivalent of methamphetamine² – was also a little different. It was quieter.

Manhattan's downtown is now a Disney-like string of malls, riverside parks and pretty upper-middle-class villages. But there was something else. And as I looked across the throngs on the pavements, I began to see why.

10 There were little white wires hanging down from their ears, or tucked into pockets, purses or jackets. The eyes were a little vacant. Each was in his or her own musical world, walking to their soundtrack, stars in their own music video, almost oblivious to the world around them. These were the iPod people.

Even without the white wires you can tell who they are. They walk down the street in their own MP3 cocoon, bumping into others, deaf to small social cues, shutting out anyone not in their bubble.

15 Every now and again some start unconsciously emitting strange tuneless squawks, like a badly tuned radio, and their fingers snap or their arms twitch to some strange soundless rhythm. When others say "Excuse me" there's no response. "Hi," ditto. It's strange to be among so many people and hear so little. Except that each one is hearing so much.

20 Yes, I might as well own up. I'm one of them. I witnessed the glazed New York looks through my own glazed pupils, my white wires peeping out of my ears. I joined the cult a few years ago: the sect of the little white box worshippers.

25 Every now and again I go to church – those huge, luminous Apple stores, pews in the rear, the clerics in their monastic uniforms all bustling around or sitting behind the "Genius Bars," like priests waiting to hear confessions.

Others began, as I did, with a Walkman – and then a kind of clunkier MP3 player. But the sleekness of the iPod won me over. Unlike other models, it gave me my entire music collection to rearrange as I saw fit – on the fly, in my pocket.

¹ Chutzpah: A Yiddish word for 'audacity', 'insolence' or 'boldness'

² Methamphetamine: An illegal drug which causes hallucination

30 What was once an occasional musical diversion became a compulsive obsession. Now I have my iTunes in my iMac for my iPod in my iWorld. It's Narcissus heaven: we've finally put the "i" into Me.

And like all addictive cults, it's spreading. There are now 22m iPod owners in the United States and Apple is becoming a mass-market company for the first time. Walk through any airport in the United States these days and you will see person after
35 person gliding through the social ether as if on autopilot. Get on a subway and you're surrounded by a bunch of Stepford³ commuters staring into mid-space as if anaesthetized by technology. Don't ask, don't tell, don't overhear, don't observe. Just tune in and tune out.

Guiding question: How does the writer use language to comment on the iPod's impact on society?

³ Stepford: a reference to the novel *The Stepford Wives*, about submissive wives who are secretly robots.

2. Now that you understand how ethos, pathos, and logos form the backbone of a text, the next step is connecting them to specific authorial choices. If you structure your essay into three body paragraphs—focusing on ethos, pathos, and logos respectively—which stylistic features would you analyze in each?
- a. Review the example outline below, based on the model essay for The Pitchforks Are Coming.

Paper 1 - Exam 1 - Text A - The Pitchforks are Coming	
Body paragraphs	Authorial choices
1. Connect to the reader, capture their attention, establish credibility	• 2nd person “you” • photograph creates a persona (suit and sunglasses) • dark humour • skyscrapers as metaphor
2. Identify a problem, sound the alarm tone, appeal to emotion, identify the threat of wealth inequality.	• imagery • allusion (18th-century France) • layout (banner font “The Pitchforks are coming...”) • body language (unamused) • statistic (99.99%)
3. Present a solution, appeal to logic, call to action, reduce inequality.	• contrast (high-functioning capitalist society vs “feudal society”) • call to action (“Wake up!”) • backdrop = cityscape • symbolism (blue sky)

- b. Turn to Exam 4 (Texts A and B) on the previous pages.
- c. Complete the planning table by listing the specific authorial choices you could explore in each body paragraph.

Paper 1 - Exam 4 - Text A - The Rule	
Body paragraphs	Authorial choices
1. Connect to the reader, capture their attention, present a familiar situation: ‘what to watch?’	

2. Identify a problem: lack of gender representation, films promote masculine violence, female voices are excluded.	
3. Present a solution, introduce new standards and gender criteria, boycott movies	

Paper 1 - Exam 4 - Text B - Society is Dead	
Body paragraphs	Authorial choices
1. Connect to the reader, ...	
2. Identify a problem, ...	
3. Present a solution, ...	

5 - Thesis and outline

1. In previous lessons, you annotated texts, identified stylistic features, and connected authorial choices to reader impact. You now have all the building blocks for a high-scoring Paper 1 essay—except for one essential component: **a thesis statement**.

A thesis statement is the central claim of your essay. It comes at the end of your introduction and accomplishes three key goals:

- Answers the guiding question directly and insightfully.
- Presents a clear argument about the text's deeper message or purpose.
- Provides a sense of scope (structure) so the examiner knows how your essay will unfold.

