

LANG LIT

May 2013

WRITTEN TASK EXAMPLES

Standard Level – Level 7s

Higher Level – Level 6s

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LANG LIT

STANDARD LEVEL

WRITTEN TASKS

LEVEL 7

Example 1: *Tabloid Football Article ...* page 3

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Student's name: [REDACTED]

Student's candidate number:

Language A: language and literature (Standard Level)

May 2013 session

Written Task 1

Word Counts:

Rationale (300 words)

Written Task (907 words)

TABLOID FOOTBALL
ARTICLE

A tabloid style football publication discovering the biased language used in mass media to persuade readers to think towards a certain side.

Bibliography: Barlow, Matt. "'Gutted' Ferdinand Reveals His Pain at Missing Euro 2012 as Hodgson Plumps for Terry." *Mail Online*. N.p., 16 May 2012. Web. 21 Nov. 2012. <<http://www.dailymail.co.uk/sport/euro2012/article-2145507/Gutted-Ferdinand-reveals-pain-missing-Euro-2012-Hodgson-plumps-Terry.html>>.

SL WT EX. 1

Scored 19/20 Level 7

Text(s) used: N/A

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I decided to write a tabloid styled football publication on the issue of England football defender Rio Ferdinand being left out of the Euro 2012 squad, a controversial subject in the UK press at the time. This allowed me to write with very biased tone, saying what an outrageous decision it was.

I chose the tabloid format because it gave me the opportunity to explore the language used in mass media to manipulate the opinions of the readers by strongly expressing the subject in a suggestive and hyperbolic manner. The target audience of this piece were football fans, specifically those in the UK as the issue would be much more relevant to UK citizens. Therefore, there was a certain amount of assumed knowledge of the readership concerning the context in which this article was written and also the use of football jargon such as back-four. The purpose was to express my views on the situation on the issue without directly stating them. These opinions would be from the position of an England supporter shown by the use of "our own captain".

The main newspaper company I chose to emulate was DailyMail as their articles are very opinionated without necessarily directly addressing the writer's thoughts. The structure I used mimicked the very short paragraph format of the tabloid style while the diction remained simple and colloquial. The structure also allowed the use of the inverted pyramid style, giving the main hook and story before talking about the less important details like context and related topics. One of the devices used to mimic this biased, tabloid style was the use of pre-modification in describing Rio Ferdinand, for example, "81-capped centre back". I also incorporated quotes and statistics as evidence for my argument, making my opinion seem more objective and possibly widely accepted.



KohOnline

Veteran Ferdinand falls out of favour from Hodgson's selection again

By [Brandon Koh](#)

PUBLISHED: 23:47 GMT, 3 June 2012

The England football camp were in crisis mode last night as fledgling manager, Roy Hodgson, was forced to dodge bullets centring on why he snubbed, for the second time, his most experienced defender Rio Ferdinand. This time, because "he's too good to be a substitute".

Rio Ferdinand publically expressed his misery on Twitter about the decision but kept tight-lipped about any connection to the race row involving his brother Anton and England defender John Terry. Hodgson has left himself open to criticism by refusing to answer allegations at the direct link between the racial dispute and the dropping of Ferdinand.



Rio Ferdinand @rioferdy5

16 May

Absolutely loved playing for England. To say I'm gutted is an understatement of the highest order

Expand

Rio Ferdinand's tweet after being dropped

Hodgson claimed to have had talks with Ferdinand before announcing the 23-man squad he would take the Euros. However, the 81-capped centre back who has been in the England squad for the last 4 major international competitions has yet to comment officially on any discussions with Hodgson.



New England boss Roy Hodgson

When Gary Cahill was ruled out of the Euros after fracturing his jaw in an unfortunate collision with goalkeeper Joe Hart, Hodgson controversially opted for the inexperienced Martin Kelly who has just one cap and has only played in 12 premier league matches for Liverpool this season.

Tottenham manager Harry Redknapp showed obvious displeasure with the decision when he said "There's obviously more to it. If it's just football, it's difficult to leave Rio out, obviously, because he's a fantastic player still".

England's first black captain Paul Ince is also among others who have slammed Hodgson in his decision to leave Ferdinand out of the squad. "With respect, please don't tell me he is not the seventh best centre-half in this country. As far as I'm concerned he is probably the best centre-half in our country. So explain to me why the best centre-half in our country is not going to Euro 2012 for football reasons?"

Recent polls have shown that 87 percent of England fans would have picked the experienced Ferdinand over kop kid Martin Kelly, who has only played a total of three minutes of international football at a senior level.



© Mark Leech / Offside

Kelly has been called up as Cahill's replacement

This is not the first time the new England Manager has come under fire from the public. His initial snub of the Manchester United captain was done for "footballing reasons". However, critics are sceptical about this explanation and point to the need for Hodgson to create harmony in the squad.

The Terry-Ferdinand combination is obviously the best pair to field for England and has been used countless times over the years. Although the pair are aging, both have represented their respected clubs 30-odd times in the Premier League this season. The fans would surely want to field the experienced pair rather than to disrupt the team chemistry.



The England pair will be incomplete for the upcoming tournament

Ferdinand was also at the heart of the Manchester United defence last season who had the second best defensive record, conceding a mere 33 goals. This would leave football fans wondering what "footballing reasons" the England manager has to leave out Ferdinand.

The choice to drop Ferdinand is completely baffling, given that Hodgson intended to talk to both Terry and Ferdinand in hope of taking the pair on the England plane to the Euros.

Many believe that the choice to leave out Ferdinand is heavily linked to John Terry's accused racial abuse directed towards Rio's brother Anton several months ago. The inclusion of both Rio and Terry may have caused a schism in the England training camp.

But the Chelsea captain has expressed his desire to partner the England squad veteran. "I don't have an issue playing with anyone and never have done" said Terry.

The entire Rio Ferdinand-John Terry affair leads back to October 23rd, 2011 when John Terry allegedly racially abused Anton Ferdinand during a Chelsea QPR match. The investigation is still in process and John Terry has yet to be found guilty.

Some have hinted at the exclusion of one member of the Terry-Ferdinand duo to a possible choice by the England FA rather than by Roy Hodgson. The FA has plenty of reason to exclude one of the two. They would say the benefit of having both defenders isn't worth affecting the peace of the rest of the England camp. The major question wouldn't be so much why was Ferdinand dropped, but why weren't both of them picked? The argument is someone has to take the fall and unfortunately the axe landed on Rio's head.

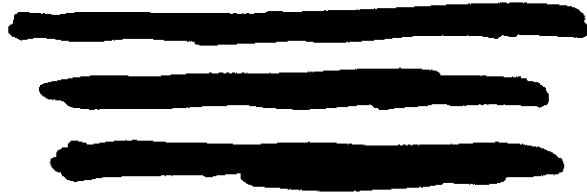
UEFA are expected to be taking disciplinary action against fans who show racial abuse following the Dutch stars being victim to racial abuse during a training session and several cases of racial chants by the fans in the qualifying games. There is a certain irony being played out here with UEFA keen to protect players from racial abuse from fans while our own captain Terry will be faced with his own racism trial after the tournament has finished.

England are to play their opening game of the tournament of June 11th against France with their back-four in peril.

More...

- England's injury woes increase as Cahill is ruled out with a broken jaw
- Ferdinand snubbed as Kelly gets the call-up
- Hodgson's men to earn bonus for Euro's success
- England's golden boy Wazza to miss the opening 2 games of Euro's

NEWSPAPER EDITORIAL



Language A: language and literature Standard Level

May 2013 Session

Written Task 1

Word Count- Rationale: 212, Written Task: 800

Text Type: A newspaper editorial exploring and rebutting the literal interpretation of a metaphor in a Mitt Romney attack advertisement.

SL WT EX2

Scored 19/20 LEVEL 7

Text(s) used: Mitt Romney Attack Advertisement: <http://www.youtube.com/watch?v=-8-Te__Qkbl>

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The rationale should not only include knowledge about the text or topic studied, but also about the formal conventions of the text type produced and how they relate to the aims of the task.

For this written task, I have chosen to present a Democratic perspective towards the Republican politician Mitt Romney's online attack advertisement "Bump in the Road", where citizens of America are portrayed as blockages lying on a road.

Despite the significant lack of views generated by the video, "Bump in the Road" has caused discontent amongst many supporters of the Democratic Party due to the fact that it quotes and interprets current president Barack Obama's expression of bumps in the road during the United State's path to economic recovery in a literal manner. This assignment hence focuses on misinformation that stems from literally interpreting a metaphorical expression, in addition to mass communication in political campaigns.

I have chosen to present in the form of a newspaper editorial as I believe it is the medium which best suits my objective to portray a response from a Democrat's point of view, since newspaper publishers always present a degree of political bias. Editorials are also read by a wide variety of audiences including members of the opposite party, so this format allows me to incorporate persuasive devices to convince Republicans that the Democratic party's ideas and solutions towards unemployment possess a superior advantage. Persuasive devices to be used include rhetorical questions, statistics, hyperbole and repetition.



The Weekly Democrat

Romney: "Bumps in the Road"?



On the 28th of August 2012, Republican re-election candidate Mitt Romney re-released an official attack via the internet as part of the Republican Party's election campaign. As he has done consistently in his past speeches, Romney targets through the video the lack of job creation and the undoubtedly high unemployment rate which have been significant barriers on the road to economic recovery.

However, he does not focus on the skewed policies that he plans to implement for an accelerated rate of job creation, nor does he shed a light on the causes of President Obama's low amount of success in improving employment. Instead, Romney averts towards a mindless interpretation of Obama's description of the road to recovery where Obama said: "There are always going to be bumps on the road to recovery".

The video, which spans a lengthy 2 minutes, shows Americans lying pointlessly in the middle of an empty road symbolizing "bumps". They slowly stand up then proceed to say "I'm an American. Not a bump in the road." The interpretation of figurative language in a literal way attempts to mislead viewers into thinking that Obama looks at the unemployed as annoyances in the economic road to

recovery, when he is simply describing the difficulty of the recovery itself. The interpretation also plays on president Obama's euphemism of the road to recovery being "rough terrain", effectively shadowing Obama's serious attitude towards rebuilding America's economy which has generated more than 54,000 jobs and saved plenty more. This phrase is repeated over and over again, portraying Obama to be a cruel figure to the 9.1% of America: the unemployed and the homeless.

As the "Americans" stand up in the video, they also hold up brief anecdotal cardboard signs describing themselves, such as this: "The company I worked for just went bankrupt. Dustin stands with Mitt". This continues for 1 minute and 15 seconds: the bulk of the ad, which brings no additional evidence to Romney's argument against unemployment and Obama. The anecdotes are used to emphasize the Republicans' blame on Obama for unemployment, when in reality he has been striving to alleviate it.

Furthermore, in terms of demographics, the original version aired in 2011 had 1713 dislikes against 1328 likes on www.youtube.com. Obviously, many have noticed the incorrectness in Romney's

interpretation of "bumps in the road". After being released on the internet a second time in 2012 on the Republican National Convention online channel, the video has generated a mere 4169 views. Also, children are brought into the advertisement along with their parents; an obvious attempt at widening the advertisement's target audience range as well as to promote empathy. By attempting to use pathos and assuming Obama's lack of care for the unemployed, Romney's argument against Obama closely resembles a childish complaint bereft of an actual solution to the problem at hand: high, serious and rapidly rising unemployment.

Why? This is because he does not have a logical, working plan to increase employment in the future. As ex-president Bill Clinton points out in the Democratic Party's attack advertisement *Clear Choice* for Obama, "The Republican plan is to cut more taxes on upper income people and go back to deregulation. That is what got us in trouble in the first place!". This could not have been explained any clearer. Why should we have to believe in or vote for a politician who can not even comprehend simple English expressions? What value is there in Romney's economic policies when we can vote for a president who is dedicated to pulling America out of the recession?

By investing in education, job training, education, implementing monetary policies as well as reducing tax cuts on the middle class, president Obama will strengthen the middle class instead of giving more money to upper class citizens who are already rich. In doing this, Obama hopes to stimulate the bulk of the economy which will lead to a large increase in employment and job availability. Unlike Romney, Obama at least attempts to solve the unemployment problem with a fervent and logical attitude.

Although the unemployment rate is drastically high at the moment, Obama's policies for creating jobs are much more practical. With the re-elections right around the corner, hopefully president Obama will be able to prove to America that Romney's economic policies are inadequate in the near future.

SPEECH

Language A: Language and literature (Standard Level)

May 2013 session

Written task 1

[Word count] Rationale: 295

[Word count] Written task: 998


Task Undertaken: A speech to persuade the citizens of Hong Kong to protest
against the National Education Classes

SL WT EX. 3

Scored 19/20 LEVEL 7

Language A: Language & Literature Written Task 1
Rationale

MAY 2013


Text(s) used: "BBC News - Hong Kong debates 'national education' classes."://www.bbc.co.uk/news/world-asia-china-19407425

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In this written task, I have chosen to write a speech in regards to the article "Hong Kong Debates 'National Education Classes'. The main purpose of this speech is to inform the audience about the controversies surrounding the National Education, as well as to persuade the citizens of Hong Kong to protest against it. The speech will be delivered by a leader of a protest group at a local school, targeted at local school students, their parents and teachers.

Since we were looking at political speeches in class, I came across this important issue that was all over the media. Thousands of people gathered to protest and many students took part in the hunger strike. Thus, I thought it would be a suitable issue for me to respond to in relevance to the topic in the course "Language and Mass Communication".

A speech is an ideal text type because it allows me to present my ideas in public. It can help engage the audience with the idea that this curriculum is not beneficial, thereby convincing them to join the protest group with the use of persuasive features. The main features to be used are first person and second narrative, triplets, anaphora, repetition and rhetorical questions. First person and second narrative – 'we' and 'you' will be used to address the audience directly. Triplets, anaphora and repetition serve a common purpose – to create a strong and confident tone throughout the speech, as well as to put emphasis on the impact that the brainwashing system have on the local students of Hong Kong. Additionally, rhetorical questions will be used to engage the reader's attention and call the audience to action. Lastly, the paragraphs will be equally sized and paced, so that the audience can easily follow the speech.

[Word count: 295]

[REDACTED]

Today, I stand here to express my concerns about Hong Kong's National Education. As we all know, the Chinese government has been reinforcing the implementation of National Education. The curriculum consists of many controversial lessons, which are intended to gain support for the Communist Party, while dire repercussions of previous Chinese history are ignored. Just because Hong Kong is considered as a part of China, are we automatically obliged to conform to something we instinctively know is unethical? NO. It is obvious that we must stand against this cruel brainwashing educational system! We must face the devastating nature of this.

In fact, this system is flawed in many ways. One of the most detrimental issues is deceit. Take the allegory of the cave as an example; living in this society would be exactly like living in the cave. You are the prisoners in the cave. In Plato's allegory, one of the prisoners breaks free and leaves the cave. "Who'd be brave enough", "who could that be?" one may ask, it could be any of you, or in fact, every single one of you. Needless to say, government is the puppeteer tricking us into thinking what's right and wrong. Each of you has the right to know but until you know, you'll be stranded in the cave.

The government claims that it is used to "build national pride and identity". Is "national education" really as good as how Chief Executive CY Leung said it is? In fact, the government is only providing us one-sided information. In order to convince us, they claimed to promote moral and national education. However, it raises the question of morality. Is it moral to prevent the younger generation from getting a holistic view of China's history?

Today, huge crowds are protesting against this with banners "My mommy teaches me kindheartedness and justice. The Chinese Communist Party teaches me to bury my conscience". We have already met up with parents, students and educators at the Holy Cross Church to come up with ways to stop the imminent introduction of compulsory classes to brainwash our children by the Chinese government in Beijing. We have also protested on the 29th of July, which consisted of more than 9000 protestors, including many parents and children. In order to stop the government from doing this, persistence is crucial. One thing that doesn't abide by majority rule is a person's conscience. Therefore, we are all here to protect our human rights! We should unite, fight and speak out.

Teachers, are you not aware of the repercussions that the system has on your students? Not only will it affect your students, but also vast majority of younger generation, that could be people around you or worse, your children. You, teachers, are used as puppets, who assist puppeteers to cast apocryphal information to the innocent. You are the scapegoat of this system. You play a big role in shaping your students' perspective on life. Lying is a means to an end. National Education is like a mirror. It reflects a miniature of society, where power and benefits are seen as the most important. I believe you are drowning yourself if you conform to teach such a deceptive system. Should we bury our conscience and ignore it just because it is far-fetched?

I had once been a student, what I noticed was, since the day I began schooling, I observed in our teachers that for the authority of national education they tend to forget about truths, principles and conscience to lie. A recent survey showed that 69% of Hong Kong local school students opposed the new classes. The vast majority of students are reluctant to accept this new brainwashing system. Imagine yourself being stuck in the demon's grip. You will lose your freedom, direction and critical knowledge. And this is the same as being brainwashed. Would you want to suffer from this?

It is your duty to protect your rights by overthrowing this reductionist form of education, and to advocate a holistic approach, for yourself, for your children, for your city! It is your duty to ensure that this will not happen! We must not keep our mouths shut about this. If you do not want this to shape the future communism in Hong Kong, you should stand up and take action! We must make the government listen to our voices! We must make the government abandon this plan! We must make Hong Kong a better place! What are you waiting for? The future is in your hands. Let's abolish the brainwashing system, abolish the Communist Party!

