

A2 Written Task Packet

Inside:

Written Task Formal Requirements (p.1)

Types of Texts (p.3)

Criterion (p.4)

Sample Rationale and task (p.7)

Written Tasks

20%

The written tasks allow candidates to write in a range of styles and registers. In doing so candidates demonstrate their understanding of those styles and registers as well as their understanding of the appropriate features of given types of texts. Candidates are also expected to make use of course material in a manner that is appropriate to the purposes and contexts of their chosen tasks, both in terms of content and style.

Formal requirements

- Candidates complete two written tasks that are externally assessed.
- Each task must be taken from a different area of communication (see “syllabus details”).
- Each task must be of a different type of text. Only those texts listed in the syllabus details are permitted. It should be noted that an essay is not an acceptable type of text; candidates are required to write an essay in paper 2.
- One task must be based on a literary option studied during the language A2 course. The other must be based on a cultural option, also studied during the course.
- The two individual tasks need not be of the same length. One may be 1000 words, and the other 500 words.
- The combined length of the two tasks must be between 1000 and 1500 words (1200–1800 characters in Mandarin and 2000–3000 in Japanese).
- On the coversheet that precedes the two tasks, candidates must include the following information:
 - candidate details
 - examination session details
 - the course summary, which includes details of the cultural and literary options studied
 - the combined total number of words for the two tasks.

The candidate and teacher must both sign the coversheet as a declaration that the two tasks are the authentic work of the candidate.

- A rationale precedes each task and must be written on the designated form (see the *Vade Mecum*). These rationales are not included in the word count. Text titles, topics or themes recorded on the rationale form are expected to match those recorded on the coversheet.

Candidates must explain the link between their task and the option studied during the language A2 course, as well as the appropriateness of the type of text to the stated purpose. The rationale also includes information about the implied audience and the subject of the task. Without a clear and complete rationale the examiner may have difficulty assessing a candidate’s work.

- The tasks must be written in the language A2 studied.
- Primary and secondary sources used in the production of the tasks must be acknowledged. Where appropriate, tasks must be accompanied by relevant support documentation such as illustrations and stimulus materials. These documents will not be included in the word count. Visual and oral stimuli are not taken into account; only the written tasks are assessed.

Teacher supervision

The written tasks are part of the language A2 external assessment, not part of the teaching. Teachers must not assign written tasks to students. The assignments must be the independent work of candidates. However, teachers should help candidates to choose sufficiently focused and appropriate aspects of the language A2 course (in terms of content and style) to explore through the written tasks. Candidates should be familiar with the requirements and assessment criteria for the component.

Candidates should define the purpose of their piece of writing and choose the type of text that best suits their objectives. Having established the purpose and the type of text, candidates should consider the appropriate register and style.

Teachers may make general comments about the first draft of each task but must neither correct nor write comments on the drafts themselves. After making general comments about the first draft, teachers should not provide any further assistance.

Procedures and instructions regarding written tasks are provided each year in the *Vade Mecum*.

Examples of written tasks

The following are examples of possible written tasks. These are intended for guidance only and are neither exhaustive nor compulsory. Some examples may be more suited to some languages A2 than others.

Task 1

Option	Language and culture
Area of communication	Mass communication
Type of text	Opinion column
Subject	A young person expresses his/her thoughts and feelings about the influence of other languages and cultures on his/her own language
Purpose	To inform, interest and convince the reader
Audience	Teenagers and adults

Task 2

Option	Media and culture
Area of communication	Mass communication
Type of text	Guide
Subject	Television watching
Purpose	To inform teenagers how to establish good television watching habits
Audience	Teenagers

Task 3

Option	Future issues
Area of communication	Mass communication
Type of text	Brochure
Subject	The importance of technology for the future of the world
Purpose	To promote a new theme park centred on technology
Audience	Young people

Task 4

Option	Social issues
Area of communication	Poetic communication
Type of text	Children's story
Subject	Racism and tolerance
Purpose	To provide an example of tolerance and understanding through two characters from different cultures who have to solve a problem
Audience	Children under 10

