

Global issue: The Inflexibility of Identity in a Changing Society and its Consequences

Texts chosen

Literary work: *Things Fall Apart* by Chinua Achebe

Non-literary body of work: *I'm No Longer Here* (Spanish: *Ya No Estoy Aquí*) by Fernando Frias

Notes for the oral (maximum of 10 bullet points) :

- “Weeping” (7-8) | repetition, imagery | accusatory tone | Igbo society’s resignation, change in identity | “shameful sacrilege” (8), sibilance | “have remained ... fathers” (13)
- “Eneke the bird” (17), meaning: must adapt to change | Proverb, Irony | “Root out” (18-19) | “Bale this water” (20) | Double metaphor | So opposed to whites, willing to change own
- “Stood his ground” (26) | Wordplay | “World... Still” (28) | Tension | Exploits reader’s view of Okonkwo’s Characterisation | Stubborn about old Umuofian ideals
- “The white ... well” (32) | Dialogue | Contrast “drew .. Machete” | Parallels speech, kills “brother” | Parallels Ikemefuna | “Tumult instead of action” (37) | Juxtaposition
- Umuofia no longer one voice → Changed | Social Death: “Why did he do it?” | Single sentence paragraph → resignation | “blood” → symbolic, parallels speech
- Terkos | Spanish slang, “stubborn attitude” | Identity → Cholembiano | Slowed-down Cumbia | “We also have to move on, right, my friends?”
- Double meaning | Camera Angle, neither eye level nor high angle | Frame cuts head | 13s Long shot | Music not Cumbia
- Mise en scene | Composition → Christian imagery of comparable size | Blocking → Jeremy and Ulises are separated not just vertically but in terms of depth (gate) | Ulises holding on to bars |
- bright background towards the darker foreground | Foreboding, tension | many actors holding weapons | Ulises going against the flow |
- Abandoned building | Blurred background | Sound replaced with diegetic Cumbia music, perspective | Battery dying, Chaos → metaphor | Movement of city vs Ulises still