3

[REDACTED]
[REDACTED]
[REDACTED]

Language A: language and literature (Higher Level or Standard Level)

May 2013 session

Written Task 1

Word Counts:

Rationale (271 words)

Written Task (800 words)

SL WT EX. 4

Scored 18/20 LEVEL 7

based on Duffy's
'Mrs Lazarus'

[REDACTED]

Language A: Language & Literature Written Task 1
MAY 2013
Rationale

Text(s) used: The World's Wife by Carol Anne Duffy

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In Carol Ann Duffy's poem "Mrs Lazarus", Mrs Lazarus' character change, throughout the grieving process, particularly captivated me. Mrs. Lazarus' relationship with Lazarus, her development from a grieving widow to an independent woman, and her relationship with the school teacher are elements that I will use within this poetic diary format. The piece is aimed at people who are familiar with Duffy's work and people who enjoy reading autobiographies and poetry for the purpose of entertainment.

I decided to write a poetic diary through maintaining a poetic tone that helps to preserve the voice of Mrs. Lazarus while also using diary features, making it a more private form of communication. I decided to mimic Duffy's style to apprehend her use of poetic language. The dramatic emotions are presented using poetic language while the day-to-day events are shown as being more prosaic. These two styles allow me to convey the two different aspects of Mrs. Lazarus' life. The words given to Mrs. Lazarus were carefully chosen to suggest a poet's intention of selecting the best words to use.

I have divided it into chronological order to illustrate the sequence of events alongside the obvious change in character of Mrs. Lazarus over time. In the first entry I used triplets, pathetic fallacy and emotive language to reflect Mrs. Lazarus' state of mind; the second entry which emphasizes Mrs. Lazarus' longing for her husband, uses short sentences and metaphors to depict her struggle. In the third entry, the repetition of the personal pronoun "I" and metaphors helps to convey her recovery. The last paragraph uses the synesthesia of olfactory, visual and auditory imagery to infer Mrs. Lazarus' disgust towards Lazarus.

(279 Words)

Written Task

November 4th 1994

I had cried. I have been crying ever since I saw his pale face in the coffin. I held his cold, idle hands as they kissed him on the forehead. When they tried to take him away I screamed at him and told him to wake up, he ignored me. Sometimes at night I leave the door open waiting to hear his loud footsteps. Waiting to see a silhouette of my beloved to appear. Hoping that he will be beside me when I wake up.

I have been mourning for the last month. This pain won't go away. The rain poured outside. I ripped, smashed and burned everything that reminded me of him. It hurt, but I needed to get rid of it. I remember the excruciating pain I felt as I slowly tore my pristine bridal gown and clawed at the waistline. I peeled through the remaining pieces. I stabbed the dress at multiple points - the chest, sleeves and neck. Blood trickled down from my hands to the dress, tainting it red, dead. I've been to the grave multiple times. Every time the stone cold slab gets to me. In big bold letters, 'Lazarus Rest In Peace'.

November 5th 1994

Dropped the black bags off at Oxfam today. Returned home. Found his wedding tie. Wrecked the place. I picked it up and allowed it to snake around my neck. Pulling, tightening, constricting. I couldn't do it, he wouldn't have wanted it this way. I placed the tip of my tongue onto the tie and licked him, softly. I grabbed the tie and ran him behind my back. He sensually slithered down my chest. The joy, the pleasure, the guilt, the pain.

February 7th 1995

Collected my prize money from his will yesterday. The funeral was months ago. His mother stopped calling me. I broke contact with her after her constant bickering, blaming me for her son's death. I was in denial. I was angry. I was depressed. And she took advantage of that. I've been through my fair share of the stages of grief. My tears have dried up. I no longer yearn for his touch. I no longer find comfort in old memories. His face only showed up in faded old polaroids. "Till death shall we part" never felt so true. I threw our wedding rings in a well, closed my eyes and wished for someone new. His existence is history. It's time for me to start anew. I threw out the remaining belongings that lingered around the dinning table like molded cheese, and painted over the vomit yellow walls of the house that he once loved. Burned every scrapbook, photo album and journal that he had, even sold his favorite watch at the local pawn shop.

July 24th 1995

I met a teacher at a nearby kindergarden, one that held my hand in the place of Lazarus. I felt good not having to cling onto the past and instead clutched onto the muscular arms of a school teacher as I walked with him along the hedgerows. Still I stayed faithful for as long as it took. That night I spent time rolling, skipping and

dancing in the field. As the wind blew, petals of different colors glided with the zephyr, up, twirling and whirling around me, raising their scented veins in their ritual. At the same time I could hear the small splashes of water from the nearby pond. I could feel every blade of crisp cool grass that brushed onto the surface of my skin. I sat by the edge of a pond, watched the luminous moon glistening and sparkling on the surface of the water. The worries, anger, fear, pain, depression, guilt became as small and insignificant as the twinkling little stars that were outshone by the moon.

There was a rustling in the leaves and out jumped a hare. I noticed some men running towards me. Something wasn't right. I ran in the opposite direction towards the town. There were dogs barking and women bickering and men shouting, but I caught a glimpse of the bartender's stare and I knew. As I walked towards the grave the crowds parted like the red sea.

I saw him. His face was a mixture of jaundice yellow and mucus green. His uncomfortable warm breath smelt of rotting flesh, a sharp, sour stench that licked the back of my ear. His straggly dark hair was slowly dripping with what seemed to be bodily fluids. His hands attacked me with his clammy moldy touch. I flinched. He squawked out his adulterated name and started singing his mother's crazy song. His voice sounded like a cling peach trying to slither out from its tin, screeching and croaking as the medics came. I spat onto his face. Disgusting.

(800 words)

BLOG: CRITIQUE

Title: Top Gear: Is it too much?

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

Language A: Language and Literature (Standard Level)

Session: May 2013

Written Task 1

Word Counts:

Rationale: 273

Written Task: 1000

Task Undertaken: An online critique exploring the use of language and stereotypes in the Television show 'Top Gear' and its effect on viewers.

SLWT EX. 5

SCORED LEVEL 7 19/20


Text(s) used: n/a

This form must be completed and submitted with Written Task 1.

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Rationale

In this written task, I have chosen to write an online critique on the television show, Top Gear. This television show was made famous by its three iconic presenters, Jeremy Clarkson, Richard Hammond and James May. These presenters are iconic for their somewhat obnoxious manner and use of language without any concern of any audience groups that may have the potential to be offended. Their insults and comments consist mainly of racist comments due to their pride and history of their British Heritage. Other than racist comments, the Top Gear presenters are able to portray and make a mockery of people of different genders and sexuality. They often make comparisons through the use of similes and metaphors in order to portray a certain stereotype.

Top Gear is an example of language and mass communications through the media. What began in 1977 as conventional motoring show has evolved after its 2002 re-launch into a more humorous and controversial show increasing its viewership over time to an estimated 350 million views per week in over 170 different countries. Thus, the language used by Top Gear could be able to convince some viewers that the stereotypes they portray are actually the truth.

I have chosen to write this response in the form of an online critique. This is because I am able to criticize the comments made, discussing about how inconsiderate and offensive the Top Gear team could be to certain audiences. People could also be able to comment on it agreeing or disagreeing with anything that I say. This will be posted in a critic forum or on any forum that relates to Top Gear.

Word Count: 273

Top Gear: Is it too much?

In 1977, the first episode of Top Gear was launched, at that time it was a conventional motoring magazine show. However, after the 2002 relaunch, the show has made a huge transformation into a more humorous and controversial show. With an estimated 350 million views per week in 170 different countries, Top Gear is a fine example of how mass media is used to persuade and inform large audiences, conveying many ideas both motor related and non motor related. The show has been made famous through three iconic presenters, Jeremy Clarkson, James May and Richard Hammond, for their obnoxious manner and use of language, speaking their minds without thinking twice about offending any potential viewers. Over the years, their comments have offended multiple racial groups, from Americans to Germans, as well as viewers of different genders.

Racist comments are probably the most frequent type of 'humor' found on Top Gear, the three presenters' patriotic feelings and ignorance have insulted many races around the globe. There have been several special episodes on Top Gear where the trio take on rival motoring shows including Top Gear Australia and the German motoring show D motor in a series of challenges. Top Gear makes use of language to portray certain racial stereotypes, one such example was made by Richard Hammond, whilst presenting the news about the new Mexican manufactured Mastretta sports car. Hammond asked the rhetorical question of why anyone would want a Mexican car, before answering his own question stating "Mexican cars are just going to be lazy, feckless, flatulent oaf with a mustache, leaning against a fence asleep, looking at a cactus with a blanket with a hole in the middle on as a coat." He also made another comment saying "I'm sorry but just imagine waking up and remembering you're Mexican." Clarkson also remarked that "It'd be brilliant because you could just go straight back to sleep again!" This series of comments made by the duo was also on the episode aired during the Mexican Ambassador's visit to the United Kingdom. The Ambassador complained, demanding an apology from the BBC saying that the comments were "offensive, xenophobic and humiliating remarks" that "only serve to reinforce negative stereotypes and perpetuate prejudice against Mexico and its people. The implications made by Hammond and Clarkson here are very clear, implying that they are "lazy, feckless and flatulent" as if they were simpletons that lacked purpose in life.

Racist comments may also have surfaced due to their patriotism and Britain's history with other countries. Although Anglo-German political and economic relations are high in today's society, the Top Gear trio seem to be living in the past, dwelling on the conflict between England and Germany in World War II, holding their prejudice and grudge on the actions of the infamous Adolf Hitler. In an episode, it was announced that the Germans had made a Mini Cooper to be quintessentially British, however, the Germans idea of a car being quintessentially British, meant the addition of a tea set. Clarkson being annoyed, responded by saying that the British should also make a car that was quintessentially German, with indicators performing the Nazi Salute, "a Sat-Nav that only goes to Poland" and an "ein fanbelt that will last a thousand years" All these comments relate to Hitler and Nazi Germany, Poland as a reference to the Nazi invasion of Poland and the "ein fanbelt" as a reference to Hitlers propaganda slogan of "the Thousand-year Reich". These comments have gained negative attention from both the British and German news media, Clarkson's comments here are generalizing the German people as adamant, reticent and narrow minded Nazi's, implying that the influence of the Nazi party's morals are still present in modern day Germany.

Gender stereotypes are also portrayed through language on Top Gear. Because the presenters were male and very outspoken, they would make jokes about how irrational women were whilst on their period. When reviewing the new Jaguar, the three presenters began a discussion about the Jaguar's dashboard. Since the Jaguar's bluetooth system called pairing a phone "mating a phone", a joke came up about how they would get the phone and the dashboard to 'mate'. At this point the presenters referenced the phone and the dashboard to farm animals saying that they had to "wait for the lady cow to be on heat before sticking the bull in". James may then asked how they would know when "the dashboard was on its period". At this point, Clarkson responds with "because the Sat-Nav would lose its temper for no reason." This comment would obviously have different effects on different audiences. Naturally, most of the male audience would have had a good laugh at this joke. However, there is the possibility of many women and feminists being offended by this joke, as the comments imply that women on their period are irrational, bad tempered and ludicrous.

Top Gear is a widely viewed show, with a huge range and variety of audience. Top Gear is a show watched by many for its comedic value, entertainment and highly opinionated views. However, many of the comments made by Top Gear are highly offensive and inappropriate to the extent where even those not concerned by the comments feel disgust or compassion. However, hypocrisy is common amongst viewers as many will laugh at the stereotypes of others whilst feeling insulted from comments relating to themselves. Top Gear isn't a show for everyone, but those who are easily offended should maintain their distance from the issues risen from the brash, cocky and arrogant style of the trio. The style of Top Gear's 'humor' is frowned upon and seen as unacceptable by many in todays society. The racist remarks made my top gear are cheap jokes made to get a laugh without considering the racial groups they are making fun of. This is a self-centered act which should not be allowed on national television, let alone international broadcasting.

Word Count: 1000

Cover Sheet

[REDACTED]
[REDACTED]
[REDACTED]

Language A: language and literature (Standard Level)

May 2013 session

Written Task 1

Word Counts:

Rationale : 275

Written Task : 846

DIARY ENTRY

Task Undertaken: Diary entries exploring the effect of culture on language through the comparison of different diary entries from a child and a newspaper reporter.

SL WT EX. 6

SCORED 18/20 LEVEL 7

Text(s) used: <http://www.bbc.co.uk/news/world-asia-pacific-12749444>

<http://articles.latimes.com/2011/mar/16/world/la-fg-japan-quake-20110316>

http://www.oregonlive.com/today/index.ssf/2011/03/japan_earthquake_radiation_leaks_and_the_threat_to_us.html

This form must be completed and submitted with Written Task 1.

The rationale is not included in the word count (800–1,000 words) for the written task and should be 200–300 words in length. Text titles or topics recorded on the rationale are expected to match those recorded on the coversheet.

In your rationale you must explain:

- how the content of the task is linked to a particular part of the course
- how the task is intended to explore particular aspects of the course
- the nature of the task chosen
- information about audience, purpose and the social, cultural or historical context in which the task is set.

The rationale should not only include knowledge about the text or topic studied, but also about the formal conventions of the text type produced and how they relate to the aims of the task.

I will be writing 2 different diary entries about the earthquake and radiation leakage that occurred in Japan in March of 2011. In order to show a clear difference in the type of writing that the reporter has compared to the child, I will be writing the reporter's diary entry with the assumption that the work will either be published or used as reference for a newspaper article. On the other hand, for the child's diary I will be using language that is less mature and language that shows the child's cultural background. The purpose of using a diary as my text type was to use its literary features of opinionated, and personal dialogue.

In order to show the effect of culture on language, I will be using cultural references to Japan as well as cultural references to news reporters. I think that because the two different diary entries are written for different purposes, the contrast can be seen not only in the intellectual level of the writing but the style of writing.

I am writing these diary entries because I want to express the feelings and the hardships of the people affected by the earthquake. I thought a diary entry would be the best way to express these feelings because diaries can be very personal and opinionated. In this way I can show the difference between what the news say and what the people who were affected say. I am not saying that the news is falsified, what I am trying to show is that the news does not show some of the important opinions that might contradict the report that they are making.

Rationale word count: 275

Diary Entry of the News Reporter

Dear Diary

13/03/2011

It is my 2nd day reporting from Sendai. I felt the earthquake 2 days ago in Tokyo, and it was the biggest earthquake I have ever felt in my entire lifetime. I think about it now and I think it must have felt even more intense in Sendai. Looking at all the damage now, I am now certain that it is true for a fact that the impact at Sendai was far greater than what we felt in Tokyo or other parts of Japan. I mean, the earthquake was one thing but after that the tsunami washed everything away into the sea and from what I can see now, there is nothing left except debris and water. It has already been 2 days since the earthquake but I am still feeling earthquakes that are almost as strong as the one from 2 days ago. I am predicting that they are aftershocks. How many more will come...

This earthquake affected many other countries in the Pacific too. Hawaii also issued tsunami watches and Russia evacuated people from the coastal areas of Russia. Some houses in the Philippines and Indonesia were destroyed due to waves up to 0.5m high.

In my opinion as a news reporter, the government's response to the situation was inadequate. It was inadequate because of the number of deaths that were caused and the time it took to respond and the clarity of the news that was reported to the public. There have already been mistakes in the news that other foreign news agencies have broadcasted.

A nuclear plant broke down in Fukushima, which caused lots of trouble because of the radiation. The people at the nuclear plant have not dealt with this problem with the appropriate measures. Recovery work is beginning but there is no progress so far. I think there will be more casualties because of this radiation problem.

The radiation will cause radiation poisoning in the food and people would not be able to eat the food in the region. Many people have been stocking up on food for these past few days. Restaurant businesses and other food related businesses will lose business and many people might lose their jobs. During all this chaos, the people in Sendai were acting in a very well mannered way. When people were lining up to buy food at supermarkets and convenience stores, they lined up and did not cut in line. There have been no reports of looting in the area too.

Tomorrow I will be reporting on the nuclear reactors and interviewing the survivors of the earthquake. My heart goes out to the bereaving families of the victims that were affected.

Diary Entry of the Child

Dear Diary

12/03/2011

I am not sad and I am not happy either. I think I am in shock because of the events that happened yesterday. I think I am also in a neutral position. I felt an earthquake yesterday. I've never felt one as big as that before. I'm in a gymnasium with my family right now and I can't sleep because of all the strange people around me. I think the government did a good job because I am in a safe place now.

The newspapers and media people are saying bad things because of what happened but this earthquake was not normal. I think it was the largest earthquake ever in the history of Japan. It was sad that many people died but I think the government did all they could. I hope that soon I will be able to live in a house with my family again. I might be sent somewhere else for school and I will miss my dad and mom. I wonder what other kids are thinking right now, not only the kids that were affected by the earthquake but also other kids in parts of the world that heard about the earthquake. I hope they feel sorry for the kids here that lost their parents.

I heard that a nuclear plant south of where I am broke down. I hope the people around me don't get affected too much. I wonder if the government will be able to handle this problem properly too. Oh, I just came up with a thought but what if all the food got radiated. Maybe that's why my parents have been going back and forth from the supermarket. I went with them to the supermarket once, and I thought everyone was very nice because no one was pushing in line and shoving people like some people do in school.

I can't see much of the diary anymore because I don't have any light so I think I'm going to stop here. There's not much light because of the electricity cuts because of the nuclear reactors that broke down. I also think that the power lines were broken.

Whoa, I just felt an aftershock. That was quite a big one. I wonder how many more aftershocks there will be.

I think I'm going to sleep now.

Cover Sheet

School: [REDACTED]

Centre Number: [REDACTED]

Student Name: [REDACTED]

Candidate Number: [REDACTED]

Language A: Language and Literature SL

Session: May 2013

Written Task: 1

Word Count (Rationale): 236 Words

Word Count (Written Task): 823 Words

Task Undertaken: An opinion column exploring the recurring themes of persuasive language used in speeches throughout time.

