

Pearson Edexcel
GCE Advanced Subsidiary English 6EN02

The purpose of this pack is to provide centres with marked exemplars of responses from the June 2015 series.

Included in this pack:

- Assessments from June 2015
- Examiner marks

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UNIT 2 - EXPLORING THE WRITING PROCESS

SCRIPT A :

	(AO1, AO2, & AO4) TASK LIST 1: JOURNALISM INTERVIEW
	(AO1, AO2, & AO4) TASK LIST 2: DRAMATIC MONOLOGUE
	(AO1 & AO2) COMMENTARY:
Total no. of words 3479	

We're Radical Believers

*good build
up to*

In 1991 Archbishop Lord Carey called for a "decade of evangelism". Unfortunately it seems that this evangelism was not as far reaching as hoped and this month he predicted that the "church is one generation from extinction". He claimed that going to church "is not something that is natural to people in their lives nowadays". Carey felt that the Church of England should be ashamed of itself for not changing to appeal to a new generation of churchgoers. However you would be mistaken to think that there are no branches of Christianity which appeal to the modern pilgrim.

"The Baptists have always been on the fringes," Reverend Martin Mills smiles. "Always been a little bit radical and edgy." The pastor seems very relaxed in his homely living room, not far from Alcester Baptist Church. He is sitting in the window seat, and the afternoon light shining around his face makes him look almost ethereal, like an angelic halo. "You can call me Martin, if you want," he says, bringing me back into the room, and making me remember that he's just a northern minister, who I can call Martin, if I want. — *interesting use of repetition*

*at mix of
speech +
internal
info*

When I ask about his core beliefs, Martin wants to make one thing absolutely clear. "I believe in God, obviously," he states, looking as though he thinks the answer to my question is just too simple. "It's belief in God, God who is revealed in Jesus, Jesus who is God," he elaborates, while making sure that I understand such a huge concept. This belief has been Martin's life since childhood, when his parents told him there was somebody in the heavens watching over him. However, nowadays he suggests that forcing a religion onto a child is not the right thing to do, which is why he chose to become a Baptist minister. "One belief that is particularly Baptist is Believer's Baptism. We are baptised by our own confession of faith, not by the choice of our parents." This is a concept that larger churches such as the Roman Catholic Church have failed to grasp, instead christening even children from non-religious families before they are old enough to understand what's happening and what effect their parents' decision may have on their future.

Martin admits, however, that being Baptist has its difficulties, one of the biggest being church attendance. In a 2009 survey of British Social attitudes, only 0.53% of

the population is Baptist by choice, not by assumption. "They are intentional Baptists," he says proudly, "they go to a Baptist church and partake in the life of this Baptist church. It's much more deliberate."

"We don't get the same influence or access as the Church of England does," sighs Martin, perhaps considering the possibility of a better national awareness for his faith. After a moment, he reconsiders: "Although it means we're on the margins, and perhaps we should be as Christians." As Reverend Mills fondly recalls times he has been able to help his parishioners, I get the sense that he feels the Baptist faith forms a closer community than other churches. "It can bring it down to a much more personal level."

Total Words: 1492

*perceptive use
of descriptive
detail to
build up a
picture*

As Martin stops to greet his daughters from school, I survey our surroundings. To my left is, perhaps unsurprisingly, a bookcase full of various editions of the Bible and other religious material, from which Martin forms his weekly sermons. However you'd be wrong to think that the Mills family was only concerned with Christianity. Although God is, as Martin tells me, at the centre of their daily life, they have other interests as a family. One of which must be films; there is also a huge collection of DVDs which would be the envy of movie buffs the world around. It seems that Martin Mills is very much the modern minister. This is especially shown later in our interview, when he talks to me about football as if it is somehow relevant to Christianity today.

When his daughters have left the room, I ask him about life as a Christian family. Do his daughters, aged thirteen and eleven, understand when he talks about God? "As a family we talk about God with our children and they seem to accept that but we wait and see where they will go." His oldest daughter recently had her Believer's Baptism, as a confirmation of her faith. Martin knows, however, that as time passes views can change, especially outside of a religious environment. "There will come a point at which they will move out of the family home and they will have to make their own decisions." The pastor seems to accept that, although his mood has become more sombre. He says that this has become the case for many. "Some people say that they believe in God, but we don't always know what that means."

Both Martin and his wife Bobbie are keen to "find time to meet people where they're at" by aiming to get out of the conventional Sunday Morning church tradition. As well as the weekly sermon, Alcester Baptist Church hosts many other schemes, each to suit the different personalities they have found in the community since they moved there in late 2012. This includes Time Out Sessions, Bible study in the homes of deacons, and Messy Church once a month for younger members. Bobbie is also keen to introduce a Youth Group at the church for local teenagers. Martin is glad that, unlike some other churches, "we're not constrained to one hour a week."

It is clear that Martin is interested in getting more people to church, and "getting people to taste and see that the Lord is good," as he quotes from the Bible sitting in

*Mix of
speech forms
+ v. effective
reporting
phrases*

front of him. Reverend Mills confesses that sharing his religion is not without difficulties and he accepts that methods of evangelism need to change. "There's been a lot of change to the way that people view authority, the way people view truth. Previously we all wanted to belong and be defined by what we belonged to. Now people are much more keen to forge their own identity. People make their own decisions and choose their own paths and I think it's the same with faith," Martin contemplates, knowing how times have changed. "Faith needs to be owned personally. People aren't going to accept a label that is imposed on them... it's a much more honest approach."

The changes are not just limited to the change in the way in which people accept faith, Martin says, but also the way in which a congregation should be addressed nowadays. "We live in a multimedia age where no screenshot lasts longer than three minutes and we expect people to listen for half an hour? People just aren't set up for

that any more." He shakes his head, knowing that there are probably flaws in even his own sermons when it comes to certain congregation members. "We're all a lot busier than we used to be, so it's finding ways of being relevant in a busy world."

Total Words: 1492

"I think that in time there will be less opportunities for full-time ministers like me," says Martin, saddened by the prospective future of his occupation. Does that worry him? "Well it worries me because I think this is my job, this is what I'm trained for," Martin laughs wholeheartedly. Catching his breath, he answers more seriously. "At the end of the day, it's not down to the ministers; it's down to the spirit of God. If you think about the early church, very few of them were trained and God still used them to do a very good job. Historically Christians had to live in different cultures and adapt to those cultures and somehow continue to express their faith within that culture. Well, this is ours."

One thing that Martin doesn't worry about is those who scorn Christianity. "I think that God can take it. I don't get too worked up about it," he smiles. "God's God. Just because someone says He's not real doesn't change the fact that He is." He tells me that what he doesn't understand is why they feel the need to challenge God. "Sometimes people have completely misguided ideas about Christianity." No problem fazes this cheery minister, and he grins as he confesses the reason why: "I'm a glass half-full kind of guy, and it's difficult to see problems because I want to look for opportunities!"

Although the Church of England may be nearing its end Martin has faith in the future of the Baptists. "Christianity will flourish again. There is an interest in mystery and spirituality." Martin smiles. "It will continue to thrive".

For more information, visit www.alcesterbaptist.org.uk

well-structured ending

AS Language Interview Commentary

I chose to interview Reverend Martin Mills, who is the pastor of Alcester Baptist Church. I thought Martin would be able to offer a largely unheard view on Christianity, as the baptist denomination is only small. Martin is also relatively new to ABC and preaches in quite a modern way which I felt would attract a younger congregation. I wanted to write an article that would promote Baptist church membership, and were my article to be published it would be in a local "What's On" magazine.

I tried to emphasise Martin's friendliness and his attitude towards his faith, and also show that RCC and CoE aren't the only two denominations left, despite their popularity. I tried to keep a positive tone, helped by Martin's "glass half-full" attitude, so that readers would be encouraged to find out more about the Baptist denomination.

I imitated Elizabeth Day's writing style in her interview with Tess Daly called "The Daly Show" by beginning the interview with something off-topic that I would link to the writing: in mine the predicted extinction of the larger churches. I also tried to imitate Jan Moir's writing style in her interview with Bruce Parry titled "Do you really want to be in our tribe?" by linking the beginning and end of the piece with a similar topic.

specific links to S & S

Using standard grammar and speech implied Martin's level of education, perhaps instilling a sense of trust in him. This is also why I chose not to write aspects of his northern accent phonetically; I felt that doing so may influence the reader negatively. I also reordered the transcript as I typed it, to put it into a more coherent order.

any more on this?

In the recorded interview I felt that Martin made many worthwhile and quotable comments, so I decided that the interview would be most effective if written in mainly Direct Speech. I thought this would also show the reader a more honest version of my interviewee. This is also why I chose to end my interview with something he said during the recorded interview ("It will continue to thrive") rather than writing

something less effective myself.

Generally I did not include my own comments, although at times I chose to include my question phrased in Free Direct Speech (eg. "Does this worry him?") as I felt this would help the reader to feel as though they were also involved in the interview. I felt this would mirror Martin's desire to get more people involved in church life. Including the church's website URL mirrored Martin's comments about living "in a multimedia age" and the pragmatics of this are that the reader would see that ABC appeals to modern churchgoers.

I feel that my interview was successful in advertising the baptist denomination as an alternative to "traditional" or popular christianity denominations, and were it published I believe it would have stirred an interest in ABC and the Baptist denomination as a whole.

Total Words: 491

Clare stands next to a kitchen counter with a glass of water. Crying can be heard from the next room. Clare is smiling.

Intriguing Speech
I just told them, my parents. I had to tell them. I had to do it to make sure they felt as bad as they should. Because they are the ones that drove me to this, made me this way. I just told them, and it felt wonderful.

Minor sentence + Lexical patterning
Mum was crying, of course. It's not normal Clare, it's not normal. How can you judge me? How can you tell me what's normal? I suppose they're normal, that's what's normal, is it? The nuclear family. Ignorant mother. Vulgar father. Damaged child. The perfect, unstable family.

Tag of feature of speech of genre
I was always gay. Women, they're... beautiful. Elegant. They're so caring and gentle. Helena stops my heart. She doesn't really know why I'm gay, why I could never be with a man, but it doesn't need an explanation, does it? Maybe my sexuality, my choice, maybe it's not "normal" but nothing in my life has ever been normal. Being with Helena is as close to it as I get.

So she's crying. She looks disgusting... and weak. She's always been weak, never able to stand up to anything or anyone. Maybe it wasn't easy for her either, maybe he did the same things to her when she... when she didn't want to. But it's different, between a wife and a daughter. Mum was looking at me with tears in her eyes. Dad wouldn't look at me. Coward. He knew it would happen but now it has he can't face the guilt. He knows it's his fault.

Flashback to flashback discourse in line with genre conventions
It started when I was very young. He'd come into my room at night, while I was sleeping. He'd wake me up with a pat on the leg. He was fighting off the nightmares, he said. I think that's what he told Mum too. Did Daddy fight off those nightmares last night Clare? she would ask. She knew. She must have known. She must have heard me.. I would cry whenever he was close to me. I didn't scream but maybe I should have. He was loving. To start with I didn't think there was anything wrong with it, with the way he would touch me. He would stroke my hair and tell me not to be scared about the bad dreams. Tell me that they were just dreams, that it wasn't real. But on those nights he was my nightmare... and he was real.

Minor sentence Use of telling detail
It got worse as I got older. He had moved on from stroking my hair. Now he would hold me and tell me I was his princess. His precious little girl. Most of the time he was drunk and I could smell it on his breath. It's a smell I hate. He would lean in close, tell me he loved me. I wanted him to love me.. just not like that. His hands were calloused and they scratched me. Stubble had grown back on his face by the time he came to see me so it hurt when he kissed me. Those kisses weren't loving. They were vicious, violent. They hurt.

