

AS and A LEVEL

Delivery Guide

H070/H470

Accredited

ENGLISH LANGUAGE

Theme: Multi Modality

April 2015



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Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resourcesfeedback@ocr.org.uk.

KEY



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AS Level
only

AS Level content only



Curriculum Content

This unit of work has been designed to enable students to develop the skills they would need to examine multi-modal texts. Students would analyse (media) multi-modal texts for Question 2, Component 2 in the A level Language and in Question 2, Component 2 for AS Language.

The multi-modal texts are analysed so that students can reveal what they know about Language and Gender/Power/Technology for the A level and also Language and Power or Language and Gender for AS.

This unit has these areas in mind but is attempting to make students think about how multi-modal texts work.

Activity	Resources
<p>Introductory Activities designed to make students aware of the concept of multi-modality</p> <ul style="list-style-type: none"> In groups of three or four, each group has an abstract picture such as Umberto Boccioni's <i>Forces of the Street</i> 1911. (http://ashsmmediadesign.blogspot.co.uk/2012/04/umberto-boccioni-241.html) See Learner Resource 1.1. Each group to give it a title and write it clearly underneath the picture. Swap the now-titled picture with another group, and decipher the meaning of the picture. Compare the interpretations as a class. Do they differ from one another? Discuss why this might be. Now ask students to look at the next 2 pictures on Learner Resource 1.1: Decide as a class: does the interpretation alter depending on what the title is? Ask students to write down their own explanation about what is happening on a white board or a piece of paper in no more than one sentence. To test this further, look at the final picture, in Learner Resource 1.1 and encourage students to write down what features they see it as the teacher plays an extract from Vivaldi's <i>Spring</i> (http://commons.wikimedia.org/wiki/Category:The_Four_Seasons_(Vivaldi)) Ask students to listen again as the teacher plays an extract from Stravinsky's <i>The Rite of Spring</i> (www.youtube.com/watch?v=rq1q6u3mLSM), and see if you notice anything more about the picture. Look back at the explanation that was written on the white board or paper, and discuss whether your interpretations have changed. What students are tackling is the subject of semiotics. They are beginning to think about how meaning is made, and specifically how meaning is made if they put together two different modes (e.g. writing and visual image, or visual image and music.) Obviously, language is only one way of making meaning, and that is complicated enough. 	<div>▶ Click here</div> <div>▶ Click here</div> <div>▶ Click here</div>

Curriculum Content

Activity	Resources
<ul style="list-style-type: none"> The class are given the word below, and asked to write down what it makes them think of. They may all have different ideas, as their responses will be affected by their own position in the world; by their values and views, for example: <div style="text-align: center;">EVIL</div> <div style="text-align: center;">Repeat with:</div> <div style="text-align: center;">EVIL-HEARTED</div> Now repeat the word association with the second word. Are there any differences in the connotations? Perhaps they are now focused on a person or being (from history maybe). Just by placing two words next to one another, a different meaning is produced and, each time, we respond consciously or otherwise to how the two elements (in this case, two words) react together. And this is just two words. Obviously, it is unlikely that the paper in Component 2, Section B will include texts with just two words. It is more likely that the exam paper will include texts that contain images, text, graphological features, perhaps hyperlinks or online advertising inserts etc. Multi-modality may be been around since man has placed pictures and words on the same piece of papyrus, but since the arrival of specifically Web 2.0, multi-modality has become increasingly multi-layered, and, arguably, complicated. To do a good job of analysis appropriate tools are needed. In Learner Resource 1.2 are some tools that are relevant to both linguistic and to visual analysis. In pairs, the class can work to sort them out into two groups: linguistic and visual. Discuss as a class whether they agree. What they may have found is that there are overlaps in the tools that they need to analyse the visual and the written. They could develop this further, and run a quick debate on two or three “tools” that seem to fit both, arguing the case that they are better suited for either the visual or the written (pragmatics, for example). Once they have agreed, or agreed to disagree, each group of three should take one aspect of analysing a visual image (e.g. colour, angle, focus, shape etc) and write the word on one side of a Post-it note. On the other side, students should write three questions that would help other students to write about that particular aspect. (For example: Colour: what are the predominant colours that are used? What connotations do those colours have? Are they repeated anywhere else on the page, and if so, why?) 	