Study the table below to see how effective thesis statements answer their guiding questions while setting up a clear roadmap for analysis.

Guiding question	Thesis statement
Exam 1 - Text A - History of Technology How do text and image work together to communicate the cartoon's message?	Andy Singer's cartoon The History of Technology argues that material development fails to bring genuine happiness. By establishing a universal human archetype, creating visual contrast between natural and industrial settings, and delivering a satirical punchline, Singer reveals that technology traps humanity in endless dissatisfaction.
Exam 1 - Text B - The Pitchforks are coming In what ways does Nick Hanauer make an appeal to his target audience?	Writing pretending to write to his elite peers, Hanauer warns that extreme economic inequality threatens the capitalist system itself. By establishing shared insider credibility, provoking existential fear of civil unrest, and presenting an urgent economic defense of the middle class, he encourages his audience to support wealth reform
Exam 2 - Text A - Infinities of being a housewife In what ways and to what effects does the writer establish a tone to express her opinion?	Sharma uses a sequence of tonal shifts to challenge Indian society's devaluation of housewives. Moving from an affectionate personal anecdote to a sharp critique of patriarchal neglect, and finally to a logical comparison between housewives and corporate CEOs, she demands equal dignity and gratitude for domestic labor.

Exam 2 - Text B - Garbage Gyres Discuss how visual features are used in the text to underline a serious message.	First Dog on the Moon combines surreal visual storytelling with environmental data to highlight the global plastic crisis. By anthropomorphizing a relatable plastic bag, evoking feelings of panic and powerlessness amid oceanic decay, and framing plastic pollution as a self-inflicted war, the comic forces readers to confront their own consumption habits.
Exam 3 - Text A - Do you remember when? Comment on how words are used in conjunction with images to construct a message?	Jake Thompson's comic 'Do You Remember When?' satirizes humanity's obsession with technological efficiency. Through nostalgic dialogue, a four-panel sequence showing escalating absurdity, and a breakdown of human language into digital code, the comic warns that relentless tech innovation ultimately destroys genuine human connection.
Exam 3 - Text B - No Diet, No Detox How does this article help readers think differently about how and what they eat?	Bee Wilson argues that changing our relationship with food requires retraining our psychological tastes rather than following restrictive diets. By connecting over shared culinary habits, exposing how processed food cultures exploit human psychology, and offering evidence-based nutritional logic, she inspires readers to consciously embrace whole foods.
Exam 4 - Text A - The Rule How do words and images work together to present a critical perspective?	

Exam 4 - Text B - Society is Dead How does the writer use language to comment on the iPod's impact on society?	
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2. Is there a magic formula for Paper 1? Not strictly—but there is a structural blueprint that high-scoring essays follow.

You've already seen that most texts build an argument across three main stages: **Ethos**, **Pathos**, and **Logos** (Connect -> Problem -> Solution). You can mirror this structure directly in your three body paragraphs.

How to Build a High-Scoring Body Paragraph: The PEEL Method:

Inside each paragraph, organize your ideas using the PEEL structure. Because a strong paragraph always incorporates multiple pieces of evidence, think of it as P – E/E – E/E – L:

- **Point:** A clear topic sentence stating what the author is trying to achieve (intent) and which features they use to do it (choice).
- **Evidence:** Direct quotes or visual details from the text.
- **Explanation:** Detailed analysis of how these choices affect the reader's thoughts and emotions.
- **Link:** A final evaluative sentence linking your findings back to your thesis statement, judging how effectively the author achieved their goal.

Mastering this structure directly targets Criterion A (Knowledge & Understanding), Criterion B (Analysis & Evaluation), and Criterion C (Organization).

Study the model outline on the following page, based on a student response to Exam 3, Text B (No Diet, No Detox).

Complete your own outline for either Exam 4, Text A (The Rule) or Text B (Society is Dead).

Model PEEL outline (Based on a response to Exam 3 - Text B: No Diet, No Detox)