OPINION
COLUMN

SL WT EX. 7

SCORED 19/20 LEVEL 7

Rationale

Text(s) used: Obama 2008 Inauguration Speech, Winston Churchill: We shall fight them on the beaches, Neil Kinnock

This form must be completed and submitted with Written Task 1.

The rationale is not included in the word count (800–1,000 words) for the written task and should be 200–300 words in length. Text titles or topics recorded on the rationale are expected to match those recorded on the coversheet.

In your rationale you **must** explain:

- how the content of the task is linked to a particular part of the course
- how the task is intended to explore particular aspects of the course
- the nature of the task chosen
- information about audience, purpose and the social, cultural or historical context in which the task is set.

The rationale should not only include knowledge about the text or topic studied, but also about the formal conventions of the text type produced and how they relate to the aims of the task.

Rationale

When writing an opinion column, there are several aspects that needed to be considered in order to make this written task effective. For example, the use of personal stories. Personal stories serve to make a connection between the writer and the subject at hand. In opinion columns, the main purpose of the column is for the writer to get their personal thoughts and feelings of the current subject across to the reader. Personal stories give substance and evidence to a point the writer is making and serve to make the points more relatable. In terms of real life examples of persuasion, I used various prominent persuasive individuals from history. This served to show monotony of persuasion and how humans have always been susceptible to it and always will be. Also, the persuasive devices that were used were simple and well known examples that were easy to explain and promote my opinion. I also utilized facts. The inclusion of statistics improve the reliability of my assertions and make this piece of writing more believable to the audience. Finally, I finished the column with an ending that promotes and incites thought. Many opinion columns state their opinion but then invite their readers to make their own. Hopefully, my subject of writing was interesting enough for the reader to either agree or come up with their own opinion, but at the very least, encourage them to think. Finally, another key aspect of opinion column's is maintaining your message. I believe I was able to effectively get my point across and not focus on other, irrelevant points.

We Never Change

South China Morning Post
scmp.com

OTHER NEWS

US EMBASSY IN BENGHAZI RAIDED

The United States Embassy in Benghazi has been raided by an unidentified terrorist group. The US ambassador to Libya and other personal have been killed
Page A3

PROTESTS IN CENTRAL

Protests have been carried out in central this week, with many Hong Kong nationals complaining about the recent influx of mainland tourists and their effect on Hong Kong Page A5

FOOD!

Hong Kong legend Lori Granito shares some of her secrets of the Cajun world Page A4

ELEPHANTS AND DONKEYS

With the United States presidential elections coming up, everybody is talking about it. Michael Dellavale gives his opinion and what strategies he thinks both candidates should be taking Page A6

South China Morning Post contributor Evan Reilly, gives his opinion on the strategies of speeches and how humans always fall for the same tricks time and time again

We, as a race, are susceptible to persuasion. However, there are some out there who are better at it than others, few even mastering this skill that is persuasion. So good are these maestro's of speech and body language, that they can in fact work secretly in the mind. Individuals who can work their way into the subconscious and flip that switch. All, while the audience doesn't even realize it.

Over and over again, we humans are tricked, deceived by those men and women out there who know this is possible, and know we are susceptible to their ploys and tactics.

Repetition, is one of the most effective and timeless persuasion tactics used in speeches. It's use can be tracked over the course of history. Used in almost every influential speech known to humanity. In one of his most famous speeches of all time, Churchill gives us one of the most blatant yet powerful examples of repetition. His monotonous repeating of "we shall fight" worked wonders on the people of Britain and the world. His repetition drives home the notion that Britain will not yield to the Nazi war machine and that they shall never surrender. Churchill is altogether successful, improving the image of himself while also the morale of the British people.

Fast-forward to 1980's and you will find the same device making a name for itself. Neil Kinnock's speech holds one of the most direct uses of repetition of all time. Kinnock makes an order. "... - I'll tell you and you'll listen - I'm telling you, I'm telling you - ..." His direct command forces the audience to listen, giving the speech an almost teacher-student status. I.e. "I'm going to tell you something, you may not like it but it is what you need to hear".

Another key aspect of persuasion is body language. Although we don't realize it, scientists agree that 60-80% of language is in fact body language. The way you carry

yourself and the movements you make say numerous things about you. Take Mussolini as an example. The pompous egomaniac tended to look down his nose, stand with his fists on his hips and chest out. This would, in effect, denote an image of power and authority. Now jump to the presidential elections of 2012. Republican running mate Paul Ryan, makes a lot of use with his hands. He frequently cups his them, and aims them towards himself. This has a trusting effect on the audience. It tells us that he truly believes in what he is saying, and that we too, should do the same.



Evan Reilly, SCMP contributor and opinion columnist. He can be contacted at ereilly@gmail.com

Hitler and Obama. Although coming from completely different backgrounds, beliefs and ideologies, they both share a skill in one of the most amazing persuasive devices known. The skill of the voice. Both Hitler and Obama show great prowess in this aspect. They are able to build up their voices, starting small, but ending with the roar of applause. We the audience, get so caught up in this crescendo, that we stop listening to words. Sentences all melt into one and we are left with the simple fact that it doesn't matter what they say, but how they say it.

Take this example. A couple days ago, I was sitting at my dining room table, eating my lunch. My helper of almost 16 years strides into the room and asks my opinion of Romney. Not wanting to be biased and also interested in her opinion, as politics are a rare subject that we commune in, I told her I didn't have an opinion, but asked for hers. These are the exact words she said: "I don't like the way Romney talks. He sounds so stupid. The way Obama talks is very nice." No economic policies came up, no opinions of health care or benefits, illegal aliens, education, nothing. *She liked Obama because of the way he spoke.* If this alone isn't irrefutable proof of the power of persuasion, then I don't know what is.

LANG LIT

HIGHER LEVEL

WRITTEN TASKS (1)

LEVEL 6s (with task 2)

Example 1: *Short story based on The Things They Carried ... page 33*

Example 2: *Short story based on The Things They Carried ... page 37*

Example 3: *Short story based on Carol Anne Duffy's 'Pilate's Wife' ... page 42*

Example 4: *Short story based on Carol Anne Duffy's 'Queen Herod' ... page 47*

Example 5: *Additional chapter based on The Things They Carried ... page 52*

Example 6: *Short story based on The Things They Carried ... page 56*

HL WT1 EX.1

1) Based on
'The Things They Carried'
by Tim O'Brien.

With HL WT 2 EX 1

Scored 14.5 / 20 Level 6

Rationale

The purpose of this short story was a response to Tim O'Brien's "*The Things They Carried*". Where I have attempted to write a similar style to Tim O'Brien (for example, the flashbacks of short stories within the short story). Tim O'Brien the author was drafted into the army and sent to Vietnam, I intended to make a similar effect by writing about a character who is in a similar situation as myself (assigned with the task of writing a short story). This was a response to how Tim O'Brien makes a clear distinction between "story truth" and "happening truth" throughout the book and I intended to write a false story that yet portrays the emotions at the time as Tim O'Brien has done. However, it should be made clear that there are clear significant differences as Tim O'Brien believes and states that "What sticks to memory, often, are those odd little fragments that have no beginning and no end". I disagree with this as I believe that a story requires a beginning or an end to retain a higher value for entertainment and purpose.

In the short story I implied that the story was written for the girl that was not named, as a part of the Narrator's promise; therefore she was the target audience of this piece of writing. The audience for this piece of writing is also aimed towards people who have read Tim O'Brien's "*The Things They Carried*".

The language was kept casual throughout dialogue to seem more natural, but switches to a more descriptive language when the story goes back to the present scenery of where the Narrator is writing his story and thinking about his past. The tone for the present is calming to match with the emotion I try to evoke through the ending.

Word count

- Rationale: 300
- Written task: 936

[REDACTED]

I carried a pencil and a notebook, and sat in the white, smooth sand as I gazed into the horizon when the dim warm light of the sun slowly sank into the sea. I also carried the task and a promise to write a story. I had already thought of what to write, but the story being one I was too embarrassed to write---I let myself become bewitched by the scenery as the cool wind cleansed my thoughts from work. My thoughts drown in the horizon and the mirage of the past slowly emerges in my sea of memories.

"Oh God...Are you okay?" A girl gasped, panicking.

I remembered opening my eyes that moment only to see nothing but shifting colors with my blind, kaleidoscopic vision. However I managed to spot one thing out of the patterns of colors---a pair of eyes, with a glint of pureness. There was a stabbing pain in my head and eye as I woke up, only vaguely remembering being punched...but for what? Oh yes, of course, for telling senior students to quiet down in the school library while I was working.

"I'm okay, I just fell asleep." Masking my lie with a smile. I put my hand to my face where I was punched only to find out my face was stained with crimson, warm blood.

"...Nosebleed."

She giggled at my poor attempt of deception as she pulled out a tissue and wiped the side of my face. The sight of her cleaning my face up was searing, not only for my eye, but at that age it was also burning with shame and embarrassment; but despite how unbearable the sight was, I simply couldn't take my eyes off of her.

"Is this your work?" She pulled out a piece of paper with writing on it, and suddenly her face filled with excitement and delight. "I really like this."

"It's...not finished." I blushed as I grabbed the piece of paper; and quickly changed the topic "So what's your name?"

"My name is ..."

My phantasmagoria ended as the horizon consumed the last glow of the sun and I woke from my vivid daydream. I close my eyes to the soothing echoes of the waves and welcomed the embrace of the refreshing, cool sea breeze as the dark waters drag my consciousness deeper down into another memory of her.

I sat in the front row of the audience, directly facing the stage. It was a rare occasion for me not to be falling asleep or listening to music through my earphones in the school hall, in fact I never willingly sat in the front row in the hall; but that particular time, I had to do all I can to get a closer look at her.

Her performance for the school was a hypnotic dance, and the audiences were captivated by her motion. I was bewitched, cursed, hexed. I could not keep my eyes off and the only cure was her blazing gaze into my eyes which instantly turns my blushing face to the side.

"You came to watch," She nervously smiled "How did I do?"

I wanted to tell her that she did brilliant, that her performance was mesmeric, captivating---but with my croaked nervous voice the words that came out instead were "It was great." She thanked me but began to shed tears. She explained how her dream was to perform

[REDACTED]

for a living but her level of performance at the time had no chance of even getting anywhere near her dream no matter how hard she's willing to try.

"It's going to be okay." Unable to bear the sight of tears rolling down her cheeks any longer, I held her head to my shoulder and made a promise I had no idea if I could keep "You can do it, I promise."

"If my dream comes true..." She whispered "Would you write a story about me?" I hesitated. I had to ask myself: was I willing to make yet another promise I don't know if I can keep? Is she not simply another crush I would have in my teenage years? Would I have to live with and regret this decision like teenagers thoughtlessly getting tattoos when they are young?

"...Yes. I will." Returning the same warm smile I was so accustomed to receiving from her.

Her performance was a part of the graduation party for the end of our high school years. I felt empty as the only thing she left me was a promise she would come find me after she has fulfilled her dreams to read what I've written. Feeling as if everything else in the graduation party no longer matters, I decided to leave early. Just as I walked outside the gates of school, a close friend tapped me on the shoulder and asked "Hey, you want to hang out for a bit?"

"Nah, it's starting to rain." I replied with my hand stuck out to the air in front of my stomach with droplets of water in my palm, my back facing my friend.

"Rain? There is no r---" He paused as I turned around to look at him, and droplets of water continued to roll down my face.

"Still writing that story that you owe me?" A sweet, loving voice interrupted my thoughts. Under the night sky, were her eyes shining brighter than the distant stars, her voice more soothing than the sound of the waves, and her lips embraces mine just like the cold wind. This is the dream ending I had wished for as a teenager.

HL WTI EX.2

2) Based on

'The Things They Carried'

by Tim O'Brien

WITH HLWT2 EX.2

SCORED 15.5/20 LEVEL 6

WRITTEN TASK 1

SHORT STORY INVESTIGATING
UNIVERSAL THEMES IN 'THE
THINGS THEY CARRIED' BY
TIM O'BRIEN

Candidate Name

Candidate Number

School

Rationale Word Count: 300

Written Task Word Count: 951

Session: May 2013

RATIONALE

For this piece, I have decided to put the short story 'The Things They Carried' by Tim O'Brien into a fantasy setting. This is to examine the impact of context on the themes conveyed by the original text.

I have used lots of listing, which is typical of Tim O'Brien's writing style, such as in the line 'Alty bore memories of a tyrannic father, a dead mother, a weaker twin brother, and a lost elder brother.' This is done to make the text build up, therefore suggesting the heavy burdens of the characters to the reader. This does not change with the context, as the effect works regardless of what is being listed. This is further supported by the mentions of weight, such as "3 stone" - an older standard of weight, which suits the context. Mentioning weight is typical of O'Brien's writing style, which uses physical weight in the same way as listing: to build up the text in order to convey the heavy burdens of the men. The context has altered the lexical choice, but has not altered the effect created.

I have changed the names of the characters, as the original names would be out of place in the new context. Instead, I have chosen more appropriate names to use, such as 'Alty', 'Túrin', and 'Kián' - specifically ones that have accents as they are conventional of older names, which suits the context of my story. To further change the context, I have used items that are conventional of fantasy settings, such as tinderboxes and cloaks. However, my piece still concerns physical and emotional burdens. This implies that even if the context has been changed, there is a theme within the piece that talks about emotional burden and loss - a universal theme that does not change with the context.

Word Count: 300

The prince carried an ornate sword which he kept in a thick, leather sheath that hid the blade's beauty. It was not a measure of his own status as a prince as one might think, nor was it the work of wizened dwarven smiths. It was, instead, the work of his own hands; a sword that was made entirely by him, from mining the ore to refining the metal. Prince Alty, or so he was called, was a hardy man, because for all his posturing and deeds meant to endear the people to him, he was not so far gone as to forget the value of hard work. He was not so far gone as to remember without pain.

When the sun was highest in the sky, he would force his men to stop and set up camp. During his watch duty, and only then, he would carefully slide the sword out of its sheath and trace the engravings with his finger. He would spend the rest of his duty half distracted, polishing the blade until it gleamed in the sunlight. Every so often he would stop polishing, remember the story behind every mark etched into his blade, and pretend. Sometimes he would imagine that he was on the battlefield, singing songs of peace to the dying, but more often than not he would pretend he knew what he was doing. He was painfully aware that with every passing day, the hope of finding a place to settle down approached impossible. He knew he was leading his men to their almost inevitable deaths, but he couldn't bring himself to turn back.

Their rations were running out, and he would soon have to organize a hunting. The prince knew that all his men carried weapons, armor, dried fruit, heavy cloaks made out of waxed cloth to keep the rain out, flint, tinderboxes, maps, strong liquor to push away the darkest of days, flasks, strips of leather, bandages, salves made from plants they came across, grain, and packs to hold everything in, but he also knew their precious supply of meat was running out. Plenty of supplies, and plenty of burden - at least 3 stone but this increased depending on how much the men had been able to put together before leaving and what weapons they carried. However, they needed to carry more meat if they were to survive. It was a required burden, a fact that he had never questioned. He was also not one to question his people, yet he was amazed at the wondrous variety of objects his men thought to bear as extra burdens. Kíán bore a wrought iron amulet that had been given to him by his father, a great monstrosity that he nevertheless held in high value. His older brother, Kayen, bore him in turn. Túrin, a heavy set man that towered above the others and who was skilled in charging his way through the enemy, bore extra knives of varying sizes; he was of the mindset that his precious knives were all that kept him alive. Fober carried

40

assorted pots and pans that he had accumulated from their spoils in battle; being a great lover of food and not of battle, he was the designated cook. By necessity, they all carried helmets, regardless of the fighting style they used, which was about 7 more pounds of unpolished metal. They carried tunics and hoods made out of rough cloth. They also carried leather gloves, which protected them against sores whenever they had to scale mountains, or from mastering their weaponry - Morem carried thickly padded gloves to better protect himself from bruises. Ainae carried two extra bottles of liquor, which Prince Alty disapproved of but knew it was a necessity for some. Rynol carried a flute. Deryk carried thick journals, a quill and a fair amount of ink, which he wrote in every day because he was scared of forgetting.

There were things they all bore, things that never weighed anything but at the same time, weighed on them stronger and harder than everything they carried on their backs. They all bore memories. Prince Alty bore memories of a tyrannic father, a dead mother, a weaker twin brother, and a lost elder brother, memories of which he held close to himself. He was tempted to imprint feelings of loss and regret over them, but he knew better. His memory of his father was of his oppressive king, and the one of his mother had faded to beyond recollection except for a feeling of warmth. His memory of his twin brother was of watching a body so like his own fall, slain by the bloody swords of a thousand men, and of his twin brother dancing in the sunlight. He often wondered why he remembered those two scenes, both so very different from each other, because he had never grieved, because he had never understood and because he needed to understand everything. His memory of his elder brother was of his brother smiling, moonlight painting his pale skin. Alty refused to remember his power tearing his elder brother apart, skin from bone. In his memory, his brother was safe. Alty remembered. He remembered his brother sitting across him in the grand hall of his castle, clad in gold robes that shimmered. Alty smiled at his brother as he walked away. He remembers the urge to turn back around and tell his brother he loved him - he should've. He should've been brave enough to turn around. He should've looked on his brother's face one more time, before it was destroyed. But there were many should haves and could haves, and when he remembered his brother, he imagined many more possibilities.

