

GCE English Language
Coursework Exemplars
AS unit 6EN02

'TroubleShooting'

Puzzled by the world of game shooting, Celine Culliford interviews veteran shooter David Chilton to discuss the sport, the shooters, and why townies don't get it

It all started during a friendly chat, specifically when I was told my opinion didn't count. I was at school, and the girl I was talking to loved pink, the 'Twilight' book series, and could reload a hunting rifle and fire it at an unsuspecting pheasant within seconds. We were talking about game shooting in fact. I mentioned that I didn't like the idea of killing birds, or any animal for that matter.

'Oh really?' she exclaimed. 'But you're from London though, right? Doesn't count then! You just don't get it!'

What's to get? I thought. *There can't be much else to killing animals, right?*

Despite this, I wasn't sure. After all, with two thousand UK breeding farms releasing approximately 35-40 million pheasants and 6.5 million partridges annually, there's clearly a large market. Maybe there was something I didn't 'get'. So I sat down with David Chilton, a company director from Lincolnshire and a regular shooter.

Introduced to shooting as a young man, he has routinely attended shoots for over thirty years and knows a vast amount concerning the market – its ins and outs.

Considering that there's a huge divide between those for and against shooting, the range of people in the shooting demographic seems vast, with no fixed stereotype. David has been shooting with all kinds of people, from eighteen to seventy, and emphasizes that shooting is not merely a man's sport 'Sometimes we have lady shooters.' Though, surely they're all local? Well, it seems that even this isn't always the case 'I think generally the demographic is split into two groups. There are locals...and then there are the cooperate businessmen who organise expensive shoots during the weekends or seasonal shooting times.' On closer analysis, this isn't surprising, as David clarifies. Shooting isn't cheap, particularly for the enthusiasts who venture onto the larger estates – which can charge up to £2,000 daily. Not to mention the hefty travelling and accommodation expenses as, for shooters like David, nowhere is too far: 'Anywhere from Scotland, Exmoor, Yorkshire...we tend to go there during shooting seasons.' Such expenses tend to be more manageable when earning the type of salaries that cities have to offer, despite the speculation that such people avoid the sport.

Whilst the 'who' is questionable, the 'why' is clearer, and arguably more important. It seems that shooting can be quite the social event. David frequently attends shoots with groups of friends and business associates 'It's a good way to meet up with people'. It appears that this social element to the 'sport' elevates it above other leisure activities. It becomes a fun outing with friends, or even a full-blown family tradition. Many, like David, introduce shooting to their children: 'James actually started going shooting at fourteen.' He smiles, 'He's quite a good shot!'

However, when there are similar social activities available, such as clay pigeon shooting, is it truly necessary to shoot live birds for sport? Some (David included) do bring birds they've shot home to eat, but this clearly isn't an excuse for game shooting. Not only is this not universal among shooters, but also if shooting only occurred for nutritional purposes, then pheasant killing would be restricted to

abattoirs and there'd be no sport in question. In any case, as one of the fattest nations on Earth, we're clearly having no trouble getting food.

Maybe that's just the 'townie' in me talking. What's a 'townie'? Essentially, it is anyone against hunting, generally living in towns or cities. But as I question David about them, a certain description keeps reappearing along with a slight hint of annoyance: 'People who live in the city or town, who don't live nor understand the country way of life'. In this single phrase, my interviewee has referred to shooting as not just a sport, but as a part of countryside culture, ingrained in tradition from centuries past: 'The way people earn a living on the land has always involved shooting and hunting. People would have never been able to exist in the countryside otherwise.' In this respect, it seems that shooting has deep roots within country society and its people, and suddenly it seems very understandable that they would object to oblivious 'townies' criticising their way of life.

But then, can we really tie game shooting entirely down to a sentimental tradition? Ultimately, no. The fact is that there is money to be made in shooting – an economy exists within the sport. My interviewee explains that estate-owners often use the revenue from shoots on their land to run their estates, and when we hypothetically discuss the results of a game shooting ban, he easily lists off dozens of occupations that would disappear 'You have the game keepers, estate grounds men and gardeners, the people who breed the birds, the people who organise the shoots, the caterers, the beaters, the people who prepare the birds for eating... You know a lot of people would be out of work.' These occupations offer reasonable wages, gamekeepers earning £12,700 to £20,500 annually. In fact, a number of organisations exist solely to protect such professions, such as the 'National Gamekeepers Organisation'. Shooting stimulates local economies in areas that simply have few jobs to offer, and with such an enthusiastic market to appeal to, there's no reason for so many people to give up their livelihoods, even if it results in the deaths of millions of animals.

After all this, I'm still not sure of what it takes to 'get' game shooting. There are many arguments for and against the sport, all canvassed passionately – by individuals like David himself, and by well-established organisations from 'Animal Aid' to 'The British Association for Shooting and Conservation'. Shooting simply is an issue that won't be resolved in the near future. In the end, I guess it comes down to who you empathize with more – the guy holding the rifle, or the bird at the barrel-end.

Word Count: 1,005

Commentary for the Article

I chose David Chilton as my interviewee largely because he is an enthusiastic advocate of shooting and partakes in the sport regularly. Shooting is kept alive by its participants; hence I felt it was important to understand the point of view of the consumer. I mention that shooting has a wide demographic of all ages, genders, and locations to avoid limiting the demographic of my audience, although the colloquial style may attract young adults. As David is based in Lincolnshire, the article may also attract local interest. Those interested in shooting (for or against) may be interested, but even without much knowledge of the debate, the arguments are comprehensible to outsiders.

