





The final word on

# WRITTEN TASKS

Students select all final submissions!

## Course Requirements:

	Part 1	Part 2	Part 3	Part 4
 Minimal in portfolio	1 (+1)*		1 (+1)	
 To submit to IB	1			
 Minimal in portfolio	1	1	1	1
 To submit	1*		1*	

\* At SL students must have written at least three written tasks 1s. One must be on Parts 1 and 2, one must be on Parts 3 and 4, and the other can be on any part. Again this is a minimum requirement.

\* One of the two tasks submitted at HL is a written task 1 and the other is a written task 2, meaning that HL students submit either 'possibility 1' or 'possibility 2' from the table below.

Written task 1s are between 800-1000 words long.

Students must write a rationale of 200-300 words, explaining the decision making process behind the task. The rationale should offer the examiner the necessary background information for a good understanding of the task.

Written task 2s (also called 'critical responses') are between 800-1000 words. WT2s are for HL candidates only.

**Written task 2 is a critical response to a text which answers one of six prescribed questions.**

**Each written task 2 must be accompanied by an outline.**



Defining the tasks

#### Rationale (200-300 words)

In the rationale you must answer the following questions:

- How does the content of your response link to one of our topics?  
How does your work link specifically to a text that we have used in the study of that topic?
- Which of the IB learning outcomes does your WT link with (and how)?

- **Analyze how audience and purpose affect the structure and content of texts.**

Here we focus on how a text is inseparable from its context is inseparable from text. By looking at an array of texts from children's stories to brochures, we learn not only about various types of texts, but also how they target different audiences and achieve different purposes. Besides asking questions like: "What makes a speech a typical speech?" we should ask: "What makes a speech unique to its context?" You may find yourself looking at several newspaper articles covering the same current event and discussing how and *why* they are different.

OR

- **Analyze the impact of language changes**

Language does not stand still. Every day people are using old words in new ways. People are coining words and reshaping the language. They do this in order to express their identity, to fit in with a group or stand out from a crowd.

OR

- **Demonstrate an awareness of how language and meaning are shaped by culture and context.**

Imagine you are an archeologist collecting artifacts. Each time you pick up an artifact you wonder what it says about its once-existing culture. We would like to foster the same attitude in English A: Language and Literature. Each time we pick up a text, we ask what it says about the world.

# WT2 Guiding Questions

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

- One culture's banned book is another culture's literary treasure
- One commercial can cause one person to laugh, and another to be enraged.

**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?**

- One city's major news event, and another city's nothing.
- If you moved a Shakespearean play into your era, what would need adapting?

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

- What does the media say about one religion vs another?
- How does one novel portray Asians?

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

- How are women portrayed in popular culture?
- How does one poem project ageism?

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

- How did Apple's original ad campaign break all the rules?
- Why is it confusing to place Atwood's "The Handmaid's Tale" into a genre classification?

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

- How does propaganda recycle itself into modern advertising?
- Why does poetry make allusions to other poems?

All Written Tasks need to have a works cited page, in accordance with MLA standards.

For more on those standards, <http://owl.english.purdue.edu>



## WT1 Key Questions

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

## WRITTEN TASK 2 MUST HAVE AN OUTLINE

This outline 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..

# Outline

Written Task 2 (HL)

Outline:

**Question:** Text and Genre 2: How has the text borrowed from other texts, and with what effects?

**Text:** *The Magic Toyshop* by Angela Carter

**Part of the Course:** Part 4, Literature – Critical Study

The focus of my written task is to explore how Carter has employed the biblical concepts of religious tradition and morality to establish her presentation of characters, as well as to convey a major thematic concern of the novel; specifically the androcentric nature of twentieth-century British society.

