

Coursework Exemplars

English Language

Unit 2 6EN02

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AS Language Unit 2 Coursework
Exploring the writing process
Writing for a reading audience
Journalism Interview

He dreamt up one of the most successful advertising slogans of all time in a London pub, travelled the world as creative director of international advertising company 'Lintas', was co-author of a business how-to book and began it all as a comedy script-writer for the radio. Now, at 83, he's a retired grandfather.

So what does **Maurice Drake** make of his career?

Interviewed by Alice Watson

"You live and die every day," he recalls of the industry. He is sitting slouched on the sofa, beaming as he chats away about how it all began. Maurice Drake is a modest man, despite the likes of Terry Wogan, Bruce Forsythe, David Jason and Joanna Lumley – among others – featuring in his list of acquaintances. It's only as I pause him to double check I heard him correctly, that he nods, "Yes, Joanna Lumley is amazingly talented." Yet he carries on, undeterred. "Never over-estimate your audience" he chuckles, "that was my first lesson in advertising." He muses with a gleam of nostalgia in his eyes as he describes old colleagues, "He had a face full of freckles and the dirtiest laugh."



strong, open, confident, beheading, AOC

He speaks seamlessly about the past as though he retired only yesterday, the only indication to his age being the occasional hesitation as he recalls names. Well, that and perhaps his appearance: he is wearing a checked shirt, a jumper, some neatly pressed corduroys and has a pair of glasses perched artfully atop his thinning head of hair. We are sitting on a large leather sofa in the rather grand living room of his three bedroom home in Henfield. The shelves are arranged with a string of old knick-knacks, from porcelain figurines to antique collectables. He points out the hat collecting dust on the dresser and informs me it was from the Captain Birdseye campaign he shot in Barbados. The wooden table beside us has on it a stack of books, including a copy of 'Lost English', alongside a specs case and a coffee mug. On a table in the corner lie a few copies of his own book 'Hollering Up a Tree - A practical guide to advertising and publicity for the smaller company.'

WOC, description

Selfies AOC

He explains that his first job was working as a post-clerk for the Woolwich Building Society in Ilford, entering the world of work without so much as an O level as despite passing his entry exam for Grammar school his studies were interrupted by the start of the war. He goes on to list several jobs he tried before eventually settling with The Thames Advertising Service, "For the first and only time, I got fired," he exclaims.

undirect AOC

direct

[439]

But he was never unemployed for long. He joined the RAF at 17 which he stayed in for three years before taking a year at Hetherly School of Art. He laughs as he remarks nonchalantly that he soon bored of that. "I decided at the end of the year it was all a bit of a waste of time," adding "I could draw a bit...but what I was doing didn't look 'slick' enough." He goes on to say that his next interview was a bit of a disaster, but the interviewer said that he liked him and he "started on Monday." So he began immediately at Armstrong and Warden Advertising Agency, working his way up to the production team. ✓✓

His next big break came along when he began co-writing comedy scripts, several of which he sold to the popular TV performer Bob Monkhouse. Monkhouse began passing them on and Drake soon ended up with a slot on a radio station. His description of his hop from one success to the other seems a lavish whirlwind lifestyle of which many of the young generation today would be envious. But this was by no means all down to luck. While he explains that opportunities arose "by being in the right place at the right time," there's no doubt that Drake's quick wit, intellect and raw talent came in handy. ✓✓✓ all do + long

His successes began rolling in and very soon he was travelling the world to work on campaigns of company giants including Fairy, Daz and Golden Wonder Crisps. He reveals he wrote the slogan "*Award yourself the CDM*" for Cadbury's Fruit and Nut, as well as "*Anything you can do you can do it and chew*" for Wrigley's chewing gum. But perhaps his best known contribution to the industry came from his infamous "*Beanz Meanz Heinz*" for the American food company Heinz. In an interview with a Daily Telegraph reporter, Drake commented "I still find it incredible that over forty years later, the seemingly timeless "*Beanz Meanz Heinz*" slogan continues to have relevance and brand power, still appealing to different generations in an ever changing world." The slogan was a massive success, gaining recognition by 12 top industry experts as the most popular of all time, while up against 84 other competitors including the well-renowned "*Guinness is good for you*" and Nike's popular: "*Just do it.*" It lasted an impressive several decades with the brand, but was eventually dropped in the late 90's after concern arose that it could be drawing away attention from some of the company's other products. However, the brand kept the 'z' that Drake introduced, and it still remains there today. But while the name 'Heinz' ignites the warm feeling of satisfaction for Drake, he admits frankly that he can't actually tell the difference in taste. ✓✓ free advert



Occasionally he will pause to take a sip from his coffee, and it's clear from his wistful expression that reflecting back on the past is as poignant for him as it is stimulating. "I suppose my creative highlight was working for Young and Rubicam," he remarks nostalgically, "they were such a talented group." His personal highlight "was receiving the award for services to the South America region," he reveals as he points at the certificate hanging proudly on the wall. ✓✓

"Round about the young age of 72 I retired," he teases. "Somebody once said the trouble with retirement is you can't take a day off, and it's true," he sighs, "so that's where I am now." It's clear Maurice had a passion for his career, and a hunger for progress, which no doubt propelled him to achieve such an outstanding ✓

[1,044]

participation in the industry. He delights in re-enacting character voices from his campaigns as he discusses them with me, all the while his eyes light up with enthusiasm. Drake intermittently reveals several tricks from the trade, from the construction of the ads - glazing over plastic baked beans with olive oil to keep them looking 'fresh', to the strategy behind the witty gags - which he reveals come in four categories: "Why are you selling? Who to? What's in it for them?" And, he adds "most importantly, why should they believe you?" He doesn't much care, however, for advertising of today. "It's irrelevant," he claims, explaining curtly how they prefer to use "pieces of junk computer work" than come up with an idea of their own. This is certainly a sustainable argument in today's industry; perhaps the business now could do with a few Maurice Drake's in it.

"It's an interesting way to make a living," he says. He can certainly say that again! With trips from Venezuela to Hollywood in the job description, along with celebrity friends and a wealth of renowned marketing to his name, 'interesting' would no doubt be an understatement. He apologises for his "lack of modesty" as he admits, "you know what, I was actually quite a good writer." Well, after careful consideration, he might just have earned that.

[1,268]

✓ sense of summary ✓
 ✓ & conclusion ✓
 ✓ of it ✓

Journalism Interview Commentary

I chose to interview Maurice Drake as he had an interesting career that is relevant to society today. The interview would most likely suit the media section of a broadsheet paper or magazine, interesting varying generations as the media industry is still very popular, and many of Drake's big campaigns still resonate today. Like in the interview with Jodie Kidd¹, I took the approach of representing my interviewee from a positive angle, building a tenor where the audience developed some admiration for him, while also relating to his down-to-earth temperament.

In order to present him in a positive light, I focused on balancing his successful career ("he dreamt up one of the most successful advertising slogans of all time..") with his warm and approachable character ("he is sitting slouched on the sofa, beaming as he chats away.") I used several pragmatic techniques to enhance the angle I established, such as free indirect speech ("he admits frankly that he can't actually tell the difference in taste.") The use of the inquit "admits" followed by the adverb "frankly" gives the sense of his honesty, reinforcing his good nature. Similarly to the style of the Christopher Ciccone interview², I used a mixed register with Latinate lexis ("acquaintances") to suit my audience, as well as colloquialisms and idioms ("hit the nail on the head") to keep it chatty. I also used noun phrases to give further description to something, for example:

m h q

"the hat collecting dust on the dresser."

The detail in the post-modifying clause suggests it's very old, building on the sentimental value of the hat.

I used a linear structure for my interview so that the beginning paragraph outlines the description of my interviewee and setting, followed by a chronological account of his life. However, I started with a quote from the end of my interview as it effectively summarised the answer to the question I began asking: "So what does Maurice Drake make of his career?" I also made a link between the beginning and end through my reference to his modesty, which is similar to the structure of the Jodie Kidd interview that begins and ends on the same feature; giving a sense of conclusion.

To represent speech in my interview I used authorial intervention to describe the way in which something was said, for example: "he remarks nostalgically." Here the adverb supports my narrative report of action ("occasionally he will pause to take a sip from his coffee and it's clear from his wistful expression that reflecting back on the past is as poignant..as it is stimulating.") In this way I am maintaining my sympathetic angle and helping to build on the description of my interviewee's character; similar to the technique used in the Jason Donovan interview³ ("he says with a grave

¹ 'Red' Magazine, February 2009, Interview with Jodie Kidd

² 'Observer' Magazine, January 2009, Interview with Christopher Ciccone

³ 'Qthemusic,' January 2009, Interview with Jason Donovan

frown"). The adverbial "with a grave frown" reinforces the description at the beginning: "intensely earnest."

Overall I was most influenced by the style of the Jason Donovan interview in terms of its language and sequential format.

[500]

Bibliography:

- 'Qthemusic', January 2009, Jason Donovan Interview
- 'Red' Magazine, February 2009, Jodie Kidd Interview
- 'Observer' Magazine, January 2009, Christopher Ciccone Interview
- Dizzee Rascal Interview
- 'The Guardian', February 2009, Lenny Henry Interview
- 'The Guardian', May 2009, Carol Ann Duffy Interview
- 'FourFourTwo', October 2009, Phil Collins Interview

Writing for a listening audience: Monologue

Burning Love

Marlene is a middle class woman in her mid-forties. She's sitting at the kitchen table. It is Marlene and Graham's 21st Anniversary.

Graham and I are very much in love and I think... I think it shows to everyone who knows us. Everyone always says, they say, "that Graham and Marlene, still going strong after all those years" ... Yeah, we're like a power couple! You know, like 'Brangelina'. Little bit older, obviously. I mean that's not to say those 21 years have been plain sailing, oh no. But they've been, they've been special, you know? And Graham, dear Graham, he's not the most sensitive of souls, but I think that's better, when you see these couples and they're all up in your face with how 'so in loove' they are, I think that's just unnecessary. No, our Graham's not like that. He's subtle. Only last week I found in one of his jacket pockets this beautiful necklace, all encrusted with crystals and things, and he hasn't given it to me yet but I know, I know today when he gets back from work... (pause) He didn't actually say happy anniversary this morning... but that just makes me all the more sure this is some big anniversary surprise, you know, like when they pretend they've forgotten... But I know he hasn't.

Yeah Graham, see Graham's not the type to be obvious. He's never bought me flowers before, and one day I said to him, I said 'Graham, honey, how come you never buy me flowers?' And I think he said something about how flowers don't mean anything, couldn't see the point in them, waste of money... See, that's what I love about Graham, he's so... so poetic, in that way, you know? 'Cause I know what he means, I think what he's trying to say is that real love, it's not about flowers, and fancy dinners or romantic holidays to the Bahamas... lying on the sand together just daydreaming, the sea lapping at your toes, the hot sunshine just, just pouring down on you... No, see it's not about all that, real love is... is obvious, you know, goes without saying.