The article is largely informal, as indicated by the unjustified columns, non-standard elisions 'didn't', the occasional use of humour (the pun 'TroubleShooting' and the juxtaposition of 'pink, 'Twilight'' and game shooting) and even a slightly ironic tone at times (stating that the sport of killing animals 'can be quite the social event'). Additionally, I address the audience directly 'your personal opinion', and adopt the position of visible narrator within the article, referring to myself directly 'I sat down...' I even start with a personal anecdote, introducing the readers to my subject gradually and enticing them to read on with the article's colloquial manner.

I use various forms of speech representation, at times using free direct speech (giving an impression of validity by quoting David directly) and at others, narrative summary of speech (quickly presenting an argument or opinion). Largely, this was to prevent monotony, though it allowed me to take individual points and place my own slant on them, as many journalists take liberties to do. Whilst I could have portrayed David himself sympathetically or negatively in quoting him, I preferred to add my own comments and arguments, which I often displayed using scientific lexis 'nutritional purposes' or statistics '£2,000' to affirm their validity. I also added my own research that I gathered via various websites and newspaper articles. This would be impossible if the article simply displayed a verbatim interview. I even managed to use his comments to justify my arguments, for instance, when speaking about the economic value of shooting.

In terms of prosodic features, despite David living in Lincolnshire, he displayed nothing of a Northern dialect (no regional lexis or grammar) and spoke largely in Standard English. He had a slight Birmingham accent, yet I believed that to convey this in an interview phonetically would be patronising, and would contribute nothing to the article

I end the article with a paragraph that echoes the beginning, stating that I still couldn't appreciate shooting and emphasizing the divide between its advocates and opposition. By ending with the description of a hunter and a pheasant, I indirectly encourage the reader to decide if they are for or against shooting, whilst suggesting the inhumane implications of the sport.

Word Count: 478

Monologue

I am lucky. He is a good man and I am lucky. He is a good man and I am happy and I am healthy and so, so lucky. I can't help but feel I've heard nothing else for days now, like an annoying song on the radio you hear so many times, you feel like you'll scream if its played ever again. But I...I keep telling it to myself anyway. I think – I know if I don't, then my heart just starts beating really fast, unbelievably fast, like it's going to burst or something. And – and the way I breathe suddenly – it comes out in these short little gasps, and I can't stop myself. Even when I start to feel dizzy or sick, I can't stop myself. Not even to beg someone to help me. (Pause) But that's... all right. That's fine. It's only natural is what Mum says. Just pre-marriage jitters. *av*

He...he really is a good man, I know, I've met him. I've seen him three times now. No, actually four (laugh) does a photo count? Oh God...the photo...that was (sigh) Well, basically, I get back from school, normal day – I go to Putney High (pause. Quietly) sorry, went – anyway, I get back and Dad's in the kitchen when I go in. I say "Hi, Dad! How're you?" and he smiles at me and says "Fine, fine." So I go to get a drink and he follows me to the fridge and says "Rehma, what do you think of this man?" And he shoves the photo into my hand. I look and I'm like "Well, I don't know, Dad. Is he, like, a business friend of yours?" I try to give it back to him but he doesn't take it. "Something like that, now come on, what do you think?" So I look again and I see a Pakistani man, probably in his mid-thirties, and he looks ok. Not really gorgeous, I mean, he kind of looks like my uncle, but all right really. So I say "I don't know! He looks nice enough I guess, look, Dad, why do you ask?" (Pause) And he tells me. It's hard to say what happened over those next few weeks. They felt...unreal almost...and so fast. Packed my bags, got on a plane, and just (snaps fingers) went to Pakistan. I met him in person there (pause. Exhaled laugh. Quietly) Dad had shown me an old photo.

I've met his family, by the way, at the mayoon last night. (Exhaled laugh) I had no clue what a mayoon was, and I still don't know. It's... sort of like a hen party...a little bit...well not really. You don't, like, go to bar or get drunk with your friends or anything like that. (Laughs) I think Mum would rather slit my throat than let me get up to any of that! No...actually not much happened. There was a moment where I had Ubtan wiped on my face and my hands. It's like a cream or something that's supposed to be like a beauty treatment for – for the wedding (smells hand and winces slightly). It's...quite strong. And this string...a gana! Yeah, a gana was wound round my wrist (she gestures on her wrist with her finger) again and again... (She stares at her wrist. She then frowns slightly) But – but mostly, we did this (she holds up her hand, which is decorated in intricate henna. Without emotion.) Lovely, isn't it? My sister-in-law did it for me. She's nice...I think anyway. She's quite pretty, in her thirties I think, and her name is Harata. She didn't speak any English. But, she did smile a lot and when she said something to someone, she sounded gentle.

I don't think my mother-in-law got that I can't speak Punjabi! (Quietly) God... that woman, she wears just the craziest, brightest colours, practically neon, shiny too, satin you know? And, like, A TON of glass jewellery that, like, always catches the light and blinds you every time she moves. She's got huge teeth as well and she spits on you when she talks. I know. She did a lot of talking. And, I didn't understand a word, so I just smiled and nodded whenever she stopped ranting for two seconds. She later told my mother that I seemed a nice, obedient girl and she was glad I wasn't like any of those modern girls who speak for hours about frivolities! (Smirks)

Actually, it's sad I didn't see more of Harata last night. She spent most of her time with this elderly man, listening to him mostly. He was loud and when he laughed, cigarette smoke always seemed to be pouring from his mouth. I guessed that he was my father-in-law. He was also the only one who could speak English. (Pause) The first thing he said was 'It's good to meet you, Rehma. I see you've already met my wife,' (pause. Quietly) I hope he meant that gaudy, old woman.

