

English
Language
Exemplar
Responses
Unit 2 –
6EN02
June 2014

Candidate A

The Khyber Pass

When springtime flushes the desert grass

Our Kafilas wind through the Khyber Pass ✓

- Rudyard Kipling 1890

✓ A surprisingly cool wind made the hairs on the back of my neck stand up. It was early morning; I had understood that the truck would begin its pilgrimage again at 3:00 am and it was the gentle rocking motion of the vehicle that awakened me out of my fragmented sleep. I felt Kim stiffening ✓ anxiously and his large hand flex and rest reassuringly in the small of my back, reassuming the position it had occupied almost consistently for the last 13 hours. I rolled the pieces of grit that had ✓ gathered in my palms between my fingers and tried to shift position but I found my joints stiff and ✓ achy from sitting too long in one place. As the dullness of sleep left my senses I caught slivers of ✓ hushed conversation;

✓ "Do you have it?" a dehydrated voice asked in a strange dialect of Persian.

✓ "I will have it," came the authoritative response.

✓ I tried to quieten the hunger that was gnawing petulantly at my insides but that combined with the gravelly sounds of the truck succeeded in reducing any further exchanges to an indecipherable ✓ hum. I slowly forced myself to sit up straight. My eyelids felt like sandpaper as I coaxed them open, ✓ every blink rubbing mercilessly away at my eyes that were already red and raw. My movement aroused the attention of Kim who was eying me worriedly, squinting against the sun that was rising ✓ behind me. He silently brushed the laceration on my cheek with a warm finger and his eyes met ✓ mine, filling with regret. His camera swung like a pendulum around his neck in time to the ✓ movement of the truck.

✓ Suddenly, the truck lurched to a complete standstill. We were both thrown to the floor of the truck; gravel imbedding itself in our knees and forearms.

✓ "Out," said the dehydrated voice in English.

✓ We half-fell out of the truck, our eyes momentarily dazzled by the bright sunlight. As I forced my brain to form coherent instructions to my limbs, I could feel the rising heat begin to burn my

✓ shoulders; my tank top sticking to my body, permeable to suns' rays of abuse.

✓ A tall, heavily built man stood in front of us, a long rifle resting against his shoulder. He smirked as Kim grabbed my hand. Kim let go. He paced. He stopped. I had started to tremble in the heat. My

✓ eyes watered and my head swam. My eyes turned into camera lenses zooming in and out to get a clear picture but only returning a changing blur. He said a few words in a dialect I didn't understand.

✓ He took two steps towards me and grabbed my breast roughly, exhaling aggressively through his

✓ teeth next to my ear. A pathetic pride pricked at the back of my eye lids. He let go and moved back

✓ to his original place. I attempted to form a Persian phrase of disgust but my mouth was too dry to form the words. The man understood.

✓ "So you speak my language eh?" he asked. I nodded. "You're a journalist, yes?" I nodded. "You write stories." He laughed darkly and turned to Kim. "And you. You're a... photographer." Kim

✓ glanced nervously at me, not understanding the man's words. I nodded for him. Then, without

✓ warning, the man wrenched the camera from around Kim's neck and hurled it at the ground. The

✓ lens shattered into bitter pieces. Kim choked back a sob and bit his lip hard, drawing blood.

✓ "Funny thing, camera film," the man said pulling ribbons of it out of the metal corpse, "It doesn't like sunlight." He held the film up to the rising sun.

.....

✓ Bill was an Australian Vietnam Vet. He had the build of a soldier and the mouth of a sailor. He had begun driving old army trucks through Afghanistan and Pakistan for tourists as a result of a

mental breakdown he'd had when he got home from his service. Alan, his partner in love and in crime, used to be an accountant in England until he too broke down, left his wife and found Bill by way of a Lonely Hearts ad. Between them, they had a heart the size of a continent and a bladder the size of a button mushroom.

"Again Bill?" I mocked, leaning out the back of the van as it stopped for the eighth time that morning. He swore at me and I laughed, leaning drowsily against Kim's shoulder. A few minutes later the truck started to move again and I moved to the other side to gaze out the window at the barren countryside approaching the Khyber Pass. I could feel Kim's eyes boring affectionately into the back of my head so I turned and smiled coquettishly at him. As I looked at him I thought once again how lucky I was to call him mine; broad shoulders, dark shaggy hair, shy smile, camera swinging like a pendulum around his neck to the movement of the truck. He kissed me softly on the cheek.

"The locals call this the 'Silk Road'" Bill yelled back to us as the road got significantly bumpier, "Fucking dimwits." We laughed and talked as we went further down between the mountains. As the light started to fade so did my stamina and I began to doze. Just as I was about to drop off, the truck came to a violent halt. My head whipped back and my cheek hit the sharp edge of the widow-sill hard.

"Jesus Bill, give us some warning why don't you!" I gasped, touching my cheek. It felt sticky and my fingers came away stained. I curled up against Kim, his large body undisturbed by the sudden stop, and tried to sooth the stinging with his warmth. I waited for Bill to get back in the truck. The temperature had dropped the way it did overnight and the wind had picked up bringing sand and grit into the air and in through the windows of the truck. Minutes passed.

"Alan, will you get your man in here please, so we can go!" I mumbled into Kim's shoulder. He didn't reply so I sat up grouchy and glared in the direction of the driver's seat. I blinked to get the dust out of my eyes. The cab was empty. I stopped and listened. Men's voices that were unfamiliar

~~_____~~
to me hit my ears. I moved silently to the other side of the truck and peered out into the ebony night. As my eyes adjusted to the darkness I saw the outline of figures; two of them tall and broad, the other two kneeling, heads down, bodies contracting in pain. I felt the blood drain from my face. Kim's hand appeared at my hip and I jumped at his touch. He followed my gaze.

"Bloody hell" he sighed and the literal meaning of the phrase hit me for the first time. They heard.

.....
Kim arched his neck. It was red and sore where his camera strap had, until recently, been chafing. We stood like cattle with hundreds of other people at the border of Pakistan; Mostly women with babies on their backs in papooses, fanning themselves with official looking papers when they weren't waving them at unofficial looking men with guns, not dissimilar to the one pressing gently but insistently into the small of my back. The men behind us made no effort to disguise our tied hands but no one looked. When we got to the front of the herd the man spoke emotionlessly into my ear, "One word, he's dead." (1450 words)

Khyber Pass Narrative Commentary

Despite making a transcript of the spoken narrative, I used the original discourse as a stimulus rather than using the exact story as my plot. Initially, the narrative I was given, only allowed for quite a limited emotional range to be presented despite a similar encounter. In order to provide a greater spectrum for my description I altered the turn of events in the story. Because of the fundamental changes that I made to the plot, I felt that the narrative would lend itself to anachrony. Due to the anachrony used, I have found that my narrative doesn't actively adhere to Labov's theory of narrative as I have cut out the abstract of the narrative at the beginning and only return to it at all when describing the situation between Bill and Alan. Having said that, I did begin the narrative with a Kipling quote and, though minimal, that does to a certain extent, set the scene.

I decided to begin and end with quotes because I felt that they created an almost ominous tone that the narrative itself could follow. I also think that it works quite well to tie up some of the loose endings in the plot.