Task 5

Option	Global issues
Area of communication	Mass communication
Type of text	Script of an opening speech of an international symposium on human rights
Subject	Human rights
Purpose	To interest and inform the audience about human rights in our world today
Audience	Adults

Task 6

Option	Literary (task based on Charlotte Brontë's novel, <i>Jane Eyre</i>)
Area of communication	Professional communication
Type of text	Letter of application from Jane Eyre to Mrs Fairfax, Mr Rochester's housekeeper
Subject	Express interest in the position of housekeeper
Purpose	To express interest in the position, and to inform the employer of one's past employment history
Audience	Mrs Fairfax and Mr Rochester

Types of Texts

Poetic communication

Poetic communication involves stimulating, inspiring, moving, shocking, entertaining or capturing the imagination of the audience. It is often characterized by literary features such as imagery, rhyme and narrative structure, and has a finer relationship between form and meaning than many other types of communication. In this context, “poetic” should be understood in its broadest sense and refers to literary features rather than the poetic genre.

autobiography	biography	cartoon
diary	drama	essay
novel	novella	parody
pastiche	poetry	short story
song lyric	travel writing	

Mass communication

Mass communication involves informing, persuading or entertaining the audience. It is often meant to be quickly understood and may be characterized by brevity, precision or stereotyped language. It is intended to appeal to a wide audience.

advertisement	appeal	brochure/leaflet
editorial	interview	journalistic review
letter to editor	magazine article	manifesto
news report	opinion column	speech

Professional communication

Professional communication involves presenting, analysing or conveying factual information for a specific target audience. It is often characterized by formality of register, logic, detail and specific terminology.

guide	letter	letter of application
police statement	report	set of instructions or guidelines

Written Tasks

The following descriptors are for examiner use and teacher and candidate information.

Criterion A is used to assess both written tasks as a whole. Criteria B and C are used to assess each task separately.

Criterion A: Formal requirements

- *To what extent has the candidate fulfilled the formal requirements, as described in the section on written tasks?*

(Note: Adherence to the word limit is included in the formal requirements. If, for example, the written tasks that deserve achievement level 4 on criterion A are outside the word limits, they will be brought down by one level to level 3.)

Achievement Level

- | | |
|----------|--|
| 0 | Level 1 is not achieved. |
| 1 | The written tasks meet few of the formal requirements. |
| 2 | The written tasks partially meet the formal requirements. |
| 3 | The written tasks generally meet the formal requirements. |
| 4 | The written tasks meet most of the formal requirements. |
| 5 | The written tasks meet fully the formal requirements. |

Criterion B: Task and Content

- *How appropriate is the type of text chosen to the stated purpose?*
- *Has the candidate made good use of course material?*
- *How appropriate is the content to the task chosen?*
- *How well has the candidate understood the culture and/or literary options to which the task refers?*

Achievement Level

- 0** **Level 1 is not achieved.**
- 1–2** **The choice of type of text is mostly inappropriate.**
- The candidate makes little use of course material.
 - The content is generally inappropriate to the task as defined by the candidate.
 - Little awareness of the cultural and/or literary options is shown.
- 3–4** **The choice of type of text is partially appropriate.**
- The candidate makes some use of course material.
 - The content is partially appropriate to the task as defined by the candidate.
 - Some awareness of the cultural and/or literary options is shown.
- 5–6** **The choice of type of text is appropriate.**
- The candidate makes adequate use of course material.
 - The content is generally appropriate to the task as defined by the candidate.
 - Adequate understanding of the cultural and/or literary options is shown.
- 7–8** **The choice of type of text is considered and appropriate.**
- The candidate makes good use of course material.
 - The content is mostly appropriate to the task as defined by the candidate.
 - Good understanding of the cultural and/or literary options is shown.
- 9–10** **The choice of type of text is insightful and appropriate.**
- The candidate makes excellent use of course material.
 - The content is consistently appropriate to the task as defined by the candidate.
 - Excellent understanding of the cultural and/or literary options is shown.