In any case, I won't see them after the wedding, not for a while anyway. (Smile) We're going back to England. He's going to be a successful doctor (her smile fades as she chokes on her words). He's going to earn lots of money (tears start to roll down her face along with her mascara). He's going to take care of me and I am lucky. (She starts sniffing. The tears don't stop. Pause.) Sometimes...I hope that he'll love me. It – it will be easier that way. 'Cause...'cause you can't say no.

(She tries to wipe away her tears, but cannot stop them spilling onto her henna and Salwar Kameez, staining them. She sobs a little. Lights out.)

Commentary of Monologue:

Within the monologue, Rehma isn't addressing anyone specifically. Were she talking to an actual person, it would suggest that she has someone to reach out to. I wanted to write about someone trapped, surrounded by people and in a country she doesn't know (she defines the field specific lexis when she discusses the mayoon 'a beauty treatment...' comparing it to western things to underline its unfamiliarity).

I made the lexical choice for her to sound like a westernized teenager, but I was worried that excessive slang would make her seem too light-hearted (due to its colloquialness). Similarly, taboo terms would be inappropriate; I worried these would give my character something of a rebellious streak when her nature is largely submissive "Cause... 'cause you can't say no." I kept the slang minimalistic 'annoying' 'ok', used non-standard English occasionally 'is what Mum says', and established a youthful sociolect ('I'm like'). I also used some gender-specific language, namely tag-questions 'Lovely, isn't it?' and I allowed her to focus on things that one associates with the interests of teenage girls, such as fashion 'she wears just the craziest, brightest colours, practically neon, shiny too...' Like a teenager, she also recounts events with intensifiers or superlatives 'craziest, brightest colours', which I emphasized the tone of with capitalization 'A TON'.

Rehma engages constantly in paralinguistics (laughing, gesturing, smiling). Laughing frequently indicates her front of optimism despite her situation, but the fact that she often uses an 'exhaled laugh' also reveals a certain weariness (reminiscent of a sigh, which she also does occasionally 'sigh'). I also found that laughing is a key feature that separates writing from spontaneous speech, making the monologue more naturalistic.

Rehma frequently uses declarative sentences 'I am lucky'; semantically indicating that she is trying to convince herself of her fortune. The repetition of these statements emphasizes this idea; additionally indicating her nerves, as the discourse becomes frenzied 'for - for the wedding'. Her uncertainty is also conveyed through repair 'sorry, went' and abandoned constructions 'I think - I know', as if she is not entirely sure of what she is trying to say. In this respect, she is trying to avoid saying anything that she may regret emotionally, thus she uses hedgers to lessen the impact of what she is saying 'or something'. Her frequent pauses 'But I...' also reveal this sentiment, allowing the audience to realise the gravity of what she has said '(pause) And then he tells me'.

I wanted to portray Rehma as a victim, but did not want to directly state so due to the character's nature and so that it could be explored. I indirectly described a panic attack with symptom-related lexis ('dizzy or sick'), and described her trip to Pakistan in minor sentences 'Packed my bags, got on a plane...' (Omitting 'I' showing her helplessness at the time). Lastly, she uses deictic utterance when referring to her fiancé 'He is a good man', her refusal to state his name underlining her inability to accept her situation.

Word Count – Monologue: 957

Commentary: 499

Moderator's Commentary

This is a very strong submission including two highly effective texts. The journalism interview is an exceptionally well-written piece. The tone is informal and colloquial ('what's to get?') but entirely appropriate. Further evidence of journalistic skill is the way the facts and statistics about game shooting are deftly and skilfully brought into the text without losing the reader's interest. The ending of the piece is masterful and shows that the candidate has real journalistic flair.

The Dramatic Monologue is also an extremely effective piece of writing. The speaker has a distinctive voice which creates the impression of a person with a specific social and cultural background. The candidate knows how dramatic irony works and as the monologue unfolds the audience becomes increasingly aware of the bleakness and desperation which lies behind the character's apparent jollity. The use of vocabulary typical of a British teenage girl dramatises the girl's vulnerability and brings out the poignancy of her situation. The only criticism that might be levelled is that the candidate could have given more thought to the actual staging of the monologue.

The commentaries vary in achievement. The commentary on the interview is a perceptive overview of the creative process giving an insightful account of how the piece was constructed. The commentary on the monologue is a model of precision and brevity. It is almost a tutorial in how to create character through speech representation, commenting on a range of key constituents including lexis, grammar, register and paralinguistic features. The only place it falls short is that it doesn't make any specific reference to stimulus texts which is a requirement for A02 in the commentary.

Moderator's marks

AO1: 5+5 =10

AO2: 5+5 =10

AO4: 20+19 =39

Commentary:

AO1:10 + AO2: 7=17

Total: 76

From Live Theatre to Live Comedy

In this current climate everyone needs a chuckle; this may be why stand-up comedy has never been so popular. The likes of Peter Kay, Michael McIntyre and Russell Howard have had sell-out arena tours as well as hosting Saturday night primetime shows creating laughter for millions. Here up and coming comedian Lauren Pattison gives us an insight to the world of stand-up comedy.