He works a lot, Graham does. And you know, obviously I'd prefer it if he was around the house more, but he's got this really important job, and earns a lot of money, a lot. But it means he's out a lot of the time, lots of weekdays he has to stay out all night, you know, late night meetings and that. But the times, those moments we do spend together, they're what count. And haha, the funny thing is, the funny thing is we don't need to be together all the time, no! We're not joined at the hip, for god's sake! Being apart sometimes, I think that's what makes a relationship stronger.

And sometimes I get a bit lonely, sitting in this big old house all day... all by myself. But I keep myself busy, busy baking cakes and stuff for Graham for when he gets home, he especially likes those, those little macadamia-nut rock cake things, you know? I'm sure you've seen them. And, and when I'm not baking (pause) well I'm, I'm shopping. Or I go to the beach sometimes, for a stroll. When Graham and I were younger, we'd visit the beach all the time. This one time, when we went, we lit a campfire, sat there for hours just talking. It reminded me, the fire did, of our love, a flame burning stronger and stronger.

AO2
coherence
- dialect

Speech lang
features
→ character
AO4

story
development
AO4

well
controlled
AO4

well
controlled
AO4

well
developed
- subtle

well
controlled

And would you believe, that Graham and I once had to have marriage counselling? I mean us!
 (pause) Yeah, I mean all couples go through rough patches (pause) and I feel like now, now we're stronger than ever. ✓

Marlene looks at her watch, then wistfully at the door. ✓

dramatic techniques

Fade to black

Come back up at 11pm, Marlene is still sitting at the kitchen table. She now has a large glass of wine in her hand.

So I called in at the office, when it was starting to get late. I'm not stalking or anything, haha, I was just, you know, wondering where he was.... "Not in, he took the day off," Frank said. (pause, she takes a large sip of wine) I like Frank, think he likes me too. We get on well. Nice chap he is (pause) funny, I never did fall for the nice chaps... So I wasn't dramatic about it or anything, I'm not one of those 'psycho wives'. I was quite calm about it all actually. Rang my mum. She er, she never liked him anyway. (pause) Then I got out some bin liners, and, and I divided his suits into colours; grey, black, few brown ones. Even found a white one, from back in the, back in the nineties, remember him wearing it to the disco in Soho we went to ~~that~~ time... so yeah, made a few neat piles of his stuff. And then I err, yeah, then I burnt it all.

well controlled ending

Monologue Commentary: Burning Love

I chose my narrator, Marlene, because I felt I could develop a convincing voice for this character through the influence of other monologues, for example Keith in 'Marion and Geoff'.¹ My intentions with this character were to build a tenor between her and the audience, using direct address monitors such as 'you know?' to establish a connection between them, so we can sympathise for her in moments of pathos. I think this monologue could appeal to a wide TV audience because Marlene's naivety exposes the concept of idealism which many people can identify with.

A02
Structure
texts
thoughtful
comment

I liked the effect frequently used in 'Marion and Geoff' of placing pauses in the speech to enhance moments of humour. "I got it all out and umm no Marion and Geoff" and I used this idea myself "you know, like when they pretend they've forgotten...But I know he hasn't." I felt the ellipsis enforced the pragmatics of this sentence, allowing the audience's interpretation of the pause to develop the irony. I also used this when Marlene is struggling to explain something: "Real love is...is obvious, you know, goes without saying." This helps the audience to develop an understanding for the character's situation, therefore increasing the poignancy.

A02
good
analysis
of impact
+
pragmatics

In my monologue, I made a link between the beginning and end, as Marlene begins naive about Graham's attitude towards their marriage but eventually discovers the truth of his affair. In this way the structure is similar to 'Marion and Geoff' as the realisation gradually develops. There are clues and foreshadowing throughout to suggest that Graham is cheating on her (for example "I found a beautiful necklace in his jacket pocket" and "late night meetings and that.") This increases the dramatic expectation.

Structure
+
Structure
texts
A02

I have used the effect of minor sentences (for example "Little bit older, obviously") to build on the realism of the language. Similar effects I included are starting sentences with conjunctions (such as "And Graham..." "And I think...") This reflects the structure of spoken language. It's also shown in the non-standard syntax I frequently applied, for example "Nice chap he is," complement, subject, verb.

terms
A01
grammar

Right from the start I've employed the technique of dramatic irony, as the audience recognises Marlene is very naive about her marriage. I established this through the pragmatics where the words are interpreted differently by audience and narrator, for example "He's subtle," of course, indicating to us that he isn't interested. This idea is developed as we learn more about Graham's character: "he's never bought me flowers" "he's out a lot of the time." This concept is used in 'Soldiering On'² as the character Muriel deludes herself that her son is "Magnificent" when in fact he's deceiving her.

good
reference
link to
structure
text
A02

Overall I have found the device of dramatic irony to be the most significant feature in my monologue. I found the example of 'Marion and Geoff' to be a helpful influence in creating my character and developing a humorous, yet sensitive monologue of my own.

¹ 'Marion and Geoff' by Hugo Blick, BBC, 2004

¹ 'Soldiering On' by Alan Bennet, BBC, 1988

Moderator's commentary:

The journalism interview is an ambitious piece which makes good use of a range of journalistic strategies. It presents the subject of the interview in the context of their home in a way which conveys a strong impression. There is a judicious mix in the text of direct quotation and summary. The narrative has a distinct angle of an elderly but sprightly man looking back over the achievements of his life and eventually putting them into a relevant modern context. The audience is enticed by the reference to celebrities and well known advertising campaigns. Although there are a few minor technical errors and some awkwardness of phrasing, the piece is generally accurate and fluent.

The monologue is successful in creating a convincing individual voice. The candidate shows good awareness of genre in the ability to handle dramatic irony as the truth about the situation becomes clear to the audience before it dawns on the central character. The piece is well structured dramatically with an effective ending.

The commentaries are sharp and insightful showing a high degree of awareness of the writing process. In the commentaries on both pieces candidate refers to linguistic choices in their own work and in a number of stimulus texts. There is a clear awareness of the need to be explicit about linguistic strategies in the commentaries.

AO1: 5+5 =10

AO2: 5+5 =10

AO4: 18+19 =37

Commentary: 10 +10= 20

Total: 77

Text for a reading audience: journalism interview

Article to be placed in Jamie Oliver magazine entitled "Jamie"

The astounding reality is that the youth of today are 35% more likely to be at serious risk of developing potentially devastating conditions such as Type Two Diabetes and Coronary Heart Disease than previous generations. Why? It's simple. The appalling lack of balanced, nutritious food consumed has reached an all time low, with recent surveys suggesting that the majority of young people are opting for more finance-friendly, quick-fix snacks. I met with mother of three Margie Palmer, 52, to discuss the benefits of wholesome foods and why standards have dropped so dramatically in just two generations.

Upon entering the semi-detached home situated on the outskirts of the charming village of Hawkhurst, I was greeted by an eager and over-excited Labrador, bounding through the foliage to welcome me with a swipe of muddy paws. A rather flushed looking woman followed close behind and smiled apologetically as I wiped the dirt away with my hands. "Excuse her; she's still a pup at heart!" I was told, as I was ushered into a modest kitchen and instructed to "make myself at home". Tea in hand, Margie offered a selection of homemade custard squares before we began. I couldn't help but notice the numerous shelves of self-help cook books displayed in this room, giving the impression of a keen foodie. "I guess I've gone a bit overboard in the book department," she confessed, joking, "the success of Waterstones is mainly due to me!" I was inclined to agree. My primary predicament with this issue regarding the lack of teenage cooking is *why* teenagers appear to be so reluctant in the kitchen. Is it laziness? Time concerns? Or perhaps the tempting budget grub? "Maybe they find producing their own meals too difficult," Margie stated flatly with a roll of her eyes. Having proceeded to declare that anyone can cook, she assured me that "practice makes perfect" and mused, "You don't become a world class athlete without learning how to walk around the block."

Another common misconception with regards to home cooking is that it is a feminine activity, gender-biased and more suited to the female sex. But with continuous, ongoing activists raving for gender equality, surely it's time to broaden our minds and ignore biased prejudice? "There's still a mental barrier that boys have to overcome regarding cooking experimentation, particularly during teenage years," Margie admitted, pausing and turning her gaze downwards in forlorn. "But the process of spreading opportunities to both sexes is well under way," she added brightly.

Upon questioning the relevance of the time at which teenagers learn how to cook, Margie declared rather emphatically that it should begin as a young child to provide a maximum knowledge base. Like all of our life skills, the development process benefits greatly when "nurtured from an early age".

A widespread justification for eating fast, ready-made foods is that cost factors present concern, particularly during these arduous economic times resulting from the recent recession. "Obviously people are always cooking to a budget," Margie acknowledges, nodding. However, she went on to express the view that anyone with enough motivation can learn to save money regularly for decent, wholesome foods by simply cutting back on minor 'luxuries' such as sugary snacks.

An obvious means of increasing the proportion of students cooking and baking within the home is through a number of home economics lessons that incorporate both the learning of the physical techniques and studying the benefits. Margie assured me that with a greater understanding of *why* we ought to experiment with different foods comes an appreciation of the associated advantages.

However, as with every topic there are several minor disadvantages when considering home cooking for teenagers. "They can make an awful mess in the kitchen sometimes that you end up clearing up!" Margie laughed, evidently recalling past incidents. "But it's worth it to see them turn out a really good meal – it's worth scraping that food off the floor and the walls after they've abandoned the kitchen," she chuckled, eyes glinting.

Some may argue that modern-day teenagers have so many other aspects of life to focus, with social commitments and increasing pressure and competitiveness at school overruling such extras as home cooking. So how did Margie respond to such theories? "It doesn't take a lot to whip up a batch of muffins instead of finding a packet of those horrible cheesy what-nots," she assured me defensively.

In hopes of lightening the mood, I began to question Margie on the associated social benefits. "It can be something you can do with friends. You can do it with your family as a means of spending those rare couple of hours in the day together to do something productive," she smiled.

Research recently conducted by the National Food Organisation (NFO) revealed staggering results regarding the knowledge (or lack of it) from a select group of ten thirteen to seventeen year olds from various backgrounds when questioned about the source of their foods. Nearly seventy percent of the youngsters admitted to eating between two to four portions of fast-food per week, resulting in the consumption of almost three times the recommended weekly salt allowance. When presented with these figures Margie seemed less than surprised, simply stating determinedly that times will improve.

It is common knowledge within the area where she lived that Margie has been keenly involved in the setting up of a breakfast club in the nearby Angley school. She offered me a menu from across the table and explained that the vast quantity of fruits and high-

energy foods would “contain appropriate fuel for the youngsters to start the day with”. She enlightened me that approximately two-thirds of thirteen to seventeen year olds miss breakfast every day, and that the setting up of such clubs is a major breakthrough.