**Key points of task:**

- Philip's 'specially constructed' performance of *Leda and the Swan*, and the events that follow, resemble the global (Christian) tradition of Carnival.
- Whereas Philip is presented as an omnipotent, omniscient (but not benevolent) 'God-like' being, similar to the God of the Old Testament, and dictates the moral law of the household, Carter presents Finn as 'The Lord of Misrule', and thus the catalyst of rebellion against Philip's authority. Philip and Finn are in constant conflict throughout the novel.
- Carter's allusion to the 'marriage concept' (the patriarchal structures and traditions).
- The wedding dress (symbol of virginity) that Melanie wears in the first chapter and Margaret's 'shroud and collar' dress that she puts on every Sunday are both religious symbols of female beauty and the Christian women's marriage responsibility.



## Written Task 2 (HL):

In *The Magic Toyshop*, Carter uses biblical concepts of religious tradition and morality to aid her presentation of characters, as well as to communicate the androcentric nature of twentieth-century British society. Carter draws a parallel between the events of the novel and modern Christian traditions, especially that of Carnival, enabling her to communicate the dissonance that exists between Uncle Philip, who parallels the cruel God of the Old Testament, and Finn, the 'Lord of Misrule'. In addition, Carter communicates the societal role of women from a Christian perspective, presenting the female characters as fragile and obedient homemakers purposed for marriage and motherhood.

Carter uses biblical allusions to the modern Christian tradition of Carnival to demonstrate the power struggle between Uncle Philip and Finn. Carnival refers to the annual season of public celebration, traditionally held the week before Lent, which involves festivities such as music, dance and masquerade. The concept of Carnival was first introduced as a means to award devout Christians a week to relieve themselves of tradition and duty; Carnival represents a time for all Christians to act without consequence, and thus is associated with anarchy, mischief and societal disorder. Carter introduces the concept of carnival through Uncle Philip's performances. Performances were a central feature of the Carnival, often marking the beginning of celebrations. Hence, Uncle Philip's performance of *Leda and the Swan* is a motif from Greek

mythology in which Zeus, the God of the Sky, came to Leda in the body of a swan and forcefully deflowered her. The motif describes an unnatural, violent and lawless act that violates the 'natural law' governing Christian morality. Hence, such an action would only be accepted during the period of Carnival. Furthermore, Carter draws a parallel between Zeus and Uncle Philip; not only are both Zeus and Philip presented as authoritative figures in their respective relationships, both characters are also portrayed as expressing their masculine dominance through acts of physical violence against their female counterparts.

Carter presents Finn as the 'Lord of Misrule' in the Flower household. Traditionally, the 'Lord of Misrule' was an individual selected at random to lead the Carnival celebrations. Therefore, according to Christian tradition, the election of the 'Lord of Misrule' symbolizes the world in disarray. In *The Magic Toyshop*, whilst Finn is the catalyst for chaos and rebellion in the Flower household and is able to seize power in Philip's absence, Philip is presented as a cruel, selfish man who abuses his power. Through references to the biblical concept of Carnival, Carter communicates the competitive relationship between Finn and Uncle Philip, advocating Finn's constant struggle to reclaim control and personal freedom from the tyrannical 'rule' of Uncle Philip. This is reflected primarily through Finn's behavior in Uncle Philip's absence: he begins his 'rebellion' by burning Philip's swan puppet in a drunken rage, which draws a joyous response from the rest of his 'family'. He then proceeds to wreak havoc in Philip's 'kingdom' by

acting against the household rules dictated by Uncle Philip, for example by sitting on Philip's 'throne', cooking an extravagant breakfast, washing and grooming himself 'with beautiful thoroughness' (Carter 186), and even wearing Uncle Philip's clothes. However, upon Philip's return to the house, the power struggle intensifies as Philip retaliates against Finn in an attempt to preserve his authority; he sets the house on fire in a jealous rage.

In *The Magic Toyshop*, Carter presents characters that satisfy the patriarchal structures and traditions that serve as the basis for the laws of Christianity. This is first realized in the initial chapter when Melanie tries on her mother's wedding dress. A wedding dress is symbolic of the beauty, innocence, and virginity of a Christian bride; the traditional white colour of the dress even has theological connotations as white is the colour of angels and Gods. However, Melanie takes a more cynical view to marriage, describing her mother's wedding dress as 'a strange way to dress up to lose one's virginity' (Carter 13). Through this statement, Carter upholds the view that women are victims of gender discrimination in contemporary society; men view women merely as a means to an end, the 'end' in this case being companionship and childbirth to ensure the continuation of the family lineage. Moreover, wedding dresses are conservative, consisting of a large gown and a veil, which functions as a symbol of chastity.