The sudden surge in popularity of stand-up comedy could be down to the number of shows occupying our TV screens on a Saturday night such as 'Michael McIntyres Comedy Roadshow' and 'Live at the Apollo'. Shows such as 'Mock the Week' for example have grown in popularity over the years and give a chance to see comedy in a different light because the comedians talk about topical subjects relevant to today. As does a show presented by her idol - 'Russell Howards Good News' which finds the amusement in the past weeks main news stories from all over the world. It is shows such as these which give new comedians a chance to be seen. The likes of Daniel Sloss, Jack Whitehall and Michael McIntyre all got a career surge after appearing on such shows. Inspiration is provided by a lot of these young comedians as the comedy business is hard to crack but they also keep comics on the ball and set the standard of the industry publicly.

Looking quite nervous as she twiddled her bracelet - this was something Lauren would have to get used to if she was to become a success on the comedy circuit. After the theatre she attends mentioned they'd be running a stand-up performance night as part of the summer festival. In August 2009 in a room filled with 60 people is where she began her journey. Lauren's bold personality (aptly matched by her audacious clothing) thought it would be a good thing to get involved in and gave it a go. After a series of workshops with a local comedian to perfect her act, she was ready for a two show stint at Live Theatre which went very well and lead to her compeering the next show.

Lauren cites her comic inspirations as Ross Noble and Russell Howard because of their appeal with a young audience and their sheer comic ability in improvisation as well as preparation. As she watches and learns from both comics it is intriguing to know - which style does she prefer? She explains that she likes to have it word for word so if any mistakes are made she can pick the routine back up from an appropriate point and continue. Moving on to Lauren's own stand-up experiences she became all tense and flustered after she was asked what her best joke is "the one I tend to remember is the one about the learner metro driver and how I hope he's mentally stable 'cos I wouldn't want him going off the rails" said with a lot less enthusiasm

than one of her sets would contain, she re-assured me that it wasn't the exact joke but the gist of it. She has demonstrated her ability and versatility as a comic by taking on the challenge to write a set of Christmas themed stand-up to be performed in between the youth theatre shows which she was also taking part in. The youth theatre show gave her the opportunity to experience playing and writing character comedy after being asked to co-write and star in a sketch involving two robots in Fenwick's window.

Hecklers are something that fills every newbie comic with fear. Thinking about when the first heckle is going to come and what it's going to be is sometimes enough to make people stop before they've even picked up the mic. Lauren hasn't had to endure this fight or flight moment yet but has prepared a few come-backs just in case. Although she did describe her ordeal regarding an audience mix up when she made all the members of the audience stand up to take part in one of her jokes and then forgot to tell them to sit down at the end, which resulted in her getting the nearest she has had to a heckle so far when an audience member muttered could of told us to sit down. It wasn't worth her breath to reply to this half-hearted heckle and she let it slide until the next time the opportunity arises for her to put her quick fire come-backs to work.

Every comic aspires to make it big one day and certain venues hold a certain merit. Lauren's dreams lie with the Hammersmith Apollo, the big place to play which many of today's heroes would consider to be a milestone in their career. She is up for the challenge and would prefer to start small somewhere like Edinburgh Fringe and work her way up. On making it big she only has eyes for one man - Russell Howard. Her dream is to work with him and she thinks he'd be a great role model as they bare similarities in the age they began doing comedy and he has become a comedy idol and household name in a short space of time.

Is a stand-up career 100% certain for Lauren? Not quite. She is currently in the middle of her A Levels and is now considering applying for a drama school or studying drama at university. Something many comedians such as Alan Carr, Jack Whitehall and Jason Manford all did before they went into the comedy profession full time. Although for now she's happy just doing a few little gigs and just allowing herself to see where it goes. However already having numerous shows under her belt despite being only seventeen years old it seems sky's the limit for this rising star.

- writing has clarity
i hope so

For my article I interviewed Lauren Pattison about performing stand-up comedy. I portrayed Lauren positively to show her confidence and talent in what she does by using positive noun phrases such as "rising star" and "sky's the limit". My article was intended for a 'ones to watch' section in an entertainment magazine. I learned these articles work better written informally as the audience can make more of a connection to it. The article began with some background information on stand-up comedy to set the topic of the article out so readers would know whether they were interested instantly. The majority of the article is written in indirect speech so pauses and non-fluency can be taken out and make the article more fluid, however direct speech is used when quoting jokes because the aim of the article is to get across Lauren's comic ability.

The lexical choices I made to show her in this light were to use comparisons to established comics like Russell Howard to emphasise her comic ability such as "they bare similarities in the age they began doing comedy". The article included positive connotations to get people interested in comedy. The noun 'idol' is used to refer to comedians mentioned in the article because it has connotations of being successful, admired and well liked. The adjectives 'tense and flustered' are used to show the intensity of the situation and Lauren's unexpected reaction when asked the question. The proper nouns used throughout the article such as 'Live Theatre' and 'Edinburgh Fringe' have been used because they are held in high regard and they are an established venue people will know of. The use of the first person plural possessive determiner 'our' is to include the audience in the article and make them feel like it is taking to them.

I decided to use colloquial language in my interview to appeal to young audiences "I hope he's mentally stable 'cos I wouldn't want him going off the rails". I used this non-standard spelling which represents her phonology to appeal to the target audience for the article. Another piece of colloquial language I used was the word "newbie" which has originated in the last fifty years and is commonly used among youth. I set the tone and atmosphere for the article by using narration to describe how Lauren looked and felt during the interview "looking quite nervous as she twiddled her bracelet" and "matched by her audacious clothing" portray her in a light which is appropriate for what I wanted to achieve with this part of the article showing that comedians aren't always as confident off-stage as they are on.