Thinking Conceptually

The intention of these activities is to make the students think about the analysis of multi-modal texts. Rather than give them a set of challenging media texts, the intention is to make them think about how multi modality works in word and image with texts they might well have encountered. The use

of multi modality to construct representations of power and, especially, gender in these images will also make the students think about what sort of analysis they can include in their exam answers for Component 2 of both the AS and the A level

Activity	Resources
<ul style="list-style-type: none">Ask students to look at the image in Learner Resource 1.3 and use their questions to prepare and to deliver a presentation on that specific aspect to the rest of the class.In order to analyse a meaning of this image, they will have been working to discover its context, its purpose and its audience. Discuss as a class how the following piece of information affects their reading of the image: This is 3b of the Ladybird Key Words Reading Scheme (of a 12 graded scheme), published in 1964.In student groups you should now write the text that they think goes with this image. They might consider aspects of gender and power that may have emerged in their analysis of the image. (Use the table in Learner Resource 1.3 to help with analysis)Think, too, about the proximity and perspective that have been discussed. To further help, the advisory notes for this reading scheme include the following:<ol style="list-style-type: none">Inverted commas are not used at this levelAbbreviations may be usedEach word is repeated about 11 times in the 24 pages of textThe new words used on this page are "good" and "girl"The page should contain no more than 40 wordsThe teacher should now take in all of the finished pages. They will read out all of the student texts, as well as reading out the original version. They will not say which the original is. In groups the students should vote for the one that they think is the original. Points are awarded if the student version is voted for, and also if they vote for the correct one.	



Thinking Conceptually

Activity	Resources
<ul style="list-style-type: none"> Students take their version and compare it with the original (in Learner Resource 1.4): analyse how it differs in terms of lexis, semantics, phonetics, grammar (sentences, clauses, phrases) and pragmatics. Discuss as a class what they noticed about the differences between the student's version of the text and the original. 	
<ul style="list-style-type: none"> In pairs, ask students to look back at your analysis of the image from the previous activity, and discuss whether the writing changes their reading of the image. <p>There are a few pointers to start them off in the table in Learner Resource 1.5 , or the ideas can be integrated into discussion:</p> <ul style="list-style-type: none"> What students may have noticed is the different physical ways in which they read the text and the picture. Use Learner Resource 1.6 for a quick check list for the writing Ask students to return to their pairs. Make each pair face each other, so that they can see each other's eyes. One person hold the image in front of them, and the other person should observe how their eyes travel around the page as they look at the image. Compare observations with the pair sitting next to them, what did they look at first, for example? We may know that physically, we tend to read a visual image and a written text differently, but in terms of Component 2 Section B, what additional skills are they being asked for when they are analysing a multi-modal text? Learner Resource 1.7 is a Venn diagram that the teacher could enlarge so that it can be used as a wall display for future reference. In groups, or in a whole class discussion, decide which skills or knowledge are needed in order to interpret meaning in a written and in a visual text. The skills are listed in the Learner Resource, in no particular order: 	



Thinking Contextually

ACTIVITIES

Students should be bringing together what they have learnt already about multi modal texts and now applying this in analysis that is now starting to bear some similarity to the topics that will be studied for the exams – Component 2 of the A level Language and Component 2 of AS Language

The focus for this section will be on the Peter and Jane 'Learning to Read' series and will ask the classes to initially break into groups and then bring the pieces of analysis back for the whole class to consider.

The final activity is in a sense a practice for the exam – the teacher can use as they see fit.

Activity	Resources
<p>Practice Work on a Printed Multi-Modal Text</p> <ul style="list-style-type: none">In the exam students will analyse the language of media, but the process of decoding is the same on any multi-modal text, and it is useful to practise on an apparently simple text so that they can see just how rich a piece of analysis can be.They can either work through these sections individually, or in pairs, or it would work well to divide the class into groups, and have one group working on one section and then feeding back in a whole class discussion. <p>Tasks for the groups</p> <p>Group 1</p> <ul style="list-style-type: none">From what type of text do you think the following words come? Look up any words if you do not know their meaning. Decide on the genre, the readership, the intended audience. Give at least three reasons for your answers: <p><i>Elicit, fervour, nevertheless, eponymous, don, loom eloquently, nurtured, undergone</i></p> <p>Group 2</p> <ul style="list-style-type: none">Look at the following idioms and metaphors. Can you decide from what sort of text they come? Who is the intended audience? What is the topic? Give at least three reasons for your answers. <p>Stroke of genius, loom eloquently, carefully nurtured until all its fruits are harvested.</p> <p>Group 3</p> <ul style="list-style-type: none">Look at the following syntactical constructions that can be found in a table in Learner Resource 1.8. Can you decide from what sort of text they come? Who is the intended audience?	