Criterion C: Language and Style

- *How effective is the use of language and style?*
- *How appropriate to the task is the candidate's choice of register and style?*
(Register and style include the selection of appropriate vocabulary, structures, tone, etc.)
- *How coherent is the structure of the task?*

Achievement

Level

0 **Level 1 is not achieved.**

1–2 **The use of language and style is rarely appropriate.**

- There is little sense of register and style.
- The task has little structure.

3–4 **The use of language and style is sometimes appropriate.**

- The register and style are to some extent appropriate to the task.
- The task has some structure.

5–6 **The use of language and style is generally effective.**

- The register and style are mostly appropriate to the task.
- The structure of the task is generally coherent.

7–8 **The use of language and style is effective.**

- The register and style are effective and appropriate to the task.
- The structure of the task is mostly coherent.

9–10 **The use of language and style is highly effective.**

- The register and style are consistently effective and appropriate to the task.
- The structure of the task is coherent.

This first written task was imaginative additional scenes in drama form. The major themes of "To kill a mockingbird" are Maturation for Scout and Jem, and Identity for Boo Radley. I also included a minor theme as oppression from Mr. Radley. However, I focused on Boo Radley how he tried to find out his identity. By the time I figured out about what Boo wants to be, the maturation of Scout and Jem was simultaneously developed. Both themes are significant. The scenes are interconnected by the themes. I focused on Boo Radley by the first-person perspective to express his emotions. These additional scenes expressed how Boo Radley overcome his situation and find his identity. I chose drama because drama can directly express a character's emotion and thoughts written in parentheses. Drama script was the only choice that I can express characters, actions, and setting simultaneously. To make direct relationship with the characters, the characters are speaking. I have also attempted to show the symbolism throughout the scenes. Day and Night depend on Boo's emotion. Day and Night determine each mood of the scenes. For example, scene 1 was intentionally at night how Boo is alone, not understood by Scout yet.

The diction I chose was used efficiently like "Animosity" instead of "Dislike" in Scene 4. The parenthesis exhibits a mood, an action, and an expression which a character should create. In Scene 1, Scout stands because she is toward the light. Boo sits because he stills in the dark. Boo is watching Scout that express he wants to be friend with Scout. In Scene 2, Jem and Scout are starting to notice Boo Radley more deeply. It is just beginning of the rising action. At night, the mood alters that shows the theme I try to show alters as well. At night, I was attempting to show the oppression toward Boo by Mr. Radley. Mr. Radley is using aggressive words that show he is offensive. For example, the word "Shut" and exclamation marks show Mr. Radley's characterization. Boo doesn't finish his sentence that shows he is oppressed. Boo repeatedly say "Scout." He gave full vent to his feelings by copying a mockingbird. He has never called Scout. He followed what Jem did, imitating a mockingbird. He called her name like mockingbird. Scene 3 was developing the relationship between Scout and Boo. Mourns and smiles are oxymoron. He was depressed while he is trying to overcome his emotion. In scene 4, I used Beethoven No.5 in C Minor Op.67 intro (only first two bars) to inform the audience that this is the climax. I didn't choose any other songs, but this intro because this is the well-known intro that a mood changes like a thunder to most people where characters are having trouble. In Scene 5, Boo doesn't talk much because he is not used to talk with other people. It's the first time that Boo comes out from the house by his wish. He is shy. I turned off the light so that audience can only hear the voice. Audience can hear the voice so that they can notice what Boo is thinking. In Scene 6, it contradicts with Scene 1. Boo now stands at the left and Scout stands at the right. Scout and Boo not only switch their position but they also both stands up. Scout is upset about how Boo was treated, but she has tried to understand Boo's feeling in her satisfied way. Boo is trying to convince audience that he has changed. Scout and Jem are using informal language how they used "shorten" words. Scout and Jem use contraction words. Boo and Atticus are trying to use formal language unlike Jem and Scout. In scene 5, Boo doesn't talk much because he is not used to talk with other people. He doesn't talk much. It's the first time that Boo comes out from the house by himself. I turned off the light so that audience can only hear a character's voice. Listening to the voice explains what a character is thinking.