I used a homodiegetic narrator to portray the exact emotions of my protagonist. I decided not to give my protagonist a name as I wanted the plot to feel immediate and personal to the reader. I felt when writing that a named protagonist would have created a barrier between the reader and the action. This is also why I went into quite minute detail about certain aspects of her experience, for example "My eyelids felt...them open". I also tried, wherever possible, to use language that was not gender specific so as not to alienate male readers; not giving the protagonist any of Lakoff's stereotypical female traits such as tag questions or indirect requests. In fact I attempted to actively combat these stereotypes by applying them to the speech of the kidnapper; "You're a journalist, yes?" I think that this might lend a feminist slant to my writing. The whole way through, I have tried to challenge the readers' horizons of expectation by, for example, presenting them with a strong female protagonist with a linguistically weaker boyfriend and a gay Vietnam

Veteran who retains traditionally masculine qualities in his speech (for example the use of expletives and coarse language in "fucking dimwits").

I have used fairly standard grammar in my narrative however there are moments when non-standard syntax is used to create the impression of natural spoken language. As well as minor sentences including single words ("Out"), I have used ellipses to indicate natural pauses and thought in speech. This was another attempt to truly include the reader and fully create a scene that is almost tangible and immediate. I felt that using very specific punctuation and phonology would allow the reader to feel very close to the action. (SOD words.)

Plain Jane

Establishing character

(A woman is sitting at a desk writing a letter. Melanie is in her early thirties, simply dressed, almost no makeup, hair tied back messily. She has a tissue clutched tightly in her left hand. There is a plain wedding ring on the desk in front of her.)

My darling. (scribbles out) Seb. No. Sebastian.

Effective story of emotions

I had a dream about you last night. No, you dirty minded twelve year old, not 'one of those' dreams. You came to see me. And we just sat by the sea. All night. What do you think that means? I could only see the backs of our heads facing the water. But I could feel you there. And then before the end of the dream I saw my face. I was smiling. (stops writing) That means I want to feel you here.

humour

(starts writing again) I spend most of my time at the theatre. I'm sharing a dressing room with a... 'dancer'. And her parrot. Barney. The joys of repertory theatre.

This building is sad. We're in Plymouth this week (stops writing, sarcastically) not that you would've forgotten that...(starts writing) and the theatre used to be beautiful, proud...wanted. (scribbles out the last word) It was an art deco build; huge mosaics portraying scenes of the Spanish Armada on the front. Now all the tiles are falling off and the colours are faded. The people that have been there have left their marks on the walls outside not to mention the filth inside. I wonder what the theatre did to deserve that. (Getting angry) I wonder how the vandals can walk past it straight and tall and see it's crying (voice breaks, re-reads the last sentence, crosses out "crying", looks up at the audience shocked)...*sob* and see its...*sniff*... um... broken. .. and not do anything (stops writing)... not even say sorry.

How does she act?

I saw your book in a Waterstones on the High Street... "New and Recommended", congratulations Seb. Send my congratulations to Gareth; the cover is perfect, really beautiful - I couldn't help but buy it. You were so secretive. I just had to read it.

BVE

You've got some wonderful characters there Seb. So real. It's as if you know them. They say that you should write what you know...I've never heard write *who* you know but I suppose they go hand in hand. It's lovely that you've got such a strong female character. Desiree is everything a woman should be; it's obvious you think so. She's so bright and witty; she certainly takes Aidan (good name by the way!) down a peg or two! They're so perfect together. I was really rooting for them. I didn't know that you knew Edinburgh so ...intimately though; you seem to know every cobblestone, every hotel room. I thought I was the tour-er (attempts a laugh but it's awkward). And next to Desiree...who would pick Jane? Plain Jane. She's never there. A failing...(spits the word out) pianist. A wallflower. But you (accusingly)...(scribbles out) .. he must have loved her once. He must have. Or why did he marry her? Why did he Sebastian? Why did he even bother signing the sheet of paper? Why did he even bother saying the vows; for better, for worse, remember that one? She must have meant something to him before some beautiful young woman distracted him. All she ever wanted to be was his muse. But she's not. Is she... (pause, a statement not a question) Am I. Was I ever? I like to think that I was more than a pleasant distraction for you. Not just a woman...any woman. And yet you made it very clear. Painfully clear. Plain Jane.

Surprise for the reader

Character reveals to the reader sadness

the reveal

Whatever you think you know about me is wrong. I am not Jane. I was never cold. I was never distant. I never drove you from our bed into hers. That was your choice. Or did you even leave

with character depicted

our bed at all? I haven't been home for more than a weekend in 6 months. Why should you pay for a hotel room more than once or twice? That cheapens it doesn't it? If this is love it shouldn't be in a hotel room. If I'm as... absent as Aiden would suggest, you should have had no problem being with her in our house. In our bed. On my pillowcases. Next to my clothing and perfume and knicker drawer and sheet music, watched by my fucking photograph!

That's where your characterisation went astray Seb. *(pause)* Jane knew. She always knew. You say it on every page, in every sentence. It's obvious. To anyone looking in at Aiden and Desiree it's obvious. To a woman who has been so long from home and left her successful husband to do what he wants it's obvious... she must know. You thought she knew. Aiden didn't but you did...*(pause)*... *(Defeated)* I didn't know Seb. I didn't know. I wasn't Jane. I haven't been suffering in silence as long as you must have thought... And I don't intend to.

(Melanie signs her name, puts the letter in an envelope and writes Sebastian's name and address on the front. She sticks a stamp in the corner. She picks up her bag, puts on her coat and leaves)

Style model
influence

Explain
setting
+
character

I got the inspiration for my monologue from a musical called *The Last 5 Years* by Jason Robert Brown - the story of an aspiring actress and her boyfriend/husband who becomes very successful as a writer. She begins to tour and he cheats on her. Eventually he leaves her and she is left "Still Hurting", according to her main song. I adapted the character of Cathy near the end of the relationship and created a new scenario where Cathy (renamed Melanie) leaves first because of the content of his writing.

Influence
of another
style
model

Evaluate

Choosing the style of a letter opened up many opportunities for me. I was able to use some features of written language that would be familiar to a listening audience as well as those of spoken language. By opening the monologue, "My Darling...Seb...Sebastian", the audience is directly plunged into what the character is doing and how she feels about her correspondent; she still loves him but the subject of her letter forces her to be reluctantly formal. Particularly towards the end, I attempted to imitate the stream of consciousness style of writing in 'Mrs Dalloway' by Virginia Woolf, as I felt that this was a clear way of displaying to the audience all of the emotion that she had been holding back e.g. how hurt she is at the way Seb has been treating her in the comparison to the theatre. This blurred the line between spoken and written language which allows the audience closer into her thoughts because of the use of paralinguistics; the audience would see and hear more than Sebastian would in the words, related in the letter.

audience

Significance
of metaphor

Pragmatic
and
irony

I wanted to introduce the issue of her marriage slowly by referring to it indirectly through the metaphor of the run down theatre in Plymouth; wondering what 'it did to deserve that' [him cheating on her/the vandalising of the theatre]. I feel that this is very effective because it tells the audience a lot about the point she is at in her life and in her relationship without being explicit. It also might suggest that it is something she is aware of subconsciously but is unwilling to admit to her failing relationship which is why she is 'shocked' when she realises the comparison she has made.

Explain
and
evaluate

Monologue
in
performance
audience

I have tried to be very explicit with my stage directions, for example, in the second paragraph I wanted certain words to be almost 'trigger words' for Melanie that make her begin to cry; e.g. ideas of blame, 'what it did to deserve that' and the way that his affair has been so close to her, 'next to my clothing and perfume and knicker drawer'. I felt that this built a back story for her without having to do a specific passage that told the story. After the monologue was performed by an actress, I received the feedback that, for performance value, I needed to include more specific moments where Melanie looks up to address the audience specifically and I have added them in accordingly, for example after 'see it's crying'.