Paragraph	Point	Evidence	Explain	Link
Body Paragraph 1: Connect / ethos	Wilson uses inclusive and alienating personal pronouns to create a non-judgmental space while establishing common ground around food struggles	Inclusive: "our anxieties", "our ills", "our eating patterns" Alienating: "they train us", "their industrial concoctions"	Inclusive pronouns validate the audience's personal struggles and eliminate individual guilt. Alienating pronouns shift the blame onto food manufacturers, framing them as a villainous monopoly.	By uniting the reader and author against corporate food producers, Wilson builds trust and incentivizes readers to resist unhealthy eating culture
Body Paragraph 2: Problem / pathos	Wilson employs figurative language and vivid contrast to lighten the tone while exposing the harmful, restrictive nature of processed diets.	Personification/Metaphor: "signatures" that "tell us who we are", diets "set in stone" Diction/Connotation: "astonishingly diverse" vs. "uncannily homogenous", "smuggle"	Static imagery like "set in stone" highlights how trapped people feel in their habits. Dynamic adjectives present a clear choice between a lifeless, manufactured diet and an exciting wholefood lifestyle	The playful yet critical imagery reframes healthy eating as an empowering personal art form rather than a chore.
Body Paragraph 3: Solve / logos	Wilson appeals to logos by citing scientific research and logical health consequences to highlight the urgency of changing food habits.	Expert Citation: "2010 study by consumer scientists" linking childhood taste preferences to obesity Tricolon: "sugar, fat and salt"	Citing educated authority figures grounds the argument in empirical fact. The tricolon emphasizes how processed additives systematically endanger health and limit palate development.	Logical appeals force readers to recognize the real-world medical risks of processed foods, proving that relearning taste is a necessary health choice.

PEEL Outline on (circle one): Exam 4 - Text A: The Rule / Text B: Society is Dead

Paragraph	Point	Evidence	Explain	Link
Body Paragraph 1: Connect / ethos				
Body Paragraph 2: Problem / pathos				
Body Paragraph 3: Solve / logos				

3. Now that you have completed your PEEL outline for either *The Rule* or *Society is Dead*, it's time to align your thesis statement with your paragraph structure. A strong thesis should act as a direct preview of your essay's roadmap.
 - a. Review the initial thesis statement you wrote in Lesson 5.
 - b. Compare it to your PEEL planning outline.
 - c. Rewrite your thesis statement below so that it precisely reflects the main points and authorial choices you plan to analyze in your body paragraphs.

New and improved thesis statement for <i>The Rule</i> / <i>Society is Dead</i>

6 - Intro and conclusion

1. Every good Paper 1 response has an introduction and a conclusion. Below you can read two good introductions to Paper 1 responses. What do they all have in common? In what order do they do what they do?

Exam	Model introductions
Exam 1 Text 1 The History of Technology	As technology rapidly advances, people have concerns about how these improvements in communication will weaken human connections and relationships. Jake Thompson's 2016 satirical comic strip, "Do You Remember When?" published on www.jakelikesonions.com , examines this issue in a funny way. The comic uses iconic drawings, a four-panel sequence and satirical language to connect with its target audience, identify the dangers of technology and suggest that people should put their devices away to communicate with each other more genuinely.
Exam 2 Text A The Infinities of being a housewife	To what extent does society value housewives? Kriti Sharma's opinion column, "Infinities of Being a Housewife," published in The Hindu, addresses the often-overlooked value of housewives and calls for them to be treated with the "love, respect, gratefulness, and dignity" they deserve. Sharma, a business executive and humanitarian, is successful in connecting with her readers in India, questioning their patriarchal value system and encouraging them to rethink their appreciation of housewives. She does this through a series of tonal shifts that range from humorous to critical to uplifting.
Exam 3 Text B No Diet, No Detox	Relationships towards food are often unhealthy and obsessive, with a disturbing focus on what to eat, rather than how to approach food in a conscious way. This topic is explored in the persuasive opinion article 'No diet, no detox' by Bee Wilson, which outlines the main cause and solution to the horrors of today's "food culture". The article seeks to inform audiences who are struggling in the modern food culture of the dangers of unhealthy eating habits, while persuading them to rethink their approach to food and eating. Through the use of personal pronouns, figurative language and logos, Wilson convinces readers to ditch the ultra-processed products and learn to see the beauty of unique and flavorful vegetables.

- a. You can work in with a partner to complete the sentence below:

A high-scoring Paper 1 introduction performs these three functions in order:

- b. Choose three different highlighter colors. Highlight each of the three elements (hook and context, text type identification and purpose, and thesis statement / roadmap) across all three model introductions above.
 - c. Discuss your answers as a class.
2. It's time to write the introduction to your Paper 1 response to either Exam 4 - Text A (The Rule) or Text B (Society is Dead). Use vocabulary from the boxes below or your own vocabulary to write your introduction on the lines provided below.

THE HOOK (Introducing the Broader Theme or Real-World Issue)

- In an era dominated by...
- Modern society is increasingly defined by...
- The question of whether [theme/issue]... has long been a subject of debate.
- Relationships toward [topic] have become increasingly complex, with a growing focus on...

THE TRANSITION & TEXT ID (Connecting the Hook to the Text)

- This issue is critically explored in [Author's] [Text Type], titled "[Title]"...
- Addressing this modern dilemma, [Author] presents a compelling [Text Type] titled "[Title]"...
- Originally published in [Publisher/Platform], [Author]'s [Text Type], "[Title]," examines...

