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| **Topic**(**insufficiently focused** to be a useful lens for investigation) | **Local Issue**(**Too specific** for works to engage with this particular expression of the issue) | **Global Issue****(Appropriate for presentation; works/texts engage the issue from varied perspectives)** |
| Culture, identity and community – colonialism (IB Topic) | A newly independent nation sets out to rename sites named for prominent colonizers. | **How do societies reconcile native and colonial influences?** |
| Beliefs, values and education—shaping educational systems (IB Topic) | A regional government develops a plan to accommodate an influx of refugee children into the public-school system. | **The effects of allowing new populations access to education** |
| Politics, power and justice—corruption (IB Topic) | The government of a country has impeached their president on charges of corruption | **Corruption as an obstacle to achieving greater equality** |
| Art, creativity and the imagination—freedom of expression (IB Topic) | A painter’s work is deemed too controversial to display in an exhibition. | **The effects of curtailing freedom of expression** |
| Science, technology and the natural world—progress (IB Topic) | The construction of a dam in a particular community | **The importance of finding a balance between progress and respect for nature** |
| Gender equality (SDG) | Inequality between male and female members in a particular religious hierarchy | **The impact of religion on gender equality** |
| Zero hunger (SDG) | Increase of malnutrition and starvation in one particular country | **World trade inequality as a cause of hunger** |
| Good jobs and economic growth (SDG) | Modern slavery in a particular country | **Immigrants and their work prospects in hosts countries** |
| Sustainable cities and communities (SDG) | The impact of youth migrating to the city from a particular rural community or small town | **Urban migration, urbanization and their consequences on identity** |

**Creating an Appropriate Global Issue**

**Creating an Appropriate Line of Inquiry**

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| **7 Concepts** | **Brief Description of Concept** | **Line of Inquiry** |
| 1. Identity
 | The student may be interested in an aspect of the representation of identity of a particular character or group of characters in the text, or on the way in which the text relates to the identity of the writer. | How does Ralph Ellison, in his novel *Invisible Man*, succeed in making his narrator a convincing spokesperson for the concerns of African-Americans in the 20th century? |
| 1. Culture
 | The student may be interested in an aspect of the representation of the culture of a particular place, institution of group of people, or on the way in which the text itself relates to a particular culture.  | How does Robert Capa represent post-Second World War France to qualify/exemplify the brutalities of the French population on former Nazi collaborators in *La Femme Tondue*? |
| 1. Creativity
 | The student may be interested in an aspect of the representation of individual or collective creativity, or lack of creativity, within the text, or on the way in which the text represents the creativity of the writer.  | How do Mario Testino’s portraits manage to convey the personalities of those portrayed in original ways? |
| 1. Communication
 | The student may be interested in an aspect of the representation of acts of communication, or failures in communication, in the text, or on the way in which the text itself represents an act of communication. | Which view of love does Matt Groening convey in *Love is Hell*? |
| 1. Transformation
 | The student may be interested in an aspect of the representation of transformation or transformative acts in the text, or on the way in which the text itself is a transformative act either of other texts through intertextual reference to them or of reality by means of a transformative effect on the reader’s identity, relationships goals, values, and beliefs. | In what ways does The Alan Parsons Project’s *Tales of Mystery and Imagination*offer a transformative re-reading of Edgar Allan Poe’s tales? |
| 1. Perspective
 | The student may be interested in an aspect of the representation of a particular perspective or perspectives within the text, or on the way in which the text represents the writer’s perspective. | How does Mary Shelley’s protagonist in *Frankenstein* use the motif of dangerous knowledge to show the perspective of fear and anxiety of excesses in scientific enterprise in early 19th century Europe? |
| 1. Representation
 | The student may be interested in an aspect of the way in which the text represents different themes, attitudes and concepts, or in the extent to which language and literature can actually represent reality. | Through what means does Juan Rulfo successfully convey the representation of realistic and non-realistic characters and situations in *Pedro Páramo*? |

**Other examples of appropriate line of inquiries:**

* How does F. Scott Fitzgerald foreshadow how Gatsby’s unnatural attachment to the past causes his downfall in *The Great Gatsby*?
* In what ways would Marxist theory about the stratification of wealth and power explain the violence that runs through the action of the novel *A Hundred Years of Solitude* by Gabriel García Márquez?
* To what extent was the characterization of the protagonist in Patrick Süskind´s *Perfume* influenced by Franz Kafka´s *The Metamorphosis*?