

GCE08 English Language Unit 2 (6EN02) - Exemplar Coursework Samples.

The work represented here was submitted during the summer 2009 series. There are four pieces representing the four tasks given in the specification each with the candidate's commentary. They are presented with marks and comments by the Principal Moderator. They have been chosen because they exemplify a positive response to the suggestions given in the specification and a serious attempt to attain the relevant assessment objectives for the task. The marks have been awarded for a single piece in order to show how assessment objectives might be applied to specific pieces of work. Also, to achieve this end, the commentaries have been given a mark out of 20 which would normally be the amount of marks available for both commentaries in the folder.

EXEMPLAR A: TEXT FOR A READING AUDIENCE - JOURNALISM INTERVIEW

(insert article 'Doctor, Soldier, Father' + commentary here)

P.M.'s comments on Exemplar A.

| AO1 | AO2 | AO4 | Total |
|---|-----|-----|-------|
| 4 | 4 | 18 | 26 |
| <p>Comments:</p> <p>This piece meets the twin criteria of using a variety of ways of representing the spoken word and presenting the interviewee from a specific perspective. The opening paragraph uses the contrast between the interviewee and a stereotypical 'hero' to intrigue the reader and then presents the subject to the reader as a different kind of 'hero'. The description of the subject coming in from his 'barnyard menagerie' is the kind of detail which engages the reader and helps the reader to contextualise the content of the interview. The candidate then quickly makes use of a variety of ways of representing the spoken word. Direct quotation is used, "It was very intense," as well as summary. 'According to xxxxx' The candidate uses a variety of inquirys to suggest personality or attitude, 'he explained bluntly'.</p> <p>As the piece develops the authorial viewpoint becomes evident and we are given a perspective on the interviewee by direct comment, 'So far xxxxx has lived quite an incredible life' and by describing the actions and facial expressions of his subject 'he told me as a smile began to creep across his face.' Questions are generally inserted unobtrusively into the text, e.g. 'When asked about the US troops' The detailed biographical facts about the subject are not given until the fifth paragraph so that the reader is not put off by being faced with too many 'cold' facts before the attention is engaged.</p> <p>The candidate continues to seamlessly blend direct speech with summary. In the concluding paragraph the candidate uses contrast again to emphasise the uniqueness of the interviewee's job when compared with the 'nine to five grind that so many of us have to endure'.</p> <p>AO1 The writing is fluent, confident and controlled. AO2 The candidate uses a range of language devices to present his perspective of his interviewee. AO4 This is a highly effective text. It is controlled and the choices of style and structure achieve the stated purpose.</p> | | | |

P.M.'s comments on Exemplar A commentary.

| AO1 | AO2 | Total |
|---|-----|-------|
| 8 | 8 | 16 |
| <p>Comments:</p> <p>The commentary begins by defining the task the candidate has chosen and the perspective to be taken, which is to focus on the positive aspects of the interviewee's experience. In the third paragraph the candidate explains how a 'cohesive' text was 'created' by 'mix-matching' parts of the interview and other research. This shows awareness of the process of organising written texts. The candidate is also clear about the central focus which is to explain how his subject 'lived a diverse and exciting life while remaining modest and humble ...'.</p> <p>In the fourth paragraph the candidate discusses the use of a variety of ways of reporting speech and action. In this section the candidate uses a range of relevant terminology although not always with absolute accuracy.</p> <p>AO1 A number of linguistic terms and concepts are used appropriately e.g. 'informal register', 'free indirect speech', 'cohesive thread'.</p> <p>AO2 There was explanation and some evaluation of a range of linguistic strategies.</p> | | |

EXEMPLAR B: TEXT FOR A READING AUDIENCE - NARRATIVE WRITING

(insert narrative 'Lost in Nowhere' here + commentary)

P.M.'s comments on Exemplar B.