1223

Commentary on the text for the reading audience

I chose to interview my mother for the article as a result of her expansive knowledge on the subject in question due to the passionate interest she had displayed to me regarding health issues in previous conversations. Throughout the interview itself she communicated negativity towards the notion of teenagers regularly consuming ready-made meals, so I attempted to counteract this negativity with positive reinforcement and suggestions. This positive slant was achieved in a number of ways. Careful choice of lexis such as “she added brightly” displays manipulation of the language, while authorial intervention gave a positive slant to the material in the transcription. The employment of relevant and emphatic inquirers such as “she smiled” influenced the tone of the article to become positive.

I attempted to emulate the typical conventions of the genre of my example magazine entitled ‘Jamie’ throughout, maintaining a slightly low level of formality. I used mainly declarative sentences such as “It’s simple” due to the nature of my journalism article, and occasionally employed the use of a rhetorical question such as “Is it laziness?” in order to sustain the reader’s attention.

The discourse structure of the text was considered throughout the writing of the article in order to sustain attention and provide maximum entertainment. By beginning the text with an alarming fact, the reader is automatically intrigued. The second paragraph places my interviewee into a familiar and charming context, portraying a notion of ease and slight informality. By including my visual influences of the interview such as “i couldn’t help... keen foodie”, Margie’s persona has already been formed before she has spoken, portraying a sense of familiarity and ensuring that the words she will say will be trusted. I structured the text by placing the most attention-grabbing parts of the transcription at the beginning in order to mould the article towards a more relevant direction that was not simply a verbatim account, therefore creating interest.

I used a variety of different forms of speech representation throughout my text and employed direct speech such as “...clearing up!’ Margie laughed” to provide me with an area in which to craft the language through the use of significant language choices in the inquirers such as “Margie admitted”. Indirect speech is clear through the phrase “Margie assured me that...” I used narrative report of action when mentioning that “I was ushered into a modest kitchen...”

The majority of my text was written by using simple sentences such as “It’s simple” and compound sentences such as “A rather flushed looking woman....” in order for the article to be concise and to the point. In order to make my text more coherent, I ensured that the tone of the article was kept constant throughout when considering the choice of lexis that I employed from the semantic field of cooking. I used anaphoric referencing such as “she stated” in order to avoid repetition and sustain the attention of the reader.

Text for a listening audience – scripted presentation for a Year 12 class about child language acquisition

The average three year-old’s vocabulary typically consists of around two hundred words, yet a teenager knows between twelve and twenty thousand. But how does a young child acquire such a vast vocabulary over the years, and, more importantly, how can they almost instinctively structure this language correctly?

So, have you ever personally considered just how children learn to talk? Well, now that I’ve raised the question I’m sure you have a great desire to find out. But, truthfully, the acquisition of the language basics from such a seemingly immature age is something that I, and hopefully you, find quite astounding. As we delve a bit further, you’ll begin to realise that this is no black and white matter. There’s little evidence to actually support the various theories that have been established over the years. Really, the development of child language acquisition is probably a combination of these ideas. So now I’ll set you a little mental task to illustrate some basics of language and attempt to keep you awake.

Imagine that you are faced with the following challenge. You must discover the structure of a system that contains tens of thousands of components, all created from a small set of materials. These parts can be assembled into an infinite number of combinations. Somehow you must combine all these different elements together and use it to communicate. Oh, and not to mention that you’re a very young child.

Human language is almost like a mechanical system. The components are words, the materials are the small set of sounds which they’re made from and the combinations are the sentences they can be used in. Given the complexity of this system, it seems strange that children could discover its underlying structure and use it to communicate. Yet most children do so with eagerness and ease, and all within the first few years of life.

“I feeded the monkey on zoo.” Let me introduce you to Sarah. A typical three year-old with somewhat disjointed speech and a lack of complete understanding regarding language structure. She is currently at a crucial stage of development both physically and linguistically, and this is evident in almost all of her speech. This sentence shows an example of the non-standard way in which young children characteristically use the past tense. They assume that all verbs are regular and therefore don’t realise at this stage that the verb when written in standard English would be ‘fed’ as opposed to ‘feeded’. The phrase ‘on zoo’ displays Sarah’s confusion between (the prepositions) ‘on’ and ‘in’. She has also ellipped the determiner ‘the’. At such an age this is very common as toddlers aren’t so interested in the details of speech and more often than not will speak a few disjointed words just so that they can get their point across.

There are four main theories regarding child language acquisition. These linguistic approaches attempt to explain just how language skills are gained, but something I find very interesting is that it's almost impossible to discover the truth behind this mystery. Along with most people, my best guess is that it's a mixture of all four, like a recipe that requires a specific variety of ingredients in order to produce a perfect result.

Refer now to the first point of your handout. I studied and recorded a typical hour in the life of Sarah and her mother recently and transcribed a few utterances from the conversation to illustrate these theories. As you can see, Sarah's mother (referred to as June) asked Sarah "pick you up?", with Sarah responding "pick you up". Clearly, through copying her mother's speech patterns, Sarah has learnt to display meaning, even though what she meant to say was "pick *me* up". This imitation of language is what linguists call the Behaviourist approach. Parents instinctively reinforce and correct their child's utterances, and this shapes the basics of a child's language. This listening and copying approach is undoubtedly important for a child's linguistic growth, but there are some significant downfalls with this theory. Imitation is essential for learning standard pronunciation, but as you'll have realised with Sarah, the forming of accurate tenses and grammar is definitely not guaranteed here. There is some evidence that suggests that children won't repeat words that aren't directed at them, so here is another hole in the theory.

The Cognitive approach to language acquisition is mainly based on the research carried out by Jean Piaget, a Swiss psychologist. He suggests that the understanding of language is due to intellectual development. This means that children can only begin to use a certain linguistic structure when they understand the *concept* involved. For example, a child usually can't apply the past tense in a Standard English format until he understands the concept of past time.

Now we move on to the Nativist approach – the idea that children are born with an innate capacity for language development. They believe that the brain is much like a computer – it'll automatically receive and make sense of utterances just because it's 'programmed' to do so. Noam Chomsky, an American linguist, suggests that the human brain has an actual device, (a language acquisition device), allowing children to understand what is and isn't linguistically acceptable. As with Sarah, the child learns the exact rules through trial and error.

Take a look at the next point in your handout. The fourth and final approach to this topic is the Interactive approach. Obviously, this theory shows the importance of communication, as the parents of the child alter the way in which they talk to their children, making sure to give them clear opportunities to respond in some way.

To wrap up, we still don't know exactly how children acquire language. What we *do* know is that kids use language to express their individuality and portray meaning, and although it's not always spoken in Standard English, we understand and encourage this, with the benefit of hearing weird and wonderful things along the way!

Commentary on the scripted presentation for the listening audience

I chose to prepare a scripted presentation for a Year 12 class on child language acquisition. I chose this topic as it is a stage of development that everybody has been through, yet is not a topic that is widely considered. I took into account a number of features throughout the writing of the script in order for the speech to be as engaging and educational as possible. The primary purpose of the presentation was to inform yet partially entertain, as sustaining the audience's interest and attention is fundamental to a successful talk. I researched the topic by accessing information from trusted websites and textbooks.

I structured the presentation by attempting to engage the audience from the very beginning through the use of unusual statistics. I also made an effort to interest the listeners by involving them within the activities of the speech by directly addressing them and setting a mental task to ensure sustained attention. Through the use of discourse markers such as "first I will tell you..." and "now that I have told you...", I have created a cyclical effect that maintains the structure of a typical presentation and keeps my points of topic centred and relevant. Recapping the points briefly once they have been stated, it helps the audience to stay focused on the primary aims of the presentation.

Throughout the speech I was continuously addressing the audience in a direct manner that encouraged them to listen and actively engage them, for example, "you'll begin to realise that this is no black and white matter". The use of a rhetorical question, "so, have you ever personally considered...?" causes the listener to feel more personally connected with the speech.

The tone of the presentation was relatively informal as the listeners would have limited knowledge and understanding of the topic beforehand. I used contractions throughout such as "there's" as this is a key feature of spoken language and would be used in the normal interaction of the audience. When considering the entertaining element of the speech, the informality also contributes to this factor.

I principally used declarative sentences throughout the presentation in order to fulfil the informative purpose of the speech. Declarative sentences are used primarily to present factual sentences, and this is essential when considering an informative presentation. I used subject specific lexis from the semantic field of language throughout in order to be technically accurate, yet maintaining a rather informal tone. I attempted to create a positive slant through my choice of lexis.

I produced a PowerPoint presentation in order to reinforce the basics of my speech. I summarised the points onto the slides instead of simply repeating myself. I also included images to help break up the text and create interest. Throughout the speech I refer to a handout to illustrate two of my examples.

Bibliography

- Alan Gardiner - English Language AS & A2 - Pearson - 2008
- Alison Ross - Edexcel AS English Language - Pearson - 2008
- Sara Thorne - Mastering Advanced English Language - Palgrave Macmillan - 2008

Moderator's commentary:

The interview with the candidate's mother has a clear angle and focus concerned as it is with her views on diet and nutrition in respect to young people. The interviewee is presented in context using a range of strategies including for example narrative report of action. "Margie offered a selection of homemade custard squares before we began". The article is clearly targeted for the readers of Jamie magazine and focuses on topics which would be of interest to this audience. The piece is however quite wordy and would perhaps have benefited from more rigorous editing.

The scripted presentation on children's language acquisition tackles a challenging topic with some considerable degree of success. A range of strategies, including statistics and the 'case history' are utilised to engage the target audience. The piece is successful in explaining quite complex concepts in an accessible way. However, the enormous breadth of the topic inevitably leads to shortcuts and oversimplification which weakens the effect a little.

Both commentaries are competent and thorough. The commentary on the interview identifies and comments on the use of language in the stimulus text.

A01: 5+5 =10

A02: 5+5 =10

A04: 16+18 = 34

Commentaries

A01:9

A02: 9

Total: 72

On the inside

Fade in.

Dom is sitting on the doorstep to his terrace house, he lives with his mother. Dom is holding his phone, wearing a New York Yankees flat cap and wearing a pair of beats overhead headphones around his neck.

There's that damn dog walker again always out at this time. I wish I had a dog. They don't run away do they? I like sitting out here at night. Just makes you forget everything *(pause)* like nothing matters. My Dad used to sit out here with me. We'd stare at the stars and make shapes with them *(pause)* but, I got way too old for that. *(Pause)* For him. Anyways got my English exam tomorrow, something about poetry and some book about two farm blokes. Tis about how one cares for the other, but the 'other' always lets him down and gets him in trouble so he kills him and that's why you shouldn't care for anyone. That's the moral of the story to be honest with you. It's all Pointless if you ask me, I mean who even needs GCSE's? *(pause)* My Dad doesn't have GCSE's and he did fine. *(Pause)* Just fine.