I wrote scenes which can highlight the two themes, "Maturation" and "Identity." I intentionally used elements of plots. Scene 1 was exciting force. Scene 1 will grab the audience's attention. Scene 2 was rising action. The scene which was taken in external place in front of oak tree is minor conflict. Scene 3 was also rising action. Scene 4 was definitely climax. Scene 5 was falling action. Scene 6 was denouement. Scene 1 was based on Chapter 31. Scene 2 was based on chapter 7. Scene 3 was based on chapter 8. Scene 4 was based on chapter 28. In Scene 5, where Atticus with Scout and Boo are talking, it was based on Chapter 29 to Chapter 30. Other parts in Scene 5 were based on Chapter 31. Scene 6 was based on Chapter 10 and Chapter 31. Two themes of "To kill A Mocking Bird" connect to the characterization and literary devices more deeply, which demonstrates what I studied during English A2 course for literary options.

Scene 1 INT. RADLEY'S HOUSE - NIGHT

AT RISE: When Stage Lights Come Up, Scout is discovered DOWN LEFT standing on her porch. Audience discovers Boo, sitting on his porch, DOWN RIGHT, watching Scout. [Fade out]

Scene 2 EXT. IN FRONT OF OAK TREE - DAY

Boo puts two soap dolls, a broken watch, a chain, and a pair of good-luck pennies into the hole of an oak tree. Then, he leaves. [Lights fade out for a few minutes until Scout and Jem enter.] Scout and Jem walk toward the Oak Tree.

Jem: Scout! Look at these! These are us!

Scout: Who did 'em? Mr. Avery? Maybe he might've sat on the porch and have looked at me instead of Miss Stephanie. I wonder if I should write a letter to whoever is leaving these things.

[Scout exits, then Boo and Mr. Radley enter.]

EXT. IN FRONT OF OAK TREE - NIGHT

Boo is trying to put a caged wooden mockingbird into the hole of the oak tree

Mr. Radley: (Furious.) What are you doing? Don't you ever be smart with me! Do you think I don't know what you're doing? Stay inside!

Boo frightens and his lip quivers.

Boo: Bu...t...Plea...se.....

Mr. Radley: (Throwing the mockingbird on the sidewalk.) I am going to put cement in the hole. (Threatening tone.) Shut yourself inside right now!

Boo: (weeping) Scout.....Scout.....Scout.....

Mr. Radley drags Boo into the house. [THEY EXIT LEFT.]

Scene 3 EXT. IN FRONT OF SCOUT'S HOUSE - NIGHT

Fire truck, Scout and Boo enter. Scout and Fire truck are on the left side and Boo is on the right side.

The fire truck begins pumping water on Scout's house. Scout quivers.

Boo: (To audience.) My uncle takes care of me after my father deceased. Now, I can go out and watch Scout outside.

Boo gazes at her and goes back to his house to bring a blanket. Boo walks toward Scout, but returns. Boo hesitatingly walks near to Scout. Boo puts the blanket around her.

Scout: (Looking around.) Whose blanket is this?

Boo walks up toward his house. He is not far away from Scout.

Scout: (Looking at Boo's back.) Maybe he gave me a blanket. Why did he give me a blanket? I don't know who he is.

Scene 4 EXT. A SIDEWALK - NIGHT

Scout walks on the sidewalk. Boo is trying to hide from Scout, but he follows Scout. (Boo is talking to himself and Scout is talking to herself)

Boo: (Peeks at Scout behind a wall.) I want to see Scout, but I don't want to be seen.

Scout: (Thinks.) I can suspect someone's following me. But I don't know who he or she is. Although I don't know who is following me, I feel I'm protected by someone. I can feel the mild sun-light.

While Boo and Scout are walking, Scout slips.