Ten years later and I still feel sick thinking about what he did. I tried to forget what he'd done, to live normally. But I hated him. He ruined my life. And worst, he managed to carry on as if he hadn't been abusing me for years. Good Morning Clare, did you sleep well last night honey? He had caused my insomnia, my illness. And yet he still dared to ask if I slept well,

knowing I would have been lying awake all night, scared that the door would open, that he would lurch in with his slurred "I missed you honey, Daddy's here now".

Reported speech

Some days I couldn't control myself. I'd lash out, hurt people. I had been hurt, why shouldn't others feel the same way as me? The boys at school who looked at me, objectified me. The girls who gossiped about me in the toilets. They didn't understand what had happened, why I acted like I did. I didn't tell anybody, of course I didn't. I didn't need the attention or their pity. Telling them would have been a cry for help. I didn't need anybody's help.

Mund & service

That boy. He looked at me differently. I thought he really liked me. But he didn't, couldn't have. Maybe part of it was pity. No, (laughs) even that would have been too kind. To impress his friends? Look, I pulled the crazy girl. I get to find out why she's so... Well I made him sorry that he ever spoke to me, ever put his arm around me. I hit him.

Clare, you're sick, Mum said. Maybe you think you're... homosexual, but you're not. You just have some problems, some psychological problems. Remember what Dr Kelm said?

Rhetorical q. reported

Dr Kelm. My counsellor. She helped me learn how to be normal. She could calm me down, stop me from feeling like the world was against me, like people wanted to hurt me. I was a bit reckless and self-destructive. She understood me in a way that the others couldn't. She cared about me. She didn't try to hurt me. But I still couldn't tell her what he did. Even though he was horrible and sick and... (pauses as emotions overwhelm her) She should have been the one I told, she should have known, she could have helped. But if she knew what he had done to me, she would never have liked me. You can't love somebody who is damaged, broken. So I pretended that I just had anger issues. It wasn't pity. It was love. She may have been my counsellor, but Helena never needs to know what happened.

Signifying coherent & creative conclusion

It's just your problems, Clare. You're ill. It's not your fault. And whose fault is it mother? It's his. But he still won't look at me. He's just crying into his calloused hands.

Language Monologue Commentary

I constructed this monologue as a comment on figures of responsibility and trust involved in a child's upbringing. I conveyed how instability can affect one's psyche and future, writing for an audience of young adults, as I thought they would appreciate the subtle hints of Clare's psychological damage.

Fluent mature style

I showed the mode of spoken language and an imitation of spontaneity through ellipses, used to show afterthought ("she looks disgusting... and weak") or to show how her emotions were overwhelming her ("...to her when she... when she didn't want to"). The repeated use of the word "normal" and conversely of its antonyms "sick" and "ill" were used to make a comment on supposed norms in society and also on prejudices such as homophobia, lampooned through the character of Clare's mother. The tenor is quite informal, used to show Clare's detachment to her sexuality and others' opinions of it and her ("I was always gay"). I used Standard English throughout, at times using advanced vocabulary such as the latinate word "insomnia", which could present Clare as being well-educated.

Most impressive & detailed comments

The main voice used is that of Clare, thus giving the audience her perspective on events. I also included the voice of Clare's mother, but only as a symbol of patronisation to be mocked. Her tone is condescending, for example "It's just your problems, Clare" used to show her as disliked by Clare. The voice of Clare's father is very limited: no voice is provided during the present tense section of the monologue to show his shock at Clare's revelation ("he still won't look at me"); however I included his voice from Clare's memory ("I missed you honey, Daddy's here now"). This was used to show the lasting image that was left on the daughter, and how severely the abuse damaged her memories and thoughts of her father. Clare's counsellor and her schoolmates are not given voices in this piece, which reinforces the intimate family setting. The end of the monologue can be seen as the real climax of the situation as it is unclear whether "And whose fault is it mother? It's his" is thought or said aloud; thus Clare would be finally confronting her father's abuse.

Detailed comments

As Clare remembers her childhood, I frequently used the diminutive suffix i: sound to mimic a child's voice or a (here, patronising) voice used to talk to a child ("Daddy"; "honey"; "Clarey"). This shows the psychological effect talking about her childhood has on Clare, as it results in a change of speech pattern. The use of the third person plural pronouns "they" or "them" meaning her parents ("I just told them") is used to show how Clare has distanced herself from them, much as Clare's mother uses alienating terms such as "homosexual" where Clare uses "gay" to distance herself from the 'abnormal'.

Fluent & articulate work with impressive use of complex terminology

Overall, I think my monologue was successful as a narrative piece as it conveyed a story to a listening audience, allowing for alternative interpretations though a good sense of crafting.

Total Words: 499 (including title)

Unit 2 Task 1: Writing for a Reading Audience

Journalistic Interview

Comment:

Written with sophistication + complete understanding of the genre - highly effective + witty convincing blend of speech + authorial comments.

Unit 2 Task 1: Writing for a Reading Audience

Commentary

Comments:

Writes v. clearly, making confident use of linguistic terms as required. Reflects on language + structural choices in own + stimulus texts, explaining desired effect in some detail. Could include a bit more on lexical + grammatical features.

The journalism interview is assured and confident. The candidate seems very much at home in this genre. The opening paragraph defines the area to be covered and gives focus to the interview which follows. The interviewer's profession is alluded to as the subject is introduced to the reader by a judicious bit of direct speech, "The Baptists have also been on the fringes", but the candidate quickly moves to establish the human side of the man, "Call me Martin". The Minister's home is described, giving the reader a clear context for him. Direct and indirect speech is blended expertly throughout the article with seamless links between sections. Authorial view is indicated in a subtle way which does not draw attention to itself or distract from the interviewee. "It seems that Martin Mills is very much the modern minister". The ending is highly effective, echoing as it does, the initial paragraph.

A weakness perhaps is that for a piece intended for a local audience (a 'what's on' guide) it doesn't refer much to local issues. Also the relevance of some of the comments and observations on the Church of England to the interviewee could have been drawn out and explained more.

AO: 5 AO2: 5 AO4: 20

The dramatic monologue uses a range of stage directions showing the candidate's awareness of the dramatic function of the genre. Speech features are used to create a distinct voice including effective use of minor sentences, "Ignorant mother. Vulgar father. Damaged child." Pauses are indicated to increase dramatic effect. The shocking details of the abuse are withheld in order to build tension and there is an unexpected twist at the end. It could be argued that the candidate over-emphasises the anger of the speaker and that the horror of the abuse might have been more effectively conveyed by not spelling things out quite so explicitly. Overall though it is a successful piece that has been shaped and crafted very well for a listening audience.

AO1: 5 AO2: 5 AO4: 18

The commentaries are strong on linguistic vocabulary and on the reasons for some of the linguistic choices. The candidate is obviously aware of the AOs for both tasks. The commentary on the interview is stronger than the one on the monologue. In the monologue commentary the candidate shows some confusion over the nature of the medium when talking about deliberately choosing to create uncertainty about whether some parts of the monologue are "said aloud" or just "thought". A couple of stimulus texts are mentioned and discussed briefly in the commentary on the interview, but none are mentioned in the monologue commentary.

AO1: 9 AO2: 8

TOTAL: 30+28+17=75

SCRIPT B:

Total no. of words 3405	(AO1, AO2, & AO4) TASK LIST 1: Text for a reading audience:
	Journalism interview:
	(AO1, AO2, & AO4) TASK LIST 2: Text for a listening audience:
	Scripted Presentation: (AO1 & AO2) COMMENTARY: Commentaries for both texts.

Text for a reading audience: journalism interview
An article to be placed in the 'Times Education Supplement'

“Dyslexia doesn’t have to define you.”

The fact that a first class English Literature graduate was told when she was eleven that her spelling was so bad that no one could possibly read it seems laughable now, but this is testimony to how far dyslexic Lucy Snow has come.



Lucy Snow

At 23 she already has a degree, a year of editing her student paper and several national by-lines under her belt, but now Lucy is approaching a new chapter in her life training to become an English teacher as part of the Teach First Scheme. It seems the perfect time to ask her how she went from not being able to spell 'teacher' to wanting to become one.

When I ask Lucy about the main struggles she faced with her dyslexia as a child, she explains, "I just couldn't spell at all. It was really bad because it wasn't like I looked at a text and didn't enjoy it. It's just when it came to writing and communicating my ideas, my spelling was just so bad nobody could read it."

"I'm indebted to my English teachers."

The frustration from all those years ago is still evident in her voice. Lucy, who was diagnosed with dyslexia at eleven, said, "All through primary school I didn't know what dyslexia was. I just couldn't understand what was wrong with me." This is a common feeling among young dyslexics and something that Lucy feels needs to be worked upon.

She believes that battling dyslexia requires all those involved working together, the individual, the schooling and the parents. She feels she was very lucky. She explains, "Although I went to very good school, I also have very enthusiastic parents who think that it is important to do stuff like read together." Lucy, who attended JAPS, an Independent School in London and then Cranbrook Grammar School in Kent, feels that it was her teachers that enabled her to succeed. She continues, "In every school you have good and bad teachers but sometimes there are those teachers that just inspire you. For me it was always my English teachers. I'm indebted to them for finding ways to engage me with English that weren't just learning spellings and doing comprehensions and all that stuff I was rubbish at."

When she speaks of these teachers the passion in her voice shows, and it's clear to see that they are part of the reason she wants to become a teacher herself. Lucy has recently become a part of the Teach First Scheme which places graduates in particularly tough schools and provides an employment based teacher training programme which involves the completion of PGCE along with wider leadership skills. She explains, "It really excites me that I could be the one to inspire a struggling student in a few years. If I hadn't had the series of teachers I did, then my life would have turned out very differently. There's no other job like it." Her enthusiasm for teaching is obvious perhaps because she believes that it is different to every other profession. She continues, "We know what worked for us and what didn't, the teachers

we loved and the teachers who couldn't engage us, so we've all got an opinion on teaching, a sense of what we think is effective. For me in the future when I'm dealing with a dyslexic student, or a student who is struggling to keep up, I feel my experiences will be useful. Some children with dyslexia hate English because they just feel that they are no good at it. Even if I change only one young person's opinion on English, I'd view that as a success."

I ask Lucy what she feels her biggest hurdle has been so far. She considers this for a few minutes. "I think throughout education there are so many hurdles, the 11+ , GCSEs, A-levels and University, but I think with each one of these there are different coping strategies like extra time. Although I'd say that my biggest hurdle and the thing that I am most proud of completing was my third year of University, because I combined getting a First in my dissertation and degree with running a campaign to win my role as newspaper editor, as well as working part time in an Indian! I think this experience will help me when it comes to teaching. I am a good multi-tasker!" Lucy exclaims. She is clearly proud of all her achievements.

"I went from not being able to spell teacher to wanting to become one."

Having achieved so much, it's inevitable that something or someone must have inspired Lucy. When I ask her who her biggest inspiration is, she replies, "I've never really thought about it before, but when I look back there have been lots of amazing people who have inspired me." She thinks for a while and then reels off the iconic people that most dyslexics would name, Einstein and Benjamin Zephaniah, but then she reconsiders, "Actually I'd probably say my Dad. He does a similar thing to what I do now. I dabble in journalism and write for parenting website Mumsnet. He was a reporter and runs a website, and he's also an awful speller! He's managed to make a career out of writing and even have a novel published, which is very encouraging! In fact both my parents inspire me. They have worked hard for all they have and they encourage me in everything I do. I'm very fortunate."

As she embarks on her teaching career, does Lucy hope to be inspirational too? "I don't think I can be classified as inspirational," she protests. "But hopefully I can give good advice." I take her up on this. What advice would she give to young people struggling with dyslexia? "I would say that it's a balance. On the one hand, there's no obligation for you to be academic. You don't have to keep struggling at something that you're not actually interested in despite what your parents and teachers may say. Dyslexia doesn't define you. How well you do in primary school or your GCSEs is not a marker of your intelligence. But, on the other hand, don't let being bad at spelling or grammar put you off reading and writing. Even if you're not reading the classics, even if you're just reading magazines, it's really important not to see dyslexia as a barrier to enjoying the written word. If that's something you're interested in, you don't need to be able to spell. I've written columns for 'The Guardian' and 'The Independent', and that's what spell-check and sub-editors are for! Did you know that A.A. Gill, one of the most successful writers around, still dictates all of his pieces because he can't write them down?"