TEXT TYPE & AUDIENCE

- Text Types: persuasive opinion column, satirical comic strip, multi-panel cartoon, editorial piece
- Target Audience: readers interested in..., general public, consumers, those struggling with...
- Primary Purpose: aims to inform, seeks to persuade, challenges, critiques, calls on readers to...

THESIS STATEMENT & ROADMAP

broader significance.

- a. Read the three model conclusions below. What do they have in common?
Discuss with a partner
- b. Create your own vocabulary boxes on the following page by taking phrases from the model conclusions below. Feel free to add your own words and useful phrases as well.

Exam	Model conclusions
Exam 1 Text 1 The History of Technology	In conclusion, through Thompson's use of abstract drawings, panelling and satirical language, he effectively connects to his target audience, warns them about the dangers of technology and suggests that people should have more meaningful human interaction. By sketching a future in which dehumanised people communicate in a superficial and overly mediated way, he effectively tells a funny but cautionary tale about technology, communication and culture. After reading this, most people would want to put their phone away have a face-to-face conversation with a friend.
Exam 2 Text A The Infinities of being a housewife	In conclusion, Sharma's use of language encourages Indians to change their value system and start respecting the role of the housewife more. She uses a humorous tone, a funny illustration and an easily recognisable anecdote to connect to her Indian audience. She uses a biting tone, imagery, juxtaposition and metaphor to make her readers question why housewives are undervalued in India. She also includes a call to action with an uplifting tone and a positive message to suggest that Indians can change their mindset about the role of housewives, elevating them to the role of CEO of the household.
Exam 3 Text B No Diet, No Detox	Overall, through the use of personal pronouns, figurative language and logos, Wilson presents a persuasive article that incentivizes a change in diet for an increased quality of life. The piece uses quirky and exaggerated diction to keep readers engaged but ultimately touches on the serious topic of food choices and even medical risks of neglecting the issue of unhealthy eating habits. The text does not judge readers but presents them with a choice and empowers them to re-learn the love for natural flavors which are healthier and more exciting, because, ultimately, Wilson argues, it is never too late to learn.

Words and phrases that that summarise and restate the thesis and method

--

Words and phrases that evaluate effectiveness and comment on tone
--

--

Words and phrases for the final takeaway and broader insight

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7 - Recap

1. What have you learned so far? Take the quiz below. First answer without looking back through the previous pages. Then, feel free to look back to previous pages to check and improve your answers.

- a. True or False: Before the Paper 1 exam begins, you are given five minutes of silent reading time in which you can annotate the stimulus texts.

- b. Assessment Criteria: What are the four IB criteria used to grade a Paper 1 response?

- c. Annotations: Name one effective annotation strategy and explain how it helps you analyze a text.

- d. Features of Opinion Columns: List (at least) three stylistic or structural features common in opinion pieces.

- e. Features of Comic Strips: List (at least) three stylistic or visual features common in comic strips.

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- f. Rhetorical Appeals: What three rhetorical appeals are present in almost every persuasive text?

- g. Essay Organization: How can you use these three appeals to structure your three body paragraphs?

- h. Thesis Statements: What three specific functions must a thesis statement perform?

- i. Paragraph Structure: What structural framework should you use to build every body paragraph?

- j. Introductions: What three steps must a good introduction include, and in what order?

-
- k. Conclusions: Beyond summarizing your argument, what should a strong conclusion accomplish?
-
-
-

2. Below is a list of 'Examiner's Pet Peeves'. Read through this list of common pitfalls that frustrate IB Paper 1 examiners and cap essay scores in low bands.

Examiner's Top 10 Pet Peeves

1. **Basic Mechanics & Grammar Slip-ups:** Pervasive errors in basic punctuation—such as misplaced apostrophes, comma splices, or run-on sentences—that disrupt reading flow.
2. **Superficial Text ID & Purpose:** Failing to establish who wrote the text, where it was published, who the target audience is, or why it was created beyond a surface-level summary.
3. **The "Feature-Dump" Structure (1 Feature = 1 Paragraph):** Organizing body paragraphs around isolated stylistic devices (e.g., Paragraph 1: Similes; Paragraph 2: Imagery; Paragraph 3: Lists) rather than a cohesive, persuasive argument.
4. **Spotting Devices Without Analyzing Effect:** Name-dropping literary terms (e.g., "The author uses a simile...") without explaining how that device shapes reader psychology or supports authorial intent.
5. **Ignoring the Obvious (Glaring Omissions):** Missing central, unmistakable elements of a text—such as tone shifts, major structural transitions, key visual features, or obvious irony.
6. **"Air-Dropped" Evidence & Unintegrated Quotes:** Dropping long block quotes into a paragraph without weaving them grammatically into sentences, followed immediately by moving on to another point without close analysis.
7. **Vague Functional Claims ("To Catch the Reader's Attention"):** Relying on lazy, generic analysis like "This captures the reader's attention" or "This makes the reader want to read on" without specifying what the reader actually feels, thinks, or realizes.