God use of om: for program after

You know when your parents say someday we'll go here? Ha! Well haven't I heard that story a million times? 'Next year well go to New York,' she says, 'We'll have to see France sometime.' Nice one mum. I want to go to California to see my Dad... or was it Majorca? No, no it was Texas I think *(Long pause)* sometimes I just forget yanno. *(pause)* He once said if we went out there he'd take me to a Yankees' game, I love the Yankees, I love baseball! Even got me hat on. I'd love to go to one of their games...

Dom glances down at his phone

Ahh! Ryan's got MW3. Man I want that game! Right sorry where was I? Ermm urrr oh yea:::h. My Mum, she's always making me do stuff, revising 'n' shit. Clean the house, and what do I get in return? Shit all and then she wonders why I don't do it! The idiot haha. But, she 'only wants the best for me,' she says. What a load of crap! *(pause)* That's what she said about dad leaving. 'It's for the best'. It wasn't for the best. *(pause)* It sucked.

Enggan with and

Dom shivers, puts on his beats and looks up to the stars, music 'Dear father' by Sum 41

It's too cold out here now, I'm going in.

Fade to black

Dom is in his hallway, where the kitchen is in full sight

My little sister, she's only 5 I guess, probably doesn't understand it. But, as they say what you don't know can't hurt you. *(Pause)* Or summin' like that. She's always been Mum's favourite I hate it, it's because she's always so happy. I use to be like that when I was around my... *(pause)* When I was young. Oh well she'll grow up someday. Making silly 'fairy cakes' like everything's all great, laughing and joking around. *(pause)* It's like she doesn't even care?

(Long pause)

So why did it all happen? *(pause)* I was pretty young I guess so I didn't understand it completely. Well they were arguing a lot of the time, I didn't really think much of it. *(pause)* One night, one night

it got real bad, I was in my room; well I was sent there and they were arguing really loud. *(pause)* Neighbours complained 'n' everything when they heard banging and screaming, thinking it was physical violence. I really don't know what really happened, as a family I was never- *(pause)* I was never told what happened. Police came to check out the disturbance. *(pause)* Erm and then I fell asleep, had school the next day, had to be up pretty early. After that I had to go live with my nan for a while, as my dad ermm. *(Pause)* Had to - *(pause)* leave us because he was a bad person so he just left us here. Now I'm stuck with my Mum and my sister. *(Pause)* wait why am I telling this? I'm gunna go play xbox. ✓

word count?

Fade out

Commentary on the monologue 'On the inside'

My narrator and plot were derived from some of the most common occurrences in families in recent years: divorce, parental separation or abuse. It was influenced by Hugo Blick¹. I created a narrative that people who have experienced similar issues might find interesting. I chose a narrator of similar age to mine so I could create an authentic idiolect. ✓

To create a realistic idiolect for my character so that the audience could relate to the issues portrayed and the way the narrator deals with these, I used features of spontaneous speech. This included self-correction (...California to see my Dad...or was it Majorca? No, no it was Texas) to show the narrator's uncertainty and inability face the situation. This helps create an artless narrator. My narrator uses "'n'" instead of 'and' to show informality and to reflect his age, contributing to his sociolect. *Confide explain*

My monologue has a linear structure giving a sense of building to a climax. I included information which allows the audience to understand what the narrator does not. For example 'revising 'n' shit, clean the house and what do I get in return? Shit all' when the mother says about going on holiday someday. I attempted to give the impression the mother wasn't financially secure without the father but she cares for the son. (Someday) this is an adverbial of time suggesting a vague promise. However, he uses taboo lexis to hide his oblivious persona when he doesn't comprehend things. *Respect awareness*

I chose to use two scenes: the doorstep and his room. The narrator only begins to open up in his room as he sees it a place of confidentiality, which is common to most teenagers. Similar to Hugo Blick¹, the narrator 'Keith' is in his car as he feels it's a place of confidentiality. *Nice un*

The narrator builds rapport with the audience by directly addressing the audience with the monitor 'you know' using the second person personal pronoun. This ensures there is understanding between the audience and the narrator. He metaphorically foreshadows his dad leaving by saying 'I wish I had a dog. They don't run away do they?' It is also a rhetorical question showing that he is aware of what he is referring to. My narrator uses pauses when he either doesn't want to say something or is imagining it which contributes to the artless narrator, giving the audience the effect of guessing what he would have said without time to think. He also uses discourse markers such as 'anyways' showing there is more to what he is saying but he changes the subject, contributing to the artless narrator as we do not know what he would have said. ✓

My monologue has a strong narrative and the narrator gives a convincing and realistic idiolect. However in some places it might be hard to comprehend the situation the narrator finds himself in or his choice of lexis. ✓

¹Blick Hugo 'Marion and Geoff' – Keith is an artless, naïve narrator. It has a relatable, convincing and original plot.

Journalism Interview

Society's alien?

'All religions are similar; the morals are the same, just different gods,' says the Hindu slaughtering *Nice start!* the chicken sandwich he has just taken from his bag. Religions have various different morals, beliefs and gods, but, generally people seem to follow the religion that is accepted in their culture. Khuswanth has grown up a Hindu, but now finds himself in a different culture. Maybe that chicken sandwich is proof that it's not easy to hang on to your religious beliefs in a different culture.

Welcomed into Khuswanth's home, his dad instantly greets his guests, persistently offering them something to eat. Not being aware of their customs, it could be deemed rude to deny such hospitality. The house is relatively small yet modern, with Nepalese paintings on the wall. In the *Setting* front room is a small temple which 'we pray to occasionally, mainly my parents'. This open display of religion suggests they still value their culture.

Khuswanth is wrapped in a bright blue striped jumper, complimented by his vibrant blue belt. His top half contrasts his bright red trousers. He claims to have never understood the Nepalese fashion *Nice touch!* for brightly coloured clothes. English clothes hang loosely on his 4ft8 frame and his 'skinny' jeans are folded up multiple times.

Originating from Bhutan, though really a Nepalese, Khuswanth moved to England 9 years ago with his family, at age 7. 'If the Bhutanese didn't chase the Nepalese out of Bhutan, we would've stayed as it was like paradise, but Nepal wasn't clean and the people weren't nice,' he says turning his eyes *NRA* to the floor. He tells me of the small café owned by his dad, situated on dominion road specialising in English breakfasts. His mum does architectural design of local residences.

Immigration to the United Kingdom is on the rise. Officials perceive it as a problem, but maybe they're generalising too much, is this family really a problem?

Of his relations, only his family moved to England. The rest immigrated to Australia 'we plan to move to Australia soon too; we miss our family.' There's a sudden drop in his smile 'we haven't seen them in 9 years.' He says they just need the money and need to find a buyer on their house. Though the idea of moving to Australia isn't set in stone, for Khuswanth it feels like a new life. However, adapting to yet another culture seems to throw him off the idea.

He says the biggest adjustment moving to this country was everyone was a different culture, so they couldn't relate, whereas in Nepal everyone was of the same culture and religion, allowing them to interact easier, as they had common ground. 'I already knew English, as in our country, it was deemed a dominant language.' In Nepal most of them learnt English as it seemed knowledgeable *Names repn. of speech* although most of them will not even visit here. He grew up learning Nepalese as his native language; he also managed to pick up Hindi, as it is similar to Nepalese making him trilingual!

Groups of his culture residing in the UK are still as close as they were in Nepal and he finds pride in this. 'Unlike everyone else in the UK, who don't help each other out as much and aren't as close.' he said smugly

[553]

'The more I learnt and became interested in science the less I believed in Hinduism, I mean an elephant god, that's just stupid,' Chuckles the Hindu, 'Though I still believe the morals, like being a good person.' The Hindu repents. Culturally they were just told what to believe and they had no real desires to think otherwise in Nepal. However, he still feels influenced by the rules and values that the Nepalese upheld.

The smile in his eyes becomes absent. "In Nepal my sister endured a lot of pain, but no one in our village could recognise the problem, everyone just gave her random 'remedies' hoping for it to resolve the problem." he clenches his hand. He feels fortunate that he moved here, where they saw a doctor instantly and it was identified as a kidney problem. He insists the health care in England is very good. "Her kidney problem is ok now, but the problem can still arise, just fortunately we were here, I guess," he smiles with his mouth, but his eyes remain empty.

With a sudden grin on his face he tells me of the Hindu festivals his family attends and of the gifts shared. He doesn't celebrate Christmas or Easter, but 'We still acknowledge them as holidays though'. The Hindu celebrations are much more frequent than English, with over 40 festivals. Khuswanth warms to the idea of Hindu festivals.

"Overall I enjoy some aspects of both cultures, the variety in England of cultures and morals. The healthcare, the food, everything is much nicer, technology too!" Contrasted with his Nepal he much prefers the people there, the closeness the feeling of everyone being one' big family'. However, he still clings to the idea that Bhutan surpasses both cultures, although he was only there for the first 4 years of his life.

Despite the adaption to a new culture, Khuswanth seems to have bridged between the two cultures, hanging on to certain aspects of his old, but adopting some of the new. He defines himself as 'Hindu, British'. He says as generations pass and as they become more intellectual their faith in religion decreases. From this we can begin to see cultures don't vary much in moral values, just in what they comprehend. ✓

[370]

[923]

Journalism interview - Commentary

I chose to interview Khuswanth, a victim of cultural change. I felt that questioning him would shed some light on different cultures and how they differ from our own. I used a lot of polysyllabic lexis to create a formal register, to emphasise the importance of the subject and to fit the social class of the readers of 'The telegraph.'

Using a variation of pragmatics, I portrayed my interviewee as a culturally divided individual. This was shown using narrative report of action 'the Hindu slaughtering the chicken sandwich he had just taken from his bag.' This introduces the idea he wasn't sticking to his original cultural rules, but still deemed himself a Hindu. I described the setting to support the idea that his family had merged their culture with their new found culture. I also described the appearance of my interviewee, to show that he is trying to converge and fit in yet still resembles his old culture in his clothing. When describing his clothing I pre-modified the items:

M M M H Q M M H
 'bright blue striped jumper, complimented by his vibrant blue belt.'

The adjective pre-modifiers: 'bright', 'blue' and 'striped' are used to foreground the colour of the clothing, with visual descriptions. The post-modifying noun phrase 'vibrant blue belt' supports the original noun phrase idea, that he wears bright clothes.

I used a diverse range of ways to represent speech. For emphasis and emotion I used direct speech to express phrases how he did "We plan to move to Australia soon too; we miss our family." Using indirect speech 'He grew up learning Nepalese as his native language,' to highlight difference in culture. I also used free indirect speech 'However, he still clings to the idea that Bhutan surpasses both cultures' creating distances between the foreign culture and ours.