| AO1 | AO2 | AO4 | Total |
|---|-----|-----|-------|
| 4 | 4 | 17 | 25 |
| <p>Comments:</p> <p>This narrative is based on an anecdote by the candidate's mother about an incident that occurred while on holiday in Canada. The candidate has used the oral source as a springboard for a carefully crafted and technically ambitious short story. It starts with the effective 'framing device' of the narrator 'looking back' from the perspective of the present on the events she is about to relate. The mood of the piece is foreshadowed by the reference to a 'horror movie'. The narrative builds suspense and tension by atmospheric descriptive detail, ('rickety old veranda', 'dark haunting forest'), before quickly moving on to the action. Here, a variety of sentence structures is introduced to further build tension, including short sentences, 'Then the phone rang' and minor sentences, 'Strange.'</p> <p>Having drawn the reader into the story with this dramatic opening the narrative unexpectedly shifts to a completely different point of view and we get the third person narrative of the little girl inside the house. This second narrative voice is clearly differentiated from the first by a combination of third person point of view, 'Her Daddy had said that he'd only be gone a while ...' and by free indirect thought, 'what if they found out?'</p> <p>In the fourth paragraph the candidate gives the reader the background to the story as briefly as possible before returning to the action and introducing a little dialogue to move the story on. Another switch in narrative point of view ratchets up the tension with more free indirect thought, 'Oh no she's coming in' and this continues until the appearance of the dog resolves the situation.</p> <p>The narrative continues to develop by switching between the two points of view although once the couple have fled from the house the narrative tension is lessened and the first person voice begins to sound more like an anecdote. The final part reverts to the child's point of view at first, 'her Daddy was back ..' but then, again unexpectedly, shifts to the father's point of view, 'Never mind, he thought, nothing bad had happened ...' and ends by hinting at some secret shared between the father and child which is left disturbingly unexplained.</p> <p>The story as a whole is by no means perfect. The tension and suspense created in the opening paragraphs aren't sustained throughout the story. The shared secret that emerges at the end perhaps needed signalled a bit more prominently earlier in the narrative. There are parts where the voices are less convincing and in some places it seems the original oral anecdote hasn't been fully 'transformed'.</p> <p>However, this is a complex and ambitious piece of work that uses a range of sophisticated narrative strategies in a surprising and original way to engage the reader and so deserves a mark just within the top band.</p> <p>AO1 Fluent and accurate, only minor mistakes ('fourty')</p> <p>AO2 Uses a variety of narrative strategies and works hard at 'showing' rather than</p> | | | |

'telling'. However, the strategies are not sustained throughout the narrative.
A04 Uses a variety of genre conventions sometimes perceptively, to change speaking into writing. Ambitious use of a range of stylistic and structural strategies to engage the reader.

P.M.'s comments on Exemplar B commentary.

| A01 | A02 | Total |
|---|-----|-------|
| 7 | 8 | 15 |
| <p>Comments: The candidate identifies the kind of audience the story is intended to entertain. People who enjoy 'mystery', 'action' and 'suspense'. The decision to include different points of view in order to 'create a sense of conflict' is discussed as are the alterations and additions to the original anecdote and the thinking behind these. The strategy behind the 'in media res' opening and the 'cliff-hanger' ending is explained.</p> <p>A01 There is some use of appropriate terminology particularly in relation to narrative strategy. A02 A range of narrative strategies are explained and there is some evaluation.</p> | | |

EXEMPLAR C: TEXT FOR A LISTENING AUDIENCE - SCRIPTED PRESENTATION

(insert 'The Legend of Grice' + commentary here)

P.M.'s comments on Exemplar C.

| AO1 | AO2 | AO4 | Total |
|---|-----|-----|-------|
| 4 | 5 | 16 | 25 |
| <p>Comments:</p> <p>Many candidates had difficulty with this task and found it hard to create a text which would be effective for a listening audience. Some just relied on the familiar essay format. However, this candidate enthusiastically took on the challenge of engaging the listeners. The first brief paragraph immediately addresses the audience (sixth formers) on a level to which they can relate. The informal, chatty tone is well judged for the audience. The script quickly contextualises the talk and gives it a specific focus. The visual aids are relevant and seamlessly incorporated into the exposition. Humour is used to good effect. 'hit him over the head'. There is a constant attempt to interact with the audience, ('your disapproving expressions tell me not') and a willingness to play with words 'Rambling not the best look in Grice's book'. The examples selected to illustrate the 'rules' are relevant to the audience and funny. There are interactive questions throughout, 'Makes sense, right?'</p> <p>The final part is clearly signalled with discourse markers ('finally') and there is a nice summary of the topic. However, the sarcastic tone in the final sentences does risk seriously undermining the authority of the speaker.</p> <p>The candidate has chosen an ambitious topic and has worked hard on making the topic accessible to his audience. However there are problems with the subject matter. The candidate has only partially understood Grice's work which has led to an oversimplification of the topic, reducing Grice's work to a set of 'rules'. ('Grice doesn't like ambiguity.') As the stated audience is A level English language students and the purpose is to give them insights into an area of language theory which they can then use in their own study, the candidate can only be said to have partially succeeded in this aim. So while the candidate has been highly effective in the use of a variety of techniques for spoken presentation and has clearly thought carefully about how to engage a listening audience, the candidate has been less effective in researching, selecting and organising subject matter to achieve the stated purpose and audience. The piece therefore merits a mark at the top of the second band for A04</p> <p>AO1 Fluent, confident and coherent. AO2 Uses a variety of techniques and structures for building rapport and conveying information. AO4 Successfully organises the material for a listening audience using a range of approaches, e.g. humour, visual aids, interactive questioning. Challenging material. The informal tone is sometimes overdone and risks undermining credibility and the candidate is not wholly successful in achieving the stated aim of helping the audience understand the topic.</p> | | | |