8. **Plot Summary / "Guided Tour" Writing:** Paraphrasing what the text says line-by-line rather than analyzing how meaning is constructed.
9. **Abrupt Ends & Missing Links:** Ending body paragraphs abruptly after quoting, with zero connection back to the thesis statement or evaluation of how effectively the author achieved their goal.
10. **The "Hypothetic Audience" Fallacy:** Claiming that a stylistic feature "causes the audience to take action" without ever identifying what specific action the author is calling for or whom the audience might be.

Study the weak and strong response on the following pages. They are responses to ‘The History of Technology’, Exam 1 - Text A. Where do you see evidence of these pet peeves in the weak essay? Where do you see that these pet peeves have been addressed?

	Weak response	Strong response	Notes: Where do you see the ‘pet peeves’ in the weak response? Where have they been addressed in the strong response?
Intro	Since the beginning of time people have always wanted stuff. This cartoon is called The History of Technology by Andy Singer and it was made to catch the reader’s attention and show that technology is bad. In this essay I will analyze how the author uses similes, imagery, dialogue and lists to show his message and make the reader take action.	In an era driven by relentless consumerism, modern society often equates technological innovation with human progress. Andy Singer’s two-panel cartoon, "The History of Technology"—published as part of his syndicated series NO EXIT—satirizes this illusion of advancement. By establishing a universal human archetype (ethos), constructing stark visual parallelism between pristine nature and industrial clutter (pathos), and employing satirical self-dialogue (logos), Singer argues that material development fails to bring genuine emotional fulfillment, trapping humanity in an endless cycle of greed and environmental decay.	
Body paragraph 1	First of all, Singer uses a lot of imagery in the backgrounds of the cartoon. In the left panel there is a sunny sky and trees and a fish in the water. "me not happy". This imagery makes the reader feel very nice and happy because nature is clean and fresh, which catches the reader's attention instantly. But then in the second panel there is a big pile of junk like broken TVs, keyboards, and a dead	Singer grounds his critique by using parallelism to establish a universal human archetype across time. Though the central figure shifts from an unkempt, wild caveman clad in an animal pelt to a "civilized" business executive in a tailored suit and polished shoes, Singer draws both men with identical facial features—an open mouth and a dissatisfied frown. This visual continuity exposes the illusion of human evolution; despite outer corporate polish, modern man remains fundamentally unevolved, driven by	

	fish with a sky full of smog. "STILL NOT HAPPY!". The imagery of the junk pile shows that the second panel is dirtier than the first panel. This makes the reader realize that technology pollutes the earth and causes environmental damage, which makes the audience want to stop buying things.	the same primitive instincts as his ancestors. Furthermore, the series banner title, "NO EXIT," provides a subtle meta-commentary that locks the reader into this realization. By framing the figure in the corporate "business suit" as a stand-in for the modern worker trapped in the rat race, Singer establishes an empathetic connection (ethos) with his audience, forcing readers to recognize their own reflection in this endless cycle of discontent.	
Body paragraph 2:	Secondly, another literary device the author uses is contrast. On the left side there is a caveman who has no shoes and is wearing a animal skin. He looks like a dirty wild savage. On the right side there is a man in a nice suit with shiny shoes and combed hair. This contrasts the two men because one is rich and civilized and the other is poor. However, they both have the exact same face with a angry frown on their face. Singer uses contrast here to show that even though time has passed, people are still the same inside. This contrast is very effective at getting his point across to the audience and making them think about life.	Having established a relatable archetype, Singer then uses symbolism and graphic weight to expose the catastrophic environmental effects of being like this archetype. The two-panel structure creates an alarming visual "Before and After" comparison. Panel 1 depicts a pristine natural ecosystem defined by curved, soft lines: a beaming sun, birds, trees, and a jumping live fish. In Panel 2, Singer replaces this harmony with harsh, angular cross-hatching and an apocalyptic mountain of broken technological waste—keyboards, monitors, plungers, and wires. Environmental destruction is highlighted through structural parallelism: the radiant sun becomes a smoking industrial chimney, birds become a commercial airplane, and the thriving fish becomes a dead fish skeleton lying in pollution. Through this shocking visual contrast, Singer appeals to pathos, provoking feelings of guilt and apocalyptic dread over how consumer culture obliterates the living world.	
Body paragraph	Lastly, the author uses dialogue and speech bubbles to communicate his	Finally, Singer uses satire and irony to deliver his core logical thesis. The grand title, "THE HISTORY	