Once transcribed, I assumed a chronological structure for my interview. This is similar to the Phil Collins¹ interview, which adopted a chronological structure to make the reader feel like they are in the interview. I opened my interview with the quote 'All religions are similar; the morals are the same, just different gods.' This is used as a narrative hook to keep the reader interested and gives an idea what the interview is about. The principle of the quote is echoed in the end of the interview 'we can begin to see cultures don't vary much in morals just in what they comprehend.' However it varies a little, showing some progression and understanding has been made through the interview, that cultures only differ based on what the people of that culture understand.

Upon studying interviews from various sources, majority from The Telegraph, I realised pragmatics are commonly used to create an impression of the interviewee. Various ways to represent speech are used to create distance and angle with the interviewee. Whereas, particular phrases of speech are picked to manipulate meaning.

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¹ Four Four Two, October 2009, interview with Phil Collins

Moderator's commentary:

The monologue is a slight piece in which a teenage narrator laments the loss of his father who has abandoned the family. The candidate has been quite successful in creating a convincing voice although this is clearly well within the candidate's 'comfort zone'. The writing is largely accurate with only a few minor errors and the candidate is successful in conveying the emotional state of the protagonist without being too explicit about it.

The interview with the boy from Nepal is a sensitive and thoughtful piece with a distinct and relevant angle – how it feels to be an immigrant (or as the candidate puts it 'a victim of cultural change'). There are some passages where the expression is awkward and a little unclear but it is a largely effective article on a potentially sensitive issue.

The commentary for the monologue refers to stimulus texts and explains a number of the strategies used in the piece effectively. The commentary on the article shows good awareness of genre.

A01: 4+ 4=8

A02: 4+ 4=8

A04: 15+17 =32

Commentaries

A01: 7

A02: 7

Total: 62

The setting sun created a beautiful scene as it swept light across the hills, the few beams glinting off his sun glasses. He drove along the open road in his open topped dark blue TVR, his medium length blonde hair swept back as the speedometer rose to sixty. The engine started to roar louder as it was being unleashed to show its fearsome power to the world. Steadily taking his foot off the pedal to slow down for a tight turn, he thought to himself of how his evening would plan out. He had a date set with a girl he had been seeing for three months now. She was well educated and he liked her a lot. The way she did things, how she moved, talked and flicked her hair intrigued him. He hoped tonight would be good.

Daniel was eighteen and money was not a problem for him. His father had been a rich man but had sadly died not long after his thirteenth birthday in a car accident. A huge amount of money had been left to him in his fathers will and he was pretty much set for life. Physical sports were a hobby he had enjoyed from a young age and was a black belt in kung fu, practising regularly with his one to one tutor. He was extremely fit for his age with a slim muscular build. His girlfriend was also good at close combat and had seen him in practice and even fought against him on occasions when she had been round at his mother's house. She never said who had trained her. Gaining top grades at a private school, he planned to go to university after his gap year.

He had met Sarah-his girlfriend- by accident when they had both attended the same driving test, a mix up had been made. Daniel kindly let her take the test on account that if she passed she would let him buy her a drink. She passed. The drink led to them getting to know each other and they quickly became close. He believed that everything happened for a reason.

As he checked the mirror he noticed a black Bentley with blacked out windows unusually close behind him. He decided to think nothing of it and carry on with his journey back to his home. He sped away down the street and his phone started to ring. He didn't have to pick it up, just press a button and the person's voice was projected through the car speakers. Daniel hadn't checked who was phoning but answered anyway "Hello?". He hoped to god that it wouldn't be his mum.

"Hey babes, just to let you know that the tables booked for seven, don't be late!" Sarah's sweet voice travelled through the car and Daniel gave a sigh of relief. "I thought that was gonna be my mum for a second. I was getting ready to take a drilling for not locking the garage, but I'm glad it's you and I will be there on time, when am I ever late?!" he exclaimed jokingly. He could hear her giggling on the opposite end. If there was anything that annoyed him about her, it was the giggle. "OK, good, I will see you later then, just don't be late". He could have been imagining it but the tone in her voice changed, darkened. Weird. The call cut off and his I-pod music sang into life again.

The keys jangled in Daniel's pocket as he fumbled with them to open his front door. Looking up he noticed again the black Bentley in the doors reflection. It drove past quickly and Daniel wondered if it had been the same one but decided against it thinking that around London loads of people had expensive cars. Still, the thought unsettled him but he had this night to look forward to and take his mind off it.

He had taken a quick shower and put on a smart white shirt with black blazer, the top button undone, just how Sarah liked. He put on black Ben Sherman trousers with expensive designer polished shoes. Daniel calculated that it would take him about half an hour to reach the restaurant and it was already twenty five to seven.

He drove a little faster along the roads than he should have done but didn't want to disappoint Sarah and be late. Lights turned red at a junction and he quickly slammed on the breaks to stop and

let the passing traffic across. Then, again, he noticed it. The black Bentley right behind his rear bumper. This couldn't be a coincidence now. He was almost sure he was being followed, but for what? Why? As the lights turned from orange to green and Daniel pressed his foot to the pedal, the Bentley turned right. Daniel was nearing the restaurant now and could feel his phone vibrating in his pocket. He quickly glanced at the clock to read that it was five minutes past seven. He quickly parked the car, shuffled out and slammed the door with his foot as he hurried in the direction of the restaurant.

There she was. Red dress, long curly brunette hair and an expression on her face that seemed to be asking, *what time do you call this?* Daniel strode over to the table and kissed Sarah on the cheek, "hey, sorry I'm late; I got caught up in traffic". He sat down and looked at his girlfriend's gentle face. "You're forgiven, but only for this once". She said with a small almost sadistic smile that emerged slowly. It was an Italian restaurant that was quite small and only a few other tables were taken with other couples sitting on them. The food from the kitchen smelled good and Daniel's stomach started to rumble. "Right, let's order some food, I am starving". Daniel scanned the menu and immediately set his eyes on the spaghetti bolognese.

Daniel and Sarah had many laughs through their meal. "Did you want another drink?" Daniel asked Sarah. "Actually I quite fancy a brandy; I'll have one of them please". She asked the waiter who they had noticed had been consistently uncooperative and grumpy throughout the night, He grunted and walked towards the bar area. He came back with the brandy and almost spilt it all over Sarah. "Watch it mate!" Daniel snapped at him. He had a short temper and was easily angered by the slightest of things. At that moment a group of men in black suits walked into the restaurant. The waiter apologized but Daniel took no notice, instead his attention was drawn to the men and the car that was behind his outside. The Bentley. The men started to walk towards him and Daniel got up, "we're leaving, now". He told Sarah.

"You're not going anywhere". One of the men stated.

"Who are you? You've been following me". Daniel tensed up, he had a feeling things were about to get out of hand. One of the men grabbed for him but Daniel was ready. He dodged out the way and brought his knee into the mans abdomen. The man killed over but the other two had taken stances that Daniel recognised. These men were trained fighters. The smaller of the two men left came at him first. He was fast. Too fast for Daniel to dodge the fist that swung towards his face. For a few seconds Daniel was put off guard, but regained his balance quickly and adopted back to his original stance. The man came at him again. Daniel caught the man's fist mid swing and twisted it until his wrist snapped; he then kicked the pained man in the back and left him struggling on the ground. The man left was stood there as if admiring a show. His amused face for some reason annoyed Daniel. The man was bald, which meant it was a clear sight for the man's temples on the side of his head. Daniel sprung into attack explosively, swinging his two palms towards the man's temples at such speed that there was no way he was getting up any time soon. All men were now crumpled to the ground. Daniel turned and grabbed Sarah's hand to get out of there. She wouldn't budge. "Come on!" he said "we haven't got much..." he turned to face her again but he was shocked to see a syringe in her hand. "I'm sorry Daniel; I'll explain everything when you wake up". Sarah then jabbed the syringe into his neck. Everything became blurred around him. He fell towards the ground. Darkness enveloped him.

My narrative is written in 3rd person so as an author I am able to know what the character feels, what is happening and what will happen next. I have made my opening is mostly orientation because it sets a scene. It is descriptive so it hopefully pulls the reader in and makes them want to read on. I have used devices such as alliteration within the 1st line of my opening which makes the opening effective and interesting. The sentences I have used in my opening are mostly compound and complex so my sentences can be more descriptive to the reader. I make sure the opening doesn't include any main details about the main character apart from the fact that he is male. This makes the audience ask questions to themselves about the character and want to read on to find out what he is like. The lexis I have used in my opening is varied by using descriptive adjectives for a slight description of the character.

My narrative is intended towards a teenage male audience as its genre is action. I decided to make it for a teenage audience because I know what makes them interested and make them want to read on. I have included action within my narrative that draws attraction. Short sentences I have used towards the end of my narrative make it seem fast paced and action packed. It also makes it seem more explosive to the reader. Suspense is gradually increased through my narrative to put the reader on edge along with the main character. From the way my uncle told his story, he made it sound and gradually built it up to when it started to get good and interesting to listen to. This helped me and gave me an idea that I should do the same to my narrative in order to attract the audience in the same way it did to me.

The language features I have used attract the audience because of the words I have used, for example when both the main character and his girlfriend are conversing I have used the word 'babe' to sound modern and realistic towards a young audience. I have also used other modern words such as 'mate' to have the same effect of being modern. I have also used exclamation marks within my speech to make it sound like a real conversation that a couple would have. The reader can then relate to this by remembering a conversation they have had that includes exclamation.

My narrative relates to Todorov's theory of starting with equilibrium, everything being calm and normal. A disequilibrium where things start to happen and go wrong but my narrative doesn't end with a new equilibrium which doesn't match with Todorov's theory. It could also relate to Propp's Theory as it includes a hero and definitely includes villains. Other than those type of Characters included in my narrative, it doesn't include any other type of characters from Propp's list.

Dramatic MonologueDead man talking

label genre

Ted is sitting in a dark room with one barred window that let in a few gleams of light.

> Ted: The man across from the table picked up the gun and brought it towards his head. 'It's funny' he said, 'I never expected that I would go like this...wish me luck'. *(He shuts his eyes tight, as if locking out the fear the other man had felt)* I remember the long sigh he let out, and then he pulled the trigger. The finger produced the click, but the click didn't produce a bullet. And then it was my turn.

The man opposite slowly pushed the gun towards me. It was like a small boulder being pushed towards the edge. I produced my hand from under the table and that's when my whole body went rigid. For a few seconds I felt that I had frozen in time...like I was trapped and was unable to collapse to a safe haven. *(He shivered)* My mind travelled back to the last time I had played Russian roulette. I was eight then. The gun wasn't real...only a toy for little boys but still I thought about it and its, its dominance over me, over who would win the game out of me and my friend. The only difference to the second time of...unwillingly playing was that the man in front was unknown to me, just another like myself who had been chosen and forced to play. Oh, and the gun was real. That toy cap gun that I had held when I was eight seemed like the most beautiful memory when I was sitting in the room with the four walls of drenched death. My death.