Thinking Contextually

Activity	Resources
<p>Sentence 1: Adverbial premodifier, followed by rhetorical question</p> <p>Sentence 2: Two word, minor sentence</p> <p>Sentence 3: Adverbial discourse marker, followed by the main clause in the present conditional tense, followed by a co-ordinating clause in the past tense.</p> <p>Sentence 4: Two adverbial phrases (working as pre-modifiers), followed by the main clause in the present tense.</p> <p>In the left hand column of the table in Learner Resource 1.8 are the actual sentences you have just discussed. Compare them to the four sentences on the other side of the table and decide what the differences are between them. What do those differences reveal in terms of intended audience or purpose?</p> <p>Group 4</p> <ul style="list-style-type: none"> Look at the following verbs or verb phrases: <p>Going, elicit, look forward to, published, understands, arrive, knows, announced, arrives, poses, steps, slips, don, wrapped, loom, nurtured, harvested, influenced, signifies</p> <p>Can you sort them into dynamic and stative verbs, and comment on what you observe about the different types of verbs? What do you notice about the tense change? Can you decide what the text might be about?</p> <p>Group 5</p> <ul style="list-style-type: none"> Look at the following possessive pronouns, pronouns and proper nouns: <p>Your, someone else's, your, M E Gagg NFU, our, Ms Gagg, Susan, John, mother's, happy pair</p> <p>Can you decide what purpose the use of the first person possessive pronoun might have? What is the significance of referring first to M E Gagg, and then to Ms Gagg? Who might the "happy pair" be, and what connotations does that collocation have?</p>	



Thinking Contextually

Activities	Resources
<p>Group 6</p> <ul style="list-style-type: none"> Look at the following lexical clusters: <p>Birthday parties, writer, birthday, story, celebration, nurtured event, children's party, harvested, party (x2), going, steps, published, arrives, fruits, author, farm labour, National Farmer's Union</p> <p>What four semantic fields can you find here? What do they reveal about the nature of this text: its audience, purpose and context?</p> <p>Group 7</p> <ul style="list-style-type: none"> Look at the following phrases and descriptions: <p>Poses daintily, baby blue, crisply-ironed, steps confidently, don, slips, loom eloquently.</p> <p>Can you decide which might be applied to a female character and which to a male character? What might this reveal about the context of the writing, or about the bias or perspective of the author?</p> <p>Feedback Activities</p> <ul style="list-style-type: none"> Once each group has fed back to the class in a class discussion, ask them to write (in no more than one sentence) a description of the text. Look at the original text (see Learner Resource 1.9) which is from 'The Ladybird book of Children' (2006). Discuss how accurate they were in the reading of the purpose, audience and context of the written text. Decide as a class how the purpose, audience and context differs from the juxtaposed visual images (they might use the prompts of colour, layout, line, angle, position, perspective, medium, and motifs to help them analyse the image) Look at the following statements and rank them in terms of which they think most accurately represents this multi-modal text: <ol style="list-style-type: none"> The writing is central to this text The visual images are central to this text The writing transforms the message of the visual images The meaning of this text is produced in the interaction between the written and the visual The written and the visual work together to create meaning The differing contexts, purposes and audiences of the visual and the written elements make it difficult to interpret a meaning. 	