This concept of 'conservation' is reintroduced through Aunt Margaret's 'shroud and collar' dress that she is forced to wear on a weekly basis. Margaret's dress, as Melanie describes, is her [Margaret] best dress because it was her only one' (Carter 111), suggesting that Aunt Margaret does not willingly wear the dress, but rather does so because she is obliged to as Uncle Philip's wife. Hence, this 'shroud and collar' dress is a symbol of male oppression; by forcing Margaret to wear the dress each Sunday, Uncle Philip attempts to remove his wife's freedom of expression, one of her fundamental human rights, which contributes to Aunt Margaret's loss of identity. In addition, the collar on the dress connotes a sense of ownership, suggesting that Aunt Margaret is not a human being but rather that she is one of Uncle Philip's puppets.

Ultimately, Carter's subtle references to biblical concepts and traditions enrich the content of the novel, aiding her establishment of relationships between the characters, particularly Uncle Philip and Finn, as well as conveying the central theme of the novel: the androcentric nature of twentieth-century British society. Carter further establishes this theme through her characterization; female characters, such as Melanie and Margaret, are presented as subservient, fragile, and reliant on an authoritative male figure. Conversely, male characters, such as Philip and Finn, are driven by their pride, and hence are in a constant struggle for dominion. Therefore, *The Magic Toyshop* is a

feminist novel, through which Carter seeks to demonstrate the corrupting influence of the traditional patriarchal power structure by revealing the disastrous consequences of male dominance: the destruction of the Flower household.