HL WT1 EX.3

Written Task 1



Language A: English Language and Literature (Higher Level)

Session number: M13

Word count of rationale: 295

Word count of written task: 903

Task undertaken: A short story further exploring the emotions and conflict between Pilate, Pilate's wife and Jesus in Duffy's poem "*Pilate's Wife*".


3) Based on the
poetry of

Duffy

WITH HL WT 2 EX.3

SCORED 15.5/20

LEVEL 6¹
(42)




Rationale

I decided to write a short story based upon Duffy's poem 'Pilate's Wife', it is my interpretation of how it would have been written had it been in prose opposed to poetry. Feelings of sympathy are evoked by Duffy towards Pilate's wife within the poem, and I wanted to make sure this was also present in my own piece. To achieve this I added scenes which were created based on the negative tone of the poem. Duffy also tries to present Pilate in a negative way, and I tried to convey this in my rendition through use of the same simile Duffy uses as a recurring theme - "nails like pearls".

I wished to expand on the emotion in the poem and develop the conflict between Pilate and Pilate's wife. I did this by emphasising the actions of Pilate that evoke a response within Pilate's wife herself, for example "his words...poisoning me - their rancour, corruption...". I also feel that a short story allows more exploration of the feelings Pilate's wife feels towards Jesus and thus I lengthened Duffy's original scene where Pilate's wife dreams of Jesus, something I would not have been able to do were it poetry.

In this short story, I portrayed Pilate's wife as a victim of the violence against Jesus, and Pilate as more at fault for Jesus' fate than in the original poem. I chose to keep the point of view and tense the same as the original poem so that I could convey the same emotions as Duffy originally portrayed. The first person point of view helps develop the emotive recount. As well as this, the point of view allowed me to add details at will, as well as extra dialogue that keeps in tune with the original emotion.


His hands - soft, supple, with nails like pearls, caressed my face. His touch was soft, and listless. He got up from his seat and walked out of the room. The sounds of the court could be heard faintly through the door.

I thought back to the day the Nazarene had come to Jerusalem. How he and his men had come through the gates, proud, confident, almost cocksure.

Sitting - languid, inactive, inert. Only my maid for company. As I sat, kneading my hands together, I felt the need to face the Nazarene. We crept out of our dwelling, disguised, fearful, but excited. Knowing we were committing a crime, and taking full pleasure in the thrill of it. We crept through the streets like a pair of criminals, ducking and weaving, making sure no one caught a glimpse. Finally, we neared the city centre.

The crowd before me boiled and churned like a sea of souls. I felt at one with that common herd. Caught up in the frenzy, the sense of the chase possessed me and I ran ever faster towards the Nazarene.

Suddenly, he was there in front of me. His stench washed over me like a sick, perverse perfume. The smell of sweat, blood, toil. Of devotion. He turned. His eyes drifted over every part of my body, as if taking in every detail, and I felt vulnerable. But as quickly as it had come, the feeling was gone. It was soon replaced by a sense of fervour, of energy. I reached up to clasp his hand. He looked straight at me. There was no judgement in his eyes. Warmth.

Days later, Pilate came to me, but I was preoccupied. His hands fluttered and flapped, his words spilling from his mouth like a tide of rot - poisoning me - their rancour, corruption, leaking into view.

"The trial is tomorrow," Pilate said. "Wise men don't need advice. Fools won't take it. Jesus is a fool." His hands moved to his hips, brushed his robe, and then he steepled them in midair. Nails clicked together. He stepped back, as if to walk away.

"Wait. Do what you can. For me."

He turned on his heel and left.

That night, as I lay in bed, I turned. Over and over I turned, the sheets twisting around me, choking me. Gasping for air, I tried to tear them off. His leathery, tough hands, were quick to unravel the

[REDACTED]

sheets, casting them aside. Air filled my lungs, and I reached for his face. I caressed his cheek with my palm, and wiped the sweat from his forehead. My hand moved to the side of his neck, pulling him close. Blood began to seep from beneath my palm, and I snatched it away. Jolting upright, I looked at my hand; nothing there. As he pushed the hair out of my eyes, I caught a glimpse of what he wanted me to see. The nails, driven through his palms, tapped together, as he imitated Pilate. Clicking his nails together, he moved his hands to his hips. Steepled them in front of me.

In the morning, I went to Pilate.

"Leave him alone," I said to his back. His fingers massaging his temples faltered for a second before they moved to press against the bridge of his nose. He pushed his hair back, exasperated, and turned to me.

"There isn't anything I can do. The Nazarene does as he pleases, and what he pleases does not please the Romans."

He shook his hands, as if trying to rid them of something. I took a hold of his hands and looked into his eyes. Our gaze lasted for but a second, and then he left.

I sat down at the desk and scribbled out a note, and then I dressed.

I ran down the street, passing the homes and houses of Romans. Further and further I ran, thoughts racing through my mind. Thoughts about the Nazarene. I ran out, out of the city; out to the Place of Skulls. I saw him, stooped under the weight of the cross, being scourged and beaten, spat upon. But he was not broken. His face, though pained, showed resolve, determination. Devotion. As I neared the brutal procession, his eyes found their way to mine. A flicker of recognition, and he stopped moving. But all too soon, his gaze turned hard, and cold, and the soldiers beat him until he started moving again. At the top of the hill, there awaited the masses. I saw Pilate, standing atop a wooden platform, palms turned toward the sky.

"Barabbas, or Jesus?" He shouted.

The collective roar was the answer I had been dreading. Pivoting, Pilate's hands fell to his sides, and he stepped down off the platform. The crowd surged forward as one, and the soldiers thrust the prophet towards them.

My stare burned into Pilate's back. He seemed to take no mind, as he rolled up his sleeves, slowly, delicately, and placed them under the running water. He rubbed his palms first. First his left, then right, scrubbing the dirt and dust and guilt from them. His fingers, long, slender, dainty, a woman's, pushed the betrayal away. He dug beneath his fingernails, violently, as if something were there. His



knuckles, the backs of his hands, fingertips, all cleaned. Satisfied, he dried them on a cloth. Lazy, languid motions. Satisfied, he clicked his nails together -

“He was God.”

HL WT1 EX. 4

Written Task 1

Name [REDACTED]

Title [REDACTED]

Teacher [REDACTED]

Date 11th December 2012

Word count 844

Rationale word count 299

Language A: Language and Literature Higher Level
May 2013

Task: A short story expanding on Duffy's "Queen Herod"

4) based on the poetry of
Duffy

WITH HL WT2 EX. 4

SCORED 14.5/20 LEVEL 6

I have written a short story showing my interpretation of what Duffy's poem *Queen Herod* would have been like had it been a short story. While some parts were created in order to "fill in" the "compressed" form of Duffy's poem, almost all details are taken from the poem. I chose to write a short story because this poem is written as a narrative; in reading this poem, I got the impression that it was a short story that had been "compressed" — I saw that it had great potential to become a short story written in prose. Although Duffy wrote in the first person, which allowed her to compress the story into a poem, I chose to write in the third person to be able to provide more detail in a believable way. The story is intended for those who already have some knowledge of the Magi and Herod the Great.

In this short story, I tried to portray Queen Herod as a mother who cares for her baby girl and who will do anything to protect her. She is quite hospitable yet dignified and a little distanced around unfamiliar company (as I imagine a queen would be); however, when the focus turns to her daughter, she is portrayed as caring, rather overprotective and terrified that anything might happen to her baby. After the scene with the three Queens warning Queen Herod, I changed the point of view to first person so that I could write two diary entries as the Queen. This allowed me to show how Queen Herod acted on instinct — she could only organise her thoughts afterwards. It also allowed me, in the second diary entry, to write in present tense, which allowed for stronger emotions. Using "dear diary" allowed me to address the readers directly.

Three Queens walked up the path to the palace as the stable boy took their horses. They drew their furs around them tightly, careful not to walk under the icicles hanging off the trees. As they entered the palace, their coats were taken by a man in black, straining under the weight of the fur.

"Queen Herod," the tallest Queen said.

"We have come a long way," another Queen said, taking off her gloves to reveal hennaed hands.

"We bring news of your daughter," the black Queen said.

"Please, come in and warm yourselves. Herod is waiting," Queen Herod said, leading them into the parlour.

The women walked swiftly, the three visitors occasionally slowing down to glance at a painting or ornate lamp.

A servant opened the door to the parlour and bowed as Queen Herod approached. "Your Highness," he said.

"Leave us now," Queen Herod said.

"Well, who have we here?" Herod boomed, raising his mug of ale from his voluminous armchair.

"Leave us, dear, I believe these women have something important to say, and you're in no state to be with company," Queen Herod said, helping her husband up.

"Well all right, then, I know when I'm not wanted..." Herod slurred, stumbling out of the room.

"Please, sit, there will be supper shortly," Queen Herod said.

"I hope your journey went well, the roads are perilous at this time of year," Queen Herod said as they ate.

"It did, thank you," the tall Queen said.

"You have a lovely palace — it must make you feel quite safe," the hennaed Queen said.

"Indeed it does. As you will have seen, it is always secure."

"Speaking of safety, we would like to see your child before we leave," the black Queen said.

"We may go now, if you wish, but I must warn you that she is asleep."

"Please — we will not make any noise," the tall Queen said, standing.

The three other Queens stood with her and, leaving an unfinished supper on the table, followed Queen Herod into the nursery.

Baby Herod was sleeping quietly in her crib, oblivious to the four who surrounded her. The three visitors looked at the baby with no emotion, at least not any that Queen Herod could see.

There was a moment of silence before the tallest Queen spoke, facing Queen Herod. "Grace," she said. Her voice was low, but not weak.

"Strength," the Queen with hennaed hands declared, turning to face Queen Herod.

The black Queen bent down slightly to make a tiny starfish of the baby's fist. The infant's head turned slightly, but made no noise. The Queen straightened up and looked Queen Herod in the eye. "Happiness."

The three Queens approached Queen Herod, so that together, they made a diamond.

"Watch," they said, as if they had been united by a demon, "for a star in the East — a new star pierced through the night like a nail."

Queen Herod took shallow breaths, her eyes flitting from face to face, each different and yet the same, the same demonic tone.

"It means he's here," one said, as they all took a step forward.

"Alive." *Step.*

"New-born." *Step.*

"Who?" Queen Herod breathed, taking a nervous step back.

"Him," they cried in unison.

"The Husband."

"Hero."

"Hunk."

"The Boy Next Door."

"The Paramour."

"The *Je t'adore*."



"The Marrying Kind."

"Adulterer."

Queen Herod clutched at her chest.

"Bigamist."

"The Wolf."

"The Rip."

"The Rake."

"The Rat."

"The Heartbreaker."


"The Ladykiller."

Taking one final step forward, they hissed. "Mr Right."

Queen Herod let out a panicked sob. The baby stirred, suckling at the empty air for milk. She knelt and allowed the black Queen to scoop out her left breast, guiding it towards the infant's mouth.

Comforted by her baby's presence, Queen Herod spoke. "No man," she swore, stroking her baby's wisps of hair, "will make her shed one tear."

A peacock from the garden screamed.


Dear diary,

I must have just woken up from a dream. I saw camels in the snow and a guide taking a jug of mead from the young maid — twelve or thirteen years old. And I saw three queens wearing turbans mounting their beasts. And then Herod was on me and I heard someone telling me to watch for a star, that it meant someone was here...and I could not figure out who that someone was but I knew it was urgent...

Dear diary,

My memory has returned. Three queens telling me to beware of a swaggering lad to break the heart of my daughter. Me telling the Chief of Staff to kill each and every mother's son.

Us women, we do so much for our children. I order the death of every mother's son to protect my girl and I would happily do more to raise her as a queen. Even in the midnight hour, all alone, I move the stars simply by looking at them.

Our lullabies are but a façade for what we truly mean. Listen closely, men, look into my eyes, and you will know what sacrifice is.

Language and Literature Written Task 1

Name: [REDACTED]

Candidate Number: [REDACTED]

School: [REDACTED]

Topic: Writing in the style of a text's writer (another chapter)

Word Count -

- Rationale: 296
- Task: 830

HL WT1

EX. 5

based on Tim O'Brien's
'The Things They Carried'

Rationale

In this written task, I have chosen to write in the style of Tim O'Brien, by writing an additional chapter for his book 'The Things They Carried', which I have studied in my English Language & Literature course. The focus of this extra chapter is the psychological effects of war on people, and how the effects will still impact them many years afterwards. In my writing, I have attempted to incorporate some of Tim O'Brien's sentence structures - short sentences juxtaposed with long ones, with a slightly casual tone. I have chosen to 'relieve' Jimmy Cross of the things, the responsibilities he carried. I have achieved this by incorporating Tim O'Brien's way of listing - using 'and' instead of commas. As Jimmy Cross was not a particularly strong character within the book, though he was a Lieutenant, I have attempted to give him face, by showing that like everyone else, he is just a human, and the weight of responsibility has crippled him psychologically, by removing the person he longs for - Martha, completely. Within this extra chapter, subtle biblical references have been made, in an attempt to mimic Tim O'Brien's way of undermining events in his book with hints and symbols of religion. I have also attempted to incorporate some black humour, through the use of irony, as this reflects the postmodern nature of the original text. Using the setting, I have tried to make a clear contrast between the environmental factors in a war setting, and in a setting after a war, through the use of juxtaposing scenes - a tranquil one, and a chaotic one. As an extra chapter, the intended audience of my written task would be the same as the original book - people who are unfamiliar with war; unfamiliar with the horrors that come with it.

Epilogue - 'Relapse'

Not long after my forty-fifth birthday, Jimmy Cross wrote me a letter. He lived alone, he wrote. Never had children, never married. He told me how things were, how I should visit him on the other side of the country, where he lived. Said I could visit, anytime. So I did. Packed and left. Left the wife a note, telling her I'd be on extended vacation, with a friend from the war, who I have not seen in years.

His seaside house was seemingly spacious. For a man living alone, the lack of furniture gave him space. Plenty of it. His house had a wooden porch, and a balcony on the second floor. Your standard house. Cosy and homely, nonetheless. A decent view of the sea and its horizon.

We spent many days and many nights together. We talked. We fished. We reminisced. We hiked, played board games. Drove. I enjoyed his company, and he enjoyed mine. Jimmy Cross was a changed man. He was carefree. Far different from when he was platoon leader. No longer could I see the worry, concern and fear in his eyes. I was happy for him.

We drove up to the top of a hill at some point, got out of his jeep, and he led me to a clearing to the side and stood, facing the summer breeze, and the town he lived in below us. A spectacular view, I reckoned. We stayed there until night. The view was even more spectacular when the night lights went on. I gathered some wood and twigs; he started the fire. We roasted marshmallows until dawn. Many days to follow were spent in similar fashion.

However, his happiness was short-lived. One cloudy day, he received a letter. He read it; his face twitched. He stood motionless for a while, dropping the letter. For a brief moment, I swear I saw all the memories from the war returning to Jimmy Cross. I could see it in his eyes. He stood on the same spot for around 10 minutes, motionless. Then he lost it. He ran around, picking up and throwing around everything he could. Running into things. Books fell, the wallpaper tore, glass shattered, vases clattered onto the floor. He was shouting at the top of his voice. Everything in his well-furnished house ended up broken or on the floor. I could not help but watch in awe. Not long after I finally gathered the courage to call the police. He was taken away. Two men on either side of him, his arms were spread horizontally, his head dipped low. I averted my gaze from him, as they were taking him out, back to the letter he had abandoned on the floor. I knew. *I knew*. Martha was dead.

He was locked up for 3 days and 3 nights.

Crazy, they said. Lost his marbles, they said. I cleaned up his place before he got back. And when he did, he thanked me, nodded, and sat down on the couch staring forward. He took out a single photo from the back pocket of his jeans, looking at it forlornly. I was taken aback. The figure of the Lieutenant Jimmy Cross I had grown to know from the war, over many years ago was here, once again. Once again, I saw the fear in his eyes, the helplessness of having to carry the burden and responsibility of the lives of the soldiers in his platoon. Their deaths. And now Martha's. Wondering her cause of death, I looked up at him, and to my surprise, he was looking back. He turned his body towards me and started speaking, as if he could read my mind.

[REDACTED] [REDACTED]

"Heart attack. At least she didn't suffer....I feel helpless...useless. Ted Lavender... and Lee Strunk... and Curt Lemon and Kiowa and Norman Bowker. My men. My fault. My soldiers. My friends. Now Martha, too? My love. All I have left now is you, Tim." I nodded at him. Fixed us both a hot coffee, to calm him down. I moved two chairs to his porch, and turned them to face the sea. We sat there for the rest of the day - sipped on our coffee slowly, in silence. Until sunset. I left the following day, leaving him to wallow in his inconsolable self-pity.

I returned home, disheartened, wondering how he would manage on his own. He already had trouble managing his emotions during the war, especially when it came to deaths. Not I. For me, I have the magic of storytelling. I could bring everyone back to life, through my pen; through my writing.

A week later, I received a call. Hit loudspeaker, curious.

"The Lieutenant is dead. The noose."

The words hung in the air, choking me. I heard nothing more. Said nothing. Looked down at my hands until the line cut. Jimmy Cross had hung himself in similar fashion to Norman Bowker. A sick, gruesome tribute.