Thinking Contextually

Activities	Resources
<p>Approaching a multi-modal media text</p> <ul style="list-style-type: none"> • Having studied a multi-modal text in some detail and considered the important skills needed to analyse it, these skills can be now applied to a typical media text of the kind they might get in the exam. • Ask students to study the words on Learner Resource 1.10 and highlight the clues there are that suggest what this article might be about, and who the audience is. • Now look at a section of the text itself, which is Learner Resource 1.11. In pairs, one person needs to look at the extract and the other person should watch where and how their eyes travel around the page. Repeat this exercise with the written outline just looked at. Discuss as a class whether there was any difference in the way that the person looked at each text. • Let's now take the text apart more systematically. Divide the class into four groups. Each group is responsible for providing analysis of one element of this multi-modal text. <p>Tasks for the 4 groups</p> <p>Group 1</p> <ol style="list-style-type: none"> 1. Analyse Learner Resource 1.12, decide on the audience, the purpose and the context. You will need to use the methods and the skills that you have been developing. <p>Group 2</p> <ul style="list-style-type: none"> • Analyse Learner Resource 1.13, decide on the audience, the purpose and the context. You will need to use the methods and the skills that you have been developing. <p>Group 3</p> <ul style="list-style-type: none"> • Analyse Learner Resource 1.14, decide on the audience, the purpose and the context of the following adverts. You will need to use the methods and the skills that you have been developing. 	




Thinking Contextually

Activities	Resources
<p>Group 4</p> <ul style="list-style-type: none"> Analyse the following extract that is in Learner Resource 1.15 from the comment or forum section of the webpage. Decide on the audience, the purpose and the context of these posts. You will need to use the methods and the skills that you have been developing. You will also need to refer to any work you have been doing on language and technology, such as:- <ul style="list-style-type: none"> 'vernacular literary practices' (Hamilton and Barton, 1989) – the mimicking of real speech in computer mediated discourse like this Non-anchored relationships (people who don't know each other in offline world) Avatars <p>Then each group to feedback thoughts to the whole class.</p>	
<p>Now to follow up the last lesson, let's now study the entire text with more of an exam focus.</p> <p>The full text is Learner Resource 1.16 .</p> <p>Put the students into groups and ask them to imagine they have been set the following question: "By detailed analysis of the text, and with reference to relevant linguistic ideas and concepts, investigate how language features and contextual factors construct meanings" and decide what one would like to see in an answer.</p> <p>They may want to use the table in Learner Resource 1.17 to help them draw up their "mark scheme"</p> <ul style="list-style-type: none"> Once each group has devised their exam marking scheme, swap the schemes between the groups. Feedback to the class, sharing the one most interesting thing that that has been learned from the other group's mark scheme. 	