She continues, "I think the key, if you do enjoy academia but are struggling, is to just keep plugging away, and one day it will click. You'll find something that you can excel at."

"It excites me that I could now be the one to inspire a struggling student."

As Lucy was giving her pearls of wisdom I imagined her at eleven feeling as if she was stupid and couldn't get anything right. Things since then have turned round quite dramatically for her. I ask her if she thinks her eleven year old self would be shocked by what she had achieved in the past twelve years. "Hopefully my eleven year old self would be reassured and relax a bit! I never would have dreamed of doing English at University. It was my favourite subject, but I just didn't think that I had the skill level to pursue it let alone teach it. I do now. 'Well, I hope so. Otherwise I'm going into the wrong profession!'

After talking to Lucy it is clear to me that she is not going into the wrong profession. She has experienced high and lows in her school career which means that she will be able to relate to pupils who are going through similar things. The fact that she is, in her own words, indebted to her English teachers speaks for itself. She clearly looks up to those who helped her realise her full potential and hopes that she can do the same for others.

an effective article which presents the interviewee sympathetically.

Commentary on the journalism interview

I chose to interview my sister and dyslexic first class English Literature graduate, Lucy Snow. I interviewed Lucy about the struggles she faced growing up with dyslexia and wanting to become an English teacher.

The publication I want to submit the article to is the 'Times Educational Supplement.' This has a broad range of articles in it so specific genre conventions such as using language unique to teachers was not needed.

I wanted the focus of the article to be the fact that Lucy now wants to become a teacher. I used authorial intervention to select her comments which highlighted this, such as "I went from not being able to spell teacher to wanting to become one." I wanted the slant and the tenor of the article to be positive, so I purposely presented dyslexia with a positive perspective, "There are lots of coping strategies."

I used a variety of forms of speech representation, free direct speech, "So bad no one could possibly read it." Direct speech, 'She continues, "We all know what worked for us and what didn't."' 'She continues', 'explained' and 'protests' are examples of the inquirers I used in my article to indicate the slant. A third form of speech representation I used was narrative summary of speech act, "She reels off the iconic people."

I also used a variety of sentence types, declarative sentences, "I am very fortunate" to make statements and exclamative sentences, "I am good multi-tasker!" to show that Lucy was feeling particularly passionate about certain subjects in the article.

The sentence structure in my article varies depending on the effect I wanted to create. I used simple sentences to explain Lucy's main points, "Dyslexia doesn't have to define you." I used complex sentences, "If I hadn't of had the series of teachers that I did, then..." Also I used compound sentences, "GCSEs are not a marker of your intelligence but on the other hand don't let being bad at spelling put you of English." To develop points further.

I have used anaphoric referencing throughout, "She considers this for a few minutes." Using pronouns in this way helped refer to the referent, Lucy without the article sounding repetitive.

I structured my article in a classic journalistic fashion, ending on a note that echoes the beginning. I talk about Lucy's aims of becoming a teacher in the first paragraph and again in the last paragraph. The discourse structure of my article was chronological.

I have used some graphological features in my article, including a picture of Lucy at the beginning, so that the reader can gain a better understanding of the interviewee. I have also enlarged and put into italics some key quotations to break up the text and highlight points which I thought were interesting. I put a quotation in bold at the beginning of the article to highlight its importance, "Dyslexia doesn't have to define you."

a range of appropriate comments on the new text

A script for a talk to a Year 12 English Language class about the differences in language used by news readers on Radio 1 and Radio 4

Hey, guys. How many of you listen to the news on the radio? This is not surprising as some radio stations report the daily news every half an hour, but how often do you actually listen to the language used on news reports? As I'm sure you can imagine there is a vast difference between the languages used on different radio stations, and today I'm going to be exploring how language differs between news readers on Radio 1 and on Radio 4.

In order to investigate how news readers present their speech differently I thought it was important to keep as many variables as possible the same, so I recorded both stations reporting the same item of news. This news was the floods in England which I'm sure you can all remember were a big issue over the Christmas break.

In order to establish the difference in language it's important to understand the context. On Radio 1 the news or self-entitled 'NewsBeat' is a fifteen minute slot between two popular music shows designed to appeal to its young audience such as ourselves. I chose this slot because it is only fifteen minutes long so the treatment of each news story is brief and uses simple language. In contrast the Radio 4 programme, 'The World at 1' is 40 minutes long and therefore goes into a lot more detail about each story, thus the language will be a lot more detailed and to us perhaps a bit more tedious!

I'll now play you both broadcasts so that you can gain a better understanding of language and context that I'm referring to. (View from hand-out which shows transcripts of both radio news reports.)

As I'm sure you all noticed one way in which we can see the difference in language is in the different phonological features. Obviously as neither radio programme is visual the presenters rely on phonology very heavily. Radio 1 uses an instantly recognisable jingle to provide a clear introduction for the news. The music is upbeat and plays underneath the news reader throughout. The Radio 1 presenters speak in time to the music and with a friendly tone which makes the news easier to take in. In contrast the presenters on Radio 4 speak slowly as they have more time to go into more detail about the news report. There's no music in the background so the only thing the audience has to listen to is the news being read. There are no distractions to make the news more entertaining as there is on Radio 1. Both radio stations rely heavily on the voices of the news readers. This means that for both news readers the beginning and end of each utterance is usually marked by rising and falling intonation patterns. Both Radio 4 and 1 have formal and serious tones as they are often reporting on sensitive subjects, 'A 27 year old man from Guilford in Surrey disappeared on New Year's Day after he was hit by a powerful wave.'

The radio stations use very different lexis. For example Radio 1 opens the news bulletin with 'More floods could be on the way'. In contrast Radio 4 opens with 'Thirteen severe flood warnings indicating a danger to life could be on the way'. There is a big difference in the level of formality between these two opening lines (Refer to transcript, YH) Radio 4 uses more formal and polysyllabic language whereas Radio 1 uses much less detailed and more

informal language. Radio 4 also has a lot more detail in the facts that they are presenting. It gives specific locations for the floods such as "south coasts of Devon." However, it can be argued that the lack of formality of Radio 1 is much more to do with the reader's stress patterns. The news reporter is rhythmic and keeps his language to the pace of the background music. This means that the language used is much more monosyllabic than on Radio 4 because the presenter is trying to match his voice to the music for example, 'Listen, watch, share, this is BBC Radio 1.'

I'm sure it's clear that the relationship created between the target audience and the news reader is in each case quite different. The use of informal contractions such as 'there's' makes Radio 1 more personal. The discourse structure of the news reader's language is similar. As you can see from the hand-out they both go through the different aspects of the floods in chronological order. Both refer to the details and locations of the floods and then the floods' outcomes and further warnings.

Both news readers use mostly declarative sentences throughout their broadcast (refer to transcript, GH), such as, "The worst affected areas will be the south west of England." This is because the news readers are delivering facts so statements are necessary. Radio 1 finishes their broadcast with a compound sentence (Refer to transcript, BH), "I know it can all look very dramatic and they might want to go down and have a look at the big waves but stay away because it's extremely dangerous."

In this compound sentence the news reader puts emphasis on the word “dangerous.” This acts as a warning within the broadcast which would target their youth audience who are likely to be easily influenced and therefore more likely to pay attention to a warning than the listeners of Radio 4. The Radio 4 news reporter uses simple sentences, “Areas particularly at risk include the Isles of Scilly, the north and south coasts of Devon and Cornwall, Dorset and the coastline of Wales.” These simple sentences add clarity to what the news reader is saying.

So there you go. I’m sure you’ve never noticed all differences in language between the two radio programmes! Thank you for listening!

An interesting script.

A hand-out for a Year 12 English Language class to exemplify the differences in language used between news readers on Radio 1 and Radio 4

Radio 1

Listen(.)watch(.)share(.) this is BBC Radio 1(.) there’s a warning that high tides and strong winds could bring more flooding around southern and western coasts from tomorrow(.) the Government’s Cobra emergency committee met this afternoon to talk over the risks as why they are calling a period of exceptional weather moves closer(.) Wendy Brooks is from the Environment Agency(.) I know it can all look very dramatic and they may want to go down and have a look at the big waves but it’s extremely dangerous so stay away from promenades and from coastal footpaths(.)

Radio 4

thirteen severe flood warning indicating danger to life are now in place(.) the worst affected areas will be the south west of England and coastal areas in Wales where there are forecasts of gales and high tides(.) Lisa Hanley reports(.) ‘strong winds(.)rain and very high tides are forecast along the whole of the UK’s west and south coast in the same storm surge that caused so much damage on the east coast just before Christmas(.)the Environment Agency is warning of waves up to 30 feet high in north Cornwall(.) areas particularly at risk include the Isle of Scilly, the north and south coasts of Devon and Cornwall(.) Dorset and the coastlines of Wales(.) the government’s emergency

committee met this morning and the environment secretary says that all agencies are prepared for exceptional weather(.) the coastguard in Cornwall has called of the search for a man who was washed out to sea after a body was found on the beach on Port Lethan(.) a 27 year old man from Guilford in Surrey disappeared on New Year's Day after he was hit by a powerful wave(.)

BBC
RADIO



BBC
RADIO



Teacher's assessment and comments:

This student has risen to the challenges presented to her by this subject and has made good progress in Year 12. She appreciates the significance of context and intended audience in writing the two news texts. Her commentaries show that she is aware of issues relating to language usage and can use technical linguistic terminology.

The interview is controlled and assured. The candidate shows a good understanding of the genre. She understands the function of 'pull quotes' for example and used them effectively, "I went from not being able to spell teacher to wanting to be one". The angle chosen by the candidate, to contrast the eleven year old schoolgirl with dyslexia with the confident Oxford educated trainee English teacher is engaging and well handled. There is a good mix of different ways of representing speech and the transition from authorial comment to direct speech is smooth. The positive authorial viewpoint is heavily signalled throughout, "... it is clear that she is not going into the wrong profession".

AO1: 5 AO2: 5 AO4: 19

The scripted presentation is detailed and informative. It is clearly articulated and accurate. There is an attempt to engage the audience and create rapport in the first few paragraphs with the use of direct address, informal language and interrogatives. However, this is not sustained throughout and the second half of the presentation loses the contact with the audience and becomes more like an essay. There is an attempt to re-engage with the audience in the final paragraph, "So there you go".

AO1:4 (a few errors and omissions) AO2: 4 AO4:17

Both commentaries are thorough and workmanlike and show confident and accurate use of linguistic terminology. However, there are no references to stimulus texts which must limit the mark for AO2.

AO1: 10 AO2: 6

TOTAL: 29+25+16=70

SCRIPT C:

Total no. of words 2845	(AO1, AO2, & AO4) TASK LIST 1: JOURNALISM INTERVIEW INSIDE MENS MINDS: WHAT MY BOYFRIEND REALLY THINKS OF LOVE
	(AO1, AO2, & AO4) TASK LIST 2: DRAMATIC MONOLOGUE SCRIPT
	(AO1 & AO2) COMMENTARY:

Unit 2 Task 1: Writing for a Reading Audience
Journalistic Interview

Inside men's minds: What my boyfriend really thinks about love

Griffin and I have been together over a year now and we have self-diagnosed ourselves [^] lovesick. We met whilst doing a joint passion of ours, amateur dramatics. He was the lead and I was the chorus girl and we've

take it seriously and relax. "Yes I have always believed in love ever since I was old enough to understand what it was" He reluctantly confessed. It's my turn to blush now as I know this interview is going to make me feel soppy and emotional. Griffin is a true romantic and has always managed to make me go weak at the knees. When we first started falling for each other, he used to sing the meaningful lyrics across the stage to me instead of the leading lady every night proving his true devotion, to me, that is love. But what does he think it is? "I think love is a many splendid thing" he starts singing Moulin Rouge's famous 'elephant love medley' I can't help

... people have tried to define it through poetry, film, music which can only give you a patchwork definition of it... it is a feeling that is unique to whomever feels it".