Character:
dialect
- explain
significance
of language
choice

I wanted Melanie to appear educated to evoke sympathy from the audience for her lack of success. This is the main reason why there is only a single use of taboo language in the monologue as often one can associate continual swearing with linguistic ignorance. I felt that this gave the solitary use of 'fucking' a real emphasis as it had not been used anywhere else in the monologue.

530 words

A01 ~~10~~

A02 ~~10~~

Discusses own language use most effectively to discuss grammar.

Explains and evaluates range of linguistic choices with own text and style models.

witty
the whole
the pickled

our bed at all? I haven't been home for more than a weekend in 6 months. Why should you pay for a hotel room more than once or twice? That cheapens it doesn't it? If this is love it shouldn't be in a hotel room. If I'm as... absent as Aiden would suggest, you should have had no problem being with her in our house. In our bed. On my pillowcases. Next to my clothing and perfume and knicker drawer and sheet music, watched by my fucking photograph!

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Moderator's commentary

Two original pieces in which the candidate shows a willingness to take risks and be adventurous with the genres chosen. The narrative is a well-crafted piece which uses a range of narrative strategies to create a convincing sense of threat. The experiment with narrative structure, through presenting events in non-chronological sequence, is highly ambitious although not entirely successful.

The monologue is a very accomplished piece. Excellent control of voice. In a relatively short piece the character is given shows a range of convincing emotions from scathing sarcasm to despair.

Commentaries show strong awareness of the writing process. The candidate showed a clear oversight of the task and was able to make relevant comments on language use in stimulus texts in the commentary on the monologue.

AO1: 5+5 =10
AO2: 4+5 = 9
AO4: 16+20 =36/60

Commentary:
AO1:10
AO2: 9 = 19/20

Total: 74/80

Candidate B

KEEP UPDATED WITH ABBIE AT
S: ES.GOOGLE.COM/SITE/SONG
THRUHPRODUCTIONS

SUPER NATURAL

THE STORY OF A LOCAL GIRL WITH BIG, BIG AMBITIONS

Abbie, 16, is an aspiring wildlife conservationist. She has always passionately engaged with the outdoors, and now is a natural history film-making and presenting enthusiast. In her spare time she makes mini-films, documenting her local wildlife, which she shares on YouTube and her own website.

At 13, she read Michael Mopurgo's 'Running Wild', a story about a boy who befriends an elephant in Indonesia after he loses his mother. 'It inspired me greatly to follow the route of conservation.', she says, but Abbie Barnes has never seemed to lack for inspiration or enthusiasm.

She herself has never doubted her calling: 'My first word was 'birdie' and ever since I could sit myself up straight I had my face buried in some geography book.' Not to mention family hikes and holidays around the country, to national parks and other places of outstanding natural beauty, and her deep rooted love for all things natural and animalistic 'so it was fairly obvious where I was heading.

Just in the last year she has spoken to 20 MEPs in European parliament after winning an eco-film competition of which allowed her to go to Europe with a number of other young adults, to discuss the use of palm oil in food and cosmetic products, a subject she feels particularly strongly about.

She also has her own name, picture and words on a poster used by the Round Table of Sustainable Palm Oil for a conference in Malaysia, and other meetings since. The RSPO is an organisation which aims to 'transform the market to make sustainable palm oil the norm', membership for which exceeded 1000 from over 50 countries last year. They also have their own food trademark to show which foods in the countries of Australia, US, Europe and Indonesia contain sustainable palm oil.



Abbie also ran 28 miles (which is more than a marathon!) to raise funds for the charity Born Free and walked the West Highland Way route across Scotland, which is 100 miles with the addition of the extra miles in the evenings, for War Child.

Furthermore, Abbie worked, and continues to work, as a ranger and camera woman for the Somerset wildlife trust... Plus work for FSC, Action for Nature and more. That's a lot of effort for a 16 year old who has had GCSEs and A levels to study for in the past year.

So, why wildlife conservation? It's incontrovertible to say that it's important to all of us, for our own survival, at least, but Abbie feels that it's more than that: 'There's an endless list as to how wildlife benefits humans... and what right have we to take away a life, unnecessarily?'

People are now becoming more and more aware of issues such as global warming and mass deforestation, which is good news for life, but Abbie still feels these problems are 'played down'. Seeing as we're the only planet we know of to support life, surely all forms of it are important. Some species of Abbie's favourite animals; elephants, bears and wolves, are endangered 'these creatures have been given the most amazing gift of life, just as we also have. This is why we should protect wildlife.'

"EVERYONE JUST WANTS PEACE BETWEEN MAN AND NATURE."

When asked what the ultimate goal as a conservationist is, she finds it difficult to answer. 'The ultimate goal is different for every conservationist, as it is such a wide area. For instance, a cheetah conservationist might aim to save cheetahs, and for them to thrive, whilst a gazelle conservationist might aim for the same which gazelles. It's a difficult one... But ultimately, everyone just wants peace between man and nature.' and how will that be achieved? I hear you say. Well, in Abbie Barnes' own words 'Never underestimate a conservationist: we give all we've got!'



Commentary

170
171
172
In the article, I made the graphology simple so as anybody could read it easily and find it clear and clean. It is for a local newspaper, of Somerset/South Somerset, and so the audience would be varied. The image at the top catches the eye, and would be the first thing that an audience would see, and it instantly gives them an idea of what the article is about: a girl and nature. Together with the title above it, 'Super Natural', it becomes very clear what the context is. The bottom image gives a face to the main subject of the article, which an audience may also need.

1702
The audience would be local people interested in local situations and perhaps people interested local youth projects and/or environmental issues around the world.

1702
1702
1702
I have used subject specific lexis, and a semantic field of nature, for example 'outdoors', 'eco', 'sustainable' and 'wildlife conservation', the latter of which is a verbal phrase, which gives the audience a clear idea of the topic and keeps the article focused. The use of jargon can make the reader feel involved more deeply in the subject, however I tried not to use any terms that those who are not familiar with the field of nature would not understand.

1701
1702
I avoided use of the pronoun 'I' so as to make the article more focussed on the person it is all about, rather than myself, though I have included a personal opinion ('... which is good news for life' and 'surely all forms are important'). I also only used direct speech from Abbie herself, to make sure I did not detract from anything she said, and to keep out voices clearly separate in the article.

1701
1702
Points Abbie made were expanded on, such as when she said 'what right have we to take away life...?', to make her own views more convincing by explaining and developing her arguments.

1702
1701
Overall, the purpose was to inform and educate, however I did attempt in part to persuade the audience to see Abbie's point of view on the topics discussed, and to convince them to have a positive view on her own person.

1702
1701
The tenor is distant: there are no forms of personal address. The register is formal in that Standard English is used, with correct grammatical structures, and a minimal amount of features such as elision 'we're'.

1701
1701
When introducing Abbie at the beginning of the article, simple sentences are used 'Abbie, 16, is an aspiring wildlife conservationist.' followed by complex sentences, in order to explain in more detail 'She has always passionately engaged with the outdoors, and now is a natural history film-making and presenting enthusiast.' Throughout the article, more complex and multi-complex sentences are used to further clarify and unfold what Abbie has said. One of the few simple sentences used in the main body of the article is 'So, why wildlife conservation?' to present a quote by Abbie on a different point.

