

# **TOK IBDP YEAR 1 (2020-21)**

## **ASSIGNMENT -1**

**DRAW A FLOW CHART EXPRESSING WHO YOU ARE  
AS A PERSON, KEEPING THE FOLLOWING POINTS  
IN YOUR MIND.**

## **Who am I?**

Education

Interests

Passion

Travel

Social Influences

Personal Characteristics

# TOK IBDP YEAR 1 (2020-21)

## ASSIGNMENT -2

WATCH TED TALK OF “DANGER OF THE SINGLE STORY” BY **CHIMAMANDA NGOZI ADICHIE**

AND WRITE AN ARTICLE OF 250-300 WORDS EXPLAINING YOUR REAL-LIFE SITUATION REGARDING THE DANGER OF A SINGLE STORY.

### FEW MAIN POINTS OF THE TED TALK

#### THE DANGER OF A SINGLE STORY

*“The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.” -Chimamanda Ngozi Adichie*

Combining humor and a fresh cultural perspective that many of us have not had the privilege to hear, she broadens our world in under 20 minutes and delivers a beautiful talk that still motivates viewers today.

##### **1. A shared, universal experience**

Chimamanda’s purpose is not to scold her audience for a lack of knowledge, but rather to explain that these misunderstandings and limited perspective are universal. By opening with her own admission in the tale about Fide and his family’s poverty, she opens herself to the criticism of this talk. It makes her a more human narrator, and also adds humour to the

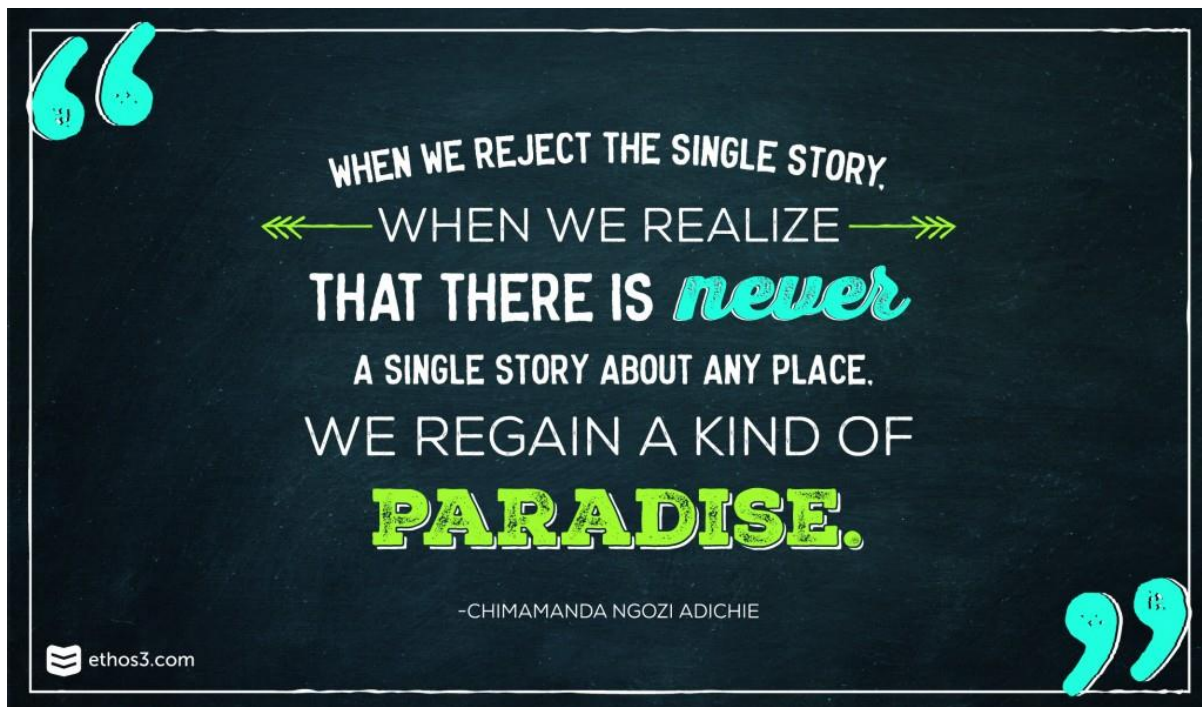
story in a way that helps the audience feel like she is a close friend, not merely a lecturer.

## 2. Storytelling that works to explain storytelling

The purpose of this TED talk is to encourage us to broaden the scope of stories we consume about other people and cultures. But this isn't a high-level talk that spells out why this is important using stats and facts; it speaks to the heart by using storytelling examples.

Listening to the talk, Chimamanda uses around ten different smaller stories to share the core message itself. All of them fit beautifully together, combing her personal experience as a Nigerian in America as well as her Nigerian experience with its own limitations in literature and so on.