A few minutes into the interview I'm starting to reveal a side to my beau that only I see in a blue moon "it feels perfect but imperfect, perfectly imperfect".

I'm one year and 2 weeks older than Griffin but he is surprisingly mature for a



authorial voice

PRESENT

DIGRESSION

abstract stuff

purpose

PAST TENSE

never looked back since. Whilst Griffin made himself cosy underneath my quilt I thought I would try and understand how men see love, and what he really thinks about the mysterious amour.

"Have you always believed in love?" Griffin looked down and blushed as I said the first question. If that response is to go by then it won't be very insightful, I thought. I urged him to

love melody I can't help but join in and all of a sudden we are in a fully fledged duet, splitting logically into the male and female parts, belting out the immortal mishmash of love songs until it comes to its natural end.

When ^{PAST} our performance ended he regained his composure and said something unexpected and rather deep "I think that love is something that cannot be quantified

boy, whom everyone knows tend to be a lot emotionally younger than us women.

Griffin has dual citizenship being from South Africa originally, he lived in Johannesburg till he was nearly seven years old. Funnily I've always had a tendency for foreign men with nearly all of my past relationships being with



guys who have an exotic heritage. I struggled to believe in love as my parents got divorced when I was 6 years old and I couldn't see the split coming as I thought everything was going well in their relationship. This event changed me drastically and made me doubt love's existence until I met Griffin. In contrast my boyfriend's parents are as much in love when I see them snuggled next to each other on their sofa, as I can imagine they were when they first got together. Perhaps his parents lead by example and that is why Griffin is such a softy now "life is all about love.. It would be nothing without love".

extension focus as authors means!

your love' is the most recent song with references to our relationship making it a special song for the both of us "it was my way of telling that person that they mean a lot to me and to make them realise how much I love them". Talking directly to me it brings tears to his eyes when he recalls the song which means so much to him.

An aspiring actor Griffin finds he can draw upon his real feelings and emotions to bring them to the stage through naturalism meaning he can portray the emotions of the character more vividly and realistically. "I think that it is important to understand that

people only experience 'puppy love' or simple lust. Griffin disagrees and thinks that you can love someone at whatever age as it is a feeling unique to each and every one of us. True love is felt throughout the world by all ages and all types of people I think as I rest my head on my boyfriend's chest. I feel the warmth of his body and rhythmic beat of his heart which I know beats for me and the other people he cares a lot about, but mainly me.

repeated speech

link to next stat



Griffin brings love to many aspects of his life. He is a singer in a rock band, a band which he created with some of his best friends around four years ago. When writing their own music Griffin has the important job of thinking of the lyrics to fit the songs. "It really is only poetry and the majority of popular songs are about love and it helps to have experienced falling in love" He revealed. 'Fix of

people genuinely can be so over the top and over exaggerated". Griffin often looks at poetry and enjoys reading love poems from Byron and an American poet Taylor Mali. These two poets are very different but both show love and passion in a beautifully blunt way.

"No one is the arbiter of love, you can't decide what age it happens, it just happens." People tend to think that young



This mini interview has been insightful finding out about what is at the core of my boyfriend's feelings of love and also the way he describes them so vividly. I realise I've hit the jackpot with Griffin who is romantic in every aspect of his life. I couldn't feel any luckier than I do right now, writing this, I know I have someone who will look after me "it's the greatest symbol of love... kissing your partner when they're ill" and keep me happy through any lonely night "you're not just completely independent anymore". People will read this and feel that it won't last because life gets in the way and if it

but almost entirely in interview

does I can look back on
the time we had together
and retell the story of the
boy I fell head over heels
for, but if it does work
because we make it work
then we can prove
everyone wrong. Perhaps
one day I'll read this
article in the future and
reminisce about the true
love I felt when I was
younger or perhaps, I'll
still have it then.

Clear sense of
ending

Fingers crossed!



word count: 1078

Comment: Shows some awareness of genre but often feels more like narrative/personal writing. Huge amount of authorial thoughts + feelings but relatively little of the interviewee. Mainly uses direct speech + occasional speech summary. Inconsistent verb tenses + weak punctuation.

Unit 2 Task 1: Writing for a Reading Audience Commentary

AS Language – Commentary for journalistic and narrative writing ?

My article is a personal, COSMO-inspired take on a love interview. Griffin Mosson is my interviewee and I chose him because first and foremost, he is my boyfriend, and I wanted to achieve an article that could portray love – young love- at its most raw and intimate, by interviewing my boyfriend I could draw upon real emotions and gain an unpolished, unashamed example of feelings this meant that the tenor between us during the interview was informal. The fields of love, relationships and interviewing are what the article really focuses on. Modeling my writing style on a theme from Cosmopolitan magazine mixing its journalistic approach to all its interviews with the way they word the magazine as a whole which is fun, girly and down-to-earth making the Standard English that I used allow less common words in such as, “puppy love” and, “lust” that were aimed at my target audience. Therefore I aimed it at a predominantly female reader with the possibility of all ages. The layout of the text was typical of a female focused magazine with the three columns and pictures relating to the text to give an insight into the relationship that I referred to. I used subject specific lexis, “amour”, “true love”, “romantic” to bring the piece together and to strengthen the theme of love. The headline needs to grab attention. Alliteration of, “men's minds” creates a phonological impact. I also grabbed attention which is evident looking at the graphology by using a different font and a larger font size to increase interest. The use of the first person possessive

pronoun "my" draws the target COSMO reader in as it creates a close tenor between writer and reader with the promise of divulged secrets. I helped the reader picture the scene of the interview by using narrative reports of action. "Griffin looked down and blushed" these bring reality and truth to the text and establish a relationship between the reader and the article by involving them in the scene itself. "Confessed" is an inquit I used which allowed me to introduce direct speech into my text to expose to the reader some quotations from the interview. I didn't, however, only use direct speech form the interview as I wanted the article to be more narrative to establish a more interesting and exciting read. This narrative style is also an echo of what would be used in the publication Cosmopolitan. At the end of the article I used a short colloquial phrase, "Fingers crossed!" which is a short idiom that is commonly heard in the English language however this narrows my audience as foreign speaking readers would think this phrase to be literal and be confused by the true meaning of wanting luck on one's side. This ended the article positively to introduce pragmatics of happiness with love for all.

Comments:

Good effect to use linguistic terms + refer to key comment.
Explains lexical choices + graphology. Clear sense of audience + purpose. V. little on grammar and forms of speech. No ref. to stimulus text.

12/10/12

Dramatic monologue for television: A young blonde girl escapes confinement to find her three bears she tells all to a passerby on the street.

****The shot opens with a girl sat with three toys on her lap, about 16, talking to a man passing by who seems interested in what she has to say****

You want to know my story? I'll tell you.

I've only ever known darkness; locked away in a room beneath my Uncle's home. Home. A word distant from reality ever since my parents left me and died.

Yeah, they are.

They died two years ago in a helicopter crash over that Grand Canyon on their honeymoon.

Honeymoon?

Yes they had me before they got married and that makes me a bastard. "BASTARD!" The reason my Uncle hates me, the reason he treated me the way he did. He struck me and shouted it as loud as he could. "Bastard! Bastard! Bastard!" **strikes her own arm with each curse** He imprisoned me and blamed me for something I had no control over. I had little food maybe a meal every two days. A meal which consisted of, like, leftovers. That's why I'm

creates sense of interaction

so pale, I never saw daylight. I longed to escape the basement every day. However I did get that chance, yeah, it came when I was least expecting it.

My cousin, the son of my uncle y'know the one I talked about earlier?

*develops
idiom*

Yeah him...

He was walking down the stairs to give me some food, but he tripped and fell. He banged his head. Hard. It started bleeding. Lots. I screamed for my uncle – something he would normally do to me. He took Charlie away. That was it. My chance to break out. So I did, I got up and I ran through the door. **Her voice picks up tempo** I had only ever seen one side of. I stepped into the kitchen and was blinded by the light. I felt the warmth from the sun. The fresh air cleansed my lungs. "Ahh! Freedom!" **strokes face and then chest with smile on her face** I looked around for an exit and I went. Running through the streets to somewhere familiar, a park? I remembered going there once with Charlie. I saw a forest behind. I felt like a forest is somewhere that no one would find me like Bella and Edward, y'know from that werewolf and vampire movie, the forest is comforting and somewhere to escape. And that's exactly what I needed then. I entered the woodland with tall trees reaching down to me. The leaves crunched under my bare feet. I heard people's voices behind me and knew I could be seen from the park. I picked up my pace and ventured deeper and deeper into the dense woods. I was skipping through the woods counting the trees as they passed "one, two, three, four, five" "one, two, three, four, five". **she uses her fingers in reference** I never learned what came after five. My long blonde hair got entangled on the spiny fingers of a bush. It was quite scary.

I saw a light in the distance piercing through the trees. A beacon of hope, safety and possibly food? My tummy reminded me about the last one with a loud roar. I moved towards it. And then I saw it, a homely little cottage was standing in front of me with one of those roofs made out of bedding, hay, yeah that's it, a thatched roof and a sky blue door. The window was open so I just crept in. Inside the cottage it was so cute with adorable photos dotted around on the walls. Although this family looked very different to one I had ever seen before on TV. "One, Two, Three" I counted the bowls that were in front of me. That's the same as my family, Dad, Mum and Me. The home made me feel young again; it reminded me what it was like to be in a family. **long pause** I looked at the three bowls on the tabletop with steam rising off of the deliciousness inside. What was inside? I hadn't had a meal in what seemed like forever. My stomach growled in agreement. I could just try one to see what it was like, I thought. So I did. I took one spoonful of the first bowl- the biggest bowl as it would be less noticeable.

*develops
narrative
structure*

Clever ent I?

I placed the spoon in my mouth **imitates placing spoon in mouth** and a burning set my tongue and throat on fire. It was so spicy, too spicy that I couldn't taste the food; it was just a bowl of endurance. Apparently it's called curry; I learnt that the other day! I thought the second one looked less spicy and my tummy still wanted more. I took a spoonful of the second bowl and it tasted sweeter but too sweet! I had to try the final and third bowl maybe it would be better. I did hesitate though because this one was a mini bowl and someone would definitely notice that some had gone. I dipped the spoon in, trying to only take just a little bit. For the final time I tasted the stuff on the spoon and it was incredible. Out of this world. It took me back to when I was a toddler and being fed by my mummy was the best feeling in the world. Instantly I wanted more and couldn't stop myself from finishing the whole bowl. It filled me up and I needed a sit down.

*uses
dramatic
devices
imitates
fairy
tale form*

I went up the stairs to find somewhere to sleep. Three beds were in front of me but I settled down on the smallest one which had three cuddly toys on top. *she pats the three toys on her lap* I fell asleep with my long golden locks as a pillow and my arms around the three teddy bears.

I don't know whether I want to talk anymore, you understand don't you. Why I was there? I didn't mean to break in or take their things. I'd never do it again. Please.

Camera fades out of the same young girl holding three bears on her lap, pleading to the man as he walks away

WORD COUNT – 1025

Creates an interesting voice.

Two plot lines - ambitious effort to merge them, not entirely successfully.

+ + +

Commentary

My monologue is designed to be spoken and performed on television for an audience. Therefore I used prosodic features of speech to interject the story to give it life and echo features used in everyday conversation. Pauses either demonstrated an emotional sentiment to what my speaker was saying or whether she was merely thinking of what to say next "The home made me feel young again; it reminded me what it was like to be in a family. *long pause*."