A level of shared knowledge is required to be able to interpret the article as desired. For the article to be of interest the reader will need to have a knowledge of the word 'heckler' and the shows being mentioned as they are specific to the genre of comedy. The Edinburgh Fringe Festival would also not be not be known by a reader unless they have a specific interest in comedy, music or theatre outside the mainstream.

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Erm yeah those details are correct. H-hang on. What's. Em. Why. Argh. Can I go? Checked over? What for? Amnesia! But I don't re... ahh. Take you through my day, my whole day? Pfff well we'll be here a while, it was a long one - 8 hours. Or it would have been if I'd finished. Well I got to work for 9 - I'm a waitress [points at uniform] in case you hadn't guessed. Well I say waitress we do everything really, take the food out, clean up, run dishwasher, make food or do till - not all at the same time obviously health and safety nightmare. Anyway I got there and went on trays, basically bringing the food out and cleaning up after customers. I hate it in the morning 'cos I'm by myself but I got a bit company when it got busy, Adam and Bev came in. Eee right me and Adam can do that thing with our arms y'know like a wave - its immense! Bev's mint as well mind - she's so canny apart from the fact she calls me Serena - all the time. Serena's another girl who works there or should I say another ginger who works there which basically means we're the same person in her world. Seriously though the similarities start and end there she's about 5 inches taller than me with the broadest Yorkshire accent you've ever heard in you life, honestly she could have been in Emmerdale with it. I have been told I've got it easy on the gingerism front actually. A woman stopped me once and said 'you think you've got it bad - try cakeshop.' Serena's better than half the things I've been called though. No nothing horrible but I get 'little Kelly' because there's another Kelly or I've had 'the bairn' or 'youngin' quite a few times I even got a Peppa Pig Christmas card off one of them and I wouldn't be surprised if I was the only the only one who did as well. I'm like the baby of the place. Apparently I'm too young to use the bailer - that's the thing that crushes cardboard at work in case my small, young, insufficient mind tells me to climb in and I crush myself to death or worse yet - go through dishwasher and... Get washed!

It gets a bit rushed from about 12ish. You can tell because we get a 'Buble' fix about every half hour. I think it's supposed to have a calling effect on the workers so we don't stress. I'll tell you what if the advert for the place made you hate 'Shine' you'll hate 'Take That' by the end of a shift longer than 6 hours. You're guaranteed to hear about 90% of the greatest hits album. I'd rather have that than songs about funk and groove though, they make you feel like you should be dancin' along side Dannii Minogue in a Marks and Spencer's advert. It emptied out a bit at about 3ish and we noticed that a man had been sat at the back at good while. With his eyes shut. Not moving. So I told Nicole to go and wake him up 'cos I didn't want to - he looked mental, but she saw the mentalness and refused as well. So she got Chelsy who can't really refuse, being the boss and that, and we just watched her try to wake him up. Well pretended we were cleaning tables while watching. You should of seen it, her being all polite tapping him on the shoulder

saying 'excuse me excuse me' while he's knockin' z's, by this time the security guard and all the customers had cottoned on as well – we were in hysterics! The security guard, who couldn't catch a fly by the way, sorted him out. After that Emily shouted me over when some little kid with his tomato sauce fingers came hurtling towards me with his mother shouting watch out for the lady. Lady – I hate being called a lady, it makes me feel like I should be lying in a solid gold bed at the Hilton. The fact that I was called it by a mother with more hair extensions than actual hair – the bleach probably made it all fall out, made it feel a little less regal if I'm honest. When I got to Emily she only wanted me to take her off till for her break! Then, of course, a family of 3 turn up and ask for about 10 plates of food between them. When Adam brought it out I was half expecting Lorraine Kelly and the rest of the crew from Fat Families to run out from behind the trolley bays and for Lorraine to exclaim '*no! Stop! Look at what you're doing to yourselves!*' I was alright after that. I had a mild cake related panic; there are just too many layers and sections on that till – even at the start when there's only two I struggle, like what is an ambient cake? And why is a banana in that category? To be honest I don't even reckon we sell half of the things on there. But I was coping. Then I realised why she went for her break when she did. There he was germing up the milk machine, then the coffee one with his rotten hands working his way to down towards me. Then he was there right in front of me and he was absolutely mingin'. This of course prompted Bev to come out from the kitchen and tell me quite loudly that she could smell him from in there. She was right though, I didn't even want to breathe, he only wanted the two drinks and thank god for that because he took forever and a day to count it out, families were leaving there meals because he was making them gag he was that smelly. The cafes had people like that before but never as bad, they usually get them banned, I don't really ask on what grounds 'cos, get out – you stink, seems a bit harsh to ban someone for to me like. 1.79 It came to and that's what he was determined to give me - in EXACT change. He started to struggle after 1.50. That's when I started to feel a bit lightheaded I reckon. I remember 1.65 and then... that's why! Him! That smelly tramps stench knocked me out. That's unreal that is, and proper embarrassing, I'll get loads of stick when I go back for this now.

For my monologue I created the character of a young female waitress who has ended up in hospital and is unsure why. The phonology I used helped to create the impression of a young female. I did this through using representations of speech such as 'argh' and 'em'. The non-fluency shows the confusion and frustration the character feels at the beginning of the monologue.