graph 3:	message. The caveman says "me not happy" and the suit guy says "STILL NOT HAPPY!" The caveman uses bad grammar because he is from ancient times, but the business man uses an exclamation mark at the end. The exclamation mark shows that he is shouting and very angry that he isn't happy. Also the title says "The history of Technology" which is ironic because the comic is only two panels long and history is usually way longer than that. This shows that people are never satisfied no matter how much tech they buy	OF TECHNOLOGY," creates immediate absurdity when paired with a brief, two-panel comic. By compressing thousands of years of human civilization into two identical frames, Singer logically demonstrates that history is not linear progress, but circular repetition. This is reinforced through speech bubbles containing infantile self-dialogue. The caveman's grammatically crude "ME NOT HAPPY" highlights a primitive focus on the self ("ME"). Panel 2's corporate figure utters "STILL NOT HAPPY!"—punctuated by a furious exclamation mark. Despite centuries of intellectual advancement and accumulated "stuff," human psychology remains entirely stagnant. Singer's satirical logic forces readers to realize that no amount of technological innovation can solve an internal, existential void.	
Conclusion	In conclusion, Andy Singer uses imagery, contrast, speech bubbles, and punctuation to show his opinion on technology. He shows that cavemen and modern people both want more stuff and are never happy. Overall the comic was very successful in catching the reader's attention and making everyone see that technology is bad for us.	In summary, through a masterclass in visual contrast, structural parallelism, and satirical self-dialogue, Andy Singer delivers a sharp critique of modern consumer culture. By juxtaposing pristine natural harmony with industrial decay, he demonstrates that our obsession with "progress" is an illusion that trades ecological survival for endless psychological dissatisfaction. Ultimately, "The History of Technology" serves as an urgent cautionary message: unless humanity redefines happiness beyond material acquisition, we remain locked in a self-made garbage cycle with "no exit."	

3. You have analyzed several model responses and seen how high-scoring essays construct analytical arguments. Having a versatile toolkit of academic phrases and sentence starters allows you to express complex ideas fluidly—especially under timed exam conditions. Study the phrase bank below to expand your analytical vocabulary before writing your next Paper 1 essay.

POINTS - Phrases that set up authorial choice

- Through the use of...
- Through the strategic choice of [feature], the writer...
- By contrasting [Feature A] with [Feature B], the text...
- Through a clear shift in tone from [Tone A] to [Tone B], the author...
- By placing [Visual Element] alongside [Written Line], the creator...
- Through the calculated repetition of [word/phrase], the text emphasizes...

POINTS - Phrases that set up authorial intent

- ... the text aims to...
- ... the writer conveys a message that...
- ... the author targets...
- ...the text seeks to challenge the reader's assumption that...
- ...the author aims to highlight the growing issue of...
- ...the piece calls on the audience to rethink their attitude toward...
- ...the creator prompts the reader to question whether...
- ...the text functions as a subtle critique of...

POINTS - Power verbs

- ... comments critically on...
- ... spread awareness about...
- ... questions why...
- ... convinces readers to...
- ...critiques / exposes... (instead of "shows something bad")
- ...satirizes / ridicules... (instead of "makes fun of")
- ...challenges / confronts... (instead of "disagrees with")
- ...highlights / underscores... (instead of "shows")
- ...evokes / generates... (instead of "makes a feeling")
- ...empowers / urges... (instead of "tells the reader to")

EVIDENCE - Phrases that set up evidence

- ... as illustrated in line...
- ... which is expressed in line...
- ... which is evidenced by the use of...
- ... which is depicted in the photograph where one sees ...
- ...as seen in the phrase "..."
- ...which is clearly demonstrated when the author writes, "..."
- ...as depicted in the central image, where...
- ...which is reinforced by the caption stating, "..."
- ...illustrated through the contrasting panels on line [X]...

EXPLAIN - Words that identify a specific feature

- This use of metaphor...
- This example of juxtaposition...
- This symbol creates a sense of...
- This use of inclusive language ("we", "us")...
- This abrupt change in tone...
- This visual juxtaposition between [Element A] and [Element B]...
- This exaggeration (hyperbole)...
- This ironic contrast...
- This repeated visual motif...

EXPLAIN - The effects of language on the reader

- ... captures the reader's imagination
- ... reminds the readers that...
- ... suggests / implies that...
- ... evokes a sense of...
- ... appeals to the reader's sense of...
- ...creates a sense of urgency regarding...
- ...makes the reader feel directly accountable for...
- ...provokes an immediate emotional response, causing the reader to...
- ...encourages the audience to sympathize with...
- ...forces the reader to confront the reality that...