The function was to engage and entertain the audience with a distant connection with the well known tale, Goldilocks and the Three Bears, "a homely little cottage" it maintained the excitement by allowing the audience's thoughts wander what they really know about the story of that infamous young girl. I used Standard English with no particular accent in mind but flickers of younger language use than expected of a girl in her teens this was to pragmatically show that she was locked away and uneducated "I never learned what came after five", other than via the TV, for many years which would have stunted her vocabulary growth and by habit she would still use simple words from her undersized idiolect such as "tummy", "roar" and "scary".

*pragmatics
+ idiolect
+ age.*

The 'Goldilocks' is talking to a passerby which means there is little to hold back when she talks to him as she has very little to prove which reduces the level of formality. The paralinguistic features that I used were to highlight her youth and free spirit as she is similar to the young actor inside every one of us in their early years "*imitates placing spoon in mouth*". Alternatively they reinforce her back-story of being from an abused childhood which has had some lasting effects on her personality "*strikes her own arm with each curse*". The opening gives a brief but deep insight into Goldilocks' background and leaves enough that the audience can conjure up their own image of what happened or didn't in the basement of her Uncle's house. Similarly the ending leave the audience wanting more coming to finish but not completing the story allows assumptions to be made and provides a sense of wonder that leaves the reader filling in any gaps in their mind with their own imagination.

This monologue tells only a snippet of what I would have liked to be able to write but due to word count I had to cut it short. I would have liked to play more with the Goldilocks and Three Bears elements of the story ““One, Two, Three” I counted the bowls that were in front of me.” to create more of a parallel world to the fairytale and bringing it into a modern day setting albeit a rare one. *evaluative .*

Explains a range of features with strong use of terminology in second paragraph. Evaluative .

The interview is lively and entertaining to read. The personalities of both interviewer and interviewee come across well. However, the understanding of the genre is limited. The columns look realistic but the pictures are completely inappropriate. The interviewer fails to focus on the person being interviewed and at times seems more interested in her own role in the relationship and how it affects her rather than really trying to find out what her interviewee thinks about 'love'. The article needed a much tighter focus to be completely successful. There are times when the writer's control of register is uncertain.

AO: 3 AO: 3 AO4: 13

The structure of the 'monologue' is confusing and its overall coherence is flawed. The initial story of the imprisonment of the girl by her uncle does not seem to have any relation to the second part which appears to be a re-working of Goldilocks and the Three Bears. The transition from a story about abuse and cruelty to a re-invention of a children's story is quite bizarre as the narrative logic of the first part does not lead to the second at all. However, there is an attempt to create a distinct idiolect for the speaker and various features of speech (such as minor sentences) are enlisted to suggest a realistic spoken voice. This is not always sustained however and the voice in the second half is less distinctive (apart from the one sentence paragraph, "Clever ent I?"). The candidate does show awareness that this is a dramatic genre and includes a number of stage directions in the script. It is also reasonably fluent and accurate.

AO1: 4 AO2: 4 AO4: 12

In the commentaries there is some good use of linguistic vocabulary. Some language choices are explained clearly and succinctly and in the commentary on the interview she discusses a stimulus text (Cosmo). The commentary on the monologue is weaker and much shorter.

AO1: 7 AO2: 6

TOTAL:19+20+13=51

SCRIPT D:

Total no. of words: 2884 (1296 + 1438 + 1500 + 500)	✓ (AO1, AO2, & AO4) TASK LIST 1:
	Narrative writing ✓ (AO1, AO2, & AO4) TASK LIST 2:
	Dramatic Monologue ✓ (AO1 & AO2) COMMENTARY:
	2

Trouble In Paradise

✓ There was blood everywhere... *in medias res*

✓ It was in the 1960's; in fact it was in the summer of 69 that I went to Tenerife with my best friend at *dramatic opening*

the time, Jackie Smith. She was a 'northern lass' and had long beautiful blonde hair. Her eye lashes

✓ were to die for, so gorgeously long and thick. Oh and her skin! Her skin was perfect. Like a babies *orientation*

bottom. God I used to be so jealous of her. She ALWAYS used to attract the men (to my envy).

✓ It was the beginning of the holiday, Jackie only wanted to sunbathe and relax by the side of the pool.

I didn't want to do that, I'm an explorer see, so I asked her if we could go out and she said no so in a

huff went out by myself. We had a bit of an argument over it. I can be quite moody sometimes. I

remember her screaming; *integration*

'You're a bloody Gawby' ✓ *dialogue.*

Which if I'm right saying so, means a fool. *shows awareness of reader - establishment of clear tone through use of lexis.*

✓ Anyway, so I went off on my own little trek around Tenerife because I wanted to go and see all the

beautiful places to swim. I managed to order myself a taxi with the little Spanish I knew and the little

✓ money I had. I had no idea where I was going, I just knew I wanted to find somewhere special. A

place I'd remember for the rest of my life, and that's definitely what I got, perhaps just not in the way I wanted to remember it...

I had been in the taxi for about thirty minutes, listening to the sexy Spanish music playing from the taxi's radio. (And staring at the gorgeous taxi driver) when I noticed a stunning Ireland not too far from the coast. I got the taxi to stop.

'Detener! Detener!' I screamed at the now shocked taxi driver.

code-switching

I flung some money on the front seat, not knowing whether it was too much or too little and walked down to the sea front. There was a small Ireland that I'd say was less than a mile away from the shore – me and my naive ways... -

It's always been a rule of mine to wear a bikini under your outfit on holiday just in case you want to go for a quick swim so, fully prepared, I quickly took my clothes off, carelessly dumping them

anywhere on the beach, thinking I'd be back.

address to reader

I'm a Pisces see, so I've always loved the water. I was always the strongest swimmer out of my

friends. It was beautiful. The way the ocean felt like it was holding you up with its hands and slowly rocking you like a child in its mother's arms. I remember thinking to myself;

'why on earth would you want to be lying by the side of a busy pool with lots of screaming kids and cackling mothers, when you could be out here, in total utopia.'

inner monologue

It didn't seem that far away as I started properly swimming towards the Ireland but the more I kept

on swimming, the further and further away it felt. My arms were starting to become tired after swimming non-stop for twenty minutes. It felt like I had miles left. The currents and waves were

✓ getting more and more violent.

*building of suspense
variation of sentence structure.*

The sea wasn't a light blue colour anymore. It was a deep blue colour, almost black and very

✓ frightening. I started to panic as the waves were going above my head. I couldn't breathe. I couldn't

✓ catch my breath before the next wave came along and dragged me under.

After another twenty minutes of swimming as hard as I could and trying to get my breath back at the

✓ same time, I had finally reached the beach. To tell you the truth, it looked much nicer from the other

Ireland.

It was hard to get onto the beach as there were big slimy rocks under the water. I could feel the

✓ sharp corners of the rocks digging into my feet. I just wanted to get out of the water and onto dry

land.

I took my first step onto the pebbled beach and felt a tugging on my ankle. Seaweed had managed

to get tangled around my foot and caused me to slip over on the rocks. All I remember after that was

darkness, but my story didn't end there.

I woke up cold and shivering with the noise of lots of people chattering nervously around me and the

✓ sound of crackling close to my ear. It was loud and annoying, as if a five year old child was constantly

scrunching tin foil by my ear. The pain coming from my chin was unbearable. As I opened my eyes

✓ the blaring sunlight blinded me for a couple of seconds. Everyone was blurry. As my eyes were

adjusting to the light, I saw a group of five tall shadows standing above me. In confusion I examined

✓ my hands as they were the only things I could see close up. They were covered in blood. There was

blood everywhere.

↳ link to start.

Effective use of sentence structure to build tension.

✓ To my shock I glanced up, only to see a set of... How to I keep this PG? Two eggs and a banana. Yes,

my sediments exactly. Somehow I'd ended up on a nudist beach. I was surrounded by exotic, naked

and well tanned bodies. I wasn't sure whether to laugh or cry. Was I in heaven?

- ✓ One naked gentleman could speak fluent English and oh my, was he gorgeous. God was unquestionably having a good day when he sculpted this gentleman's body. His voice was
- ✓ beautifully low and husky with a strong Spanish accent (my favourite). He had wavy, dark chocolate
- hair and eyes like pools of blue diamonds. His jaw line was chiselled to perfection and so was his
- ✓ muscular, tanned body.

Unfortunately, the pain of my chin shot me back to reality at the speed of light. The gentleman, that I now know was called Orlando, explained to me that they found me passed out on the beach, having cracked my chin open on a sharp rock and that there was a boat coming to take me to the nearest hospital to get stitches.

- The boat came five minutes later and a now clothed Orlando said he wasn't leaving me until he
- ✓ knew I was ok. After spending just over an hour and a half in complete pain the doctors gave me 200
- stitches and a hell of a lot of pain killers. I was so drugged up that apparently I fell asleep for 7 hours
- ✓ straight, and not once did Orlando leave my side for longer than five minutes.

- I had to stay in Tenerife for an extra three weeks for check-ups at the hospital. I didn't mind though,
- ✓ Jackie felt terrible for not coming with me after our argument so spent the next week buying me

- ✓ whatever I needed AND wanted. Although, I had secretly already forgiven her after the first day, but
- hey, who doesn't like presents?

- ✓ I spent every day with my best friend Jackie and my new lover, Orlando. Who had, as if in some sort
- of children's fairy tale, announced his undying love for me.

*clear intellect
established.*

I never believed in fate, but ever since that unforgettable day in the hot Ireland of Tenerife, that had

✓ changed.

At the end of the three weeks Orlando and I were completely inseparable. After a lot of thinking and

✓ debating, we came to the conclusion that being apart simply wasn't an option (soppy I know) and

therefore came up with the idea that Orlando should come back home to England to live with me.

✓ We were together for next ten years and they were the best ten years of my life.

closure.

A01 Band 2 2/5

Generally clear with a few lapses. Style of writing established and consistently applied.

A02 Band 2 2/5

Text shows some awareness of the ways BM and language shape meanings.
- integration of narrative, spoken dialogue and inner monologue

A04 Band 3 10/20

Some variety of narrative techniques to change spoken → written

20/30.

Commentary

At the beginning, the original oral 'story' didn't have a specific genre as it was just a memory from my mother's past.

After analysing the content, I made the decision to write my piece in the genre of romantic comedy. Additionally, I decided that my piece's target audience would be women aged between 30-50 years old and therefore chose to write my piece for a woman's gossip magazine.

clear choice of genre/audience

In order to make sure this was clear, I wrote my piece in 1st person and used rhetorical questions such as; 'Hey, who doesn't like presents?' to make the reader feel as if the character is talking to

clear linguistic choices

them. This allows the reader to relate more to the character and to form a more detailed opinion on the story.

awareness of audience

To make my piece more realistic, I added some spoken dialogue.

'Detener! Detener!' I decided to use the Spanish language as it set

the mise en scene in my piece and therefore added realism. I've used

simple and minor sentence structures in the dramatic moments of

my piece to add pace and give it a sense of urgency. 'I couldn't

breathe. I couldn't catch my breath before the next wave came along

and dragged me under.' I used repetitive language at the beginning

of these sentences to highlight and emphasise the panic in the

characters voice.

*clear linguistic
choices
and affect
on reader*

I have also added a range of concrete and abstract nouns, manner,

time and place adverbs and prepositions to fully describe the main

characters and the places in the piece. I have used interrogative

sentences in my piece to make it chattier and therefore appeal to the

target audience even more.

linguistic choice

I've added adjectives in order to make the audience feel and

understand how the main character is feeling. 'She was a 'northern

lass' and 'had long beautiful blonde hair.'

My narrative piece follows Todorov's equilibrium theory as there is a state of equilibrium at the beginning, then there is a disruption to that equilibrium when the main character passes out on a nudist beach. A recognition that the disorder has occurred (main character waking up being surrounded by people), an attempt to repair the damage (character going to hospital) and finally, restoring a new equilibrium (character finding the love of her life).

*As 2
conceptual
awareness*

Another theory I have studied and used in my narrative piece is Propp. My main character is the damsel in distress and 'Orlando' being represented as the hero.