Written Task 1

English A: English Language and Literature HL

Work based on Part 4 – Tim O'Brien's *The Things They Carried*

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~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~

May 2013 Session

Rationale – word count: 300

Written Task 1 – word count: 969

Task Undertaken –

Text Type: short story

Purpose: a short story mimicking Tim O'Brien's writing style and elaborates on the concept of psychological burden, which is featured heavily in the original text

HL WT 1 Ex. 6
based on Tim O'Brien's
'The Things They Carried'

WITH HL WT 2 EX. 6

SCORED 15.5/20 LEVEL 6

56

Rationale

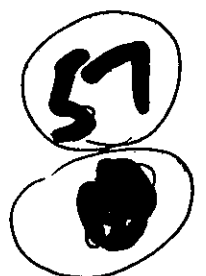
The Things They Carried is a collection of short stories that depicts the soldiers' experiences in the Vietnam War, as well as the tales of their pre and post-war lives. The stories often lead the readers to question the reliability and realness by shifting narrative voices from story to story.

This task aims to mimic Tim O'Brien's writing style and elaborate on the concept of psychological burden, which is featured heavily in the original text. This piece imitates the author's writing style, yet modifies the context by adopting the perspective of a teenager in the modern society, which draws parallel to the fact that the boys are still very young when they receive the draft notice.

The unique writing style of the author is generated by the continual use of anaphora, parallelism, repetition, punctuation, juxtaposition of beauty and horror. These literary techniques all contribute to the illustration of the soldiers' emotional burdens in the original text; and they serve similar purpose in this piece. The piece has an omniscient third person narrator that mirrors the narrative voice in stories like "In the Field", which is adopted to detach the author from the emotionally damaging events he goes through. This piece uses euphemism to further emphasize on the deliberate emotional detachment that aims to minimize negative emotions such as guilt and sorrow. It also elaborates on one of the main concepts in the original text, which is to survive the traumatizing events in war by juxtaposing beauty and horror.

This piece depicts the trivia of a teenage girl's life in the modern day. It is a nostalgic recount of the memorable experiences in her teenage life, which explores the possibilities of the young soldiers' lives if they were not at war similar to what O'Brien did in stories such as "The Man I Killed".

Word Count: 300



The Things I Am Made Of

To begin with, she is made of flesh, with a skeleton inside to support her weight, and these are some of the fragile things that made her entity. These are not the things she loves, the physical entity and the spirit trapped in this body, but rather things she would like to destroy. When it is dry and cold out there, one little collision between the flesh and a sharp object can already expose the glistening red, which eliminates the agony in the mind.

She is made of contradictions, paradoxes; these fierce elements turned hazardous being placed together. There is passion, apathy, rage, distance, love, an excessive amount of insecurity, destruction, overwhelming nostalgia, recklessness, sympathy, enthusiasm and serenity; they are the bellicose soldiers who wanted war time after time. There is also self-loathing, a loyal lover who never leaves.

She is made of water. It takes up 80% of her entity, sometimes she would think of herself as a walking fountain with a bisque coloured outer-layer that held all the water inside. Aside from salt and water molecules, the water is also made up of emotions, which are all captured, hidden, and not to be displayed. The water inside is locked, safe, secured, under the thick bisque layer.

The crazy, hazy, reckless nights are part of her. They used to sit at the back staircase of the building at 3 a.m., playing Truth or Dare with an empty vodka bottle, listening to the sound of the glass bottle spinning, interacting with the grey concrete floor; the sound would be echoing, spiraling down till it was consumed by the solid and dense air of the night. She would also be in the underground band shows late at night; listening to the hard, raw, hoarse, perfect sound of the guitars and head-banging till her head hurts too much. When it is rainy with the presence of breeze, she would go on wandering on the empty streets with her friends, laughing, dancing and running frantically as if there was nothing we need to be worrying about, as if life was good, as if life was all about fun. With that irreplaceable sentiment and the exquisite sorrow in the frigid air of winter, they would bring a big blanket with them and go lying on the beach, aimlessly they chat all night, until it was so cold that they had to go, the older friends among them would drive them home. They would open all the windows

in the car and with that insane speed the car was moving at, she would close her eyes and feel the wild wind sliding away from her face; and she would imagine being weightless, floating up high in the dark and endless sky. She is nocturnal in nature; she is made up of these nights.

There is betrayal and insecurity, too; she is made up of the experiences. When you put so much faith into people, it means risking being cut open. With the betrayal there comes doubts, you doubt yourself. Not good enough, not clever enough, not pretty enough, not talented enough, to deserve loyalty. These pains turned the outer part of her heart into steel and iron, so that her constant fear of being abandoned is sheltered and hidden from everyone else.

She is made up of art, rock n' roll music, literature, fatigability, individuality, pride, numbness and empathy. They are the organs that keep her alive. Music is the switch that turns off her brain; bring her absolute pleasure and put her radically dangerous thoughts to sleep, like drugs. When she doesn't want to hear the sound of glass shattering and yelling in her parents' room, she needs to do no more than switch off her brain, she would also need to build a wall by music so that it separates her away from the outside world, from them.

She was born in the burning heat of August, in fact around noon; but ironically she has never liked sunlight, nor the heat; and she has always wanted her birthday to be in winter, ideally in December. However, as much as she dislikes the sun and the heat, summer days are undeniably lovely. It is because curiously all the memories from summertime are the unforgettable and perfect ones. When she could not sleep at night, she would start to have scattered flashback of those times; the raindrops falling onto the eave forming a transparent and glittering line, the smell of alcohol, smoke and sweat, the soft blanket warmed by the afternoon sun, the smell of newly painted staircases, the small moving dots I saw looking down from that restaurant on the 14th floor, the warmth and heartbeat of someone, warmth from her grandmother's hand ... She is made of summer air and memories. Just like summer romance, these extraordinarily enchanting things are like a glimpse of falling star: irretrievable, within a blink of an eye and they are gone forever. Yet, the sparks and sensations they brought her would become a part of her.



It seems like the things she is made of were just a matter of past and presence, the pain for being present at this very moment and the pain from the irretrievability of the perfect moments in the past, how simple is that; it was seemingly complicated and intricate only. If you have the patience and determination, it is not that difficult to put the pieces back together; It would be like the big pot of poison the old witches cook in their kitchen, with some fresh and crimson blood, a spoonful of memories, the dust of night, explosive emotions, severe and exquisite agony along with scars, that's how you could cook up this pot of poison, that's how you could build her up by what she is made of.

Word Count: 969

LANG LIT

HIGHER LEVEL

WRITTEN TASKS (2)

LEVEL 6s (with task 2)

Example 1: Power and privilege – social groups represented in *A View From the Bridge*... page 63

Example 2: Power and privilege – social groups represented in a Mitt Romney video... page 68

Example 3: Social groups marginalized, excluded or silenced in an article ... page 73

Example 4: Social groups marginalized, excluded or silenced in 'To Kill a Mockingbird' ... page 77

Example 5: *Additional chapter based on The Things They Carried* ... page 52

Example 6: Power and privilege – social groups represented in Michelle Obama speech... page 86

(61)

HL WT 2 EX. 1

English (Higher Level) Language and Literature Written Task 2

Title: The Use of Symbolism as a Technique to Present Social Groups in "A View from the Bridge"

Name: [REDACTED]

Candidate Number: [REDACTED]

School: [REDACTED]

Word Count: 931

2

With HL WT 1 EX. 1

Scored 14.5/20 Level 6

Prescribed Question:

Power and Privilege: "How and why is a social group represented in a particular way in the text?"

Title of Text: "A View from the Bridge" by Arthur Miller

Task is Related to Course Section: Power and Privilege

Candidate Name: [REDACTED]

Candidate Session Number: [REDACTED]

Text Used: A View from the Bridge

Outline:

- Analyse the role of Alfieri and how he is used as a symbol
- Analyse the role of Rodolpho and Marco as to how they present social groups
- Look into examples in text where it presents illegal immigrants through symbolism

[REDACTED]

Every novelist, poet or essayist has a common goal---to communicate with the audience. A playwright is no different. As a play, *A View from the Bridge* may have been written with the intention to entertain, but there seems to be much more than that contained within Miller's play. The play takes place in a community which protects illegal immigrants, and the main character is faced with dilemma of choosing between obeying state laws or sticking with local cultures while being driven by a twisted form of love. In this sense, Rodolpho and Marco can be seen as symbolising the social group of illegal immigrants which the community protects at that specific time and place. The conflict between Eddie and the two brothers can be interpreted to symbolise the incompatibility of the Italian customs and the American law. This essay will analyze how the symbolism was used to present certain social groups in the play *A View from the Bridge*.

During early stages of Act I, Alfieri, the narrator described that he "was born in Italy...I only came here when I was twenty-five". This helps the audience establish the fact that he is not only a well-educated man who knows the American law well, but also respects Italian customs. Alfieri can be seen as a symbolic "bridge" between the two different cultures as the name of the play may also suggest. Since Alfieri is the "bridge", his "view" is seen to be unbiased due to the fact that he is simply a bystander in the middle. Alfieri had mentioned multiple times that "powerless as I, and watched it run its bloody course" meaning his actions were non-influential and he can do nothing except to simply spectate. This perhaps implies that both the social group of the Italian immigrants and the local Italian-Americans holding their own beliefs strongly and presents both social groups as being somewhat stubborn, as even Alfieri, the man who understands the values of both groups was "powerless" due to how stubborn they are.

As Alfieri described the Red Hook neighbourhood, he mentions that as a "lawyer means the law, and in Sicily, from where their fathers came, the law has not been a friendly idea...". From this we can see that from Alfieri's view which is supposedly unbiased, a majority of the community distrust lawyers due to the fact that it had not been "friendly" towards their fathers, implying that they were mostly illegal immigrants. He also mentions that his wife and friends warned him that the neighbourhood "lack elegance, glamour", presenting the immigrants as uneducated and low-class to the audience. The two brothers in the play: Rodolpho and Marco were related to the stereotypes which were presented, whereas Marco represents the more traditional, masculine, Italian Immigrant and Rodolpho showing a contrast through his feminine and delicate side. If illegal immigrants were to be seen as lacking elegance and glamour, then Rodolpho whom represents the minority part of the immigrants social group must imply that not every immigrant is the same way. Perhaps implying that a large part of the social group simply does work for a living, for their family, as Marco has; and another part works simply to pursue the American dream they admire.

Rodolpho and Marco are symbols which represents two types of immigrants: those who wish to pursue dreams and those who wish to live a stable life and provide for family. Eddie tells Catherine that "he's only bowin' to his passport", using this metaphor to imply that Rodolpho only wants to marry Catherine to become an American citizen. This shows that their social group is often thought of as being sly, manipulative, and would want to be an American citizen at all costs. The fact that Eddie represents the local Italian-Americans shows how their social group perceive the immigrants. Eddie puts more emphasis upon this as he states "They been pullin' this since the Immigration Law was put in!" not only claiming that Rodolpho is a bad person and manipulating Catherine, but he is also claiming that many others just like him has been doing the same thing. As the text never

[REDACTED]

proved Eddie to be wrong about the majority of the immigrants' community, it presents immigrants with a negative image of being selfish and materialistic.

Marco as a character also symbolises other things than simply an illegal immigrant. For example he managed to lift a chair as Eddie states "that's hard". Marco is portrayed as a hard-working, motivated, and strong man. From the example we can see that he represents masculinity. However as Eddie chooses to abide state laws and ignores what the community values, he ended up to fight with Marco who ends as the victor. Symbolising that the small community is stronger than the American law in a way, and perhaps this is also the reason why the locals feels that local cultures is more important over the law.

In conclusion, Miller has used symbolism very skillfully throughout his play. He used it not so much to entertain the audience, but to deliver messages to the audience and to reflect upon his own impression of the community and social groups. I also found it was impressive that the title of the play connects with the narrator himself as a form of symbolism as well, with Alfieri being the "bridge" and the audience watches the tragedy from his "view" as he narrates through the story-line. This "bridge" also presents to the audience how Miller wants each social group wants to be perceived.

Work Cited

Miller, Arthur. *A View from the Bridge*. Oxford: Heinemann, 1995. Print.

HL WT2 EX.2

WITH HL WT1 EX.2

SCORED 15.5/20 LEVEL 6

WRITTEN TASK 2:

HOW AND WHY IS A SOCIAL
GROUP REPRESENTED IN A
PARTICULAR WAY?

PART 1: LANGUAGE IN A CULTURAL CONTEXT

Candidate Name: [REDACTED]

Candidate Number: [REDACTED]

School: [REDACTED]

Outline Word Count: 288

Written Task Word Count: 1000

Session: May 2013

OUTLINE

How and why is a social group represented in a particular way?

How and why are Republicans represented in a particular way in the video 'Mitt Romney Style'?

Text: Mitt Romney Style

Social Group: Republicans

Work based on Part 1: Language in a Cultural Context

Satire

Genre - type of text that aims to mock or to poke fun at ideas, people, or issues. Political form of writing. Very culturally rooted. Mechanism in culture that questions authority, power structures, etc. therefore tends to target political figures. Humor, stereotyping (a form of exaggeration), exaggeration, irony (saying one thing but implying another), taking things out of context - shifting context, incongruent with the context of the piece

- Cultural links: references to popular stories about Romney, gangster language, "Norris and Eastwood"
- Stereotyping: "savoir faire", "private jet", "Swiss bank accounts"
- Exaggeration: "two dozen heirs"
- Character of 'Paul Ryan' that talks about cutting "your social security net" as a positive - incongruent with context. Attacks republicans - mocks their candidates (portrayed as people who do not care about the working class and instead work for their own personal gains). The idea that Republicans associate themselves with these people make them out to be very selfish.

The lyrics imply that republicans are rich and privileged, therefore they cannot understand the majority of the population and cannot relate to them in any way.

Alternative reading: Mocking the media's portrayal of the republican party as rich white men that are completely divorced from reality. They do this by exaggerating the big 'scandals'. Could be satirical to criticize the media for making these things such a big story compared to things that are relevant to the running of the country, like his economical policies.

HOW AND WHY ARE REPUBLICANS REPRESENTED IN A PARTICULAR WAY IN THE VIDEO 'MITT ROMNEY STYLE'?

'Mitt Romney Style' by the website CollegeHumor is a parody of the song 'Gangnam Style' by Psy, whose lyrics comment satirically on the Republican candidates from the 2012 United States Presidential Elections, as well as on their suggested government policies. The lyrics are from the point of view of two people - one a satirical Mitt Romney, and the other a satirical Paul Ryan. In the following essay, I will explore how Republicans are portrayed through these versions of their presidential candidates, and why they are portrayed in this manner.

This satirical piece portrays Republicans in a negative light, on the basis that they are in a privileged position of being rich and therefore cannot relate to the majority of the people in the country, most of whom are working class. For instance, the caricature of Romney uses the phrase "savoir faire", which is French for "to know to make". The use of French is stereotypical of a wealthy background, due to French being associated with being sophisticated. The use of a phrase that an ordinary, working class American would not be able to understand suggests a disconnect between them and Romney. This use of French is juxtaposed against the use of the word "ya", which is slang for "your" and is commonly associated with younger people. When used by an older person, the word "ya" is incongruent with their age, creating humor. Juxtaposing these words increases the feeling of incongruence, therefore increasing the humor and adding to the feeling of disconnect between Romney and the audience. This suggests that Romney cannot relate to the majority of the audience, therefore suggesting that Republicans are in the privileged position of being able to relate to a rich, white man. The humor is used to mock them, therefore questioning the Republican's authority.

This is further emphasized by the character of Romney using words such as "affluence" and "extravagance". "Affluence" is associated with being wealthy, and is a word that suggests excess consumption. "Extravagance" is suggestive of unnecessary waste. There is also specific mention of the affluence and extravagance that Romney has shown. There is exaggeration when talking about his "two dozen heirs", which creates more humor in order to mock the caricature of Romney. The exaggeration heightens the feeling of extravagance - it suggests that he actually has a overabundance of children which matches the overabundance of money and material possessions that he has. "Butlers just to wipe [him]" suggests that he is wealthy enough to hire people to do jobs that should ideally be done by him; it suggests that he uses money to solve problems he cannot be bothered to

fix. These are things that a President of a heavily indebted country should not be associated with. This creates a sense of incongruence between the portrayal of Romney and the ideal portrayal of him as a potential Presidential candidate. This creates humor, serving to mock him and the Republicans that support him.

Furthermore, there is a cultural link within the line "Norris and Eastwood in my vacation house. Chuck Norris and Clint Eastwood are iconic Hollywood figures who are associated with manliness and violence, which are stereotypically conservative Republican values. Furthermore, Eastwood is infamous for speaking at the Republican National Convention and giving a speech to an empty chair - an event people mocked him for. Mentioning Eastwood associates Romney and the Republicans with the mockery, serving to further separate the caricature of Romney and, by extension, the Republicans from the average working class person. He is in close company with celebrities that the regular person would only be able to admire from afar, as well as being associated with an event where Eastwood could not connect with his audience, causing mockery instead of creating a feeling of authority and responsibility.

Another way that this negative representation of Republicans is shown is through the parody's representation of Paul Ryan, the vice president nominee for the Republican party, who is represented using stereotypical 'gangster' language, such as "hustlin'", and "you losers ain't got nuthin'", which has connotations of crime and ruthlessness. This use of language suggests portrays Ryan as someone who will be ruthless when creating legislature, and will therefore be unethical in implementing laws, making him an unsuitable candidate for vice president. All the negative stereotypes against the 'gangster' subculture are applied to Ryan and people who will vote for him, suggesting that they are disconnected from the working class and are unsuitable to judge what is good for the country, undermining their authority.