LINK - Adverbs that evaluate

- ... effectively conveying the message...
- ... cleverly revealing that...
- ... implicitly suggesting that...
- ... adeptly persuading readers to...
- ...effectively reinforcing the main argument that...
- ...cleverly exposing the hypocrisy behind...
- ...successfully persuading the audience to...
- ...ultimately driving home the core message that...
- ...leaving the reader with a lasting impression of...

8 - First draft

In today's lesson, you are going to write a rough, first draft of a Paper 1, textual analysis of **either** Exam 5 - Text A (Calvin and Hobbes) **or** Text B (A Radical Opinion on Chat GPT).

1. Read both texts carefully during a 5-minute, silent-reading period. Do not write on the texts.
2. When the exam begins, annotate the text that you choose.
3. Make a rough outline (using the space below or your own paper) and write your thesis statement.
4. Write your Paper 1 response below. **DOUBLE SPACE** (skip a line between each line that you write on. This gives your teacher space to provide feedback!)
5. Submit your work for feedback.

Thesis:		
Topic sentence 1	Topic sentence 2	Topic sentence 3
Evidence 1	Evidence 1	Evidence 1
Evidence 2	Evidence 2	Evidence 2
Evaluation	Evaluation	Evaluation

Paper 1 - Exam 5 - Text A
I don't believe in ethics anymore

The following comic strip is taken from Calvin and Hobbes by Bill Watterson and was published in February, 1989. In these comic strips, Calvin, the boy, often has philosophical discussions with his imaginary friend/tiger, Hobbes.



Guiding question: Discuss the ways in which Bill Watterson explores the importance of ethics through his comic strip, Calvin and Hobbes?

Paper 1 - Exam 5 - Text B
A radical opinion on ChatGPT

The following extract was taken from an article in *UX Collective* in 2022, a platform that explores design and user experience (UX). The complete article can be found [here](#). The version below has been adapted.

A radical opinion on ChatGPT



Churn out every idea and then burn it down

Thomas Maisey
December 15, 2022

We need to talk about ChatGPT⁴. Actually, not just ChatGPT but all AI-powered content development tools. Whether it's text-to-image AIs, or those capable of generating conversational text, computer code, poetry, and more in response to prompts.

- 5 Artificial Intelligence has been chipping at creatives for a while, and this technological transformation is going to create as many opportunities as it does headaches for various sectors.

Discussions online so far have focused on embracing it wholesale or resisting the intrusion of AI into day-to-day work. But I think so far, a lot of the judgment has
10 focused too much on saving time, money, and resources.

Instead, we should shift our thinking to see this as a problem of originality. A challenge to get back to being remarkable. An opportunity to streamline

⁴ ChatGPT is a large language model (LLM) form of artificial intelligence (AI)

brainstorming and ideation. To hold a mirror up to ourselves and ask —is this really what I want to put out there?

- 15 Let me explain why by recapping how AI and Machine Learning work.

Machine Learning In A Nutshell

- One of the most common forms of Artificial intelligence (AI) is Machine Learning which teaches computers to think in a similar way to how humans do. Essentially, it takes a massive set of data and processes it to spot patterns in the data that can be
20 used to predict the outcome of future similar cases.

- It's Machine Learning that's powering ChatGPT as it's received tonnes of training data to be able to churn out impressive predictive content in response to our text prompts. In fact, when most companies today use AI, they are most likely using Machine Learning. Think about how Netflix or Disney+ will suggest content to you
25 that gets more and more accurate over time. Or even show social media feeds for decades have retained your attention with tailored recommendations. Prediction engines are powerful.

Why Creative Machine Learning Should Shake Us

- When I played around with ChatGPT I was both impressed and saddened. Right
30 away I thought of this passage from George Orwell⁵:

“Never use a metaphor, simile, or other figures of speech that you are used to seeing in print.”

- When Orwell penned this in ‘Why I Write’ he was capturing an idea, a point of view on what it means to push yourself to be original in a crowded space. And the
35 discipline it requires over time to keep yourself that way.

It's the same idea, expressed in a different context, that Seth Godin put forward in Purple Cow. And as I've said before every communicator wants to be remarkable, otherwise, you are not worth remembering. And if you're not remembered, your identity is lost and the value of your user experience is zero.

- 40 See, ChatGPT will be a threat to being remarkable and original if it's not embraced in a radical way. Because it's trained on commonplace content — on massive amounts of data which hold patterns that can be read and predicted. That means if it's churning out a fundraising email, brand mission statement or film script — it's opting for the common and unremarkable. It's our job, our challenge, to push beyond that
45 and be unpredictable.

Getting Radical with ChatGPT

When I talk about seeing this rise in AI as a challenge to get back to being remarkable, I envision several ways to seize this opportunity to streamline ideation.