170
The rhetorical questions, for example, 'how will that be achieved?', are used to voice what the reader themselves may be thinking, and to have them think about it more, and therefore engage them more.

1702
I attempted to use different sentence functions to keep the reader interested on a subconscious level, but mainly used declaratives through the entirety of the article, such as 'it's incontrovertible...' as the main purpose of the article is to inform and educate. These declaratives also give more context for the audience.

1404 [Mary is sat in the lunch room across a table from one of her male friends. She has finished eating her lunch and is talking to her friend about dietetic choices, in particular vegetarianism.]

1402 Yeah, that's what I mean. I myself find it difficult to carry something on if I know the consequences, and I know they're serious. Well, they're serious to me.

1402 Well, like my own reasons for not eating meat is because it's extremely bad for the environment... Like, it's really unsustainable and inefficient, and I just don't think it's worth it. Too much energy and water and land goes into rearing and producing and transporting a tiny bit of meat. That's my main reason anyway.

1404 Yeah, a lot of people don't know how much goes into it. It's literally a ridiculous amount. I've seen the stats for how much goes into making a burger and it's like... [Looks up] fifty gallons of water, just for one. And there was this study, that said that the greenhouse gas emissions from livestock farming are more than the amount that comes from the world's whole transport system. It's pretty shocking, to be fair.

1404 [Nods] Yeah. People do say they want to know what they're eating. I don't know if more people would change their diets for it, though. I'd like to think that some people would, at least.

People should be told... and they should be more aware.

1404 Exactly. [Sighs] And it's a shame, because quite a few people are uncomfortable with the idea of eating an animal, when they see it before it's been... *dismembered* and *butchered*... and they don't like to think of the way it's been treated, but they still eat-

1404 Yeah. Yeah. So why eat it, you know? [Shrugs] They'd feel more comfortable with it, and it's not like it's difficult any more... there are loads of substitutes. That's another thing, I feel like if I can do better, then I should, I'd feel awful if I was informed of the bad side of meat production, and I still contributed to it. Oh, but I am fine with other people eating meat! Definitely, I don't mind. I just try to act responsibly... because I feel responsible.

1404 Oh, yeah, I know that! I just mean people who have that choice. Indigenous people who rely on it and stuff... They're usually more sustainable about it anyway. They rarely wipe out a whole species, unless there's a whole lot of them and only a few of the animals. Being self-sufficient means you have to be super-sustainable. So I'm one-hundred per cent fine with that.

1404 Yeah... [Nods] with our way of life now, it's all awful. There's some gruesome stories. Like, I heard about this pig farm where the pigs had piglets in their tiny cages, and then, because they couldn't move around to get to them, they ended up stamping all over their piglets and they like... [Screws up face] went into the bit their waste was supposed t-

1402 I know, it's horrible. And all the waste got washed out into this river that turned pink because of all the-

1402 Mm. I know. Stuff like that happens more than we know though, I'm sure. People are awful because all they think about is the profits they can make. The people at the top-

1704 Yeah, the people who own the places though, that make the decisions. And then people shove some slices of those pigs between some bread and it's all fine. **[Sweeps hand to the side]** it's excusable, because they wanted their cheap ham sandwich for lunch time. **[Rolls eyes]**

1707
1702 Yeah. Anyway, the thing that really annoys me is when people say that 'Oh, you know, one person can't make a difference.', like it doesn't matter that you make an effort. It does matter though, because it's not just one person, is it? There are millions of people who are vegetarian. Just in the UK. So it's not like after someone tells me that one person can't make a difference that I'm gonna be like 'Oh, you're right.' and call up all the world's vegetarians and be like 'Guys. We were wrong. We can't change anything'. **[Exasperated sigh]**

1702
1706 There are loads of vegetarians. It's like, around ten per cent of the UK, or something. **[Shrugs]** So yeah. The fact that so many people can do it means that so many more can. **[Smiles, sits more upright]** It's cool, because people are becoming more aware. People know that it impacts the environment now, and animals, and their own bodies. It's cool that people can make that choice.

1704 Yeah, that's true. All ideas like, stem from one person. I never thought of it quite as... **[Looks up to the ceiling]** Uh, simply as that. That's a good point.

1706 **[Laughs]** Yeah.

1702 Mm. There's lots of other stuff you can do to be sustainable. You can buy like, local meat and veggies and stuff, too. And stuff outside of food, as well, like clothes and stuff. Some companies grow their cotton in the same countries that their shirts are made and stuff. It's a massive thing, there's-

1704 **[Nods enthusiastically]** Yeah, little contributions. If everybody in the world changed their lifestyles a little bit... or a part of their lifestyles, then it'd make much more of a difference than just a few people doing big things.

Of course. The big things drive it forward, too. But you get what I mean. **[Smiles]**

1704
1707
1702

1702
1706
1704

- 1901 My monologue is the opinions of a girl in her early 20s, a student who is a passionate and committed vegetarian. I chose this topic as I have my own views on the subject, and on others' views, that I wanted to discuss. It is a dramatic monologue, and there is a silent other in the text who answers and inputs, but when reading it, you guess that they do not dominate the discussion, as the character that is not silent has very big masses of discourse that is spoken at one time. The silent other is a new or distant friend from her social group, that she is participating in an intelligent discussion with, and getting to know him and his opinions more.
- 1902 The silent other does interrupt '... but they still eat-', '... because of all the-', which gives the impression he may be male, as Zimmerman and West argue that men are more likely to interrupt than women, and so although the other is silent, there are clues to his character.
- 1902 Discourse markers – 'well', 'anyway' – are used, which keeps the discourse clearly focused as it moves onto the next part, and aid as cohesive devices, and make it flow easier.
- 1901 My character uses some stereotypical teenage/young adult sociolectal language, such as 'yeah' and 'like', because the person she is speaking to is part of her social group, and she feels comfortable around them. Some idiolectal language is shown in 'to be fair.' She also uses elision – 'gonna' –, contractions 'that's', 'there's', and she repairs a sentence '...changed their lifestyles a little bit... or a part of their lifestyles,' which are also common features of the spoken word. The pragmatic term 'cool' is used, too, which is part of sociolect.
- 1902 She uses back-channelling 'yeah', 'I know', and 'of course', which in a social-oriented discussion, is used to let the other person know that they are listening, and that they acknowledge what is being said.
- 1901 She uses standard English, in terms of grammar and syntax, with elements of non-standard to highlight her age and social status. Such spoken word features such as fillers - 'uh' and 'you know' - and hedges – 'I'd like to think' and '...or something' - are used, however. These features, according to Robin Lackoff, along with tag questions '... it's not just one person, is it?', are typical of the way in which women use language.
- 1901 My character uses ellipsis 'They should be more aware' which misses out the '... of what's going on' at the end.
- 1902 With the character being a vegetarian, I chose to emphasise certain things that may be conventions of a discussion on vegetarianism, such as the story about pig farms. A semantic field of death and gore is used, as seen in the words 'dismembered' and 'butchered'. Dynamic verbs are used, which help the character get across her point in a more dramatic way, for example 'stamping' and 'shove'. Varying sentence types are used, as it is a spontaneous speech. A simple sentence can be seen in 'People should be told', and a compound sentence in 'They rarely wipe out a whole species, unless there's a whole lot of them and a few of the animals.' She also uses mainly declaratives, because she is telling her own ideas.
- 1901 I have used italics on words she stressed, for example '*fifty gallons*' which gives the effect that the character feels that this is important and shocking, as part of prosodics.
- 1902 In terms of paralinguistics, I have used things such as laughing, shrugging, and sighing, to communicate the feelings and intentions of the character throughout the monologue, without her having to directly say it. These features are also common in the spoken word, and used by everybody, particularly when talking about a subject they are familiar or passionate about.