Therefore, the purpose of this representation is to make a political comment on the Republican party and their disconnect from the working class and the poor. It questions their authority and undermines their attempts at looking relatable through the use of humor and mockery. It aims to make a comment on how the Republican party is unsuitable for the government, therefore suggesting that the viewer support another political party and vote for them. With the target audience of the video being in college, as per the producing company's name (CollegeHumor), the average viewer is most likely of voting age, and is therefore the ideal candidate to target with this particular political message. As well as that, it must be said that one primary purpose of the text is to create humor: the producing company only makes humorous videos, which are their primary sources of page views and therefore revenue. This, however, serves to make the text and its message more accessible to the target audience, due to humor making the text fun to consume and easy to understand.



In conclusion, I believe that this piece serves to satirically mock the Republican presidential candidates and, by extension, their supporters. The piece undermines their authority. It does this through the use of exaggeration, incongruent associations, and stereotyping. These devices serve to create humor, as required by the purpose of the producing company, as well as to portray an anti-Republican political message in a way easily accessible to the target audience.

BIBLIOGRAPHY

Unknown. "Mitt Romney Style Lyrics." *Lybio*. Lybio, 18 2012. Web. Web. 18 Dec. 2012. <<http://lybio.net/tag/mitt-romney-style-lyrics/>>.

CollegeHumor. *Mitt Romney Style*. 2012. Video. YouTubeWeb. 18 Dec 2012. <http://www.youtube.com/watch?v=yTCRwi71_ns>.



~~HL~~ HL WT 2 EX.3

Written Task 2

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Language A: English Language and Literature (Higher Level)

[REDACTED]

Word count of outline: 285


Word count of written task 2: 979

Prescribed question on which task 2 is based: How and why is a social group represented in a particular way?

Part of the course the task refers to: Part 1

WITH HL WT 1 EX.3


SCORED 15.5/20 LEVEL 6


How and why is a social group represented in a particular way?

How and why are “1% wives” represented in a particular way in the article “1% Wives Are Helping Kill Feminism and Make the War on Women Possible” by Elizabeth Wurtzel, featured in “The Atlantic”.

Outline


How and why is a social group represented in a particular way? This written task addresses Part 1 of the course - “language in a cultural context.” This task analyses the text “**1% Wives Are Helping Kill Feminism and Make the War on Women Possible**” by Elizabeth Wurtzel in order to answer the question “how and why is a social group represented in a particular way?” The social group in question is “feminists” - and I will aim to identify how they are identified in the text - negatively, and shown as diluting the idea of feminism and corrupting it, as well as representing the 1% as half-hearted and privileged. The task will focus on Wurtzel’s attempt to identify her viewpoint on the 1% feminists to the audience. This is done through the use of declarative sentences, satire and modal verbs such as “should”. The second focus of the task aims to demonstrate Wurtzel’s theme of dilution of feminist values through exploration of the author’s use of metaphor (“kill”), rhetorical question, interrogative pronoun (“who”) and lexical choice, as well as her reference to financial independence. The audience of the text is readers of *the Atlantic*, an American editorial-format magazine. The magazine’s readers generally have a slightly neutral-liberal leaning as the magazine focuses on foreign affairs, politics and the economy as well as cultural trends. This influences the writing style of the text as it focuses strongly on opinion (due to the editorial nature) as well as on a topic of political and cultural interest (feminism). The purpose of the text is, primarily, to express an opinion regarding the effect of the growing number of 1% wives on what the writer views as feminist beliefs.


Texts are written with a purpose, or an intent, whether it is obvious to the reader or not. In this article, the purpose is clear: To convey the author's opinion concerning rich, dependent housewives who dilute the image of feminism. The theme of dilution of feminist values is explored through the example of intelligent, young and otherwise independent women turning into dependent housewives, demonstrating the author's frustration with the pollution of feminism with new, self-identifying feminists who do not uphold what the author believes to be one of the most important tenets of feminism itself; financial equality. In this essay, I will aim to address Wurtzel's representation of 1% wives as a destructive (to the concept of feminism) social group through her lexical choice, structural features and literary features.

The title "1% Wives Are Helping Kill Feminism and Make the War on Women Possible" is a declarative opener that firstly, seeks to establish Wurtzel's view of this particular group of women. The declarative nature of the title is achieved through the use of the verb "are", forming the continuous tense and demonstrating that the metaphorical action of helping to kill feminism is the ongoing process the writer will address and which the writer views as a negative action. This is exemplified through the metaphorical use of the verb "kill". Feminism is not really dying, but the writer feels that the concept of feminism is being affected by this particular social group, hence the negative representation. "The war on women" continues the martial leaning of the title, reinforcing Wurtzel's position on the 1% wives as aggressively taking over the ideals of feminism.

Wurtzel uses satire to demonstrate her opinion on the 1% with the sentence "I am going to smack the next idiot who tells me that raising her children full time -- by which she really means going to Jivamukti classes and pedicure appointments while the nanny babysits -- is her feminist choice." Wurtzel's use of the noun "idiot" provides the lexical power behind the sentence. Wurtzel portrays the 1% wives as vapid time-wasters who have a sense of self-importance about them, so as that they can pass off Jivamukti class and pedicure appointments as raising children full time. This attitude is conveyed through Wurtzel's insulting use of "idiot" as well as the satirical nature of the sentence.

Wurtzel's theme of feminism being diluted by this social group is exemplified in the rhetorical question "Who can possibly take feminism seriously when it allows everything, as long as women choose it?". This, again, shows Wurtzel's anger at the group for simplifying the tenets of feminism down to it being "okay" as long as it's chosen by women. The tone of the sentence is conveyed by the use of the interrogative pronoun "who", demonstrating the destructive power of the 1% wives in


dumbing feminism down. This aids in the negative representation of the 1% wives by showing the effect of their actions on feminism.

The theme of dilution of feminism through the example of 1% wives is further built upon by Wurtzel's lexical choice in the sentence "... meet a woman who I know is a graduate of, say, Princeton -- one who has read 'The Second Sex'...but is still a full time wife, I feel betrayed." Wurtzel uses Princeton University as an indicator of intelligence, and then insults the "woman" by implying that being a full time wife confirms that she has lost all of her intelligence. This is conveyed by the use of the adverb "still", which indicates up to and including the present time period, insinuating that despite the fact that the woman, with a lot of money and hard work, went to a university as good as Princeton only to, in Wurtzel's opinion, throw it all away and end up as a full-time wife. The reference to a full-time wife links the theme of dilution of feminism to the destroying of one of feminism's core values: financial independence. This section of the text shows the author's support of female financial independence and seeks to express her opinion on the 1% damaging this tenant of feminism. This links back to the main theme when Wurtzel says she "feels betrayed." This is when Wurtzel identifies as a "proper feminist" as opposed to one of the 1% wives she so dislikes. This is continued further on in the paragraph when Wurtzel writes "...but I do expect educated and able-bodied women to be holding their own in the line of work." This shows, firstly, Wurtzel's discontent with the social group in question and their preference to being housewives rather than working like their male counterparts do, and secondly helps to represent them in a negative way. This is shown by use of the modal verb "should", which in this context is used to demonstrate that, in Wurtzel's view, many educated and able-bodied women are not holding their own in the line of work, something that she expects them to do. "Failing as a feminist is a unique problem of the wealthy". The choice of "failing" as a verb shows the continuous nature of the action. Wurtzel also specifically targets "the wealthy" in an effort to represent them as failed feminists.

To conclude, Wurtzel uses declarative sentences, rhetorical questions, satire and various lexical devices to make clear her purpose; to portray 1%, self-identifying feminists as dependent, vapid, self-important and most importantly, as failed feminists. In doing this, Wurtzel creates an image of the "failed feminist" in the reader's mind - a 30-40-something woman mindlessly carrying out "activities" whilst letting someone take care of her children - the tasks of household chores are delegated to nannies, and the irony is not lost on Wurtzel. Wurtzel's lexical choice is humorous,

[REDACTED]

("idiot"), powerful ("betrayed" and "smack the next idiot") but above all, it conveys a distinct and clear message.

HL WT 2
EX. 4

WRITTEN TASK 2

ENGLISH LANGUAGE & LITERATURE HL

NAME.....

CANDIDATE NUMBER

TEACHER

DATE (FINAL)..... 19TH DECEMBER 2012

WORDS (OUTLINE)..... 286

WORDS..... 999

May 2013


Task undertaken: Which groups are marginalised, excluded or silenced in the text?

WITH HL WT1 EX. 4

SCORED 14.5/20 LEVEL 6

①

⑦




OUTLINE

This written task refers to Part 1 of the course — *Language in cultural context*. It analyses the text *What is a Girl?* by Alan Beck in order to answer the question *Which groups are marginalised, excluded or silenced within the text?* This text was written in the 1950s along with a “sibling” text, *What is a Boy?* and was probably written with the intention of imposing expectations and stereotypes on American culture at the time. It was published in that decade in *Reader's Digest*, a general interest family magazine.

The first key point which will be a word-level analysis of Beck's construction of the title — for example, the use of *What* as an aid in objectifying his subjects and consequently silencing them; his use of the present tense *is* and the authoritative connotations of the singular, third person present tense which groups all girls under one specific set of behaviours and the emphasis which the indefinite article *a* places on the previously mentioned *is*.

The second key point will be an analysis of Beck's use of declarative sentences referring to girls in both plural and singular forms, and how this allows Beck to silence girls in such a way that a casual reader might be influenced but without noticing exactly how the influence had come about. Paragraphs where Beck chooses not to use declarative sentences will also be analysed to examine their effect, particularly when juxtaposed with declarative sentences.

Finally, Beck's careful and exclusive choice of target audience, specifically Western adult males who have been married for some time and have a daughter, will be analysed, and the effect which this has on his agenda to silence girls and, to a great extent, the female gender as a whole. The final section of analysis deals with how this text might affect young girls and the way they develop mentally, and how Beck uses this potential behavioural trait to his advantage in establishing a standard, or list of characteristics, for young girls to conform to.

 In every published work, be it a study, a novel or an image, the author has an agenda — an idea of what the work's intended purpose is and its effect on the audience, should it be successful. A study, for example, might aim to convince readers of the validity of a new theory; a novel to provoke certain questions, emotions and even actions; an image to report, recount or satirise. Each genre of work and each individual author will have a unique method in fulfilling the agenda. Alan Beck's *What is a girl?*, composed of six lists with each list having its own paragraph, has a very clear agenda: To define, in an authoritative manner, his stereotype (and therefore expectation) of the female gender in terms of its interests, behaviours and effects on other people. This essay's agenda is to analyse Beck's silencing of the female gender as a whole through his use of lists, declarative sentences and choice of audience, always writing only with a male voice and so imposing a gender role.

The first element of this text which strikes the reader is the title: *What is a girl?* At first, it may seem to be a harmless rhetorical question — in a context with less room for interpretation, such as a sub-heading, it would be. However, as the reader's understanding of the text's contents develops, the implications of this seemingly innocent rhetorical question change — it becomes clear that Beck has strong intentions. Firstly, Beck's use of the interrogative *What* — this instantly objectifies the subject and presents the subject as something which can be defined with clear boundaries rather than entertaining the idea that the subject may simply be a label and that those within the group may or may not have characteristics outside of any imposed boundaries. Secondly, the use of the present indicative *is*. The use of this tense in the question suggests that the response will also use the same tense and carry the same authoritative tone which makes the response a statement, presented as fact, rather than opinion. Furthermore, the use of the singular form implies that everyone with this label (in the case of this text, a girl) is the same — if one of the group is defined, everyone else in the group has been defined. This is emphasised by the following indefinite article *a*. This suggests that, out of the entire population of girls, any one could be picked out and the definition he proposes would be valid.

Secondly, having established his agenda in the title, he begins the body of his text with a declarative sentence: *Little girls are...* Interestingly, Beck changes from using the singular *girl* in the title to using the plural in the body, further emphasising the point made above that Beck intends this text to apply to all girls. However, the opening of the second paragraph has a rather suggestive tone: *A little girl can be*. Although it may seem that Beck is silencing girls a little less severely in this sentence, he is still imposing a stereotype upon the reader by stating that they are *sweeter (and badder) oftener than anyone else...* — clearly, his aim is to plant the seed of an expectation in the reader, further emphasised by the use of *little* which suggests inferiority. Furthermore, the plural is only used in the first paragraph — all succeeding paragraphs use the singular, which implies that any person who belongs to the group *little girls* behaves in such a way. In the next sentence, a declarative is

used again — this time to strengthen the effect of some metaphors, likening the girl to *Innocence*, *Beauty* and *Motherhood*. In presenting these three concepts as proper nouns, Beck implies that there is only one type of innocence, one type of beauty and one ideal of motherhood — combined with the declarative *is*, this again silences girls by not recognising the existence of individual identities, rather treating all girls as one group. Similarly, all the succeeding paragraphs contain declaratives in the singular which reinforces that anyone belonging to the group *little girls* has those characteristics.

Finally, the intended audience of this text is clearly males — specifically, fathers of daughters. This is suggested at least three times: *in Mother's best clothes* — had this been written for women, it might have said *in your best clothes*; *the mysterious mind of a woman*, again using the singular to convey an expectation of the plural; and *she can make you a king*, which is conclusive evidence that this text was written for males. Beck also contrasts the *mysterious mind* and “care” for appearance of women with the outspoken figure of a *king* — men. At no point in the text are mothers, or indeed adult women, mentioned — it deals solely with Beck's expectation of a father-daughter relationship and what Beck thinks the father should know about his daughter (we know that this text deals with daughters because of Beck's use of the proper noun *Mother*). The exclusion of mothers may be because of Beck's silencing of young girls — imposing these expectations and stereotypes on young girls will probably lead them to conform (likely more so in the 1950s, when this text was written and when one's public image generally had more importance than it does in 2012, than now) and maintain their image to meet these expectations into womanhood.

To conclude, Beck uses declaratives, lists and a very specific choice of audience to impose, to his intended audience of fathers with daughters, his own stereotypes of girls. In doing this, he silences them by only recognising their group identity and not their individual identities; consequently and with a perspective that considers only what a father should or would see, he silences the female gender entirely. It is safe to say that Beck is very successful in doing this as he presents the text in praise of little girls, presenting little negativity to the reader, instead being more subtle in conveying his ideas of what a girl is.

Bibliography: Beck, Alan. ""What Is A Girl?" Alan Beck." Inspirational, Motivational, Spiritual, Quotations, Quotes, Hope, Encouragement, Apple Seeds. N.p., n.d. Web. 10 Nov. 2012. <<http://www.appleseeds.org/A-Girl.htm>>.

Language and Literature Written Task 2

Name: [REDACTED]

Candidate Number: [REDACTED]

School: [REDACTED]

Topic: Which social groups are marginalised, excluded or silenced within the text?

Word Count -

• Task: 936

HL WT 2

EX. 5

WITH HL WT1 EX. 5

SCORED 14.5/20 LEVEL 6

82

Language A: Language & Literature Written Task 2
Rationale

MAY 2013

Candidate Name [REDACTED]
Candidate Session Number [REDACTED]
Text(s) used: *To Kill a Mockingbird* by Harper Lee

This form must be completed and submitted with Written Task 2.

This outline must be completed in class time and must include:

- the prescribed question that has been chosen
- the title of the text(s) for analysis
- the part of the course to which the task refers
- three or four key points that explain the particular focus of the task.

The prescribed question that has been chosen is '*Which social groups are marginalized, excluded or silenced within the text?*' The text chosen for analysis is *To Kill a Mockingbird* by Harper Lee. The part of the course that this task refers to is *Power and Privilege*. The key points that the task will focus on are the representation of working class white men, influential well-off white men, and negroes – and the differences between them.

Which social groups are marginalised, excluded or silenced within Chapter 15 of *To Kill a Mockingbird*?

To Kill a Mockingbird is a novel written by Harper Lee. It has been set in the 1930s, in the state of Alabama where a strong racial divide between the negroes and the whites continued to exist. Chapter 15 of *To Kill a Mockingbird* recreates and conveys the racial discrimination existent during the period in which the novel has been set with the events leading to a lynch mob's attempt on Tom Robinson's life. This essay will explore how the different social groups portrayed by Lee interact with each other.

The lynch mob depicted consists of a group of working class white men. This is made evident in the text as their clothing has been described as, 'dressed, most of them, in overalls and denim shirts buttoned up to the collars.'. This generates a stereotypical image of working class men of the time - the majority of which were farmers. Although the character of Tom Robinson would have been dressed the same as them, he is a young, black man and is thus the subject of unfair treatment. He is put in a position deemed even worse than that of a working class white man. In the events leading up to this chapter, the character himself has already been a victim of injustice. He had been put in the jail cell, under the accusation of raping a white girl and without consideration, was immediately assumed guilty and awaits his court trial in this chapter. Once again, he is shown to be completely powerless against the more influential white men. Throughout almost the entirety of this chapter, save for the one question prompted - 'They gone?', Tom Robinson does not say a thing. In essence, the social standing of the negroes during the 1930s has been embodied by the character of Tom Robinson in this chapter - trapped, outnumbered, and silenced. In contrast to this, although situated at the bottom of the social hierarchy, the working class white men have been placed in a higher social standing than the negroes - solely due to their skin colour. By grouping up in a plot to murder an innocent black man, their actions, however, convey something further; the mob is conveyed to be under the illusion that due to their skin colour, they are able to place themselves above even the law itself - as vigilantes. Although on page 161 where Atticus says 'The Ku Klux's gone. It'll never come back', discrimination against dark skinned people has been conveyed to still exist strongly over a decade later, in which the novel has been set. Together as a group, the white working class men mimic a grotesque depiction of what would seem like figures of authority - a makeshift group of 'police'.