Other ways I represented this was through the phonology of the words 'knockin' and 'goin' these show the class of the speaker showing they don't speak R.P English. I used italics to indicate quotations from other people to give direction to the actor to use a different voice so the audience could differentiate between an opinion of the character and who they quoting more easily.

The age, region and looks of the character are determined through the lexis, words such as 'immense' and the non-standard intensifier 'proper' would most likely be used by young people. Slang such as 'mint' and 'the bairn' help determine region as they are most commonly used in the North East of England. The pragmatics of the speech show that speaker is possibly ginger as she refers to someone she works with as 'another ginger'.

I made references to popular culture for example 'Peppa Pig' and 'Dannii Minogue'. Some of the monologue was written in non-standard English, this was to support the fact it was designed to be spoken rather than written, so what the character was saying would be less thought through and fluent due to the unprepared nature of what she had been asked.

The use of interrogatives help to show the characters confusion of the situation as well as telling the audience what was said by the other person in the scene with them. It has to be assumed what the other speaker has said in the 1st part of an adjacency pair "can I go?" however the answer is heavily hinted by the paraphrasing of the questions that follow.

The character goes off on tangents which usually happen during a normal everyday conversation as one topic will usually spark conversation into something else. However this is more common with women therefore supporting gender theory. Topic shifts usually occur when the word 'anyway' is used as it is showing that it is leading onto something.

Graphology and morphology are seen in the text. The word 'exact' is written in capital letters giving direction to the actor so they know how to say the word and it is emphasising the characters frustration at that point. The word 'mentalness' is neologism and can be linked to morphology through the word formation having 'ness' on the end – this is a noun ending because the word is trying to measure something.

Chocxl

Moderator's commentary

The interview has some of the characteristics of a piece of journalism. The subject is presented from a particular perspective as an apprentice stand-up comic. The interviewee's speech is largely represented by indirect means, through summary, although there is one instance of a direct quote. There is an attempt to suggest the personality of the subject by direct comment and detailed description, 'looking quite nervous as she twiddled her bracelet'. The writing is coherent although there are some lapses and some awkward phrases.

The monologue creates a convincing spoken voice and a believable character. There is a clear narrative shape with the reason for the speaker's confused condition not revealed until the end showing awareness of genre. The piece would have benefited from more consideration of setting and how the piece might be performed (there's only one brief stage direction).

Commentaries

The candidate uses linguistic vocabulary accurately in the commentaries although the comments are not very sophisticated. There is also informed discussion of the choices made and the reasons for them. However, there is no mention of stimulus texts. The commentaries best match the descriptors for the second band for both A01 and A02.

Moderator's marks

A01: 3+ 4=7

A02: 3+ 3=6

A04: 11+14 =25

Commentaries:

A01: 6 + A02: 6 = 12

Total: 50

Time passes but memories remain.

One may never expect that a mild-mannered, father of two could have seen so much throughout his lifetime. He has many tales from when he fought in the Falkland's war, but does not like to discuss these often as this brings many horrific memories back to when he was 25 years of age. His devotion for our country is shown through a tattoo which he proudly displays on his arm, "death before dishonour".

When I interviewed Tony, he was very emotional and showed many feelings, "It was terrifying some of the things I saw, these will never leave me" he explained. "At 0400 on the 21st of May 1982 we landed not far from the bay of the Falkland's, when each man had to carry 80 kilograms on his back and climb down the cargo nets into the landing crafts. The first thing I heard was explosions going off, this was when reality struck me."

Tony had many important roles when going out to fight at the Falkland's. "I was a full corporal at the time and one of the other corporals had broken his ankle so, Mick Johnson, the troop sergeant, took me to one side and give me the stick section. None of the lads knew me so I had to do a lot to gain their respect."

Since the age of 14, Tony always wanted to join the army so he could help our country, also because of the job situation at the time. He was brought up by his parents and lived with his younger sister who did not want him to join the army because of his own safety.

One of the things that have stuck in my mind from when I interviewed Tony was him telling me about when the parachute regiment asked to see each of their id discs. "There are three ID discs, 1 is for the body bag of the dead soldier, 1 for the deceased next of kin and one is to be pinned to the coffin on burial." He explained bluntly.

"During the landing, Argentine aircraft were flying low over head and dropping an arsenal of weapons, this killed six marines and two engineers, and this was before we had even got onto the island." This just showed the soldiers who were going out to fight, how easy it was to get killed. It also brought them to reality which scared a lot of them. "These sort of situations affect the mind, soldiers cry and fear flows through their body."

On his first march with the soldiers that he was in charge of, he came into contact with the Argentine soldiers not long after setting off. "The attack came from the hill straight in front of us; the night sky was lit up as if it was day because of all the explosions that was going off."

"Every trigger pressed was a shoot to make a kill" he explained with no sympathy. "We tried our best which was shown when the Argentines surrendered by showing the white flag." Tony spread a smile across his face.

Tony clearly remembers the morning after that march, seeing all of the dead soldiers lying all over the fields. "We were two different countries, two different types of people fighting against each other, but we were all the same type of beast. Soldiers!"

Tony continued to talk about his experience when he was fighting in the islands and about all the times that the Argentines' surrendered. "Port Stanley was under attack for 5 days and with hard work from the Navy and the Air force doing a great job over land and sea, the Argentine's surrendered so the British soldiers then wanted to leave Stanley so the people could return back to normal" He explained. "This made all out British troops proud of what we had done for our country"

Tony always wanted to play a part in some sort of historical event in the books of history. "At the time of when the war started I wondered to myself if this will make history. Now I know that the war I fought in is a big part even in today and still effects many people."