Moderator's commentary

The interview is well focused and chooses an appropriate style and tone for the local audience for which it is intended. The candidate shows good genre awareness and an effective blending of quotation and comment. Speech is represented in a variety of ways. There are some mistakes in syntax and in word choice.

In the monologue the candidate creates and sustains a convincing voice for a young character. However, there is some misunderstanding of the genre. It is hard to see this piece working as a dramatic performance. It's more like half of a reported conversation and shows little awareness of the needs of a listening audience.

The commentaries show some awareness of linguistic choices particularly when discussing the interview. There are no references to stimulus texts.

A01: $4 + 5 = 9$
A02: $4 + 3 = 7$
A04: $16 + 12 = 28$

Commentaries

A01: 7
A02: $5 = 12$

Total: 56

Artist Profile: InFormat

From Dave Pierce trance anthems to Burial, InFormat gives us the lowdown on being a teenage producer.

HAVING BEEN greeted by a casually dressed Tom Wood, I'm told to climb 2 floors before reaching the top of this tall house and being ushered into his large bedroom. At just 16, it's as typical a teenage boy's room as you'd expect: clothes strewn about the place, duvet sheets in disordered mess at the bottom of the bed and various miscellaneous items in not-so-organised positions about the room. Tom grins, "Sorry, it's not particularly clean!"

An average teenager's lair, maybe, but it's when you look around the room in more detail and especially into one of the corners of the spacious room that you see clues that a musician lurks here. A homemade soundproofing board has been placed around a small area of the room - presumably a crude attempt to avoid demands from angry parents to turn the music down. A poster of the Belgian producer Netsky is stamped proudly on the slanted wall, orbited by an armada of tickets from various events Tom has attended. Clearly a lover of live music, but there is more to see here. On a small desk sits Tom's laptop, (tattooed with a mass of stickers), which is surrounded by a web of wires and cables. The number of wires protruding from the little computer is clearly not the same as someone who doesn't have a definite purpose and use for the machine. In the mess of wires, musical items can be identified: a speaker system, 2 keyboards and other small controllers as well as Tom's live equipment, and a fairly serious little Alesis mixer. Evidently not the room of a teenager who spends all their time on an Xbox.

Tom looks around for somewhere to sit before drawing up two chairs awkwardly. Let's talk music. His fascination with dance music and began when watching a Dave Pierce Trance Anthems advert on TV, and, having bought it, he started to become interested in trance. As his tastes grew, Tom recalls wanting to work out how such sounds were created. "I always wanted to find out how to make these noises on a

computer." From downloading Sony Acid Xpress for free and fiddling with Audacity, he had a good introduction into EDM and got a basic insight into production. "I got Ableton Live for my birthday in 2010," Tom says. Ableton has become the main weapon in Tom's arsenal, being his production base and also what he uses live.

His current music project, under the name InFormat is a result of his love of music and general experimentation. Having listened to his debut EP before the interview, I want to know Tom's thoughts on his creation, and, of course, Tom is eager for feedback! Titled *Night // Light* the 5 track EP begins on a moody, dark introduction to the music. *The Road* introduces Tom's style of dark ambience and uses samples from the film of the same name. "It's quite a scary and depressing piece," he notes, but as the slow percussion drifts in, you get a sense of what the rest of the EP could be like. Comparisons are easily drawn to Burial, one of Tom's idols, but it definitely feels fresh and original. "Burial is definitely a big inspiration for me. I love the way he can make something amazing out of practically nothing. I'm trying to do the same but with my own spin."

Drifting follows the long introductory song with a heavily shuffled percussive beat and pads focused around a squelchy bass which pulsates through the track. In almost a James Blake style Tom's vocals are often featured in his compositions, adding a very human touch to the music.

The third track, *Divergence*, features as the pivot of the EP, as the song's moods gradually lighten throughout the play, hence the title. "It goes from sort of darker sounds to lighter ones," Tom explains about the choice of words, "cheesy I know but I guess it's kind of clear once you listen."

Ascension is a clear change from the first couple of songs, still featuring light pads and shuffled percussion, but with a definite lighter feel. It's clearly not loud music meant to be played to angry teens who want to mosh, but calming

and subtle, and very well crafted. Tiny details in the sounds and some of the processing of them can only be described as damn intelligent! The final song, titled *Running*, carries on from *Ascension's* happy mood, featuring bouncy arpeggiated mallets and a clever little vocal line backed up by warm chords from piano that appears in most of Tom's tracks.

At the end of the 30 minute play I can't help feeling refreshed and happy, even though the beginning of it starts so darkly. Impressed by the style, I start to ask about what inspires Tom to make music like this rather than the angry growls of dubstep that most young producers flock to. "I guess I like making something that has a bit more of a groove and a feeling to it than some styles of popular dance music."

So, from this meaningful, ambient style, what can we expect from InFormat in a live situation? "I play very different stuff live!" Tom smirks, perhaps acknowledging the fact that his music may not be particularly well received by people ready for loud, up tempo bangers – which is what he plays live. However, it's not all commercial electro and Skrillex. The InFormat live experience is actually something very different indeed. Yes, the loud, bouncy styles that party-goers so crave are there, but Tom's cleverer than just playing mainstream dance.

Using Notation's popular Launchpad controller that was made famous by French sensation Madeon, and a consumer DJ controller, the Mixtrack by Numark, Tom is able to perform mashups and almost remix on the fly, firing off songs with acapellas from other songs of completely different genres and never letting the audience get too used to a genre before switching it up again completely and keeping it so fresh. "This setup allows me to be a little freer. I find it more fun than DJing because I can do what I want more."

He clearly thrives on the audience's reaction, and his sets are always full of an incredible energy and upbeat atmosphere. A perfect balance between playing songs well known by the audience and his preferred taste of more obscure (but still exciting) is established and you can never quite tell what you'll hear next. "I like to play a lot of moombahton and trap.

Moombahton is a really great little genre that's very bouncy, and gets people moving," Tom explains, "but I also like to play more mainstream dance early on in the set to get people used to the situation and be more confident dancing and just hopefully enjoying themselves."

Spending hours on Soundcloud and Beatport searching for music to listen to and play, Tom definitely takes his time to ensure that his sets are always fresh and exciting. "One of my favourites is this little blog called trapdoor, which is completely dedicated in posting trap songs." You can be assured, if there's a new, weird genre that people are starting to discover, Tom will already have heard of it.

Unfortunately, most of his shows are relatively local parties and events. "I'd quite like to do something bigger with the shows, more lights and perhaps more people who like the underground genres," Tom ponders. "I'm also broke so making a bit of money from this thing would be good!" I'm interested in finding out how a young producer plans for the future. "I did music GCSE and I'm doing A level Music Tech," Tom explains. "I'd love to carry on doing something to do with music, because I enjoy it so much." It's clearly a passion of his, and he's invested a lot of time and money in his music. "Maybe I could do something music tech-y at uni." If this isn't an option, perhaps film or sound design would be a way to go? There's always use for producers, not just in the most obvious jobs. Tom's not even too fussed if his job is not completely encompassed in music production. "As long as I can continue doing something to do with music and technology I'll be happy."