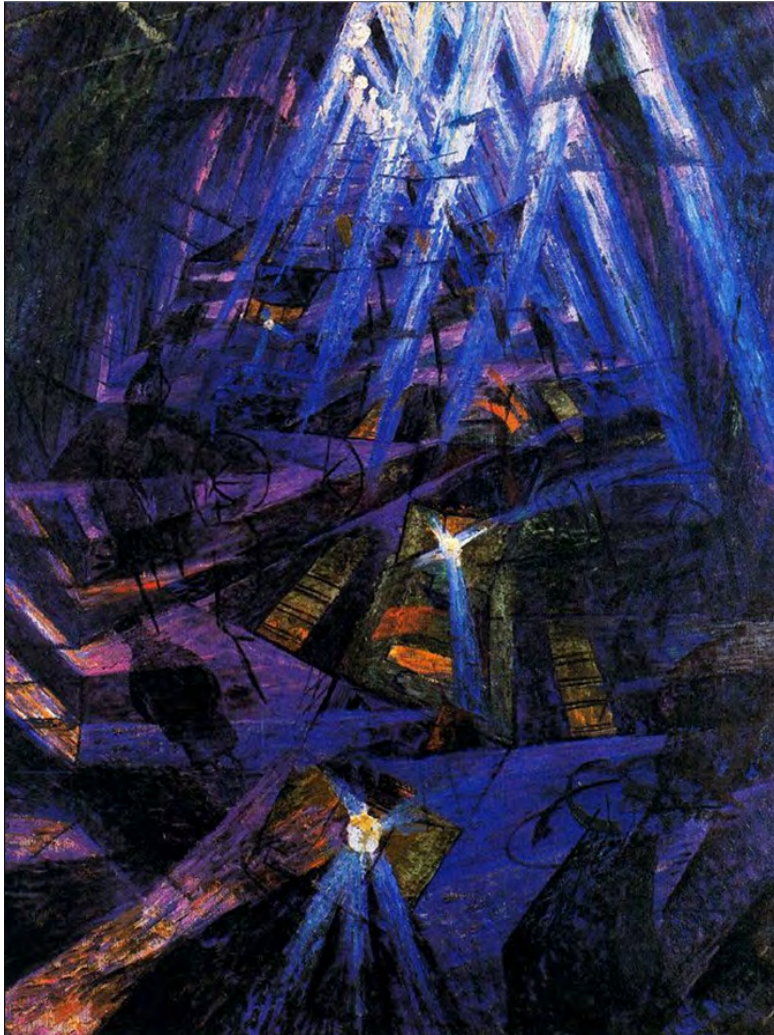


Thinking Contextually

Activities	Resources
<p>Exam Practice</p> <p>Now try a similar text. 'Ladybird man who taught Britain to read with Peter and Jane books' is the sort of multi-modal text that they would encounter in Component 2, Section B (although the article is a little longer than they will encounter for real).</p> <ul style="list-style-type: none">• The question is: "By detailed analysis of the text, and with reference to relevant ideas and concepts, investigate how language features and contextual factors construct meanings"• Using this question, write an answer <p>Remember:</p> <ul style="list-style-type: none">• Language levels• Close reading and accuracy• Application of language concepts and terminology• Connections between the different elements of the text• Language and power, gender and technology.	<div data-bbox="1742 504 1865 576">Click here</div>

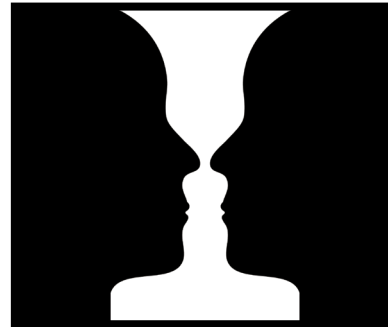


Learner Resource 1.1

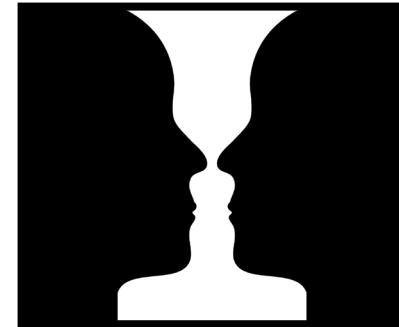


Umberto Boccioni's *Forces of the Street*
www.wikiart.org

Vases



Faces



Nicolas Poussin *Spring or Earthly Paradise*
www.wikiart.org

Learner Resource 1.2

Tools for linguistic and visual analysis

Lexis	Genre
Use of colour	Layout
Morphemic patterns	Proximity
Intertextual links (references to other texts)	Size
Camera angle in photos and images	Register
Cultural connotations (the connotations of a word/image)	Repetition
Positioning of image	Motifs
Grammar	Perspective
Pragmatics (eg uses of irony)	Discourse structure (how the whole text is sequenced and structured)
Focus	Semantic fields
Shape	Cohesion (how elements join together in a text, or do not)
Phonology (sound patterns etc)	

Learner Resource 1.3



Figure 1

Possible aspects of gender and power in analysis of the image.

Power:

influential power v instrumental power

power of the ideological/political values of the producer of the text

synthetic personalisation and power
power conveyed through

graphological, lexical, grammatical and pragmatic features

covert prestige of standard English

Gender:

asymmetrical focus on genders
agenda behind language choices
and how they reinforce stereotypical gender representation
gender specific forms dependent on social constructed power status
status, advice, information, orders, conflict, independence v support, understanding, feeling, proposal, compromise, intimacy
the verbs, the adjectives etc assigned to each gender.

Learner Resource 1.4

20

Here we are at home,
says Daddy.

Peter helps Daddy with
the car, and Jane helps
Mummy get the tea.

Good girl, says Mummy
to Jane.

You are a good girl to
help me like this.