## 3. A broad yet applicable call to action



This quote is from the final lines of Chimamanda's talk. Because it encourages us to seek out alternative stories, it's a call to action that both beautifully summarizes her message as well as motivates the audience to

perhaps read some of the writers she had mentioned like Chinua Achebe or Camara Laye. It's also open-ended enough to be interpreted in different ways; maybe the audience has a book lying around in their bedroom they just haven't been motivated to read yet. Or maybe the audience could be interested in reading something by the speaker herself.

A call to action like this is not as specifically actionable as "read this one thing," but it marries perfectly with her message. There isn't just one right way to become a global reader; the purpose is simply to open yourself up to stories from all places.

Chimamanda Ngozi Adichie's "The Danger of a Single Story" isn't just a culturally relevant and moving TED talk, it also perfectly illustrates the power of storytelling within a presentation itself. What would her talk have been like without the example's stories pulled from her own life? For speakers who wish to capture this compelling style, personal storytelling must and should come first.

# TOK IBDP YEAR 1 (2020-21)

## ASSIGNMENT -3

### Ethics

#### The Trolley Problem

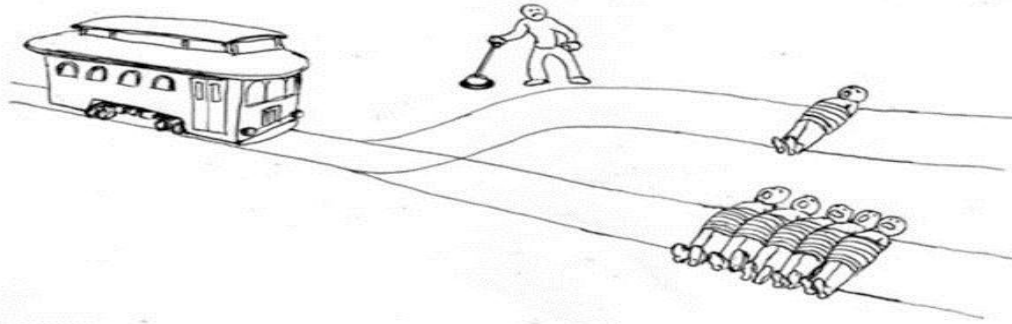
**Knowledge question:** How do we know what is right and wrong?

#### 1. Do Now: The “Trolley Problem.”

**Consider the following situation. You come upon a bizarre scene. A trolley is hurtling down the track with no brakes. There are five people tied to the tracks who will die if you do nothing. You find the lever that causes the track to shift. If you pull this lever, the train will switch tracks and only kill one person. What is the right thing to do? Why? Do not try to solve this problem by freeing one of the people or fixing the brakes on the trolley. You have only two choices: Kill five people or kill one.**

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Follow up questions:



What if the five people on the tracks are “bad” people who are mean, return library books late without paying the fines, eat grapes in the supermarket without paying for them, and don’t call their mothers often? Does the character of those dying matter in your decision making?

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Rather than pulling a lever to kill one person to save five, what if instead of standing next to a lever you were standing next to another bystander and you knew that if you push this bystander onto the tracks, the train would hit the person, killing him and the train would safely derail saving the other five? Would it be “right” to kill that one person? Is this the same as pulling the lever from the first example? What is the difference?

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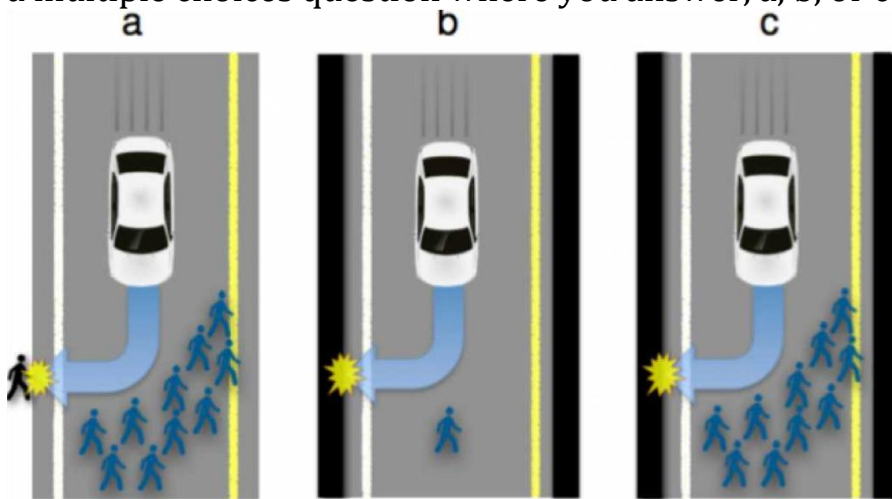
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# TOK IBDP YEAR 1 (2020-21)

## ASSIGNMENT -4

**Knowledge question:** How do we know what is ethical?

1. **Do Now:** The graph below represents three situations a driverless car programmer may be presented with. If you were the programmer of the car, what would you instruct the car to do in **each** situation? This is not a multiple choices question where you answer, a, b, or c.