Meanwhile InFormat is building up his fan base through online social networks. All of his music, including his EP is available to listen to for free on Soundcloud, and he has increasing numbers of followers on Facebook and Twitter. And who knows, perhaps he'll be the next Burial of his time. "Maybe," he laughs, "maybe."

Informat's EP *Night // Light* is available for free at his Bandcamp page, and his remix of his friend Rous's song *To Reality* will be available on iTunes and Beatport from 1st December.

772 words
1499 in total

Commentary

I chose to interview an aspiring music producer, Tom Wood. I thought this would make an interesting article for 'MixMag' as Tom is just 16. I found it also to be a technically useful article as the magazine has an established fan base of electronic music fans. I was able to implement a range subject specific lexis from the semantic field of music production, such as 'Launchpad' and 'moombahton'.

I had to concentrate on details of the article that would make it suitable for 'MixMag'. I had to rewrite some sections to put it all in the present tense (unlike previous drafts), as the magazine would be.

I opened the article by describing Tom's room as a typical teenage boy's room. Having gone on to explain that Tom's room is more of a studio, I used a minor sentence, 'Clearly... Xbox', to add humour and to emphasise that Tom's interests aren't too common for teenagers. However, I found that most of my sentences were long and complex, as there were various areas of description that needed to be covered, 'Yes... mainstream dance.'

I then decided that I should profile Tom to show his background into EDM. To make this appear more narrative as a back-story, I used direct speech mainly but chose certain inquirts to add a positive slant. When Tom talks about having no money, I altered the speech to add a humorous aspect to the quote, 'he laughs'. I tried to avoid use of the word 'says' throughout the article instead used stronger inquirts to capture Tom's character. I also used the narrative report of speech act, 'Tom... feedback!'. Instead of using the direct quote from the transcription I felt it would be better to reword and add a slant. I found that I did not have to manipulate the material too much as most of it showed Tom in a positive slant anyway, if not by the actual words then the way he said them.

I also used indirect speech to give Tom's background from the transcription without having one huge quote, 'unfortunately... events'. In my very first draft, I included all my questions in direct speech, to aid me with structuring the discourse of the article. However, I found this more of a hindrance than a help as it strongly limited my ability to slant responses or integrate them with descriptions or information.

I included a section playing through Tom's tracks giving each a brief description. This ended up longer than I anticipated but I felt it necessary for the article. I felt that readers of a new artist would expect an introduction or description of their music, so I included a quote about Tom's inspiration being another producer within the description of his music. Then I moved onto his live sound and performance.

I decided to finish the article as an opposite to the beginning, exploring the possibilities of Tom's future as a producer.

491 words

Text for a Listening Audience: Scripted Presentation

A Talk to a Year 12 English Language Class about Ambiguities in English

"This sentence is a lie."

Am I telling the truth, or just lying? If I'm telling the truth and this sentence is in fact a lie, then I'm lying, because the sentence is telling the truth. It says that it's a lie, which, because it says it's a lie, would be telling the truth. If I were lying that the sentence is a lie, I would in fact be telling the truth, which would be lying, because the sentence says it's a lie. With me? This could go on forever.

This annoying sentence, which you can never quite get your head around, is an extreme version of the intricacies of the English language, and how they can be used to create paradoxes and ambiguities in meaning. Synonyms and lack or addition of punctuation can create entirely different meanings to sentences. It's all a sort of Schrodinger's cat sort of thing... or is it?

The truth is the English language can be very tricky to understand if you're not given the. For example, the lady hit a man with an umbrella. Did she hit him with an umbrella, or did the man himself have an umbrella? It could be either. He gave her cat food. Did he give a girl's cat some food, or did he give a girl cat food, which would be slightly odd? Introducing commas for written language and pauses in speech could mean the difference between telling your friend George that you're about to eat, 'Let's eat [comma] George' or telling someone else that you are in fact a cannibal and about to eat George himself, 'Let's eat George.'

Syntax and context is hugely important in our understanding of other people's ideas and intentions. Newspaper headline writers must be careful to use punctuation or use clever wording to avoid confusion. Police help dog bite victim. Because words are missing to make the statement bold, it sounds like the police could be helping a dog attack someone. If you rearrange the sentence, it becomes clearer what it should mean. Police help a victim of a dog bite. Or even better, a dog bite victim is helped by police.

Ambiguity comes in two forms in the English language: lexical and syntactic. Syntactic ambiguity sounds like some of the previously mentioned examples. This is where, due to missing clause elements or punctuation, the meaning of a clause or phrase is unclear, often resulting in a ridiculous statement. They are hunting dogs could mean that those animals are hunting dogs, or that some people are hunting for dogs. It is impossible to tell without more information. It is a characteristic of English that is not quite explicable. There is no way to rearrange 'They are hunting dogs' to make it completely obvious what you mean, without knowing the context or adding in more information. However, in conversation it is fairly easy to work around ambiguity, because you are likely to understand the context of the situation. In writing the context is likely to be understood also, or further information will be added to ensure the sentence makes sense.

English Commentary: Scripted Presentation

I decided to do my presentation on paradoxes and ambiguity in English, as I find this topic interesting and I hoped to be able to discuss in detail why certain aspects of English can cause confusion. The main purpose of the presentation was to inform and entertain an audience.

The style model for my presentation was a modern university style lecture. I decided not to use a PowerPoint presentation because I often find that they make the presentation less effective, as the screen may distract listeners from the speaker. The tone was informal to reflect liberal teaching methods and to create a friendly tenor. To involve the audience I used rhetorical questions and direct address to make the talk feel interactive and less like a speech.

I structured my talk with a question to engage the audience immediately, before explaining my initial point and then moving on to simple examples and gradually increasing the complexity. I started on a very simple sentence (after my initial question), explaining the aspects of ambiguity in language. It was a complex brainteaser about a sentence being a lie and demonstrating how the human brain can complicate a sentence. I tried to make this section humorous by using long sentences, speaking quickly and trying to confuse the audience whilst sounding as if I knew what I was talking about. This was harder than expected! Despite the complex topic, I tried to use language that would enable people of all intellectual abilities in the class to understand.

I then moved onto more complex ideas, homophones and eventually arriving back where I started, at paradoxes. I was worried that there would not be a great enough correlation between the subject of paradoxes and normal ambiguity, but I feel that I was enough in the presentation.

When I spoke about use of commas, ('Let's eat George'), I wrote '[comma]' to ensure I said 'comma' and didn't just pause.

I thought I may not be able to analyse in sufficient depth about the language, but when I got to some of the examples; I was able to comment on the use of clause elements and the order of words to create different meanings. I was also able to comment about punctuation creating ambiguity. In the section about wills, 'Will...will?' I spoke about homophones.

When looking in detail at ambiguity, I used subject specific lexis, 'syntactic' and 'lexical'. This enabled me to distinguish different problems in ambiguous language. I found writing the script and commentary quite challenging due to the subject matter.

I mainly used complex sentences as I had to convey quite a lot of information coherently, but sometimes used minor sentences to create entertainment or to add emphasis, 'With me?'. Other than the occasional rhetorical question, the main body of the text was made up of declarative sentences, 'It... explicable.'