As 2

I decided to start my story in medias res with the minor sentence, 'There was blood everywhere...' as I wanted to create enigma for the

structural choices

✓
reader and make them want to read on.

A01 3/10

A02 3/10

WORD COUNT: 438

20

1. Fluent, confident and controlled.

2. Clear understanding of range of concepts/ issues and knowledge use of linguistic approaches

Dramatic Monologue Commentary

My monologue involves a middle aged, well spoken woman. As the script involves my main character talking to a group of people, I've used colloquial language and hedging such as 'Uh huh' to make the speech sound chattier. I have added ellipsis into my piece to add enigma and to make the audience question who my character is and who she is talking to.

Spoken voice

There are a lot of questions in my discourse as I felt that was the best way to show my character was in a group session; 'And how old are yousorry? 30? What a lovely age.'

Language choice

At the end I have used hesitation and false starts to show my character is upset and her confusion. This also causes confusion and an enigma for the audience; 'He was my second marriage. He, er, (Pauses) his name was Darren.'

Attempt to disengage of ending

At the very end of my piece, just before my character gets interrupted by her daughter entering her bedroom, she lets out a big secret. I purposely missed out the last words in the sentence (ellipsis) as I felt that it would add drama.

Style needed

I wanted to keep the truth in the situation hidden until the end of the monologue. I got this idea through 'Alan Bennet's monologue 'My Big Chance' when the truth in the situation is known to the audience but not to the character (dramatic irony). I adapted this idea and made my piece so the truth becomes apparent to the audience at the end.

To add enigma I have used forshadowing. I have done this by dropping small clues into the script that become significant at the end when the audience find out the truth. *State what it is -> style needed.*

explaining more

I chose to follow Todorov's theory of equilibrium throughout my piece; however, I did not follow it fully. The end of my piece is more shocking than happy and therefore doesn't end

show

with a new equilibrium.

theory as model.

I used embolding (graphology) in my monologue to put stress on the words my character is saying. I also used capitilisation to show the anger in my characters voice. **'STUPID WOMAN.'**

At the beginning, my main character is talking to a young child. I used the accomodation theory and adapted my characters speech towards the child by using words such as; 'sweetie' and 'darling'.

Whilst my chacater is talking to the other group members, I added in some pragmatics so that it's obvious at the end, when the audience find out the truth, that the truth has been there the whole way through. *state it!*

response to actor's feedback

I was able to spend time with a professional actress and see my monologue played out in front of me. This enabled me to see what works in my piece and the parts that perhaps didn't work as well. The feedback I received were points such as- improving my stage directions so it's clearer to the audience how my main character reacts in certain situations and adding more pauses in and around the more upsetting situations to show how the main character is deep in thought.

500 words

lots of careless errors in this commentary. While monologue was improved from feedback the commentary is first draft. A pity

A01/

6/10

A02/

8/10

10/20

(Sheila is a middle aged, well spoken, widowed, English woman with three grown up children. She's had an incredibly hard life and in this monologue is sitting in a room during a group counselling session. Sheila speaks as if she is the group leader, however in reality, each separate person she is seen talking to are actually different versions of herself that have all been through saddening situations.)

establishes character, mood & setting.

(Sheila introduces herself as she dreamily sorts out her hair as if she is looking in the mirror directly in front of her. She also attempts to sort out a black mark under her eye with her ring finger. Her speech is mumbled as if she is talking to herself.)

feels awkward

Sheila : Good evening everybody, I'm Sheila Dodd and I'm going to be your group leader today. I'm going to start by introducing myself, my name is Sheila Donald, as you already know, I'm 60 years old, I know, I know, I don't look it!

(LAUGHS)

Let's start by going round the circle introducing ourselves and telling everyone why we're here today.

(Sheila fades out of her daydream and starts to talk clearly as if she is the group leader of a counselling group session.)

detailed stage direction

(Clears throat and adjusts body language and tone of voice as if she is talking to a young girl. Her voice becomes higher and sounds sympathetic towards the young girl. She tilts her head to one side and smiles gently.)

emphasising Sheila's vulnerability

Mature woman asking questions

Let's start with you sweetheart, what's your name? Charlotte, that's a pretty name. And how old are you Charlotte? 16, lovely, so tell us why you're here today. *(Pause)* Tell us as little or as much as you like. *(Pause)*

(Takes deep breath in and looks sympathetic)

Oh gosh, *(Pause)* I'm so sorry to hear that darling. When did she pass away, if you don't mind us knowing? That's incredibly recent. Gosh, you're very brave Charlotte. I lost my mother at your age through a car crash so all my sympathy is with you sweetie. *(Pause)* Oh, what a coincidence. Was there anyone else in the car with your mother? Oh you poor thing.

use of questions to convey Sheila's imaginary role - play

Did anyone survive?

You see, you have to look at the positives in situations like these. You have your father and sister with you so cherish them. Ok darling, well thank you for opening up to us. Everyone give Charlotte round of applause.

(Claps)

(Sheila moves her body slightly to the left as if she is facing someone else and bushes skirt twice whilst taking a deep breath in. Her voice now goes back to a normal non sympathetic but friendly tone.)

Right, let's move on to you.....

Hi, let's start with your name and age please. Hello Sharon, it's a pleasure to have you here today. And how old are yousorry? 30? What a lovely age.

Why are you here today then Sharon? Uh huh, and how many children do you have? Three? The same as me! Two boys and one girl. You're the same? They're lovely until they grow up eh? **(LAUGHS)**.

So I'm guessing there's a bad story that goes with this. *(Pauses)* Oh gosh, my husband passed away from cancer too. It's such a horrible thing. How old was he? I take my hat off to you. Were your kids close to their father? Yes mine where too. And are they alright? Mmm, yes, that is expected. I know it's a lot to ask for but you just have to be strong around them, get them through school and they will thank you when they grow up. Your middle child did what... sorry?! Punched you? Does he have anger problems? Mmm yeah so does my son..... You poor lady, you have a lot to deal with. If you don't mind we're going to move on as we're running out of time. We will come back and speak about this more in depth next week.

Are you?

(Sheila moves her body to the right and looks at the person 'there' with a large, welcoming smile.)

Ok..... so last but not least..... we have?

Chloe. Hi Chloe. Sorry you were last. How old are you Chloe if you don't mind me asking? I'm 60 too, when's your birthday? No way?! So is mine! We could be long lost sisters for all you know.....

(Laughs once then looks confused)

So what's your story Chloe? *(Pauses)* Oh gosh. I had a controlling husband. He was my second marriage. He, er, *(Pauses)*his name was Darren. Horrible man, awful. He.....he stole from me.

(Starts welling up)

He, er, he stole over 200,000 pounds from right under my nose. **STUPID WOMAN.**

(LONG PAUSE) That's not the worst thing though **(PAUSES)** He raped.....

Two very extreme events.

(Daughter knocks on door and enters room. Sheila quickly returns to sorting herself out in the mirror, trying to hide the tears with a fake smile on her face.)

Rather sudden end.

Yes darling what do you want? Oh no one, just muttering away to myself. Yes I'm fine darling, thank you.

650 approx

- Effective monologue, as was evident in performance. Variety of features used to create character.
- An original idea with mostly successful execution. Mostly controls style and structure. — always ending.

A04


A01

 fluent and confident.

A02

 Successful use of idiom to create order clarity.



There is evident shaping of the narrative here and the candidate uses a range of techniques to build suspense and create interest. It is a lively style. The candidate is aware of the conventions of romantic fiction and uses them with some degree of success. The part when the protagonist gets into trouble while swimming to the island is handled particularly well. The ending is predictable and wildly over the top but perhaps it is in keeping with the genre?

AO1: 3 (the misspelling of the key word 'island' as 'ireland', repeated a number of times, and the misspelling of 'sentiments' as 'sediments' was hard to overlook) AO2: 4 (clear awareness of form and shape). AO4: 16

The monologue is unusual in that it places the speaker in a situation where she is speaking to several imaginary listeners who are in fact versions of herself. It is an ambitious and innovative idea that explores the dramatic potential of the genre in a novel way. The ending is abrupt and melodramatic but it is clear that this was intentional as the candidate wanted to shock the audience. In the end the monologue is only partially successful and the candidate does not fully realise the intentions of the experiment in form. However, the candidate deserves credit for originality.

AO1: 4 AO2: 4 AO4: 16

In the commentaries the candidate shows a good knowledge of linguistic vocabulary which is used effectively and accurately. Unfortunately, some of the comments don't add much to our understanding of the process of writing, e.g. "I have added a range of concrete and abstract nouns, manner, time and place adverbs and prepositions to fully describe the main characters and the places in the piece" is not very helpful. There is a reference to Alan Bennett as a style model in the monologue commentary but only a general reference to 'romantic fiction' in the narrative commentary.

AO: 8 AO2: 6

TOTAL: 23+24+14=61

SCRIPT E:

	(AO1, AO2, & AO4) TASK LIST 1: Narrative "Downtown"
	(AO1, AO2, & AO4) TASK LIST 2: Monologue "Home"
Total no. of words 2,463	(AO1 & AO2) COMMENTARY: 1. Narrative "Downtown" 2. Monologue "Home"

Downtown

"Sally, all I'm saying is you might need a little lingerie, spice it up a tad – show him you're worth it."
 "I have lingerie. I can spice it up" truth be told, that was a lie. "I am a mature woman who can walk into an underwear shop and buy some floss like, skimpy, highly uncomfortable, expensive, let's face it their just pants, made out of some lace itchy material. To then get the result to get some action from a hopefully very nice gentleman."
 My best friend Hannah looked at me with a concerned look. "Very nice gentleman?" she questioned. "I need to get out more don't I?"
 Hannah didn't even have to say anything to know her hard hitting look meant yes, I needed to get out more.

Right so that shop is closing down, oh and it's an underwear shop, so it'll be cheap." I shouted at the top of my lungs down the middle of the high-street.
 "Sweetie, I love you, but you can be really blonde sometimes, even though it says going bust, it doesn't mean its closing down hun, it means another word for boobs. Come on though you need some underwear that isn't from Bridget Jones' diary." Well that's my best friend for you, but it was fine for her, she's 24 got an amazing career, stunning to look at, always well dressed, and most importantly had the most amazing boyfriend possible, they adored each other, high school sweethearts, so romantic, only been with each other and nobody else and he was planning to propose next week on their eight year anniversary and I couldn't even get a man to look at me.
 "Sal, its fine people don't care, just go into the underwear shop, buy a thong and leave, it's not hard to do."

There was a confession I had to make there, it seems to me that pretty much every 24 year old woman has been to buy and has worn a thong in their life...well...not every woman has done that as here are my confessions;
 Go into a proper underwear shop and buy well...anything. I prefer comfort over damaging my body. Wear a thong, or even have the courage to buy one, I really don't see the fascination - it's called a private area for a reason, doesn't need to be out on display.
 Never have I ever felt the actual need to go into an underwear shop, by this I mean a classy one, not some dirty sex shop, which of course I haven't done either, well actually maybe once, but I didn't mean to
 "Why can I find someone Hannah?" I moaned.
 "Aren't you trying to get with Robert?" she asked. Robert was my boss, 27 years of pure perfection and actually shown some interest in me, were going out on a sophisticated date out to dinner, I just had to make the effort on my part and look the part, even though I try to look the part every day at work, I just meant look the part in the underwear department. Hence this uncomfortable shopping

trip.
 "Yes I am, but it's hard, it's not like I can change what I look like." I moaned at her again.
 "What's wrong with the way you look, you're stunning." I felt like crying inside, all my life I've had weirdoes and creepy drug dealer, cannabis smoking, gang creeps after me. I'm not saying I look like a type of person who would go for those types of men. I mean I'm not ugly; I've got bouncy chocolate curls, boobs that could possibly pass as watermelons, although not green, and always dress appropriately. All I want to do is attract a sensible, good looking man, with a secure job and good prospects of life...aka...Robert!