⁵ George Orwell was most famous for his novel 1984 about a dystopian state.

- 50
1. **Churn out every idea and then burn it down:** Embrace head on, churn out as many concepts as ChatGPT can provide you. Review them, and understand the common points. Then use none of it. Throw it away. Challenge ourselves to produce work that looks nothing like that at all and listen to no one that does.
 2. **Find a place for the content and park it there:** Use it for the drumbeat content, the everyday products you need to fill space in your workflow. But be strict, limit the unremarkableness it churns out to say 30% of your output. Once you park its usage in that area of your workflow you can free up your time and energy to go beyond the common in the bigger areas you focus on.
- 55

These are just two radical starting points in the call to view the rise of Machine Learning content as a way to hold a mirror up to ourselves as creators.

Guiding question: How do the author's choices in structuring this article help present his argument.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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[illegible]

[illegible]

9 - Feedback

Your teacher will provide you with feedback on your first draft. Check the feedback points that apply to your draft. Record specific examples from your response that demonstrate these areas for growth. Then make a note of concrete revisions to implement in your final draft.

Common comments	Examples from my response	How I can improve
Criterion A: Knowledge and Understanding You need to: • identify the text type more accurately, • describe the target audience more accurately, • explore the text's (implicit) purpose(s) in more depth, • explore the context of the text more specifically, • make fewer generalisations and more interpretations, • make your interpretations relevant to the guiding question • include more quotations/references to support your interpretations, • ensure your quotations are relevant to your argument and the guiding question.		
Criterion B: Analysis and evaluation		

You need to: • summarise less and analyse more, • identify more (major) authorial choices or (key) stylistic features, • comment more on the effects of the author's choices on the reader (beyond "capture the reader's attention"), • establish a causal relationship between the author's intent, the author's stylistic choices and the reader's response, • evaluate how effective the author's choices are in creating a meaningful message,		
Criterion C: Coherence, focus and organisation You need to: • focus on the guiding question more, • have a clearer introduction • articulate a clearer thesis statement, • have clearer topic sentences that connect authorial choices to the text's meaning, • organise your analyses of finer points into paragraphs on major points, • develop an argument more, • make your inferences more explicit, • integrate quotations into the argument, • make sure the first and final sentences of each body paragraph connect to each other, the thesis statement and the guiding		

question,		
Criterion D: Language You need to: • write more clearly, avoid vague language, • use more technical terms to label stylistic features accurately, • use complete and complex sentence structures that aren't unnecessarily complicated, • watch out for run-on sentences, • use more varied vocabulary and sentence structures,		

10 - Final version

Now that you have gathered feedback, reviewed the Examiner's Pet Peeves, and identified your areas for growth, it's time to finalize your Paper 1 essay. For this final step, you are encouraged to use AI responsibly as a digital writing assistant. Do not ask AI to "write" or "rewrite" your essay for you. Instead, use it as an interactive editor to brainstorm, spot missing ideas, and refine individual sentences. You will ultimately hand-write or type your own final draft line-by-line.

Phase 1: The Dialogue (Iterative AI Editing)

Copy and paste specific paragraphs of your draft into your AI assistant, paired with the focused prompts:

- **Checking for Glaring Omissions (Did I miss anything obvious?)**
"I am writing an IB English Paper 1 analysis on [insert Text Title]. Here is my body paragraph: [paste paragraph]. Without rewriting it for me, list 2 or 3 glaring stylistic, structural, or contextual details in the text that I might have missed or failed to analyze fully."
- **Fixing "Air-Dropped" Quotes & Smooth Transitions:**
"Look at how I integrated quotes in this paragraph: [paste paragraph]. Point out any quotes that feel 'air-dropped' or unintegrated, and give me two different options for how I can weave them into my sentences grammatically."
- **Sentence-Level Vocabulary & Tone Polish:**
"Here is my thesis statement / intro / body paragraph: [paste snippet]. Can you highlight 2 or 3 weak or repetitive phrases (like 'the author uses' or 'catches attention') and offer 3 alternative academic phrasing suggestions for Grades 11-12 analysis?"
- **Checking Argumentative Flow (PEEL & Purpose):**
"Read this body paragraph: [paste paragraph]. Does my explanation clearly link back to authorial intent and the reader's reaction, or did I slip into plot summary? Give me 1 actionable piece of advice to strengthen my analysis."

Phase 2: The Human Final Polish

Once you have had a back-and-forth conversation with the AI:

1. **Filter the Feedback:** You are the author. Choose only the suggestions that sharpen your original ideas.
2. **Draft the Final Piece:** Write or type your final essay in full. Important Rule: Do not copy and paste large blocks of text directly generated by AI. Your final response must be written in your own voice, reflecting your independent understanding of the stimulus text.