I also used premodification in the form of adjectives to emphasise points and to make them sound important to the audience, 'ridiculous statement'.

495 words

Moderator's commentary

The journalist interview is a very effective piece. It has a clear focus and the candidate knows exactly who the audience for the piece is and what their expectations are likely to be. There is clear genre awareness and the candidate has thought carefully about how to present his interviewee.

The scripted piece is engaging and well-pitched for the stated audience. The candidate has tackled a difficult, challenging topic with some success. As the presentation progresses the candidate does encounter some difficulties with the content. For example the distinction between syntactic and lexical ambiguity is not really explained and the candidate struggles to explain the grammatical basis of some of the ambiguities he identifies. However, the candidate is quite open about these limitations.

A01: 5 + 5 = 10

A02: 4+ 4=8

A04: 19+17 =36

Commentaries

A01: 9

A02: 9 = 18

Total: 72

Sweet Sixteen...in the 1950s ♥



From teenage heartthrobs to jive sessions with Jean



Strike a Pose
Jean Hillyerd
looking glamorous
in the 50s

With a generous slice

of delicious homemade lemon drizzle cake and two mugs of tea between us-on coasters of course- Jean blushes rosy pink and laughs, inviting me into her teenage ways..

"You'd make it in the afternoon and you'd wear it that evening. That would be it and you would wear that dress perhaps just once, then you wouldn't wear it again" [laughing]

'Now, you have to remember...'
Jean reminds me kindly of the post-war period she grew up in as she laughs to herself at her £5 a week wages after leaving school.

The struggle to find clothes that she liked in the limited range of shops resulted in going into Birmingham city centre with her friends, buying some material and being home in time for lunch. In the afternoon a dress would be made. A classic shift dress would have been the usual attire for dance clubs, a standard pattern that you would simply 'cut up', she describes whilst smiling.

"Some things stay the same...we loved to dress up."

The style of the clothing shops available Jean labelled as 'watered-down adult'. Clothing, as well as other products hadn't of course been so readily available during the war years in the 1940s, and it took a long time for Britain to recover.

"...they used to cripple us"

A young woman's love of shoes will never fade, and Jean is no exception, having worn stilettos on nights out with her sisters and friends.

"It was quite quite different."

Fake-eyelashes and fake tan were never a part of Jean's nights out although she understands why teenagers in this decade experiment with new styles and aim to copy celebrities. As a teenager in the late 1950s Jean explains how the majority of celebrities around would have been her parents' age and so she never had a style icon to ape. There was no such thing as a magazine aimed primarily at teenagers, nor were there stars like the Twilight stars who dominate the media. Teenagers in the 1950s were for the most part fighting to be noticed.

My father didn't approve of make-up she tells me. Nail varnish? Never. Smoothing over her neatly cut silver hair Jean tells me that Woolworths would have been her only option to purchase limited beauty products anyway. Nowadays we can purchase make-up pretty much anywhere; supermarkets, chemists and the internet, and in those shops there will probably be around a dozen brands of nail varnish in a zillion different colours of the rainbow. Science had just not progressed yet, there was not a wide variety of skin colours to match your own to and lipstick was mostly red. Make-up just wasn't the big business that it is now, she explains.

"I think anything that makes you feel better is good, anything that makes you feel confident is good."

Growing up, Jean looked up to her mother's sister who is 14 years her senior. Auntie Hilda was 'the most glamorous' in their family as she wasn't married and had, and still has, a bustling social life. Jean describes how her and her two younger sisters would sit wide-eyed as Hilda applied her make-up getting ready to go out for the night. Metal curling tongs warming up on the oven, or even held in the fire for a while, followed by the smell of singeing hair. Block paint palettes of black mixed with a little saliva formed the paste for

mae bra, applied with a small toothbrush. Perms were extremely popular; the smell of ammonia still reminds Jean of the foul scented solution.

Was Jean a rebellious teenager? She describes only her youngest sister's unruly streak. My great auntie Dorothy used to smuggle cigarettes into her fountain pen case at school, to smoke behind the bike sheds-unbeknown to their father of course!

When asked about her teenage heartthrob-we all have one- Jean doesn't take a moment to think and instead whispers to me youthfully, as if she were 16 again...

"Ohh, it had to be Cliff, Cliff Richard, Cliff Richard obviously. Cliff Richard and Elvis were pasted all over our pencil cases at school."



"They just seem like really nice boys, just like Cliff"

When prompted on her thoughts of modern teenage heartthrobs such as the band members of **One Direction**, she delves into the similarities of those young boys and her young Cliff. She goes on to tell me how they seem happy young boys and share the same attributes as Elvis and Cliff. "They're not Goths...they're not way out".

"It was just happy go lucky easy music, easy to listen to, easy to sing along to, easy to dance to."



Acker Bilk

Dancing clubs and coffee bars first introduced young Jean to Jazz music, which she didn't hear at home. Acker Bilk and other musicians became very popular. Jean's first live concert she attended? She was never allowed to go she admitted to me shyly; "Never ever". Live concerts were not within her family's sphere of experience, despite living only 6 miles from exciting Birmingham city centre. She reinforces that it was just a different time back then, working class families didn't have the money and the venues just weren't there. She would have of course loved to have seen Cliff Richard.

"Coffee bars were the in thing..." you would have gone to a coffee bar with a juke box which was again really innovative for that era, she tells me, smiling with wide eyes. Juke boxes had come from America, she informs me, and so they would go to a coffee bar and put money into the slots of a juke box with a cappuccino-which her and her friends thought was 'the highest of extravagance'.

Jean would have been at least seventeen before she would have been allowed to go to dancing clubs and jive sessions. Jive sessions where you would just go and dance or listen to the music. The one she attended most frequently was above a tailoring shop, where she would go twice a week. Of course, she would have had to be home by eleven o'clock, 'at the very very latest'.

Although, fashion and technology has changed, no matter what decade, teenagers will be teenagers and Jean will always feel like the young girl dancing jive above a tailor shop. The lady sat in front of me today has the same youthful sparkle in her eyes; laughter lines souvenirs of her elated teenage years, and the many more that follow.

Commentary

I interviewed my Grandma about being sixteen in the 1950s in comparison with modern day. I thought that teenage girls would find this topic interesting and humorous as there are many differences and similarities. This will also appeal to women of the same age as my Grandma as they can relate and reminisce. My Grandma is extremely chatty and so I knew that I would be able to form a piece and also that readers would warm to her. Although I decided against revealing in the interview that Jean was in fact a relation of mine as I didn't think that a personal relationship between and the interviewee and I was required.

The function was to inform and entertain primarily a female audience as it is a female perspective from both writer and interviewee. I used supplement magazines from newspapers such as The Telegraph as a stimulus as these contain light-hearted, non-serious and entertaining features.

I explored the main interests of teenage girls and embedded a semantic field of celebrity heartthrobs, music, socialising and fashion as I am aware of my audience. The style of interview needed to be informal and colloquial due to the possible young audience and so I used words such as 'zillions' to give a sense of a fun atmosphere.

I recognised that I could show my interviewee in several different ways by creating different angles using the transcript. I chose sections from the transcript that were most relevant to the atmosphere I wanted to create, topics I wanted to discuss and portrayal of the interviewee. For example, I skimmed over the negative material she gave me as I wanted to retain a positive tone. The structure of my article is a manipulated version of the actual in order to make it more concise and fluent.