"The journey home was completely different from the journey going to the island" The soldiers would have had no fear coming home from the islands. Just pride. I asked Tony if there were any family members waiting at the Portsmouth docks for him. He replied "No, I never told my Mam that I was going to fight in the Falkland's, I lived in Bath away from my Mam. When I was 18 I done a tour of Northern Island and she never slept for 6 months. After that I decided never to let anyone close to me know my whereabouts or what I did." Then a smile spread across Tony's face. He remembered what he first saw when he docked into Portsmouth. Many union flags waving. He was home.

Despite all of the traumas Tony has been through, he still keeps a happy face. Tony joined the army at a tender age of 15 in 1972 after doing basic training and spending 10 months in Taunton Somerset. His father then took ill, this led to his father's death. He left the Army to look after his younger sister and mother. When he was at home he got a job in a glass factory but after a year and a half he decided to go back into the army. In 1975 he rejoined the Royal corps and had to do his basic training again. He got top marks for his fitness so was asked to go straight to join 63 RCT parachute squadron. He refused this offer so he was posted to Munster in Germany: he volunteered to do a tour of Northern Ireland and was in the Markets region of Belfast at the young age of 18. He done a further 2 tours of northern Ireland and in 1979 before deciding to do the all arms commando course and passing his fitness straight away, he was awarded the Green Beret and upside down dagger.

He had lots of great time while in the army "but to this day I do not like to talk about my many experiences because I lost a lot of good friends and soldiers." Tony is now 53 and hopes all soldier return safely from Afghanistan. "We all know this is not possible, but we need to treat them all with respect and dignity as they are our heroes".

Commentary.

I based my journalistic article on a family member who had many roles and experiences in the Falkland's war. I chose to interview Tony to find out about his many experiences and how it affected his mind during and after the war. I also thought it would be an interesting subject to study because he has never discussed this before and it was a great opportunity for him to speak about it.

During the interview Tony got very emotional as he never has discussed matters like this. When Tony is not being interviewed, he is "mild-mannered" which is shown in the first sentence of the article but throughout the article he sounds like a totally different man. This just shows that people have many sides and can change through situations that they go through in life. Fighting in the Falkland's war changed Tony's life and the way he treats his family and friends.

He used very strong language so I had to choose very carefully what parts of the transcript I used in my article because it is for the public to read. Tony used a lot of informal language, also known as slang, throughout the interview and referred his colleagues to "lads". This is a typical Geordie word for 'men'.

I was very biased towards Tony because I wanted to make him sound as good as possible as "they are our heroes" which is a quotation from Tony. I used a lot of positive connotations for example "he still keeps a happy face". This makes the reader have positive feelings toward him.

The lexical field for this article is war for example "troops", "air force" and "landing crafts". I used imperative sentences for effect and to make them stand out. For example, "just pride". This doesn't give much detail but it gives enough for the reader to understand and room to think outside of the box.

In the article there isn't a lot of intense punctuation for example exclamation marks but when they are used "soldiers!" it creates a tense atmosphere. This article used a lot of imperative sentences such as "and one is to be pinned on the coffin at burial"

In the article there is a lot of direct speech as the interviewee covered a lot of information which needed to be included in the article whereas there wasn't a lot of indirect speech but this was because Tony explained himself in great detail. There is a good balance of direct and indirect speech in this article for it to be a good read. This article is written for the older generation and people who enjoy reading about the wars. It can also be interesting to the younger generation because it is a part of our everyday history.

- A limited range of terminology and some incorrect use. Some explanation of usage but too simplistic.
- Very general comments and a limited attempt to explain intentions.

Monologue

Oh my god! The airport closing and I still haven't found out when I am flying or where I'm flying to. This is an absolute nightmare. No-one can speak English and I am stranded here not knowing when I am going to get home. Shall I go to the information desk and ask for some help? Yes. I hope I don't have to do that sleeping on them horrible plastic chairs like that man. I won't be able to sleep because I will be past myself in case my luggage gets stolen. "Hello, could you help me please?" "Lamento que yo no entiendo. Voy a conseguir un traductor para ayudar a" *. How long am I going to be waiting for a translator? Hours.

*Attempt
entiendo*

I need to ring home to tell Judith that I might not be flying home tonight because the airlines are going on strike and there isn't another flight to Newcastle until Saturday. She will be past herself so I need to ring her. Shit I have no change because I gave it all to the taxi driver. What am I going to do? I know. I will go to the exchange office and ask them to change my notes. "Hello, can you change this 10euro note into coins please?" "No, sorry we cannot do this". Well that was great, he can't speak very good English, I have no change so I can't ring home, I'm standing in the middle of Alicante airport by myself and the stupid place is closing in 2 hours. I need to go to the nearest shop and buy some water so I can get change to ring home. R thank god here is the translator coming.

"Hello I am wondering if you can help me. I am meant to be flying from here to Newcastle at 0100 hours but it shuts at 2400 hours. Is there any other flights to Newcastle earlier on because I need to get home" "Sorry there is no flights to Newcastle tonight so you will have to wait until Saturday because there is a strike. I can put you on a flight to Birmingham at eleven forty-five but this means you will have to pay £400 to get a seat on this plane." "Yes I will take it."