- a. In situation a, should the car swerve to its right and kill one pedestrian on the sidewalk or kill a bunch of pedestrians on the road? Why?

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- b. In situation b, should the car swerve to its right and kill the passenger or go straight and kill one pedestrian on the road? Why?

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**c. In situation c, should the car swerve to its right and kill the passenger or go straight and kill a bunch of pedestrians? Why?**

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**How about this situation?**

**MORAL MACHINE** Home Judge Design Browse About

What should the self-driving car do? 4 / 13

Two side-by-side illustrations of a self-driving car at a crosswalk. The left illustration shows a straight path leading to a group of pedestrians and a dog. The right illustration shows a curved path leading to a single passenger. Both have 'Show Description' buttons below them.

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# TOK IBDP YEAR 1 (2020-21)

## ASSIGNMENT -5

### **Bullfighting: Art or Not?**

Bullfighting has its roots in rituals dating back many centuries. In its modern Spanish style, bullfighting first became a prominent cultural event in the early 18th century. Yet despite its cultural significance, bullfighting continues to face increasing scrutiny in light of animal rights issues.

Some people consider bullfighting a cruel sport in which the bull suffers a severe and tortuous death. Many animal rights activists often protest bullfighting in Spain and other countries, citing the needless endangerment of the bull and bullfighter. Some cities around the world where bullfighting was once popular, including Coslada (Spain), Mouans-Sartoux (France), and Teocelo (Mexico), have even declared themselves to be anti-bullfighting cities. Other places, including some towns in Catalonia (Spain), have ceased killing the bull in the fight, but continue bullfighting.

To other people, the spectacle of the bullfight is not mere sport. The event is not only culturally significant, but also a fine art in which the bullfighter is trained in a certain style and elicits emotion through the act of the fight. Writer Alexander Fiske- Harrison, in his research and training as a bullfighter, defends the practice and circumstances of the bull, "In terms of animal welfare, the fighting bull lives four to six years whereas the meat cow lives one to two. ...Those years are spent free roaming..." And others similarly argue that the death of the bull in the ring is more humane than the death of animals in a slaughterhouse.<sup>1</sup>

**Respond to the following questions.**

- 1. How is the controversy over bullfighting related to the concept of relativism?**

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**2. How would a relativist interpret this controversy?**

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**3. Do you believe that bullfighting is an ethically wrong practice or a justifiable cultural event? Explain your reasoning.**

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**4. Do you agree that the death of the bull in the ring is more humane than the death of animals in a slaughterhouse? Why or why not? What ethical concerns are raised by both situations?**

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# TOK IBDP YEAR 1 (2020-21)

## ASSIGNMENT -6

### Outrage at 'starvation' of a stray dog for art

Gerard Couzens in Madrid  
*The Observer*, Saturday 29 March 2008

Chaining up a dog and forcing it to go without food and water in the name of art is a surefire way of making yourself unpopular with animal lovers. The furor created by Damien Hirst's pickled sheep and Tracey Emin's dirty bed pales into insignificance against the international outrage Guillermo 'Habacuc' Vargas has unleashed.

The Costa Rican has been called an animal abuser, killer and worse over claims that a stray dog called Natividad died of starvation after he displayed it at an exhibition last year at the Códice Gallery in Managua, Nicaragua. Vargas tethered the animal without food and water under the words 'Eres Lo Que Lees' - 'You Are What You Read' - made out of dog biscuits while he played the Sandinista anthem backwards and set 175 pieces of crack cocaine alight in a massive incense burner. More than a million people have signed an online petition urging organisers of this year's event to stop Vargas taking part.

Vargas, 32, said he wanted to test the public's reaction, and insisted none of the exhibition visitors intervened to stop the animal's suffering. He refused to say whether the animal had survived the show, but said he had received dozens of death threats.

Juanita Bermúdez, director of the Códice Gallery, insisted Natividad escaped after just one day. She said: 'It was untied all the time except for the three hours the exhibition lasted and it was fed regularly with dog food Habacuc himself brought in.'



**Questions:**

1. Should this be considered artwork?

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2. Aside from what was mentioned in the article, what is the meaning of this artwork (assuming that you consider this art)?

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3. Was the artist morally wrong to create/present this work? How do you know? What is your reasoning? Explain.

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