(He tilts his head back and breathes deeply. His head falls again and his hands scrape through his hair. Falling to a resting position with his elbows on his knees and his hair scrunched in his hands)

Finally I overcame the fear, well, enough of it to pick up the gun. The cold metal sent shivers down my spine. You know, like when chalk scrapes down a blackboard. I forced myself to imagine that this was yet another toy gun. The muscles clinging to my cold bones were seizing up, unable to respond to my commands. Every second that passed seemed like a whole minute. Slowly I was able to move the gun towards my head, that dark hole pointing directly towards my brain. My finger slowly curved round the trigger...I was moments away from committing my own murder.

(He strokes his hair forward and wipes his face. He gets up from the chair and walks to the back, using it as support)

I never believed that saying 'your life flashes before your eyes when you're about to die' but all that changed then. In that small moment...or maybe it was a long moment...I was unsure, my head wasn't really working properly. All the fear that had flooded inside had made me fuzzy, like a strange unstoppable force had got the better of me.

(He stumbles as if dizzy and sits down on the chair holding his head)

If I had to explain everything I saw in that moment it would take a good sixteen and a half years to explain it to you. So I'll tell you the most memorable parts... I realized that I had forgotten most of my birthdays until then but one in particular that I had remembered was my sixth birthday. It was one of those days that you wish every day could be like, the sun was shining, it was hot and the best smell in the world clung in the air. Barbecue. *(He smiles a little, savouring the memory)* My parents

do need to break up your monologue for the actor's ease of reading.

had bought me a Star Wars outfit with my own light sabre. They could never get me out of it. I miss that day. *(He laughs to himself)*

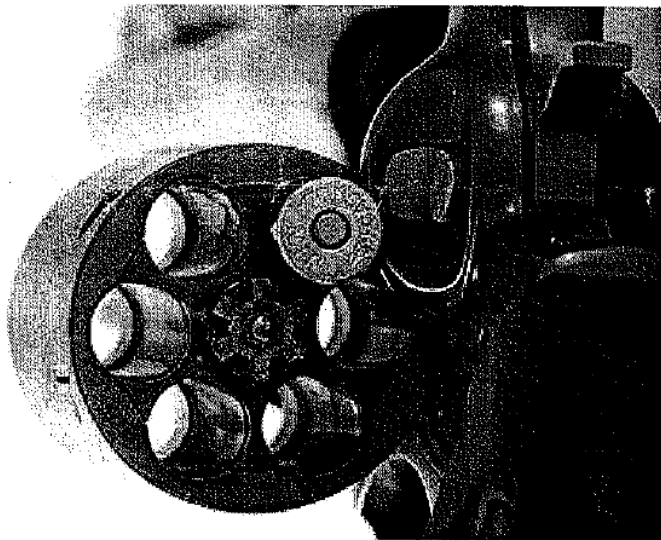
Another memory that stood out so strong was of a holiday. It was the best damn holiday I'd ever been on. Two weeks in the Dominican Republic. Sun, sea, sand and banana mumbas. If you don't know what they are then you haven't lived until you've sipped one. The best drink in the world. But all those special memories to me had passed and I would never get the chance to experience them again. My time of explaining my life is coming to an abrupt end I'm afraid. You might wonder why and I'll tell you it's because death doesn't give you time, instead it takes it away from you....

This is me speaking from the afterlife. This is me telling you my last memory.

(He looks down towards the floor with a saddened expression)

The last thing that came into my head was all the faces I loved, the faces I had loved and the faces that loved me. It's the people close to you that really matter in life. So I tell you never to push them away. They will always be there for you no matter what. I realized too late. Then it hit me.

(He puts his hand to his chest and shuts his eyes tight)



unnecessary...

Word count: 713

For my commentary I wanted it to be powerful and have an impact towards the reader. Remembering a certain time in my life that I played a pretend game of Russian roulette I thought this would be a good way to make an impact on the audience. It is a situation I think no one would exactly want to be in as you have no idea what the outcome would be of whether you survive or not. I tried to think of the emotions that would go through a man's head if they were to find themselves in this situation.

I chose the character to be talking from the afterlife so that it would seem from a unique point of view to the reader. To think of emotions and the way he acted was easy for me to decide as I just thought of myself being in the same situation of telling how what I would of felt if I were in the same situation. The memories he recalls are used from my own memories because I know what I felt during those memories so for me that was also easy to describe and also gave me an easily created lexis.

I didn't have to change much in my final script apart from swap a few things around in different places to give more entertainment to the reader and to make them ask a wider range of questions to themselves whilst reading it. Seeing an actor perform my monologue emphasised to me the parts that worked really well such as the ellipsis I have used to create pauses and make out as if the character is in deep thought. I also thought the stage directions worked really well in the way that they showed the character was stressed and agitated.

Through the process of writing and reading it afterwards I learned that it is difficult not to start writing in narrative structure so I had to make sure the situation from which my character was talking was appropriate to use and worked well with the vocabulary I used.

I decided to have the character by himself talking to the audience so that the character would have their full attention at all times. Being in a darkened room with only a bit of light adds the sense of eeriness and mystery as to who the character is and why the character is there.

The script is just the character explaining how he felt to the audience. By him explaining, the audience has to imagine what he went through and could almost feel as if they were the other man on the other side of the table that got lucky.

I chose the vocabulary to be formal and easy to understand because I wanted the audience to concentrate on the characters emotions and feeling to feel what the character felt. I saw no point in using accents as I felt it would have diverted the audience's concentration.

Style Model/s ?

A

A a n

Moderator's commentary:

The story is supposedly based on an anecdote by the candidate's uncle but it has clearly been largely invented by the candidate. The candidate attempts an action packed narrative for a young male readership. It is largely accurately written and there is a sense of suspense being gradually built up. The attention paid to the accessories (cars, phones etc) are typical of a certain form of contemporary fiction.

The monologue is fairly predictable and the 'twist' is heavily signalled. However, the voice is reasonably well realized and the structure is fairly tight.

The commentaries contain some relevant linguistic focus and make some valid points about language choice which are exemplified appropriately. There is reference to narrative theory for example in the first commentary. However, there are no references to stimulus texts.

A01: 4 + 4 =8

A02: 3+4 =7

A04 :14+12 =26

Commentaries

A01: 6

A02: 6

Total: 53

Narrative

I could feel hate rise up inside myself for those in front of me, in their tight fitting running shorts, looking all fit and prepared for today; I bet they could jog along the tarmac like it was rubber, each effortless step having a little bounce to it, making each 100 yards look easy. And then there was me, a middle aged, relatively unfit, mother of two, trying to run the London marathon. What I was thinking when I signed up for it? God only knows. But I couldn't pull out, I had friends and family as proud as punch, all sponsoring me and I couldn't let my mother down. She had a stroke last year and this was my way of raising money to go towards Stroke Awareness.

A01 -
fluent
(Band 3)

I remember the day we found out; it was like someone just punched you in the stomach. You hear of people having strokes and dying so when the doctor said what was wrong you couldn't help but think the worst. She had however pulled through with only some sight impairments and now was on the mend but dad takes her straight into the hospital as soon as she gets a headache with fear of it being another stroke coming on.

A04 =
clear use
of narrative
technique
to transition
oral narrat
(Band 3)

There was a chill in the mid April air when I had arrived this morning, but now the sky was clear and the sun radiated down on us, perfect running weather! The atmosphere was charged with a mixture of passion, anxiety and tension as I stood among 30,000 other runners waiting on the people in front to start us running. My heart was already beating out of my chest and I hadn't even started running yet. Slowly the sea of people dispersed, each getting into their rhythm and preparing themselves for the next couple of hours of huffing, puffing and longing for the sight of the finishing line.

I started to jog, slowly at first, feeling like I was going too fast, and then too slow trying to find a balance so that I would be able to complete this with the best time and by doing the least amount of walking. At two miles in I felt like I had finally found a pace that I was comfortable with and now I actually was beginning to think that I might be able to complete this. All my training and carb-overload seemed to be paying off and I started to think that I should have done this sooner; everything was going well and my legs weren't even hurting that much yet!

I had been running an hour and a half when my legs really started to hurt; I had refused myself the privilege of walking when at water stops, because of the fear of not being able to get back into my rhythm. So in preparation for this, I had trained to take drinks on the move, to grab an energy bar and get on as quickly as possible after.

As I looked around I wondered who my fellow runners were doing this for; who had they lost, what charity their sponsor money is going to, or if they are just doing it for themselves. I admired the people running in costumes, they must be sweating like pigs inside them, they had all the extra weight to carry and they couldn't even have a picture of their face as they cross the finish line.

A04 -
attempts
to control
style to
provide
entertainment
(Band 3)

The first day I visited mum in hospital was horrible. When I located her I could really see how lucky she was, all around her were others, other stroke victims, some had their faces dropped on one side, others were dribbling, slurring their speech or being spoon fed because their arms were still too weak and

Word Count: 665

disorientated. When I walked over I introduced myself to the physiotherapist, it was her job to teach mum the simple things like pouring a glass of water or put on lipstick again as mums hand eye coordination had all disintegrated after the stroke. It was at that moment when I realised our lives were never going to be the same.

At this checkpoint was my husband, two kids and mum waiting to cheer me on. They had positioned themselves, very cleverly, at the half way point to give me the support and the will to carry on to the finish. When I saw them with water and energy bars I could have cried, they had a camera and flags with "well done mummy" and "go mum, you're the best". It gave me the required boost to carry on and not to let them down.

The next time I visited mum she had been moved to a side room away from the others so she could get some sleep as there was one on the ward who had received brain damage from her stroke and kept shouting at the nurses throughout the night. She seemed happier in this room; she was on her own in here and could have her own space. Compared to the last time I had seen her she looked so much better and was improving quickly. She still couldn't hold and pour a cup of tea from a kettle, her hand just shook violently and water went everywhere, each time she tried you could see the disappointment and frustration on her face and all you wanted to do was hold her hand still.

The rest of the run seemed to fly by, my body was aching all over but I could easily ignore it by thinking of the amount of money I was raising to help families of a stroke victim. An image of mum lying in the hospital bed kept me running and made me think about how many people take advantage of their five senses. You never realise how much you value your sight until you can't drive because you have blind patches or can't go to work because of migraines.

The sight of the finish line was like seeing land after swimming the channel; you just wanted to get to it, for it all to be over. As victims like my mum may feel, for everything to be back to normal, lucky for her nearly everything is and she now values every second she has with her family and friends.