[Beethoven No.5 in C Minor Op.67 intro, then Bob Ewell enters.]

[Music continues until Mr. Ewell attacks Scout from behind.]

Scout: Awwww!

Boo glares at Bob Ewell with absolute animosity.

Boo comes behind the wall and runs to Bob Ewell.

Silence. [Boo enters.] A Mockingbird cries shrilly.

[It cries until Boo's and Bob Ewell's fight is over]

Scene 5 INT. SCOUT'S LIVING ROOM - MIDNIGHT

Boo walks towards Scout's home. Boo is hesitating to press the doorbell of Scout's house. Atticus is on his way to purchase the medicine for Scout to be more relaxed. Atticus opens the door and figured out Boo was standing in front of the door.

Atticus: (Surprised.) I didn't notice you are in front of gate. Do you have someone to talk to?

Boo: ...

Atticus: (Looks at Boo's arm.) Arthur! You are bleeding. Come inside and take a seat.

Atticus: Scout, can you dress the bandage for Arthur? I am going to go to a pharmacy store.

Scout: sure.

Boo still wanders around the door, so Scout takes Boo's arm and she drifts him to the living room. Then, Scout and Boo suddenly stop. Boo is facing the audience.

[Light off] Audience can hear only Boo's voice.

Boo: (Take a breath deeply and gently.) She took my hand. My hand got warmer as I hold Scout's hand. Scout tugged me, but I want to be tugged, so I let her do that.

[Spotlight on Boo and Scout]

Boo and Scout sit down. While she swathe a broken limb in bandage, she glance at Boo without saying a word.

[As she does so, Stage Lighting goes Dim.]

SCOUT'S VOICE: (From Offstage Right.) I have never seen this guy. But I feel I have known him for a long time. Maybe he's the one who gave me a blanket. Maybe he's the one who saved my life. (Sigh) Although he doesn't say anything, Arthur Radley seems like a person that I can trust.

After she took care of Arthur, she leads him to the front porch. Boo steps aside. Boo is facing toward the audience.

Boo: (To Audience.) I don't want to let her hand go. (Steps back and takes Scout's hand) Will you take me home?

Scout: (nods.)

Scout tries to grab doorknob, but door opens before she does. Boo is the one who actually opens the door. Scout walks out the door. Boo closes the door and follows Scout.

Scout: (Gently) Mr. Arthur, bend your arm down here, like that. (Slips her hand into the crook of his arm and softly.) That's right, sir.

Boo and Scout walk up the steps to the porch.

Scene 6 EXT. IN FRONT OF BOO'S PORCH - DAY

Scout stands at the right. Boo stands at the left. Scout is watching Boo.

His fingers find the front doorknob. He gently releases her hand, opens the door, goes inside, and closes the door behind him. Scout stands in front of the porch

Scout: (Choked with emotion and sobs.) Mockingbirds don't do anything but make music for us to enjoy. They don't do anything but sing their heart out for us. Boo was our neighbor. (Wipes away a tear.) He gave a lot of things, especially my life. I should have given in return. Neighbors are supposed to give in return. I have given him nothing and it made me sad. I have never really known Arthur Radley until I stand in his shoes and walk around in them.

Scout Freezes. [Spotlight on Boo Radley]

Boo: (Sobbing.) Everything was all dark, until Scout walked up to my porch. Certainly, there must have been other people, but I was not seen by anyone until Scout saw me. [He exits]

CURTAIN

END

Word Count: 1097

Written tasks rationale form: language A2

Option to which the task is linked. *If literary option, the text title(s) should be included (for example, George Orwell, 1984). If cultural option, the topic should be included (for example, media-propaganda).*

Title (if appropriate): _____

Area of communication and type of text: _____

Subject: _____

Purpose: _____

Audience: _____

Context (where appropriate): _____

In the space below, provide the following information. Use back as necessary.

ÿ your objectives and how you have attempted to achieve them

ÿ specific examples showing how this was done

ÿ comments on how the task demonstrates an understanding of the cultural or literary option on which it is based.