However, within this chapter, the mob of working class white men have been given a substantial amount of power within a social hierarchy, enough to even marginalise the influence and words that even a lawyer exerts. Law is a specialised profession that requires a high level of expertise, and with it comes high social status. In *To Kill a Mockingbird*, Atticus Finch is a lawyer who chooses to side with the negroes, despite the fact that he is a white man himself. Due to the nature of people at the time, it was extremely uncommon, if not rare for a white person to side with black people. During the time in which the novel was set, although no longer used as slaves, black people were mostly hired to do physical labour for white people. This establishes a sense of the relationship between a standard white man and a standard black man - the black man would be under the white man in terms of social status and will be almost guaranteed to be working for him. As a result of this, throughout the course of the novel, Atticus is subject to disrespectful treatment, albeit specialising in a profession that gives him high social status. This has been conveyed most significantly in this chapter. The distaste for black people that the working class white men harnessed was so strong, that they were able to stand up to Atticus' words on page 165: '...he's asleep. Don't wake him up', and order him

to '...get aside from the door, Mr Finch'. Again, it is unconventional for men from their social status to order someone of a higher social status to do something - as a lawyer, Atticus has been marginalised by these working class men. The effect they have on him as a group, especially after his children run up to him shows through - even a mob of working class men who would not be expected to talk back to him has intimidated him up to a point that his fingers 'were trembling a little'. Atticus' social status has been diminished in this chapter up to a point even his son, Jem, feels the need to stand up for him, against the group of men. The marginalisation of the character of Atticus is emphasised once again, when a man tells him, 'All right, Mr Finch, get 'em outa here'. Atticus' inability to exert control over anybody in this chapter is conveyed once more, as his children refuse to go home, even with his attempts at making '...threats, requests, and finally, 'Please Jem, take them home.'

Harper Lee's portrayal of the different social groups has been effective as it reflects the social groups of the time that the novel was set. Atticus Finch, Tom Robinson, and the working class white men have been successfully used to show how severe discrimination against black people at the time really was.

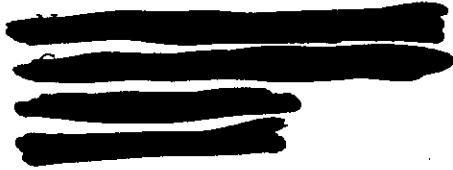
Written Task 2

English A: English Language and Literature HL

Work based on

Part 1 – Language and Power/Language in Cultural Context:

Michelle Obama's Convention Speech



Outline – word count: 274

Written Task 2 – word count: 999

Chosen Question – How and why is a social group represented in a particular way?

HL WT 2

EX. 6

WITH HL WT1 EX-6

Scored 14.5/20 Level 6



Outline

The prescribed question for this written task is “How and why is a social group represented in a particular way?” and it explores the persuasive techniques being employed in Michelle Obama’s Convention Speech. The task refers to part 1 (language and power) of the course.

In this task, the representation of different social groups mentioned in Obama’s speech and the effects achieved by representing the social groups in certain ways will be examined. The task will focus on exploring four key points: the first one is representation of US military men and women, which are the people being mentioned in Obama’s speech, referred as her inspirations. Then it is going to discuss the way American women are being represented in the speech through the recount of Obama’s grandmother’s experience, and the impact it has on female voters. Furthermore, the representation of American parents in the speech, mainly highlighting their selflessness toward their children. It must be noted that Obama’s main purpose of representing these social groups in a positive light is to increase her popularity among the people and this consequently helps to increase Obama’s votes. The speech was given 2 months prior to the actual presidential election; one can therefore argue that it primarily aimed to attract votes and support for her husband’s campaign.

Throughout the analysis, it will also identify the persuasive techniques being employed throughout the speech, such as anecdotes, pathos and more, but more importantly reviewing the effects they have on the speech’s persuasiveness. The language of the speech will be deconstructed to allow a thorough analysis of the text, and the reason for its success as a persuasive speech.

Word Count: 274

1. How and why is a social group represented in a particular way?

Analysis of Michelle Obama's Convention Speech 2012

Throughout the United States presidential election of 2012, one of the speeches that impressed the public greatly was one given by the First Lady of the United States, Michelle Obama, at the Democratic National Convention. The speech received astonishing amount of positive feedback across social networks such as Twitter and Facebook, praising the way Michelle Obama tied personal history to political policy in a seamless and masterful way; along with her thoughtful portrayal towards these social groups in America: soldiers who came back from war wounded, women at workplace and parents who are of working class. The speech was given 2 months prior to the actual presidential election; one can therefore argue that these social groups are represented positively to attract votes for Obama's campaign.

In Obama's speech, the US soldiers who came back from war is presented positively by the use of hyperbolic statements, repetition and parallelism to emphasize on their courage and selflessness.

the loss of the soldiers are being emphasized using words that have connotations of sacrifice and selflessness, such as "wounded" and "blinded". The physical losses of the soldiers are marked to highlight their altruistic behaviour of fighting for their country despite their own safety. Hyperbolic statements such as "I'd give my eyes a thousand times again" are used to convey a sense of selflessness by showing their willingness to contribute to the country explicitly with the use of exaggeration. Aside from that, Obama discloses how the wounded soldiers react to their losses and that they are her "inspiration": "they're not just going to walk again, they're going to run, and they're going to run marathons". The use of parallel construction reinforces the soldiers' perseverance and determination; since they are strong enough to go on and live their lives as energetic as before despite the disabilities they may have now. Furthermore, the word "inspirations" carries the connotations of motivation and enlightenment; it suggests that the soldiers are the people who influence Obama's thoughts and actions. This contributes to her image as being down-to-earth since she communicates her admiration towards the 'ordinary' people in the country, moreover states that they are in fact her inspiration, regardless of her status as the First Lady of the country. This establishes the bond between her and the audience at the beginning

of the speech, so that they are more likely to accept her words and empathize with her experiences as the speech proceeds. The reason for the US soldiers to be represented in a positively way is because by acknowledging the sacrifice made by the military, it is more likely to win votes from not only the soldiers, but also the retired military people and their families. Moreover, approximately 4% of the United States' GDP is spent on military, it is evident that the role of military is significant; therefore, it is crucial to gain the support from one of the most powerful groups in the country.

American women at workplace are another social group that is represented positively, by integrating anecdotes into the speech and evoking empathy, it shows the diligence and patience of women. Obama portrays women favorably by recounting his husband's grandmother's experience of hitting "the glass ceiling", "like so many women". By emphasizing "so many women" hit the glass ceiling, Obama evokes empathy in the audience; and by acknowledges this issue publicly it also reassures the women experiencing the same problem that their voices have not gone unheard. Obama is tying an issue that is experienced by thousands of women to someone close to Obama, it again reminds the audience that although her family is living in the White House, they still face similar problems as everyone else. Obama also mentions the way her grandmother coped with the issue: she still kept on "waking up at dawn to catch the bus", "arriving at work before anyone else", and "giving her best without complaint or regret." In this particular anecdote, women are portrayed as persistent and tough instead of resentful toward the inequalities. This allows women out there who are experiencing this problem to resonate, as well as feeling that their effort is recognized. Moreover, by constantly linking the anecdotes to bigger issues in the society, it assures the public that these issues are just as personal to the Obama family as they are to every other family in the United States, therefore they will not disappoint them when they are creating policies to help. These impacts on the audience ultimately achieve the purpose of urging them to vote for Obama.

Lastly, parents who are working to support their children is another social group being represented positively throughout Michelle Obama's speech by the use of personal anecdotes and anaphora. Many personal anecdotes are featured to portray this social group; for example, Obama reveals that she was worried about her daughters if her husband becomes the president, she questioned "How would we keep

them grounded under the glare of the national spotlight?”, “How would they feel being uprooted from their school, their friends, and the only home they'd ever known?” Anaphora is used to emphasize her role as a mother who prioritize her children before anything else; although she is the First Lady, but just like all the other mothers, she is constantly worrying about their children; this allows all the parents to resonate with her. Obama also narrates how her father “hardly ever missed a day of work” despite the pain he was in due to Multiple Sclerosis, so that he could support Obama and her brother to go to college, because for him, “that's what it meant to be a man”. The reason for parents to be represented favorably is because it can remind them of their parents' unconditional love for them, or their devotion toward their children; and by evoking an emotion that is shared by so many people, it allows them to connect to her and vote for Obama, because people are more likely to prefer and vote for someone they can resonate with.

In conclusion, Michelle Obama's Convention speech is able to win popularity due to her skillfulness in representing several social groups positively while maintains a sense of sincerity through integrating anecdotes and the depictions of her own life in the speech. It also ensures the audience who are of those social groups to empathize and resonate with the speech. This consequently allows bond to be established between Obama and the audience, thus leaving a strong impression in the audiences' mind and possibly, gaining more votes for her husband's campaign.

Word Count: 999

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Transcript:

- "Michelle Obama's Convention Speech." Speech. Democratic National Convention. Time Warner Cable Arena, Charlotte. 07 Sept. 2012. *Transcript: Michelle Obama's Convention Speech*. NPR, 04 Sept. 2012. Web. 07 Sept. 2012. <<http://www.npr.org/2012/09/04/160578836/transcript-michelle-obamas-convention-speech>>.

Video:

- "Michelle Obama DNC Speech 2012 Complete: 'How Hard You Work' More Important Than Income." *YouTube*. YouTube, 04 Sept. 2012. Web. 07 Sept. 2012. <<http://www.youtube.com/watch?v=IVGAI8o5i4o>>.
- "US Military." *About.com*. N.p., n.d. Web. 15 Dec. 2012.

STANDARD LEVEL SPECIFICATIONS

External assessment

There is no mark used interchangeably with those given

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 2 is 25.

Written task

Weighting: 20%

A written task demonstrates the student's ability to choose an imaginative way of exploring an aspect of the material studied in the course. It must show a critical engagement with an aspect of a text or a topic.

Students complete at least three written tasks, one of which is submitted for external assessment.

The written task is assessed according to the assessment criteria published in this guide. The maximum mark for the written task is 20.

Formal requirements

Supervision and teacher assistance

As part of the learning process, teachers can give advice to students on a first draft of the task. This advice should be in terms of the way in which the work could be improved, but this first draft must not be annotated or edited by the teacher. After making general comments on the first draft, teachers should not provide any further assistance.

The content of each task must relate to a different part of the course. Therefore, at least one task must relate to part 1 or part 2, and at least one task must be based on a literary text from part 3 or part 4.

Once students have decided on their area of study and their particular title, they are free to produce any text type that is appropriate to the task. For example, a written task discussing the representation of an aspect of gender from part 1 could be written as a newspaper editorial (see the example in the following table). Another example might be an imagined journal entry from a character in one of the novels studied.

Learning outcomes	Topic(s)	Course section	Text type of task	Title of the task
Political and ideological influence of the media The way mass media use language and image to inform, persuade or entertain	Stereotypes The representation of gender in advertisements for household goods	Part 2	Newspaper editorial	"Mother, Wife, Career Woman and Maid—What is a Woman's Work?" Rationale would identify the newspaper's stance and the way language is used to present an opinion

Note: A formal essay is not an acceptable text type. Students are required to write an essay in paper 2.

The task, not including the rationale, must be 800–1,000 words in length. The rationale should be 200–300 words in length. If the word limit is exceeded, the assessment of the combined task and rationale will be based on the first 1,300 words.

Rationale

The rationale is not included in the word count (800–1,000 words) for the written task and should be 200–300 words in length. Text titles or topics recorded on the rationale are expected to match those recorded on the coversheet.

In their rationale students must explain:

- how the content of the task is linked to a particular part of the course
- how the task is intended to explore particular aspects of the course
- the nature of the task chosen
- information about audience, purpose and the varying contexts in which the task is set.

The rationale should not only include knowledge about the text or topic studied, but also about the formal conventions of the text type produced and how they relate to the aims of the task.

Practical requirements

Students may include illustrations in support of their work where this is appropriate. These must always be electronically embedded, not separately reproduced and physically attached. Written tasks submitted for assessment must be word processed and the electronic files must not exceed a maximum size, including any images, of 2 MB.

On the coversheet that precedes the task, students must include:

- student details
- examination session details
- the course summary (including details of each of the four parts studied)
- the total number of words for the task.

Both the student and teacher must sign the coversheet as a declaration that the task is the authentic work of the student. The task must be written in the language A studied.

Students must acknowledge all sources used. Where appropriate—for example, when the task relies on the reader referring to stimulus material such as a key passage in a literary text, or an illustration, in order to understand what the student is attempting to do—the source material must be clearly referenced in a bibliography. These documents may be referred to by the examiner but will not be taken account of in the assessment; nevertheless they are important information for the assessor. In addition, this promotes good academic practice on the part of the student.

The role of the teacher

- Provide guidance to students on the selection of the task, its development and level of challenge.
- Discuss the relationship between the written task and the stimulus material.
- Ensure that the topic is of an appropriate level of challenge and suitable to the length and focus of the task.



Examples of written tasks

The following are examples of possible types of written tasks. These are intended for guidance only and are neither exhaustive nor compulsory.

- A newspaper article in which are shown the dangers of stereotyping particular social groups
- An additional episode that takes place before the beginning of a novel and provides context for the opening sequence
- A letter from one fictional character to another, which reveals a change in the relationship between the two characters
- An opinion column that emphasizes the pervasiveness of advertising and how certain brands are promoted for the purpose of raising company profits

External assessment criteria—SL

Overview

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide. There are different assessment criteria at SL and at HL.

The following is an overview of the external assessment criteria at SL.

Paper 1: Textual analysis

There are four assessment criteria at SL.

Criterion A	Understanding of the text	5 marks
Criterion B	Understanding of the use and effects of stylistic features	5 marks
Criterion C	Organization and development	5 marks
Criterion D	Language	5 marks
	Total	20 marks

Paper 2: Essay

There are five assessment criteria at SL.

Criterion A	Knowledge and understanding	5 marks
Criterion B	Response to the question	5 marks
Criterion C	Understanding of the use and effects of stylistic features	5 marks
Criterion D	Organization and development	5 marks
Criterion E	Language	5 marks
	Total	25 marks

Marks	Level descriptor
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

Written task (SL)

Criterion A: Rationale

- Does the rationale for the written task explain how the task is linked to the aspect of the course being investigated?

Note: The word length for the rationale is 200–300 words. If the word limit is exceeded, 1 mark will be deducted.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The rationale shows some explanation and understanding of the aspects being investigated.
2	The rationale shows clear explanation and understanding of the aspects being investigated.

Criterion B: Task and content

- To what extent does the task show understanding of the topic(s) or text(s) to which it refers?
- How appropriate is the content to the task chosen?
- To what extent does the task show understanding of the conventions of the text type chosen?

A formal essay, such as that produced for paper 2, is not an appropriate text type for the written task. Submission of a formal essay will limit the marks available for this criterion.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The task shows little understanding of the topic(s) or text(s) to which it refers. The content is generally inappropriate to the task chosen. The task shows little understanding of the conventions of the text type chosen.

Marks	Level descriptor
3–4	The task shows some understanding of the topic(s) or text(s) to which it refers. The content is partially appropriate to the task chosen. The task shows some understanding of the conventions of the text type chosen.
5–6	The task shows an adequate understanding of the topic(s) or text(s) to which it refers. The content is generally appropriate to the task chosen. The task shows an adequate understanding of the conventions of the text type chosen.
7–8	The task shows a good understanding of the topic(s) or text(s) to which it refers. The content is consistently appropriate to the task chosen. The task shows a good understanding of the conventions of the text type chosen.

Criterion C: Organization

- How well organized is the task?
- How coherent is the structure?

Note: The word length for the written task is 800–1,000 words. If the word limit is exceeded, 2 marks will be deducted.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Little organization and structure are apparent.
2	Some organization is apparent. The task has some structure, although it is not sustained.
3	The task is organized. The task has some structure, although it is not sustained.
4	The task is organized. The structure is generally coherent.
5	The task is well organized. The structure is coherent.

Criterion D: Language and style

- How effective is the use of language and style?
- How appropriate to the task is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and idiom appropriate to the task; register is assessed on the task itself.)

Note: A student who writes an appropriate rationale but fails to achieve an appropriate register in the task cannot score more than 3 marks.

HIGHER LEVEL

External assessment

SPECIFICATIONS

Students are required to analyse, compare and comment on one text in the light of their understanding of audience and purpose. In order to achieve this, students need to analyse structure, language and style in addition to aspects such as text type, context, bias and/or ideological position.

The comparative analysis should be continuous and structured, include relevant examples from the texts and be balanced in its comments on the similarities and differences between the texts. Rather than simply listing formal aspects, students should focus on how such aspects are used to create particular effects.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 1 is 20.

Paper 2: Essay

Duration: 2 hours

Weighting: 25%

Paper 2 consists of six questions based on the literary texts studied in part 3 of the language A language and literature course. Students are required to answer one question only.

The format of paper 2 and the six questions are the same for both SL and HL students. However, there are specific assessment criteria for each level, reflecting different expectations in terms of the complexity and depth of the students' responses.

Students will be expected to respond to questions in a way that shows their understanding of the learning outcomes demanded in part 3 of the course. They are expected to refer to at least two of the texts they have studied in class, analysing the works in the light of the way in which the contexts of production and reception affect their meaning. The following examples pinpoint some areas of discussion that students need to consider in their classwork while preparing for the assessment.

- Which social groups are omitted from a text and what might this reflect about its production?
- What do you think of the assertion that the meaning of a text is fixed and does not change over time?
- How does a particular term or concept, such as childhood, change in the way it is represented in the texts you have studied?
- How is our critical perspective on literary texts affected by cultural practices?
- To what purpose do authors sometimes choose not to follow a chronological sequence of events in their literary works?
- How valid is the assertion that literature is a voice for the oppressed?
- To what extent is the critical approach taken to the analysis of a text itself influenced by specific cultural practices?