I used free direct, indirect speech and direct speech as well as narrative report of speech act to convey my interviewee's personality. I aimed to portray my Grandma as a giggly teenage girl as her stories took her back to 1958 and so, described her '[laughing]'. My style model-an interview with footballer Joe Hart-shows this in the same way; "[frowning]". Although, I also inputted descriptions of her as she spoke, for example "she describes whilst smiling" as an authorial perspective.

I used free direct speech, showing the exact words of the interviewee without an author comment for example "It was just happy go lucky easy music..." This is the least biased technique when representing speech although I found I could manipulate my questions to get the answer I wanted. I used italics to convey the emphasis in Jean's voice on certain words for example; "*quite quite*" as she tried to clarify the differences between now and then.

In my first draft, the criticism was that it ended abruptly and so I edited and ended the article in a reflective mood by delving into the present tense, as I hoped this is how my readers would feel after exploring Jean's teenage ways.

Word Count: 500

Sarah Spills the Beans

Sixteen year old Sarah is sitting cross-legged on her bed, laptop in front of her, earphones in. Her hair sits scruffily on the top of her head and she wears cotton pyjamas. Her mascara-stained panda eyes are wide with delight.

It sounds really big-headed and everything but I did feel really pretty, I guess that's the right word. It was just, wow! Almost a whole year I spent, planning and waiting and anticipating that one night. So much planning as well! I got through so many magazines, finalising every little detail. I was really worried in case I was disappointed by it but no, it really was magical. It's something every little girl dreams of, their big day. I had the weirdest dream a couple of days ago, nightmare even, I guess, that I was there and I had forgotten everything, and I mean *everything*. My face was naked, my comfy converse sneaked out from under the layers of my dress and my hair, well; let's just say the mane was at its' worst! Do you know when it feels so real as well? Like you actually believe that it's really happening and then when you wake up you still feel a bit crappy about it until you've calmed yourself down and tell yourself that it actually might be okay. Such a pain, anywaaaaay, back to real life!

It really was AAAMAAAZING! Usually, at parties and stuff, I look out for what the other girls are wearing and whether their hair is longer and silkier than mine. But not last night, I actually couldn't give a care in the world what anyone else looked like. I felt really good in myself, you know? The champagne in the limo and a day of pampering with the girls may have been the reason behind that though! It's a once in a life time thing, isn't it? There's no going back after it's done.

OH MY GOSH! I was watching an episode of that programme- I can't even remember what it's called now, Promzillas or something like that? I'm so glad that I was never like that. They were all so organised and so bothered about the whole night, you would have thought it was their wedding day, the way they were going on about it! Oh really and the money they spent! So ridiculous! One girl, Georgiana her name was, that says it all, doesn't it? Well she spent around £12,000! My £1,500 in comparison seems pathetic-although my dress was much nicer than hers. Yeah, I had my hair and nails done professionally, but everyone does that, don't they? I cannot imagine having a friend like one of those girls on that programme though; I really would not have been able to cope with all that obsessing over one night, it was like her whole life depended on looking perfect for prom!

Some of the dresses I saw last night were just madness. I mean, seriously, highlighter-yellow? Even *that* disaster couldn't take the spotlight from my own powder-blue beauty. I had found it on a boutique website that made handmade dresses to fit. It truly was made for me-literally! I knew straight away that that was the dress I *really really* needed and persuaded my mum of this.

Sarah laughs.

I was really chuffed with my hair. I'd been looking through hair magazines for a while to try and find something and it did look lovely, 'cos it's important you know, it's a big deal, you only do it the once. Also, it was probably the last time I see some people so you want to make a lasting impression, right? Of course there are already thousands of photos going up on Facebook as we speak, some from horrible angles without me knowing one was being taken no doubt.

I wish so bad that I could go back to last night! I don't think I'd change anything, maybe a lighter shade of lip gloss, if anything. See, that's the advantage of being prepared, everything ran smoothly, no regrets.

Sarah looks over at the crumpled powder-blue material in a heap on her bedroom floor.

To be honest, now, it seems a little silly of me. All those days of nagging my mum to buy me the stupidly expensive dress that I stubbornly said I just *had* to have, a dress that I knew we couldn't really afford.

I guess it's over now then; it seemed to have happened so quickly, I don't really know what more I was expecting, after all the actual Prom was over within 4 hours. 4 hours, I slept for double that amount of time last night. Looking back at the photos on Facebook, everyone looked really pretty; they had all made an effort to look their best. Maybe I took it just one step too far.

Commentary

I used foreshadowing at the very beginning of my monologue as Tony Marchant does in 'The Caretaker'; hinting what the plot is that will come to be later. Therefore I did not let on that it is Prom night that Sarah is talking about, instead allowing ambiguity. I placed my character in a comfortable, natural setting to add realism to the anecdote.

In 'Cassandra's Rant' by Wade Bradford, the character is dramatic and over exaggerates; I wanted to give a sense of this. For example, exclamation marks to convey her theatricality. I chose to lengthen words to give Sarah an animated voice; 'AAAMAAAZING!' to connote her enthusiasm. Short sentences are also a feature that I interpreted to give the impression that she is talking very quickly, again portraying happiness. An example of this is when she goes on a tondril about her hair; 'I was really chuffed with my hair. I'd been...' Bradford's has a semantic field of Greek mythology, mine; of weddings, for example "big day" and "you only do it the once" therefore when the audience learns it is her high school prom they think her obsession humorous. The power of three conveys the significance of the topic to the character; "planning and waiting and anticipating".

I used colloquial sociolect "like" and "and stuff"; common fillers used by teenagers-the target audience. To confirm Sarah's age I used teenage sociolect such as "madness"; a word that is generally specific to this generation, describing something that is bad. The relationship between character and audience is informal; an inviting girly gossip although an unequal relationship is developed as the audience laugh at her not with her. The audience may find Sarah a character whose traits they can identify within their friends.

The dramatic irony is that Sarah does not realise she is a Promzilla, something she criticises and makes fun of so profoundly. The audience will find Sarah at first vain but humorous, anticipating the character's realisation moment. From the constructive criticism I received, I chose to give my character this moment. I aimed to make the audience warm to Sarah by the very end by her realising and admitting her regretful obsession. Sarah becoming more human and less self-centred in this section hopefully changes the audience's view on the character. For example, Sarah describes herself first as having "persuaded" her mother to buy her dress, to admittedly "nagging".

Robin Lakoff states that women make declarative statements into questions, I incorporated this theory into the way Sarah speaks, for example "Do you know when it feels so real as well?" She also claims that females commonly use tag questions, an example of this in my piece is "that says it all, doesn't it?" and this is also a feature of my style model. Sarah uses these tag questions as self-confirmation of her own thoughts. Female conversation is usually based on feelings and emotions and so this is an aspect I used to make an authentic voice as Sarah expresses her feelings.

Moderator's commentary

The interview is lively and engaging. The candidate does a good job of presenting the woman's personality. The conventions of the genre are used effectively and the piece is interesting and entertaining. There are perhaps too many pull quotes and some seem awkwardly placed and the photographs could have been captioned in a more helpful way.

An effective voice is created in the monologue and well sustained. There is clear awareness of the dramatic nature of the genre and of how irony can work within it. There is effective control over style and structure.

The commentaries show a clear oversight of the writing process making relevant comments on language choices and referring to use of stimulus texts.

A01: 4 + 5=9

A02 :5 + 5= 10

A04 :17+16=23

Commentary

A01:8

A02: 8 = 16

Total mark: 68