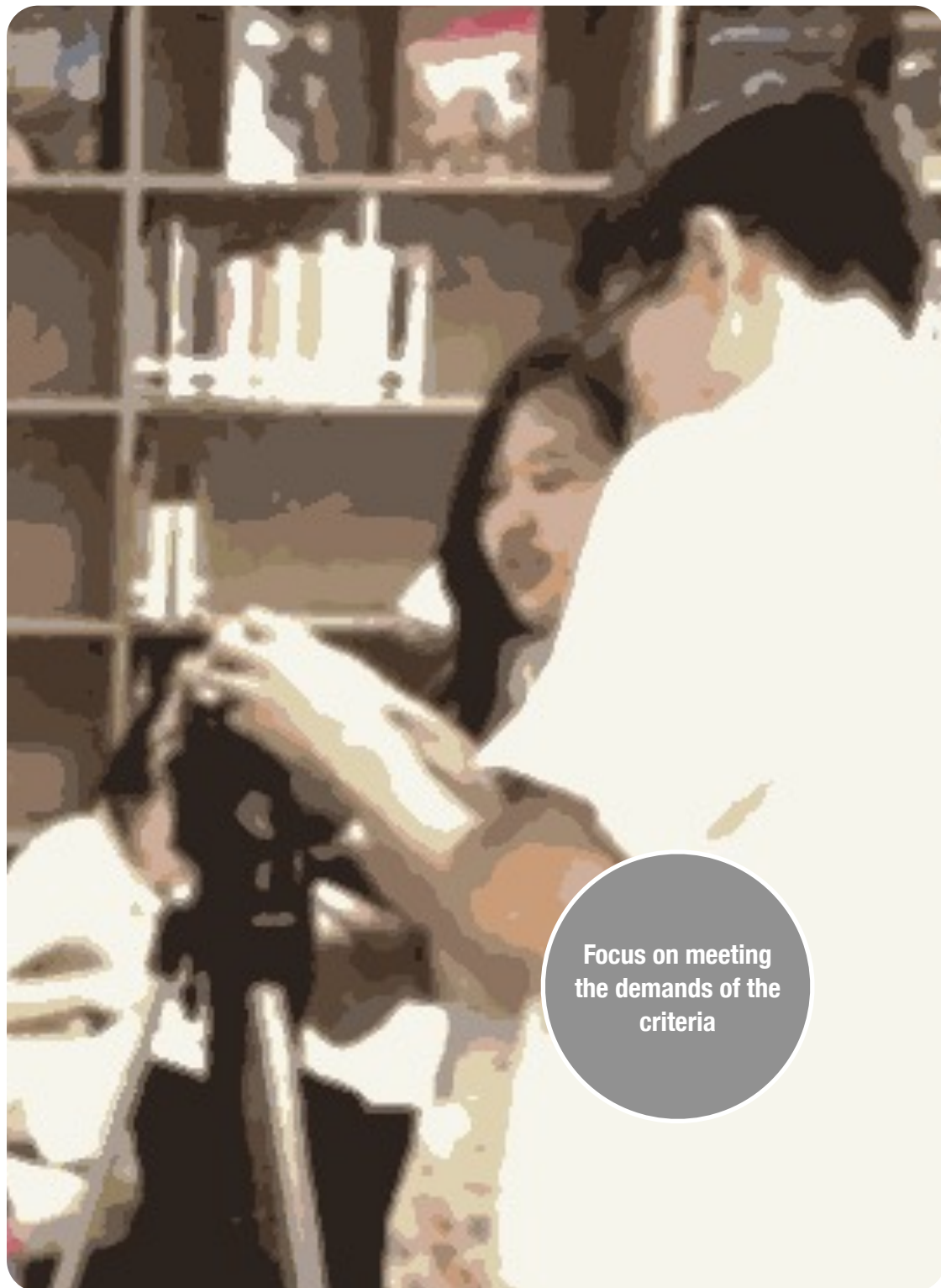
**Word Count: 1000**

**Works Cited:**

Carter, Angela. *The Magic Toyshop*. London. Virago Press, 1967.

What are your  
thoughts on  
this WT2?

# WRITTEN TASKS ARE WORTH 20%



Focus on meeting  
the demands of the  
criteria

Read more, write better.

<http://www.nytimes.com/pages/books/review/index.html>



## Teacher's Comments

### Criterion A - Outline - 2 marks

The outline clearly states the focus of the task.

**2 out of 2** - This is a clear and succinct outline. The student follows the guidelines in the study guide.

### Criterion B - Response to question - 8 marks

The student explores all of the implications of the prescribed question chosen. The critical response must be focused on and relevant to the prescribed question. Furthermore, the response is supported by well chosen examples from the text(s).

**6 out of 8** - This is a generally strong response. The second part of the question is better addressed than the first. Whilst the argument is generally convincing, the student could aim to be more focused and explicit in discussing intertextuality and borrowing. There are a number of claims in the response that the student assumes to be axiomatic; references supporting these claims are, however, required.

### Criterion C - Organization and development - 5 marks

The response must be well organized and effectively structured in order to score top marks for this criterion. The response should make a case and develop it thoroughly.

**4 out of 5** - The response is well signposted. There is generally sound cohesion, but the argument would benefit from more overt linking between paragraphs. The discussion is a little repetitive, and this is seen to some degree in the conclusion.

### Criterion D - Language - 5 marks

The response must be written effectively and accurately. Students should use an academic register and strong style.

**5 out of 5** - The language is generally excellent. This is confident academic writing. Whilst, in places, better word choice would enhance the precision of the discussion, the level of sophistication is quite impressive.

## Written task 1

Here is a summary of what you will want to look for in each criterion at both SL and HL.

### **Criterion A - Rationale - 2 marks**

It is essential that students include a rationale *before* the actual task. The rationale must be no fewer than 200 words and no longer than 300 words. The rationale should shed light on the thought process behind the task. Furthermore, it should explain how the task aims to meet one or more learning outcomes of the syllabus.

**Remember:** If the word count of the rationale exceeds 300 words, 1 mark will be deducted.

### **Criterion B - Task and content - 8 marks**

The content of a task should lend itself well to the type of text that one chooses. The task should demonstrate an understanding of the course work and topics studied. Finally, there should be evidence that the student has understood the conventions of writing a particular text type.