P.M.'s comments on Exemplar C commentary.

| AO1 | AO2 | Total |
|--|-----|-------|
| 8 | 9 | 17 |
| <p>Comments: The candidate gives a detailed account of the strategies used to engage the audience and uses a range of linguistic terminology in a confident and appropriate way. Linguistic choices are linked to purpose and audience throughout and the impact of these choices is assessed.</p> <p>AO1 The candidate uses a range of terminology accurately and appropriately to discuss own language use. AO2 A range of linguistic choices in the candidate's own work are discussed and related to the stimulus texts that have been studied. There is some evaluation of the effectiveness and appropriateness of these choices.</p> | | |

EXEMPLAR D: TEXT FOR A LISTENING AUDIENCE - DRAMATIC MONOLOGUE

(insert dramatic monologue 'The Simplest Things + commentary here)

P.M.'s comments on Exemplar D.

| AO1 | AO2 | AO4 | Total |
|---|-----|-----|-------|
| 4 | 4 | 17 | 25 |
| <p>Comments:</p> <p>The opening to this monologue is effective and shows good knowledge of genre conventions. The initial stage directions use dramatic conventions to hint at aspects of the character before she even begins speaking. Her isolation (curtains closed), her restlessness (flicking through TV channels) and her alcoholism (running her hands up and down the stem of a wine glass).</p> <p>As soon as the character begins to speak we have a strong sense of her idiolect. Pauses are used both for dramatic effect and to create a sense of the spoken word. It might have been more true to the genre to have indicated the pauses as stage directions (pause) than indicate it by an ellipsis as if this was a transcript. The way the monologue begins in mid-flow is extremely effective, instantly hooking the listener into the story the woman is telling. As the monologue develops it becomes clear that the narrator is unreliable and a gap opens up between what the character is saying and what the audience begins to suspect is the truth. This shows the candidate has a sophisticated understanding of how dramatic irony works in this genre, an understanding corroborated by the commentary and clearly based on careful study of stimulus materials such as Rob Brydon's 'Marion & Geoff' and Hugo Blick's 'Up in Town'. The character's distinctive voice is sustained throughout the piece and made more effective as entertainment by her habit of reporting the comments of others such as her husband. The candidate continues to show awareness of genre by punctuating each stage of the narrative with stage directions indicating gestures that showed the character's shifting moods and attitudes. The candidate also varies the pace and emotional tone of the monologue. The voice in the final section becoming more fragmented and disjointed as the character increasingly loses control.</p> <p>To sum up, the candidate creates and sustains an effective idiosyncratic voice, which shows a sophisticated understanding of genre and the ability to manipulate the conventions of the genre. The mood and pace of the monologue are varied for dramatic effect and a satisfactory ending is achieved. The candidate effectively creates sympathy for the character while at the same time showing her weaknesses clearly.</p> <p>On the negative side there are some places where the phrasing becomes a little awkward e.g. 'he just pulls that face when really he knows nothing - like everyone.' The tone in the final paragraph where the candidate is trying to show the woman's conflicting feelings of affection for her children and irritation with her husband, while dramatic, is not completely convincing.</p> <p>However, taken overall, this is an ambitious and generally successful piece of writing which shows a high degree of awareness of the genre and a very good 'ear' for what would work for a listening audience.</p> <p>AO1 Fluent and confident. A few minor technical errors. AO2 Highly effective use of idiolect to create a particular character for dramatic purposes AO4 Perceptive use of genre conventions combined with thoughtful choice of style and structure to achieve an ambitious purpose.</p> | | | |

P.M.'s comments on Exemplar D commentary.,

| AO1 | AO2 | Total |
|---|-----|-------|
| 9 | 8 | 17 |
| <p>Comments: In the commentary the candidate shows the ability to employ complex and challenging linguistic concepts such as 'pragmatics', 'foreshadowing', 'deictic referencing' to discuss own language use and the candidate is also able to evaluate a range of choices in the work and in the stimulus materials such as how irony is being used and the effect of using non-fluency features to suggest 'inner turmoil'.</p> <p>AO1 Appropriate use of a wide range of complex linguistic vocabulary AO2 Thoughtful consideration of a range of linguistic choices in own work and stimulus materials.</p> | | |