How am I going to afford this? I am going to go and ring Judith now and tell her to pay for me and I will pay the money back to her when I get it. "Hi Judith, there has been terrible trouble and I need you to pay £400 to the airline so I can get home. I will explain everything when I get to Birmingham airport and I will ring you again to organise a flight from Birmingham to Newcastle. I just want to be home. Love you." "Yes that's fine speak to you soon. Look after yourself." I go and check in now so I can go for something to eat before I fly. "You must be joking, look at that sign" "15kg in case and 10kg in hand" this is just fantastic I have 20kg in my case and 5kg in my hand luggage. I suppose I am going to have to shuffle my things around and stuff my handbag with all my jewellery and other bits and bobs to try and even the weight out. I always thought it was 20kg in your case and 5kg in hand luggage. Could this holiday get any worse?

Yes my aeroplane has landed into the airport this means 4 hours on the plane then I will have landed in the United Kingdom. It will be a lot easier when I'm over there because everyone will be able to understand me and I will be able to get home even if it means getting John to drive 400 miles to come and pick me up. O ooh these chairs are uncomfortable but I am going to have to go to sleep because I haven't been to sleep for nearly 2 days.....Oh god that flight went quick, I am so happy that we are landing in the UK in less than 10 minutes. I am home.

Typical British weather eh. Raining, windy and cloudy when obviously I'm still in my little vest top and shorts. Such a sharp change in weather. Now I can go to the help desk and talk to English people so it will be a lot easier and I am going to see if I can get a flight from here to Newcastle but if not, it's going to be a long long journey for John.

"Hello, I'm here to book a flight to Newcastle as soon as possible please." Yes we have a flight in less than 2 hours in first class and that's the only seat left on the plane. The price of this will be £192" "Yes I will take it" Oh for god sake look the sign again for the luggage but this time its 20kg for the case and 5kg for hand luggage. Looks like I'm going to have to shuffle my things around again.

“Hi Judith I have got a flight six fifteen so I will be home soon. My flight is costing nearly £200 but if it gets me home it’s worth it.” “Ok Mam, see you soon.” At least I will get home in the end but will have £600 less in my pocket. I will just claim on the insurance.

Total word count:915

Commentary for the monologue.

I based my monologue on a person who went abroad and had a holiday from hell. The monologue is based in the airport which is about to go on strike. The way that the person speaks shows that they are in distress and confused about what is going on. "Oh my god! The airports closing" also there is a use of taboo language which shows that they are annoyed. "Shit".

This type of writing shows the listener a lot about the feelings of the speaker. The speaker uses interrogatives such as "What am I going to do?" This shows that the speaker is asking themselves questions and also shows emotions or feelings about the situation they are in. In this situation it shows worry and confusion.

The Speaker is referred to "Mam" which suggests that it is a woman with children. Also shared knowledge is used when they say "I'll give her it back when I get it". Only the audience who has listened to the whole monologue will understand this because it doesn't have a purpose without the rest of the speech. *some obvious points.*

The speaker used a lot of abbreviation such as "I'll" and "I'm" which suggests that they are from a certain area of the UK and also suggests that they are either lower class or middle class. This is also shown in the monologue where they say "How am I going to afford this?" This could mean that they don't have a lot of spare money and need to rely on others to help them out with money issues. "I need to you pay £400 to the airline". *No*

There is use of ellipsis to show that the speaker is pausing. Exclamation marks and question marks are used to show emphasis for example "Oh my god!" The speaker also uses a lot of sentence fillers such as "eh", "R" and "ooh" which create effect on the previous or next sentence which is being spoken. "R" suggests that they are from the North-East because this suggests their accent. This is also shown when they say that they are flying to Newcastle. *How?*

The monologue includes a sentence which is written in Spanish because the reply to one of the questions that the speaker asked, was answered in Spanish. "lamento que ya no entiendo. Voy a conseguir un traductor para ayudar a" This means "sorry I do not understand. I'll get a translator to help." this shows the audience that the speaker is in Spain and shows the distress that they will be in because no-one can speak English and they don't know what to do.

This is all direct speech so it shows all of the emotions and feelings of the speaker. This would be written for any age because there very little taboo language and the taboo language that is used is not strong at all.

invited use of terminology and again evidence of Total word count: 481

Moderator's commentary

The journalistic piece has some strengths. The interviewee is introduced appropriately and given a context. The fact that the interview will focus on the subject's military experience is clearly signposted by the detail about the tattoo, making it evident to the reader what aspect of this person's life is going to be explored in the piece. There is a mixture of direct quotation and summary and the reader is given a sense of the mood of the interviewee through inquirits 'He explained bluntly' and reference to facial expressions 'a smile spread across Tony's face'. However, the expression is often stilted and awkward. The piece as a whole relies very heavily on direct quotation, some of which might have been more effectively delivered through reported speech. The structure of the piece, with the long condensed biography crammed into the penultimate paragraph, seems haphazard.

The monologue demonstrates a failure to grasp the nature of the genre that is being employed. This piece is a 'blow by blow' internal monologue of a person who is stuck in an airport. It includes dialogue with other characters. There is no sense that this piece could be performed either on stage or on film. Nor is there any sense of a distinct 'character'. There is therefore only rudimentary knowledge and control of genre conventions. However, there is an attempt to reproduce some elements of a spoken voice.

The commentaries use only limited linguistic vocabulary and give a very generalised and over simplified explanation of linguistic choices.

Moderator's marks

A01: 2+ 2=4

A02 :3+ 1=4

A04 :10+5=15

Commentary:

A01:3 + A02:3

Total: 29