Hannah and I walked into the shop and were greeted by some skinny little blonde whose happiness wanted me to slap her in the face with some education; however I just smiled back and pretended to know what I was doing. When in fact all I was thinking was:

1. To keep calm
2. Don't do anything stupid
3. No jokes (act your age Sally)
4. Find something to wear
5. Look at the price tag

"Hannah what about these?" I picked up a pale pink thong made of grandma's net curtains, or as others like to call it, lace... and instead of just holding it, I stretched both sides of the fabric so it was stretched out to as big as it was ever going to get (Even then I still think I couldn't get it past my knee let alone all the way up there!) and accidentally and I do repeat accidentally flung it across the room, across to the other side of the store and out of the door, making the alarms go off and some other poor woman had to be searched for stealing. I looked at Hannah and she looked very shocked indeed. I couldn't help but going bright red and burst into fits of laughter. My checklist of things to have done flew out of the window with the thong, which a young boy had now picked up and had given it to his mother who also looked very red in the face.

Hannah ran up to me in a hurry, "maybe we should leave."

"Hannah there is a sale on, and I can only just afford this place, go into another one and I'll have to ring the bank for a loan. Now pick something up so we can leave."

We hadn't been in the shop five minutes before facing some unfortunate events, on the other hand, I don't think the bimbo always happy sales assistant had noticed it was me, or at least I hoped she didn't.

At last I had found something suitable, not too lacy and uncomfortable looking, decent enough to cover all the private areas and just about in my price range. I might as well go and buy them. So that's exactly what I did, although I would probably have a phone call from the bank for a large amount of money missing from my bank account in one transaction and I had to think of something to say other than 'sorry I'm trying to seduce my boss'.

Nevertheless that awful trip was over and I could just leave, except I didn't anticipate walking into a whole stack of 50 Shade of Grey books so they're all over the floor and I'm casually lying on top of them, just to make matters worse, the thong I had just shamefully bought decided it would be absolutely hilarious to roll out of the cardboard bag and display itself right in the middle of the high street for the whole world to see.

Some lapses in accuracy of punctuation/syntax.

A01: ?

A02: ?

A04: ?

Clear & effective narrative form, with informal voice.

Appropriate chronological structure & lexical/grammatical choices for mode & voice

Commentary for narrative

The mode of the coursework is a written narrative. This is because my interview, which was based on an underwear mishap that happened walking down a street, it worked better written as a story. The genre of the written narrative is a comedy story and therefore the narrative is to entertain.

*mode
form
chosen
context
audience
purpose*

The audience of the comedy story is for women, generally over the age of 16 due to the somewhat sexual and rude comedy written in the narrative.

ref. to style model

The style model that was used was an extract from the romantic comedy book, "The Imperfect Girlfriend" this book was used as a style model because it had the same type of humour the coursework was trying to convey.

lexis

The lexis that was used in the piece of work was informal language. This was used because that's what was used in the style model and is how a spontaneous conversation happens in real life. The style model also uses a lot of slang also for the same reason as that's how informal conversations happen.

During the narrative named "Downtown" there is a range of simple, compound and complex sentences. The simple sentences have been used when the main character uses different adjectives to explain and emphasise a point this is because there is only one subject and once clause, and the rest of the words in the sentence is are adjectives to; for example "go into an underwear shop to buy some floss-like, skimpy, highly expensive pants made of some skimpy lace."

Syntax

There are also bullet points used in the narrative, where the main character is reviewing and is thinking different points in her head. An example of this is:

discourse

- Check the price

I decided to use indirect and direct speech, for dramatic and indirect speech is used for casual chit-chat talk.

eg.

The phonology describes awkward moments which all happen in chronological order to how they happened. This gives the reader some imaginary as they have a little film rolling in their heads about what is happening. As the reader has an idea about what is going on. This then allows the audience to put themselves into that situation. This also allows them to find the comical side of the story and then hopefully find it funny and have a good high impact on the audience.

The mood of "Downtown" is very upbeat and makes the audience feel sorry for the main character as she is very clumsy and embarrasses herself a lot on an extremely frequent basis.

The graphology was used in the task were bold to emphasise a point, bullet points were used to make the point more important so the reader can relate to it.

structure

"Downtown" is related in a typical book form including standard punctuation, paragraphs. The colour of the font will be standard and therefore will be black. The standard font that will be used is Times New Roman as it is the font that was used in my style model and overall is a very popular font.

A01: 1/2
A02: 3/3

Use appropriate technical terminology. Identify, explain + evaluate linguistic & structural choices made.

Home

Word Count: 557

You've spend every moment with me and you've been there through it all. I've seen you age as you've seen me grow up and yeah, we have hurt each other and made a lot of memories. Do you remember when we used to walk Charlie up that really horrible hill? Or what about when I would come home crying because the girl at school were so mean to me?

We've said a lot of things to hurt each other and yes it is not intentional and I really am sorry for the times where I said I would leave. You know that I never would leave you; never it doesn't matter if I'm physically there or not because I will always be there with you mentally and in your heart.

Things are not always golden and shiny new but we do try to make it right but don't you think it is odd that I'm supposed to let go one day? Well here is something for you: I'll be there. For absolutely everything. No matter what it is or what for. If you want to go and see your mother, like I always see you then that's ok and I'll be there right by your side. I don't want anything bad to ever happen to you because you are mine and you always have been and always be by my side. Yeah I always want what I want and I think I'm always in charge, and I do want more freedom and I should be allowed more independence, but I do understand where you come from. I may not be able to do much and I'm not the best in world but neither of us have a choice there. I swear that I'll do everything I can for you through thick and thin. It's a job you were given with no book or manual but you've lasted seventeen years, almost eighteen so far.

At the end of the day there is nowhere safer than with you and I know I'm a selfish person but there isn't anyone ever in the world that I would share you with and you've taught me a lot. I know I've been at school for the past who knows how many years but you've taught me a lot, except like mathematical things because neither one of us know anything to do with that.

One day I hope that I find somebody with your approval and honestly I hope that I've found that person at such a young age like you did. You've given me everything I need and want in life and I know you want the best for me and I hope that whoever I end up with would treat me how you always wanted someone to treat me like a real man

Punctuation

should. You've also got to stop worrying about me all the time because I am growing up and you need to understand that.

It doesn't matter how many houses, how many roads, how many countries or oceans are between us because I'll always be there on the other end of a phone call or the other of a text message, and if you ever need me then I'll always come running because you are my best friend and you are my home.

A04: Band 3 / Band 4 ?
 monologue (internal or spoken)
 to mother

A01: ?
 A02: ? ? agreed
 rather 'linkage' generally

Home (Commentary)

Word Count: ~~536~~ 500

When I wrote my coursework, I wrote it about my mother, I did this to make it personal and to engage my audience, to do this I intended to have a mystery to whom my monologue is about. To do this I mainly used adjectives to describe to the audience instead of just telling my audience who my monologue is about. I wanted to describe who my monologue was about to my audience subtly without giving much away, however I did want my audience to know my monologue was about my mother. by not telling my audience directly it is about my mother I used different phrases such as **"It's a job you were given with no book or manual but you've lasted seventeen years, almost eighteen"** I used this phrase because it is known that when first time parents have their first child they have no idea what they are doing and used this to give an indication on who my audience is about.

Secondly I used a formal tone to engage a wider audience. To do this I used a little bit of slang, but then I also used a high amount of formal language. Because I wanted a

wide audience I had to make sure that all ages had something in common. I used the "mother" idea because there are times where people at different ages feel different things towards their mothers; for example in my monologue I stated that **"We've said a lot of things to hurt each other and yes it is not intentional and I really am sorry for the times where I said I would leave."** This is presenting to my audience the phase of a young person's life where they have trouble with their parents because of different points of view ~~about various points of life~~, I did this to appeal to the younger audience members. To engage an older audience I talked about what it would be like if I lost my

mother, ~~using~~ this would engage an older audience because it would remind them about the past and maybe the present ~~relationship between different types of mothers~~. By doing this I also used a polite tone to show respect to my audience and to my mother as well, ~~showing this politeness in my monologue will engage in a wider audience~~.

Thirdly when writing this I used minor sentences. ~~(This was used because it cannot be a simple, compound or complex sentence because it doesn't have a clause, independent clause or any compounds)~~ Sentences that are minor sentences that I used are: **"I'll be there."** **"For absolutely everything."** **"No matter what it is or what for."** I used these because I wanted to add emphasis to the feelings ~~that I feel towards my mother~~, and show her how my I mean to her through speech.

Finally I used ~~many different emotions~~ ^{unexplained} in my monologue because there is never one feeling towards anyone you have a relationship with. Having many different emotions in my monologue allows the audience to feel more connected towards my monologue and will hopefully feel many different emotions towards my monologue and will understand ~~every part of it~~.

A01: 8

A02: 7



Some attempt to explain + analyse choices with a few identified devices / some techniques

Both texts are written in the first person in the voice of a young woman which means evidence of the range of the candidate's writing is limited at least in terms of voice. The narrative is a comic piece about shopping for underwear, aimed at a female audience. It is quite an ambitious piece, which uses sarcasm and self-deprecating humour but with only partial success. The humour in parts seems very laboured and there are a great many spelling and punctuation errors which, although they do not impede understanding, are difficult to ignore.

AO1: 1 AO2: 3 AO4: 12

The dramatic monologue is limited because the candidate does not seem to be aware of the dramatic function of a monologue. The voice created is fairly neutral and there is little in the actual language to distinguish it as a voice unique to this character. The piece could as easily be a letter as piece to be spoken by an actor. The monologue is addressed to the speaker's mother although this is not explained within the piece. It could be argued that it is evident from the content. So there is evidence of limited genre awareness and a great many technical errors.

AO1: 1 AO2: 2 AO4: 8

The commentaries seem to follow a series of headings whether or not they are relevant. There is some useful comment on language use, particularly in the commentary on the narrative piece. However, some of it is inaccurate, for example, the paragraph on 'phonology'. There is reference to a stimulus text. The commentary on the monologue is much weaker. There is no discussion of voice or idiolect and no discussion of dramatic tension. In fact there is very little linguistic comment at all.

AO1: 5 AO2: 3

TOTAL: 16+11+8=35

SCRIPT F:

Total no. of words	(AO1, AO2, & AO4) TASK LIST 1: <u>Journalism</u>
	AO1 = 4 AO2 = 3 AO4 = 12
	(AO1, AO2, & AO4) TASK LIST 2: <u>Dramatic Monologue</u>
	AO1 = 3 AO2 = 4 AO4 = 14
	(AO1 & AO2) COMMENTARY: AO1 = 5 AO2 = 4

make look more like an article? Where's the title?

long 1st sentence.
It was a cold day in October when I met up with local golfer Jamie Duncan to discuss an accident which proved to be a huge set back in his development as a young golfer. A bitter wind was blowing a ferocious gale upon our faces so we decided to venture into the nearest coffee shop where he opened up to me about the incident two years on and how it affected the progress he made in the summer of 2012. Reflecting on this occurrence he claimed that whilst he was in plaster for the whole summer, "he was lost without Golf".

Good scene setting.
At the age of just 15 Duncan had been tipped to be one of the most promising junior golfers in the south of England competing in national competitions, up and down the country with a place in the national set up being well and truly in sight. This was his ultimate goal. Being 15 the majority of his opponents were several years older so the summer of 2012 was vital for him to make a name for himself in the golfing world. He claimed that he had to win some competitions in this summer as it was aimed by his coaches to be his "breakthrough season" with a hope of cementing a place in the national team which will see him play the sport he loves all across the globe.

Duncan explained to me how he had been "training non-stop" in anticipation for the summer but hadn't had the chance to get out on and play a full round due to the terrible weather that had hit Britain in the winter. He was fully prepared for the summer that was supposed to be dominated by golf and he was going to play his first round of the season

being in extremely good form. He went on to say how March had come around and he was finally able to get out on the course, as a rare sunny day had come around which had signalled the possible start to summer 2012.

no characterisation
Local course, Worlebury golf club is where he first learnt his trade and no matter what level he was playing at he'd always go back to Worlebury for practice and to have a round with his mates. It was here that Duncan's young career took a big dent. I questioned Duncan on the events that happened on this day which proved to be a huge turning point for his progress as a junior golfer. Looking back he declared all about the incident, it was clear this had affected him in many ways as his voice was getting weaker and feeling a lot more uncomfortable, this occurrence was never going to leave his mind.