A01 -
clear
with
few
lapses
(Bored)

A02:
underst-

Commentary for Narrative

I got the idea for my written narrative from Labov's investigation method. I, as he had done, asked a group of people a question. "What is your favorite memory?" From one of the people's anecdote I decided to write about a runner in a marathon. I chose to write about this as running marathons are getting more and more popular as is being fit or feeling the need to be healthy. As I have no experience in marathons I had to research about other people's experiences. I also added sections of flashbacks relating to why the character is running the marathon. This is because many people run marathon in memory of someone or to raise money for a charity that may have helped out a loved one. I have chosen for the character to have had a mother that is a stroke victim as I have experiences with this so it I could write in detail about the feelings felt by the character. I feel that the readers would enjoy the combination of present and past as it runs through the runners mind, but also leave them throughout the narrative thinking what happens to the characters mother. I chose to base the narrative in London as the London Marathon is the most popular and it being the capital of England, I am familiar to the sights.

I started with the oral narrative, as recorded by me of my sample's experiences, from this I played it back to myself and transcribed it. I chose to write in first person to capture the perspective of the runner and to make it easier to write about her feelings and thoughts. My first draft included mainly the run itself so I included the sights and thoughts about the race. Readers then said that there wasn't enough of a balance between past and present so I added more of the past to even it out for my final draft.

I started my first draft by trying different openings to the narrative, orientation "There I was, stood at the starting line of the London Marathon of 2009" I found took too long to get into the narrative so I tried 'in media res' "Suddenly my heart started to pound 'BANG' my legs started to move with no instruction" however this threw you in too deep into the narrative so I tried abstract, "I could feel hate rise up inside myself for those in front of me" this I found got the reader hooked straight away and made them want to keep reading to find out more.

I chose to write in chronological order of the race, as if the reader is running with the character, also in order of what happened to her mother. I also used the graphology of Italics to allow the reader to follow what is a flashback and what is present.

I ended the narrative with the end of the run, this proved a fitting end as it was what the narrative was mainly about, however I also chose to include that the mother is now fine.

I feel that the strongest part of the narrative is the combination of the vulnerability of the character as she finds out her mum has had a stroke and having to cope with it all compared with the independence of running the marathon to raise money for the cause. This allows any reader that has had a loved one in hospital to relate to the characters situation but also shows how everything can turn out okay at the end of it.

A02 -
some
very
general
comment
on
language
choices

Scripted Presentation

Attempt
d
f
sing
aid
and 3)

Hi guys, (slide 1) I hope most of you know what this little punctuation mark is but how many of you know how to use it? Well this is what I am going to spend the next few minutes talking to you about- the apostrophe. (Slide 2) By the end of this presentation you will, hopefully, know how to use an apostrophe correctly, I will have shown you examples of companies dropping their apostrophe and questioned whether there is a future for the apostrophe.

A04 - clear use of genre (convention) signposting a discourse markers (band 4)

So, on to my first point, how to use the apostrophe. The apostrophe, in English language serves three purposes, (slide 3)

- The marking of the emission of one or more letters - as in the contraction of "do not" to "don't"
- The marking of the possessive case - as in the cat's whiskers
- The marking as plural of written items that are not words established in English orthography - as in P's and Q's and the late 1950's - although this is considered incorrect by some.

why or
2
23
22
2-
55
or
d3)

Steven Pinker once wrote in the book "The Language Instinct" of the different ways of the placing of an apostrophe can change the meaning of a sentence, for example (Slide4) so, as you can see the apostrophe defines the meaning of the sentence. And as An English professor wrote the words, "Woman without her man is nothing" on the blackboard and directed his students to punctuate it correctly. He found that the men wrote: "Woman, without her man, is nothing." And the women wrote: "Woman: Without her, man is nothing." Showing that the apostrophe can be used by the different sexes can make a simple sentence compliment themselves.

A04 - selection of engaging points (band 3/4)

Moving on to my next point, companies dropping their apostrophe, the most recent being Waterstone's, founded by Tim Waterstone in 1982. They dropped their apostrophe to make a "more versatile and practical" spelling of the name for the digital world. Just think about this... he is saying that they dropped the apostrophe to make their website easier to find on the internet. So does this mean that their name is now more of a brand than a dedication to the man that created it? It's not just companies dropping apostrophe: Birmingham, the second largest city in England, opted to drop all apostrophes from its street signs in 2009, saying that the apostrophe is "confusing and old fashioned."

A04 - clear use of genre (convention) informed control of style (band 4)

side
d5)

Which links nicely to my next point, is there a future for the apostrophe? If companies and cities are dropping the apostrophe use then how are our kids supposed to learn how to use it properly? We are raising a generation of children that will not understand a simple sentence, one that could have so many different meanings without the correct use of the apostrophe. However as the meanings of different words is adapting and evolving, so is the punctuation. Do we accept it and go with the flow or keep using the apostrophe to make our sentences punctually correct?

So to finish, (Slide 5) I recap my points; the apostrophe defines the meaning of a sentence, my second point showing that the apostrophe is vanishing and my third, is there a future for the apostrophe?

A . . .



1. How to use the apostrophe
2. Examples of companies dropping their apostrophe
3. Is there a future for the apostrophe?

- The marking of the omission of one or more letters
- The marking of possessive case
- The marking as plural of written items that are not words established in English orthography

My sister's friend's investments (the investments belonging to a friend of my sister)

My sister's friends' investments (the investments belonging to several friends of my sister)

My sisters' friend's investments (the investments belonging to a friend of several of my sisters)

My sisters' friends' investments (the investments belonging to several friends of several of my sisters)

1. How to use the apostrophe
2. Examples of companies dropping their apostrophe
3. Is there a future for the apostrophe?

Commentary for scripted presentation

For the speech to be successful a series of elements had to be thought of. The main purpose of the speech was to inform the audience but also entertain them; this avoids the audience from losing interest as the subject isn't overly interesting and may not appeal to everyone.

The speech was mainly in an informal tone with elements of formality as it was intended to be presented to young English language students in college therefore the informality made it seem more appealing and would encourage the audience to engage with the presentation. The informality would also contribute to it being entertaining. However the parts of formality would insure that it stays factual.

Throughout the speech the audience are directly addressed, that makes them feel they have to continue listening. For example 'I hope most of you know what this' the direct address meant they were continually involved in the speech and made it hard for the audience to stop listening also so they could feel like they were part of the speech. The use of rhetorical questions made the audience think about what was being said and involve themselves in the speech. E.g. 'more of a brand than a dedication to the man that created it?' this gets the reader thinking of their opinion of the topic and helps them understand whilst engaging.

Declarative sentences were used mostly in the speech, this was fitting to the purpose which was to mainly inform. The declarative sentences could give the facts and statements that were essential in the presentation easily for the audience to understand, for instance, 'The apostrophe, in English language serves three purposes'. If imperatives were used instead, it would have made the audience feel under pressure and wouldn't have been as friendly as this sentence types are used more for instruction. If a speech is friendly audiences are more likely to listen. The speech also includes a number of simple sentences this breaks up the speech and allows more pauses for the reader, for example, 'It's not just companies dropping apostrophe.' These sentences get straight to the point and I used them mainly to introduce my points. This meant the point was picked up easier by the listener.

Overall, the speech was written in an informal form this engaged the audience and made the speaker seem friendlier, also this made the speech much more entertaining therefore the audience were much more likely to listen and keep listening. The use of rhetorical questions and direct address meant that the audience felt involved in the speech themselves which made it hard for them to lose concentration which meant they stayed focused while continuously thinking about what was being said. I used a PowerPoint as a visual aid and structure that was easy on my audience to follow, on this I had the main points being covered in my speech at the time.

Moderator's commentary:

The candidate has written a narrative based on an oral account of doing a charity run. There is an attempt to be innovative in the way the story is told by including a series of 'flashbacks' in which the character doing the run recalls the events that led to her deciding to take part in the charity run. However, the flashbacks don't particularly add to the dramatic effect or to the reader's enjoyment of the story. The actual account of the run is quite straightforward and shows little evidence of having been shaped for narrative impact.

The scripted presentation is quite an ambitious task. There are some problems with the examples used by the candidate such as the one from Steven Pinker, which is about commas rather than apostrophes. Nevertheless there is an attempt to structure the information in a way which is accessible and meaningful for the target audience. The commentaries show a rudimentary understanding of linguistic concepts.

.A01: 3+ 3=6

A02 :4+ 4= 8

A04 :11+12=23

Commentary

A01:3

A02: 2

Total mark : 42

I was still young at the time; in fact I was only just an adult. I had turned nineteen not too long before the war started and was too naive to understand the true extent of it all. I just wanted to get stuck into those damn Germans. I had been toying with the idea of joining the Army ever since I was a child and it was always a dream of mine to be a soldier. What I didn't realise at the time was that army life was not the glamorous portrait we were ^{shown} fed by the government it was hell, the training itself was bad enough let alone live-fire.

After a long month of training it was finally time to get into the action; ^{this was when} where boys become men and where men become ghosts. I had no idea of the hell that I was about to face when we landed but ^{I'd be warned it would} ~~I knew that there was something waiting there for me that~~ ^{shook me} shook me to the core.

When we got there we were told that we would travel in a larger ship and then for the final leg of the trip would be carried in small landing craft with no roof. The time on the main ship quickly passed and we were herded on to these tiny ships with a small area for the pilot of the craft and a tight area for the men to stand in at the back. When I got in I soon realised the main flaw with these ships, the room, or lack of it. We rocked and turned as waves crashed into the side of the boat making for a rather uncomfortable landing. We were hit by a wave and suddenly ground to a halt, we had become stuck a few meters away from the land and we had no way of getting closer so the ramp was lowered and we pile into the water as a barrage of

^{what this is for?} bullets pierced the sides of the craft tearing through with ease just narrowly missing the last of us to leave the craft.

I dive into the water trying to stay under for as long as possible as a hailstorm of bullets penetrates the water. I attempt to keep my gun in its cover so I have some form of attack, not

sure how much good it will be against a fully covered machine gun nest, but when you have
 bullets flying at you it's nice to fire a couple back.

I manage to wade my way through the water and clamber onto the beach and the bullets don't stop for a second so every moment counts. I manage to make my way to one of the barricades looking up to see who has made it and to my surprise I see a familiar face.

The one person I would consider a friend in the whole of my time served, Jack. He was a man of just 20 ^{twenty} and we had joined up at the same time, he was clearly a man that took training to a new level as he was extremely strong for a man of his age, he would often tell me of a girl he had back home he carries a picture of her where ever he goes. But he was not the kind of guy that showed his emotions often, so I was shocked to hear him so openly discuss ~~this~~ ^{this}.