These ideas may be used interchangeably with those given at SL.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 2 is 25.



Written tasks

Weighting: 20%

A written task demonstrates the student's ability to choose an imaginative way of exploring an aspect of the material studied in the course. It must show a critical engagement with an aspect of a text or a topic.

Students complete at least four written tasks, two of which are submitted for external assessment.

The written tasks are assessed according to the assessment criteria published in this guide. The maximum mark for each written task is 20.

HL

Supervision and teacher assistance

As part of the learning process, teachers can give advice to students on a first draft of the task. This advice should be in terms of the way in which the work could be improved, but this first draft must not be annotated or edited by the teacher. After making general comments on the first draft, teachers should not provide any further assistance.

Formal requirements for tasks 1 and 2

- One of the tasks submitted for external assessment must be a critical response to one of six prescribed questions (task 2).
- One of the tasks submitted for external assessment must be based on a literary text studied in part 3 or part 4 of the course. The other must be based on material studied in part 1 or part 2 of the course.
- Each task must be 800–1,000 words in length with an added rationale of 200–300 words. If the word limit is exceeded, the assessment will be based on the first 1,300 words.

Formal requirements for task 1

- The content of task 1 must relate to one of the four parts of the course.
- Students are free to choose a text type that is appropriate to the content of the task.
- A rationale must precede task 1.

Note: A formal essay is not an acceptable text type for task 1. Students are required to write an essay in paper 2.

Rationale

The rationale is not included in the word count (800–1,000 words) for the written task and should be 200–300 words in length. Text titles or topics recorded on the rationale are expected to match those recorded on the coversheet.

In their rationale students must explain:

- how the content of the task is linked to a particular part of the course
- how the task is intended to explore particular aspects of the course
- the nature of the task chosen
- information about audience, purpose and the social, cultural or historical context in which the task is set.

The rationale should not only include knowledge about the text or topic studied, but also about the formal conventions of the text type produced and how they relate to the aims of the task.

Practical requirements for task 1

Students may include illustrations in support of their work where this is appropriate. These must always be electronically embedded, not separately reproduced and physically attached. Written tasks submitted for assessment must be word processed and the electronic files must not exceed a maximum size, including any images, of 2 MB.

On the coversheet that precedes the task, students must include:

- student details
- examination session details
- the course summary (including details of each of the four parts studied)
- the total number of words for the task.

Both the student and teacher must sign the coversheet as a declaration that the task is the authentic work of the student.

The task must be written in the language A studied.

Students must acknowledge all sources used. Where appropriate—for example, when the task relies on the reader referring to stimulus material such as a key passage in a literary text, or an illustration, in order to understand what the student is attempting to do—the source material must be clearly referenced in a bibliography. These sources may be referred to by the examiner but will not be taken account of in the assessment; nevertheless they are important information for the assessor. In addition, this promotes good academic practice on the part of the student.

The role of the teacher

- Provide guidance to students on the selection of the task, its development and level of challenge.
- Discuss the relationship between the written task and the stimulus material.
- Ensure that the topic is of an appropriate level of challenge and suitable to the length and focus of the task.

Examples of task 1

The following are examples of possible written tasks. These are intended for guidance only and are neither exhaustive nor compulsory.

- A short story exploring a minor character's view of the main action of a literary text
- A public information document explaining the effects of new legislation on a community
- A diary entry in which a character from a work of fiction reveals their true feelings about another character or any aspects of the action of a literary text
- An episode from a literary text rewritten to place the action in another setting
- An opinion column that emphasizes the pervasiveness of female stereotyping in advertising and how these stereotypes are promoted for the purpose of raising company profits

Aims of task 2

Task 2 takes the form of a critical response and is a requirement of the HL course only. The aims of task 2 are:

- to consider in greater detail the material studied in the four parts of the language A: language and literature course
- to reflect and question in greater depth the values, beliefs and attitudes that are implied in the texts studied
- to encourage students to view texts in a number of ways
- to enable students to give an individual response to the way in which texts can be understood in the light of the prescribed questions.

Formal requirements for task 2

There are two prescribed questions for each of the areas of study listed below. Task 2 is a critical response to **one** of these six questions. The prescribed questions are designed to be as open as possible and are

intended to highlight broad areas within which students can explore and develop their responses to the texts. The prescribed questions remain the same from session to session. See the section “Task 2—questions” in this guide.

The critical response is based on material studied in the course. This material could be a longer work such as a novel or a group of poems. It could also be a shorter text or texts such as a newspaper article or a sports blog. A rationale is **not** included with task 2. Instead, students are expected to complete an outline on a designated form that can be found in the *Handbook of procedures for the Diploma Programme*. This outline is submitted with the task for external assessment.

This outline must be completed in class time and must include:

- the prescribed question that has been chosen
- the title of the text(s) for analysis
- the part of the course to which the task refers
- three or four key points that explain the particular focus of the task.

Where appropriate, task 2 must reference, in a bibliography, the relevant support documentation such as the newspaper article or magazine advertisement on which it is based.

Where a complete shorter text is chosen (for example, a newspaper article or an advertisement from a magazine) students may refer to other texts to support their response.

The critical response is in the style of a formal essay and must be clearly structured with an introduction, clearly developed ideas or arguments and a conclusion.

Practical requirements for task 2

In addition to these noted for task 1, students are required to:

- include, where appropriate, bibliographic reference to the text(s) on which the critical response is based when submitting the assessed work.

Areas of study for task 2

In preparation for task 2, students must address one of the following areas of study, which correspond to the topics and material studied in the four parts of the course.

Reader, culture and text

Students are encouraged to consider that a text’s meaning is determined by the reader and by the cultural context. The interpretation of a text is dependent on various factors, including:

- the reader and producer’s cultural identity or identities
- age
- gender
- social status
- the historical and cultural settings of the text and its production
- aspects of language and translation.

Power and privilege

Students are encouraged to consider how and why social groups are represented in texts in particular ways. In addition, consideration may be given to who is excluded from or marginalized in a text, or whose views are silenced. Social groups could include:

- women
- adolescents



- senior citizens
- children
- immigrants
- ethnic minorities
- professions.

Text and genre

Students are encouraged to consider the genre in which a text is placed. Certain textual features belong to a particular genre and can be identified by a particular reader or audience. Writers make use of, or deviate from, particular conventions of genre in order to achieve particular effects. Students may also explore how texts borrow from other texts, and how texts can be re-imagined or reconstructed.

Examples of conventions of genre include:

- structure
- storyline
- characterization
- stylistic devices
- tone, mood and atmosphere
- register
- visual images and layout.

The following table gives examples of a possible range of tasks that could be selected for the four HL written tasks. This shows the wide range of ideas and texts that can be explored in a number of varied ways.

Written task and syllabus section	Possible title and description	Learning outcomes
Task 1, part 3 Submitted for assessment	"From a Doll's House to a Wasteland?", adding a scene to <i>A Doll's House</i> , exploring the consequences of Nora's decision to leave	Changing historical, cultural and social contexts in which texts are written and received Attitudes and values expressed by texts
Task 2, part 1	"The Climate Change Debate", writing two pieces—one in the style of a left-of-centre ecology magazine, the other a right-wing political magazine. In the outline, explaining how language and argument are used differently	How audience and purpose affect the structure and content of texts How language and meaning are shaped by culture and context
Task 3, parts 3 and 4	"Another Life", exploring aspects of a character in a literary text	Explore literary works in detail Attitudes and values expressed by texts Analyse theme and moral values in a text

Written task and syllabus section	Possible title and description	Learning outcomes
Task 4, parts 1 and 2 Submitted for assessment	Task 2, question 1: Reader, culture and text	How language and meaning are shaped by culture and context How audience and purpose affect the structure and content of texts How mass media use language to inform and persuade Political and ideological influence of the media

Task 2—questions

Note: Literary texts used can be any of the texts studied in the course and may be from the prescribed literature in translation (PLT) list.

Reader, culture and text

1. How could the text be read and interpreted differently by two different readers?

The following are examples of texts that may be studied for student responses to question 1.

- The study and analysis of possible readings of the final pages of part 1 of the novel *The Outsider* by a French and Algerian reader at the time of the Algerian war of independence
 - The study and analysis of possible readings of an extract from the screenplay of *La Grande Illusion* by a French public in the early 1930s and late 1930s
 - The study and analysis of a political speech by a world leader that excludes references to certain groups or issues (those excluded will read the speech differently)
 - The study and analysis of different views of an article on obesity (this article may be viewed differently by someone from a country with problems of poverty and famine and by someone from a wealthy consumer society)
2. If the text had been written in a different time or place or language or for a different audience, how and why might it differ?

The following are examples of texts that may be studied for student responses to question 2.

- An article from a newspaper and how it would be written in a different newspaper
- A comic book or graphic novel for teenagers in the 1950s rewritten for teenagers in the 21st century
- The study and analysis of a literary work on the theme of prejudice that highlights different assumptions about race, religion, and so on
- The study and analysis of an article about social class from a country that has a very hierarchical class structure (the significance of language that identifies class distinctions is of primary focus)

Power and privilege

1. How and why is a social group represented in a particular way?

The following are examples of texts that may be studied for student responses to question 1.

- The study and analysis of an article in which an urban tribe is represented in a negative way
- The representation of social groups in the novel *The Yacoubian Building* by Alaa al Aswany

2. Which social groups are marginalized, excluded or silenced within the text?

The following are examples of texts that may be studied for student responses to question 2.

- Chinese fiction in which the figure of the intellectual is either revered or condemned
- Representations of the Roma in the contemporary popular press

Text and genre

1. How does the text conform to, or deviate from, the conventions of a particular genre, and for what purpose?

The following are examples of texts that may be studied for student responses to question 1.

- The study and analysis of an author's reworking of fairy tales
- The study and analysis of a novel that uses dramatic dialogue, poetry, letters, accounts of journeys
- The study and analysis of media texts with a particular format, style and register

2. How has the text borrowed from other texts, and with what effects?

The following are examples of texts that may be studied for student responses to question 2.

- The study and analysis of how a particular character from a work of fiction is re-imagined in a song lyric
- The study and analysis of religious imagery and references in political speeches
- The study and analysis of one of the stories from Borges's *Ficciones*
- The study and analysis of the use of the courtly love tradition in *Romeo and Juliet*

External assessment criteria—HL

Overview

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide. There are different assessment criteria at SL and at HL.

The following is an overview of the external assessment criteria at HL.

Paper 1: Comparative textual analysis

There are four assessment criteria for HL.

Criterion A	Understanding and comparison of the texts	5 marks
Criterion B	Understanding of the use and effects of stylistic features	5 marks
Criterion C	Organization and development	5 marks
Criterion D	Language	5 marks
	Total	20 marks

Criterion E: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register, style and terminology? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.



Written task 1 (HL)

Criterion A: Rationale

- Does the rationale for the written task explain how the task is linked to the aspects of the course being investigated?

Note: The word length for the rationale is 200–300 words. If the word limit is exceeded, 1 mark will be deducted.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The rationale shows some explanation and understanding of the aspects being investigated.
2	The rationale shows clear explanation and understanding of the aspects being investigated.

Criterion B: Task and content

- To what extent does the task show understanding of the topic(s) or text(s) to which it refers?
- How appropriate is the content to the task chosen?
- To what extent does the task show understanding of the conventions of the text type chosen?

A formal essay, such as that produced for paper 2, is not an appropriate text type for the written task. Submission of a formal essay will limit the marks available for this criterion.

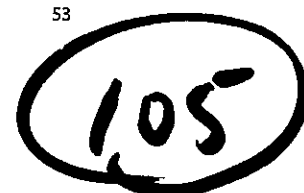
Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The task shows a superficial understanding of the topic(s) or text(s) to which it refers. The content is generally inappropriate to the task chosen. The task shows a superficial understanding of the conventions of the text type chosen.
3–4	The task shows a mostly adequate understanding of the topic(s) or text(s) to which it refers. The content is generally appropriate to the task chosen. The task shows an adequate understanding of the conventions of the text type chosen.
5–6	The task shows a good understanding of the topic(s) or text(s) to which it refers. The content is mostly appropriate to the task chosen. The task shows a good understanding of the conventions of the text type chosen.
7–8	The task shows an excellent understanding of the topic(s) or text(s) to which it refers. The content is consistently appropriate to the task chosen. The task shows an excellent understanding of the conventions of the text type chosen.

Criterion C: Organization

- How well organized is the task?
- How coherent is the structure?

Note: The word length for the written task is 800–1,000 words. If the word limit is exceeded, 2 marks will be deducted.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Little organization is apparent; the task has little structure.
2	Some organization is apparent; the task has some structure, although it is not sustained.
3	The task is organized; the structure is generally coherent.



Marks	Level descriptor
4	The task is well organized; the structure is mostly coherent.
5	The task is effectively organized; the structure is coherent and effective.

Criterion D: Language and style

- How effective is the use of language and style?
- How appropriate to the task is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and idiom appropriate to the task; register is assessed on the task itself.)

Note: A student who writes an appropriate rationale but fails to achieve an appropriate register in the task cannot score more than 3 marks.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little clarity, with many basic errors; little sense of register and style.
2	There is some clarity, though grammar, spelling and sentence structure are often inaccurate; some sense of register, style and appropriate vocabulary.
3	The use of language and the style are generally clear and effective, though there are some inaccuracies in grammar, spelling and sentence construction; generally appropriate in register, style and vocabulary.
4	The use of language and the style are clear and effective, with a good degree of accuracy; sentence construction and vocabulary are varied, showing a growing maturity of style; the register is appropriate.
5	The use of language and the style are very clear and effective, with a very good degree of accuracy; sentence construction and vocabulary are good; the style is confident and the register effective.

Written task 2: Critical response (HL)**Criterion A: Outline**

- Does the outline of the written task clearly highlight the particular focus of the task?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The outline partially highlights the particular focus of the task.
2	The outline clearly highlights the particular focus of the task.

Criterion B: Response to the question

- To what extent is an understanding of the expectations of the question shown?
- How relevant and focused is the response to these expectations?
- Is the response supported by well-chosen references to the text(s)?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The student has a superficial understanding of the expectations of the question. Ideas are frequently irrelevant and/or repetitive. The response is not supported by references to the text(s).
3–4	There is mostly adequate understanding of the expectations of the question. Ideas are generally relevant and focused. The response is generally supported by references to the text(s).
5–6	There is good understanding of the expectations of the question. Ideas are mostly relevant and focused. The response is mostly supported by well-chosen references to the text(s).
7–8	There is thorough understanding of the expectations of the question. Ideas are relevant and focused. The response is fully supported by well-chosen references to the text(s).

Criterion C: Organization and argument

- How well organized is the task?
- How coherent is the structure?
- How well developed is the argument of the written task?

Note: The word length for the written task is 800–1,000 words. If the word limit is exceeded, 2 marks will be deducted.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Little organization is apparent; the task has little structure and the argument is poorly developed.
2	Some organization is apparent; the task has some structure, although it is not sustained. The argument has some development.
3	The task is organized, and the structure is generally coherent. There is some development of the argument.

Marks	Level descriptor
4	The task is well organized; the structure is mostly coherent and the argument is clearly developed.
5	The task is effectively organized; the structure is coherent and the argument is effectively developed.

Criterion D: Language and style

- How effective is the use of language and style?
- How appropriate to the task is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and idiom appropriate to the task; register is assessed on the task itself.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little clarity, with many basic errors; little sense of register and style.
2	There is some clarity, though grammar, spelling and sentence structure are often inaccurate; some sense of register, style and appropriate vocabulary.
3	The use of language and the style are generally clear and effective, though there are some inaccuracies in grammar, spelling and sentence construction; generally appropriate in register, style and vocabulary.
4	The use of language and the style are clear and effective, with a good degree of accuracy; sentence construction and vocabulary are varied, showing a growing maturity of style; the register is appropriate.
5	The use of language and the style are very clear and effective, with a very good degree of accuracy; sentence construction and vocabulary are good; the style is confident and the register effective.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The use of language lacks appropriateness; there is little or no sense of register.
2	The use of language and the style lack effectiveness; there is little sense of register.
3	The use of language and the style are sometimes effective; the register is to some extent appropriate to the task.
4	The use of language and the style are mostly effective; the register is mostly appropriate to the task.
5	The use of language and the style are effective; the register is appropriate to the task.

External assessment details—HL

Paper 1: Comparative textual analysis

Duration: 2 hours

Weighting: 25%

Paper 1 contains two pairs of previously unseen texts for comparative analysis. The pairing could include two non-literary texts or one literary and one non-literary text. There will never be two literary texts in a pair. Each pair will be linked in such a way that invites investigation of similarities and differences. Students are instructed to compare and analyse one of the pairs of texts, including comments on the similarities and differences between the texts, the significance of any possible contexts, audience and purpose, and the use of linguistic and literary devices.

A pair may include complete pieces of writing or extracts from longer pieces, or a combination of these. The provenance of all texts will be clearly indicated. One of the two pairs may include one visual text. This could be an image with or without written text. The texts for analysis are not necessarily related to specific parts of the syllabus. The links between texts will be varied and could include theme, genre features or narrative stance. Different text types are included, for example:

- advertisement
- opinion column
- extract from an essay
- electronic text (such as social networking sites, blogs)
- brochure (such as a public information leaflet)
- extract from a memoir, diary or other autobiographical text
- poem
- extract from a screenplay
- extract from a novel or short story
- press photograph
- satirical cartoon.