Good alternative presentation of scene!

Looking back he said that usually he turns up a long with his mates in the same car but "this day was different". He got up to the club early as he was coming from his Dad's house and this meant he had to wait for his mates to turn up. He then went on to say how not many people were around so he was "just resting on a pillar" on the edge of the car park

"expecting his friends to turn up any minute". According to Duncan he saw an elderly couple pull up outside of the clubhouse whilst the Husband dropped his wife off. Duncan thought nothing of it so turned back round only to hear, what he called a "loud revving noise" a couple of seconds later...

This could be quicker more impact!

Automatically turning back round to look for the noise he saw the vehicle rolling down what he described as a mini-hill at some speed towards the pillar he was sat on. He claimed how his "natural instincts took over" so he stuck his arm out in a plea to bring a halt to the car before the possibility of a collision. Next thing he knew, the force of the car was too much for his arm and his arm bended back around the pillar. He said he knew straight away that the bone was broken. At this stage when telling me the story Duncan was continuously feeling his arm where the break occurred. It was obvious that there was still a weakness in his arm.

Yuck!

I questioned him on the events that happened after immediately after the incident. He declared that at the time he "couldn't feel it too much as shock was completely taking over". He told me how he looked down and the bone was completely sticking out so he it was clear there was huge damage. He also said how he later found out that the bone was just "millimetres from piercing through the skin". Duncan then went on to say how "people soon came running when they heard the collision". It was them that called for an ambulance, an air ambulance soon followed as a specialist had to come to the scene to give him a strong enough drug that he wouldn't feel them straightening his bone back out. Duncan was taken to Frenchay hospital in Bristol where he had to stay the night to give the doctors enough time to proceed with several X rays and operations. Duncan confirmed that he "had to keep going to hospital for ongoing operations for the duration of the next 18 months."

He admitted that this incident did affect him in many different ways. Most importantly he couldn't play any golf but he then said he was also limited in his active life that summer. He could hardly go out and do anything in case he caused any type of harm to his arm. He said in a very downbeat and negative voice that this whole saga "lead to a summer of boredom".

After all this we got back to the golf, and how this severe injury had affected his golfing career. I asked him; how long it did it take to get back to playing golf again. He replied by stating "it was a good 14 months until he could get back to playing again and even then it was slow progress for his arm as there was still a weakness in his bone". He then said "it was another six months after that until I was playing to the standard I was capable of", and then he confessed that "it did take a

while to get back into the swing of things". However now he is back playing how he used to and improving by the day, this incident was a huge delay in his improvement but he is now over that and is ready to really push on as a young golfer.

I finished the interview off by finding out about what comes next for Duncan, in terms of making a name for himself in the golfing world. He is now 17 so surely it is getting closer to the time where he needs to make a breakthrough. He claimed how "due to the injury he dropped out of the national set up" but after a year of improving he is "back on the fringes of the national team" and has been told by many that in the coming months he will be close to "getting some publicity and entering some of the biggest competitions". It is now looking up for the 17 year old boy.

A01
A02
A04

good use of age.



Journalism interview – Commentary

In this broadsheet discourse I have interviewed a 17 year old golfer Jamie Duncan who was on the receiving end of a car accident that resulted in him having a major operation on his arm. Duncan is well-known in the golfing world and he is an up and coming youngster who looks as if he could achieve great things. This article is portraying how an unfortunate injury can escalate to affect the progress of one of the best junior golfers in the country in so many personal ways. This discourse was written for a broadsheet newspaper in the sport section of many different classes so I used language that lots of different people would be able to understand. The target audience is relatively sporty readers who are interested in the sport of golf. The purpose was to educate and inform readers that care about the young talent coming through England in the world of Golf and to make them aware of Duncan's story.

I used lots of subject specific jargon related to the game of Golf and medical care. These are the two most influential subjects in the discourse and many of the readers will have knowledge in these fields. However I feel that the vocabulary is simple enough for most to still have an understanding. I used words like 'round' and 'clubhouse' related to Golf, and 'operation' and 'x rays' in relation to medical care.

Due to the fact that this is a broadsheet I didn't aim to use too much graphology as this doesn't usually appear in broadsheet newspapers because they are usually mostly full of content. However I did use a subtitle for the introductory paragraph. I felt that this would separate from the rest of the text to help the reader know what the article entailed. I also used a strong Arial font as I thought this would appeal to the reader more and be easier to read. *standard*

When using real quotes from the interview in the article I didn't include pauses and fillers that the interviewee said. I did this to keep the article formal and make it easier to view for the reader. I also did this because the article was more about the actual incident than the person himself so didn't need to portray his personality as much. *is this necessary?*

I used a range of sentence lengths, from short too long to keep the reader entertained and interested in the article. I also used mainly declarative sentences because the idea of the article was to inform the reader so I had to explain what had happened. I also used some interrogatives when asking him the questions to find information out. ✓ - more examples.

Good ✓ I started the article by introducing Duncan to the readers. I explained what stage of his golfing career he was at before discussing the actual incident. I concluded the article by mentioning what stage of his career he was at now, after the incident and how he recovered. When talking about the accident I used more declaratives rather than interrogatives because it was more about telling the story. However the rest of the article was more him talking about his circumstances in relation to his career. ✓

AO1 ✓
AO2 ✓ ✓

uses terminology - some attempt to discuss why.

Dramatic Monologue

Let me take you back to last Saturday, two weeks ago, big match for us against our biggest rivals. We all wondered in to the pub post match, as we always do to celebrate in propa style! Well that's what I should have been doing... The lads were singing loud and proud, all 'avin a mental time. We'd just got three points against Millwall and if that ain't a cause for celebration then I dunno what is! But I still had to try and resist din't! ✓ The consequences were well too high, I've 'ad enough chances before. ✓

id idlect. phonological spelling

subtle establishing issues

The whole place was bouncin', drunken bodies all over place 'haha'. ✓ There were drinks spillin' everywhere. It was mad! But I just didn't feel comfortable there. A place that I used to feel right at home in had become a place that I didn't fit into at all. This was me biggest challenge yet. I really had to keep me nut down. I had to prove to the lot of em that I had it in me to stop. ✓

italics

Six years I've been following the Hammers for, home and away, haven't missed a game. There's a bus full of us that go. It's a huge part of me life. We always meet up at the pub, have a few alcoholic beverages, get the train to the game, have a pre match pint, watch the game and then went into the nearest pub after, win lose or draw. It cost a few bob but it was our hobby it was what we wanted to do yano. But now I can't do most of that, it's just watchin' the footy for me now. ✓

We always used to have a right laugh but it just ain't the same anymore. One of our biggest wins of the season on Saturday and did I get a buzz? ✓ Not at all! And that's why I've decided to stop goin to the football now I guess there are more important things in life that I have to put first. Like

my wife and my son, I know by just touching one drop I'd lose it all.

I thought I'd got past the worst, on the up, close to recovery but I couldn't have been more wrong! I walked into work the Wednesday after the big match with my head held high as I had the bragging rights over all the Millwall fans in the office. I work in a very quiet office, all working on sales keeping ourselves to ourselves but this soon changes after a rivalry match the banter flying as soon as you walk through the door.

It wasn't the same on that day, there was just a different feel and I was oblivious to what was going on until I got called to the manager's office and then he explained...

He broke the news to me that 5 of us were going to be made redundant. My heart sank, I couldn't have received any worse news. Without my money my family are going to be skint, that job was all we had that kept us going. We'd have to move from the city to somewhere much cheaper to buy a smaller house; we would have to leave our whole East London lives behind!

I knew that this was going to potentially break my family, where did we go from there? We were going to lose everything, I just didn't know how to tell the family. The time waiting for them to turn up felt like a lifetime and I have never been through so many fags in such a small amount of time. My heart was racing non stop, this would damage our family and I knew it... - good

change
of
perspective
joy

They made their way out of the car and down the driveway, opened the door and that was when they saw me... Just lying on the kitchen floor with a bottle of whiskey in my left hand and a bottle of vodka in my right. I had given in to the alcohol for the last time. My wife didn't give me another chance, she kicked me out and I probably deserved it and that was that, I had torn my family apart, I had failed on my road to recovery. good

A01
A02
A04



Dramatic monologue

The idea of this monologue is to create a hidden message of the main character being a recovering alcoholic. The main character is on a final warning from his wife and he knew that if he was to touch another drop of alcohol she would kick him out and not let him see his son.

He is a man from east London who always goes to football with his mates and gets drunk. I have focused on his idiolect when writing the monologue. He says many words with a cockney accent; I have shown this by making him not fully finish his words. For example 'bouncin' and 'spillin'. He also uses phrases suited to east London like 'me' and 'keep me nut down'. *good*

The semantic fields that I have used are football and alcohol as these are the hobbies of the character. I have used lots of subject-specific lexis related to these things. For example 'pub', 'match', 'pint' and 'lads'. However these words are understandable for any reader.

The discourse for this monologue is that it starts with him fighting his alcoholism, by being in a pub with and mates and not drinking in the worse of circumstances before being hit with dreadful news and caving in to the drink.

I have used lots of simple sentences to fit the appropriate audience as the purpose is to entertain not to educate so I wanted all to be able to understand and enjoy. The majority of my sentences were declaratives as it's a monologue so there wasn't any interaction with anyone else. However I have used some interrogatives to try and engage the audience. I also used a rhetorical question for effect and to keep the audience interested in the monologue.

The purpose of this monologue was to associate football and alcohol as a way of appealing to a specific target audience. I did this as there is a big support for the sport of football and, typically its football fans that go to watch a game and drink throughout the day and get

drunk following their team. I felt that by starting the monologue with a recovering alcoholic going to a match and resisting a drink would prove how well he was doing fighting his addiction. However then I showed that when a dramatic incident happens in life, like being unemployed it is just too hard for some people to resist.

The audience is supposed to be people interested in life affairs, or football, anyone that could relate to what my character was going through. I thought that the audience could have had a relationship with the character and feel for him and want him to successfully get through the dark stage which he was currently undergoing.



AO1
AO2



Good use of terminology
Some attempt to explain effects.

The candidate shows some awareness of the requirements of the genre. There is a mixture of direct and reported speech. In some cases though, the transition from the journalist's account to the direct speech isn't very smooth, "He claimed how 'due to the injury he dropped out of the national set up'". It is not always clear why the writer has gone for direct quotation when it doesn't add to our understanding of the interviewee and could just as easily have been summed up by the writer, "... he turns up with his mates in the same car but 'this day was different'". The candidate does not include a headline but for some reason puts the whole of the first paragraph in a different font. The overall structure is good and the piece finishes well. There is some repetition and some awkward phrasing in parts, "Looking back he declared all about the incident."

AO1: 3 AO2: 3 AO4: 11

The candidate does create a distinctive voice in the dramatic monologue. There is effective employment of colloquial expressions and an attempt to represent a regional accent. There are no stage directions and the piece reads much like an interior monologue rather than a piece to be performed. The ending is melodramatic but it does give a clear conclusion and a sense of shape to the piece.

AO1: 4 AO2: 3 AO4: 12

The comments on 'subtitle' and 'broadsheets' expose some of the candidate's difficulties with understanding the journalist conventions. At times in both commentaries the candidate appears to be struggling to find things to say. It looks like the candidate is working through a series of headings, 'semantic field', 'discourse', 'type of sentence', rather than discussing the choices made when tackling each individual piece. Nevertheless there is some sound basic linguistic vocabulary and some attempt to explain linguistic choices. But no reference to stimulus texts.

AO1: 5 AO2: 4

TOTAL: 17+19+9=45