Despite all of the death around him he seemed to have remained calm and collected in it all,

showing no signs of the fear that had ensnared me. It was a mad attempt but I knew my best chance of survival was with him so I made a mad dash for the barricade he was behind ^{unfortunately} but I

was spotted by a German sniper and was quickly under fire from all directions. I did what any

man would do in this situation and stubbornly kept running I could not have been more than a

few meters away as the bullets careered past me, I made a dive and only just made it into the

safety of the barricade.

Jack had thought me dead when he had not seen me at the rendezvous point as we were carried on separate craft he had been her for a short while longer than I had and so missed me

landing. He told me that almost every man from his craft was either injured or dead from the

~~moment they landed, from what he had told me I wanted to be sick~~ The amount of death we

had both seen had clearly even gotten to him. As we laid in waiting for the Germans to

^{move on to} concentrate on a different area he confessed to me that he was not as calm as his face may

suggest quite the opposite in fact, he was afraid just like I was and for a good reason.

We waited behind cover for what ~~had~~ ^{actually only} seemed like hours but it was minutes before we

plucked up the courage to run to the meet up point, ^{there, we saw} we could clearly see our commanding officer and the few men that had survived ^{Thirty.} 30 or so men laid down behind a small outcropping of sand un noticed by German snipers. I suggested that I go first because I thought jack had more to live for but when I told him my reason for going first I could see that he had not told me the full story of the girl back home. He confessed that the girl back home was ^{her} in fact his sister who had been murdered the year that he had signed up. He wiped a single tear from his eye and told me that if he was going to die he would do it with honour and in the field of battle.

We had been spotted by our commander who signalled us to make a dash for the meet-up point and I allowed jack to proceed first, he paid no attention to the fact that there was still snipers in our vicinity and the moment he stood up he was shot directly in the head, ^{and} as he fell into my lap I ^{I looked at his face. It was unrecognisable.} saw no sign of the face I once recognised nothing but the shell of a man I had ^{The} looked up as a brave and courageous man willing to take the risk of death to at least prolong ^{was gone} my life.

From all the deaths I had witnessed this one really drove home the fact that even the best of soldiers are not immortal, it was his death more than any other that would haunt my dreams and make me understand the full extent of what happened on this day.

But I knew I had to carry on, he clearly wanted me to survive and I knew that he would be with his sister and all of those who had lost their lives to protect the innocent and to save our home. I had the upper hand now as the sniper that had killed jack was only aware of 1 of us ^{one} and I saw my time to run. I took one last look at jack to remember what drove me to be better ^{for} and I sprinted for the rendezvous point without the German snipers acknowledging me, and ^{inspiration} for the time being felt safe I was briefed on the objective and was told to wait for more reinforcements we radioed in to command to tell them the safest route to take and within 20 ^{hours} minutes we were now a force of 50 men we had 2 medics to tend to those of us who had

suffered wounds and a priest to deliver a service for those that had died.

But the pieces was broken by our commander informing us that if we did not move now we would all be dead, we had been spotted and were in immediate danger we had been cutting the barbed wire trying to remain undetected until one of us was spotted. We had a clear path through the barbed wire and could make a break to finally get behind them and cause some real damage, we had hundreds more men on the way but knew that we could not stand idly by as they were gunned down we had to make our move.

We sprinted to a small area out of the Germans view, making sure to not bunch up until we got there, to do so we had to run 5 at a time and this cost the life of ten of our men. We had made it to temporary safety and could finally relax knowing that reinforcements were on the way and that we were safe. We set up a system of defence and radioed command to let the reinforcements know where to go and held the position until they arrived. If rest of the war is like this then I had best prepare for trouble.

Word count - 1,499

↳ Could you not deliver a last line with more impact?

Commentary

I have based my story on a thrilling WW2 story told to me by my late grandfather. I expanded very little from the original story but have fabricated some of the parts to make an interesting story even better. I changed the invasion section of the story to make it more thrilling and suspenseful while keeping most of the facts from the story intact. I aimed to give a more light hearted element with the use of perspective, with the story being told from my grandfather's point of view, more in the sense of thoughts than speech. The story was meant to be suspenseful and action packed with a sense of fear and loss. I believe that the original transcript, while being very interesting was rather long winded but never really got to the point but after editing it I focused more on the element of his friend and the actual D-day rather than his whole war experience. The first draft had a comedic appeal to it and I felt that this should be removed in favour of a more action packed story that left the reader shocked and scared as he was.

really in what way?

I tried to make my grandfather a relatable character by showing his fear and the fact that he clings onto friendships in the direst of situations, this allows the reader to make a connection with the teller and main focus of the story and when he feels an emotion they feel it too. This is used to effect when you are introduced to my grandfather's only friend that he has in the army and then the emotions that follow, the relief when he finds that he is alive, the feeling of regret when he goes first and the anger and sadness when he is later killed.

The story starts off with my grandfather telling you what he felt when he made the decision to join the army and then jumps more into the action and the feeling that you are there with him and he is just running it through head rather than narrating from the future.

The original narrative was from the future looking back on events, I felt that this was not right for my story as I wanted the reader to feel part of the story rather than just an audience that's having a story dictated to them, while I enjoyed the story as it was being told I felt that using present tense would allow those who may not be interested in WW2 may take the action element aside and really enjoy that instead of seeing at just another war story.

To turn the story into the D-Day focused story that I was left with I had to do some research on the day and what happened to expand on what he had told me in the past. I gained some of my inspiration from watching the film saving private Ryan as I was told this was very similar to the actual events.

WORD COUNT: 424

Dramatic Monologue

I'm not a bad person. I get my homework in on time; I listen and do my chores. It just gets a bit frustrating, the bullying, torment and ^{Conventions AD4} (says with an angry undertone) The Hate. When it seems like the whole world is against you, you can't help but lash out, ya 'know.

When you start year 13 in a new sixth form it can be a bit difficult ^{AD4} new teachers, people and classes and when you try to run away from bullying it often just makes life more of a nightmare. Being a quiet person I would have hoped I could stay out of people way, and, um, ^{AD2} maybe just maybe the future would be better. But who was I kidding, things don't get better, they build up inside, swelling at the top just waiting to burst when all of a sudden you just explode, you don't see it coming but it's just one of those things.

I'm not a bad person. A little bit of anger never really hurt, it's good to let people know how you feel, maybe this little outburst would stop them from making my life a living hell. But who was I kidding, the kind of people that hurt you don't just go away, even when you leave the things they say still poison you, Haunt you and never let you go. Every insecurity, every little thing in your life that is not perfect is susceptible to this, this scrutiny, the constant physical and mental pain this causes and the scars both real and in your mind don't just leave you, it follows you when every you look in the mirror you see that you aren't what they see to be "right".

I'm what you would call a recluse, a hermit. My life is fairly bland, I don't go to parties or go on dates I just stay at home, reading and drawing. My mother says that the drawings aren't right *(begins to sound angry)* that somehow I'm the one to blame that "you shouldn't wish that kind of thing on anyone" she doesn't know what I feel what kind of things I live with

(calms down again). Since Dad died I haven't really coped well, I mean everything makes me angry, every little thing just seems to fill me up with the burning feeling of anger. I feel like it's all bottled up just waiting to erupt, to explode.

The teacher won't listen to me, they think I'm crazy, they Called my mother in to talk about the things I draw, they ask me why I do it, I don't care much for conversation so I shrug my shoulders and carry on with my life, it makes no difference to me what they think what they do to me needs to be more than just a scribble on a piece of paper, it needs an action, I need to make sure that I am heard and to make it very, very clear that I will not be tortured anymore. Things will change.

cut / sentence

I'm not a bad person. They made me do it, I mean when it all boils down to it I had to, it was them who tortured me, threw my bag around, pushed me and said that I wasn't worth the air I breath. They can't laugh at me now. They can't call me names or pick on me. Well things are over now, life comes and goes sometimes the lights just go out, poof, just like that you can't take back what you did it's done.

I Like to think what I did was for their own good, they can't be hurtful anymore, it was more of a release, yeah that's what it was, I'm setting them free, I'm setting myself free. It's over.

I'm not a bad person. I did it for them.

Dramatic Monologue commentary

When I wrote this monologue I decided upon two themes, a clear theme and an underlying theme that was brought up in the end. These were Bullying and murder. These go well together to create a dramatic story that makes you gradually realise that the person telling you about their life has a few issues. I have given the character no name but a rather sad story behind him, I chose to give him no name as this emphasises the fact that he is alone in the world and is seen as worthless.

*
RZ

I gave the character a dead parent to help readers grasp a feeling that the character has a reason to be truly sad and to make the bullying seem worse than it is. He also has a poor relationship with his mother stemming from the loss of a parent and also the fact that he does not try to make friends and spends way too much time in his room.

The character also seems to be drawing rather sadistic things into his notebooks that are not described but can be figured out by the fact it has caused enough of an issue to have his parent called in.

The character is not fully described but you can tell his age due to the fact he mentions he has just become a year 13 telling you that he is at least 18-19 years of age, and you guess that he is male due to his use of language and the way he describes his life.

I chose to add little to no conversation as I thought that it would take away from the lonely element that this character feels and the fact that he does not feel close enough to anyone to have a conversation, and the only real conversation he has is him shouting at his mother.

He is a very angry individual as he has a whole paragraph on the anger he feels, this paragraph was originally telling the audience that he was somewhat crazy but I changed the

feeling to anger when I discussed it with a friend whose writing I admire, this perspective allowed me to show that he was not happy in his life and to hint that he might do something crazy with the use of "explode".

Lastly I made the character this character as a collection of different people that I know that have experienced bullying and made the age range suit theirs, this allowed me to see how my friends felt and translate their feelings into a more extreme set of circumstances that would allow a outlook on the pain that people who are bullied for prolonged periods of time, I talked to my friends who gave the information and they seemed to be pleased that I took down what they felt and translated it into an interesting story that portrays how they feel on a daily basis.

Word count - 488

Moderator's commentary:

The story is supposedly based on an anecdote by the candidate's uncle but it has clearly been largely invented by the candidate. It has also as the candidate acknowledges been influenced by the film 'Saving Private Ryan'. The candidate attempts an action-packed, fast-paced narrative. However, there are many inaccuracies of language and punctuation and there is a problem with inconsistent tense. The piece is far too long and desperately needed editing.

The monologue is more successful. The language is more controlled and there are fewer mistakes. There is a clear narrative shape. The idea of the victim of bullies who turns to violence himself in desperation is worked out in the monologue. The refrain "I am not a bad person" is used to good effect to point up the irony of the situation.

The commentaries are very limited. They show only a basic understanding of linguistic concepts and choices. Both tend to focus on issues to do with the subject matter of the pieces rather than the language choices. There is no reference to stimulus texts at all (unless you count Saving Private Ryan).

A01: 2+ 3=5

A02 :2+ 3=5

A04 :8+10=18

Commentary

A01: 2

A02: 2

Total mark : 32