### **Criterion C - Organization - 5 marks**

Each type of text has a different structure. Nevertheless, all types of texts have conventions and organizing principles. Students must organize their tasks effectively and appropriately. There must be a sense of coherence.

### **Criterion D - Language and style - 5 marks**

The language of the task must be appropriate to the nature of the task. This means that students use an appropriate and effective register and style. Whatever the nature of the task, ideas must be communicated effectively.

## Written task 2 (HL only)

### **Criterion A - Outline - 2 marks**

For the critical response, students are asked to write a brief outline of the task that includes the following:

- The prescribed question to which the task refers
- The title of the text, or texts, that the student analyzes
- The part of the course to which the task corresponds (Parts 1-4)
- Four or more bullet-points that explain the content of the task

### **Criterion B - Response to question - 8 marks**

To achieve top marks for this criterion, students must explore all of the implications of the prescribed question chosen. The critical response must be focused on and relevant to the prescribed question. Furthermore, the response is supported by well chosen examples from the text(s).

### **Criterion C - Organization and argument - 5 marks**

The response must be well organized and effectively structured in order to score top marks for this criterion. The response should make a case and develop it thoroughly.

**Remember:** The critical response must be 800 -1,000 words. If this is not the case 2 marks will be deducted for Criterion C.

### **Criterion D - Language and style - 5 marks**

The response must be written effectively and accurately. Students should use an academic register and strong style.

## Out of the mouths of babes

Michael Michell

International School of Amsterdam

### Rationale

For Part 2 of my English course we studied how women are portrayed by the media. We began by viewing Jean Kilbourne's *Killing Us Softly 3* and reading Kilbourne's book *The More You Subtract, The More You Add*. I refer to statistics and facts from this sources in the written task.

The Calvin Klein ad pictured here, the one that I refer to in my written task, is one I also used for an "ad critique presentation" (IB further oral activity). We spent time in class asking ourselves who was responsible for several problems, including the social construction of gender, beauty and sexuality to the often dangerous behaviors advertisements seem to promote (eating disorders, objectification of women, violence against women, hyper-masculinity, and others). We also discussed ways in which individuals and groups can resist these problems and promote social change.

An opinion column seemed to be the ideal forum for me to write. I wanted to move from the specific problems I saw in this ad and speak to the larger issues it points to. I read many writers of Op-Eds and decided to model mine after *New York Times* columnist Maureen Dowd because her voice combines comic elements with biting commentary. Her columns, like many other Op-Ed writers, are grounded in the writer's personal life. It contains not only her opinion, but many newsworthy statistics and a call to action.

I believe that have met several of the learning outcomes for Part 2. I have examined different forms of communication within the media, by looking at a range of texts, from ads and opinion columns to documentaries and counter ads. I have also shown an awareness of the potential for ideological influence of the media, by looking at both sexist ads and counter-propaganda, such as Kilbourne's speech.

### Sources

Jhally, Sut. Director. (2000). *Killing Us Softly 3: Advertising's Image of Women* featuring Jean Kilbourne. New York: Media Education Foundation.

Kilbourne, Jean. (2000). The more you subtract, the more you add: Cutting girls down to size. In *Can't Buy My Love: How Advertising Changes the Way We Think and Feel*. Charmichael, CA: Touchstone Press.

### Written task

My child walked into the study last night while I was hammering away on a column about W.'s inability to use the English language in a speech he delivered to the National Education Association conference this past weekend.

"Mommy, look at me. I'm beautiful."

I turned around, reading glasses perched on the end of my nose, peering over the top to see my eight-year-old posing, nearly naked, hips jutting provocatively forward and gently sucking a thumb, in one of her father's dress shirts from the laundry basket and CK written in my red lipstick on the pocket, only one lower button closing the shirt so my baby's

privates were just covered like the proverbial fig leaf. I was horrified. Horrified at what she was communicating – already – without awareness.

I shook my head, dismayed, "Daniela, let's get you into your jammies and off to bed." As I walked into her room, I told her how I feel about the advertisement she was mimicking. I told her about women's strength and real "girl power." And then I helped her change, and read her several pages of *Stargirl* until she drifted off to sleep.

It is no surprise that Daniela and so many others, especially children and young people, are influenced by the images they see – everywhere and all the time – telling the same stories of beauty: expose yourself, be thin, be childlike and vulnerable, be sexually available, be like the image you see. As Daniela gets older she will be socialized to know that girls and women are to be available, to be sexy, to be vulnerable and that boys and men are different: they are to be hard, powerful, in control, and forceful.

If we believe the statistics, and I do, the consequences for the health, happiness, and welfare for our society are dire: the average American sees 3,000 advertisements a day, computer retouching of images is so pervasive that no images of human models escape "reworking," only 5% of American women have body types seen in most advertising, 4 of 5 American women are dissatisfied with their bodies, 5-10 million women struggle with a serious eating disorder, and on and on and on.

The list of consequences is legion.

Who is responsible? The ad agencies? They own a share, but we are all responsible. We buy the magazines. We watch the television. We purchase the products. But we have choices. We don't have to buy products that exploit and manipulate.

More importantly, we can and should communicate to companies directly about what we think and feel in response to their advertisements, and how they will affect our choices as consumers. For many readers this may seem daunting. It does take commitment and effort, but there are resources that can help. For guidance on writing such letters, as well as a rich body of information about media issues, visit the *Fairness and Accuracy in Reporting* website (<http://www.fair.org>). For a superb archive of actual letters praising and condemning specific advertisements and ad campaigns, visit the *About-Face* website (<http://www.about-face.org>). In many cases, response letters are included, and in a few of these we see how the consumer has affected change.

In his 1950 Nobel acceptance speech, American writer William Faulkner said, "Never be afraid to raise your voice for honesty, and truth, and compassion against injustice, and lying, and greed. If people all over the world...would do this it would change the Earth."

Faulkner's right. We can change the world. But we must "Be the change we seek in the world," as Gandhi said.

We must act. We must educate ourselves and each other. We must educate our children about the images they see. We must never let a teachable moment pass. We must never let those images rule our children and us. We must act – with our voices, with our wallets, with our pens and computers.

### Examiner's comments

#### Criterion A - Rationale - 2 marks

The rationale explains how the task is connected to the coursework.

#### Criterion B - Task and content - 8 marks

The content of a task should lend itself well to the type of text that one chooses. The task should demonstrate an understanding of the course work and topics studied. Finally, there should be evidence that the student has understood the conventions of writing a particular text type.

**7 out of 8** - This task is very appropriate for the content. The voice of Maureen Dowd has been carefully studied and replicated. You can see the student demonstrating his understanding of the coursework and Jean Killbourne's film. Having said this, the Calvin Klein text is only analyzed in passing. This could have received a little more attention.

#### Criterion C - Organization - 5 marks

The task is organized effectively and appropriately with a regard for the text type. There must be a sense of coherence.

**4 out of 5** - The task moves nicely from an anecdote to a social commentary. It is illustrated effectively with statistics and interesting quotes. It has the structural conventions of an opinion column. Unfortunately, the task falls short of the minimum word count requirement of 800.

#### Criterion D - Language - 5 marks

The language of the task must be appropriate to the nature of the task. This means that students use an appropriate and effective register and style. Whatever the nature of the task, ideas must be communicated effectively.

**5 out of 5** - The choice of vocabulary and the use of syntax are superb! The narrative voice is characteristic of Maureen Dowd.

# Due Dates and more...



What has already been completed?  
What is left to add?

WT1

P1

Language and Power

Language and Taboo

P2

Advertising: Media  
Blitz

P4: Much ado about nothing OR Things  
Fall Apart OR Poetry of Carol Ann  
Duffy

WT2 (HL only)

DUE SEPTEMBER

P3: The Crucible OR Mother Courage OR  
The Handmaid's Tale

WT2: HL

WT1: SL

DUE Oct