Good good girl



Learner Resource 1.5

Image	Written
The repetition of the tipped kitchen utensils (the kettle, the milk bottle) perhaps symbolising the way in which the girl imitates her mother's domestic role.	Use of deixis in the final direct speech: the meaning is evident from the image. "This" refers not only to helping "Mummy get the tea", but more specifically pouring the milk into the feminine, floral milk jug.
Both parents supervise the children's activity: the mother by observation (apparently disapproving) and the father by physically taking over of the garage door.	Direct speech is attributed to the adults rather than to the children, reflecting the controlling power depicted in the image.
The predominant colours inside the kitchen are pink (the teeshirt, the table, the walls), defining the kitchen as female territory, bordered by a strip of red.	Direct speech of the mother, reflecting the proximity and perspective of the image. The female characters in the foreground are the focus, although the mother in the image is not speaking.
The clear division of inside and outside with the females inside and the males in a more free state outside.	Written in the present tense to increase a sense of immediacy, and to make it more accessible for younger readers. Part of the convention of these books – not something we use very often in life. However, the first utterance has clearly occurred before the incidents take place as depicted in the image.
The boy stretches himself to open the door, while the girl contentedly focuses on her domestic task.	Written in simple sentences and one compound sentence, which is reflective of the intended audience. The compound sentence is used to describe the simultaneous events described in the image.



Learner Resource 1.6

A quick check list for the writing

1. You started at the top left hand side of the page, and read each word in sequence until you reached the final one at the bottom right of the page.

yes no

2. You anticipated or predicted what would come next (with the repetition of the phonetically similar “good girl” for example

yes no

3. You may not have read every word, but you read in this linear way

yes no

A quick check list for the image:

1. You started at the top left-hand side of the picture, and worked systematically from left to right down the page

yes no

2. You focused on the mother’s face first

yes no

3. You focused on the girl’s face second

yes no

4. You then returned to look at the mother’s face

yes no

5. You then looked at the males outside

yes no

6. You then looked at the details (the knives, the cups, the cake)

yes no

7. The process of looking at the image was more fragmented that when you looked at the writing

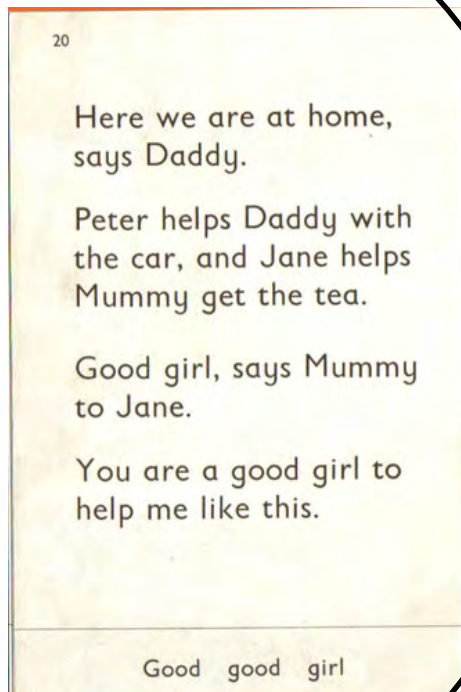
yes no

8. You have more freedom about the choices about where to look next when looking at a visual image than when you are looking at a written text

yes no



Learner Resource 1.7



In order to be able to read most accurately the meaning of a visual image you should ...

- Understand the historical, social etc context
- Understand the genre
- Understand the purpose
- Analyse the point of view and perspective
- Use previous knowledge (of the subject, discourse, genre, medium etc)
- Understand on an emotional level (empathise etc)
- Use all the senses (visual, aural, tactile)
- Use mainly visual sense
- Understand on an emotional level (empathise etc)
- Understand the voice and the point of view through narrator choice

In order to be able to read most accurately the meaning of a written text you should ...

- Understand the use of reported/ attributed/direct speech etc
- Understand the point of view through positioning, focus, perspective, relative size of objects or people
- Understand the style through an analysis of word play, tone, irony etc
- Understand the style through an analysis of the choice of medium
- Understand the form through an analysis of the choice of font, formatting and layout
- Understand the imagery in terms of semantic fields, metaphors and similes, repeated sound patterns etc.
- Understand the purpose

Learner Resource 1.8

Extract from text to be analysed	Extract for comparison
At the age of six, what were the most exciting times of your life?	Susan and John are going to a party.
Birthday parties.	Susan puts on her blue party dress.
Certainly, going to someone else's birthday would not elicits the same fervour as your own celebration, but nevertheless it was a day to look forward to.	She puts on her blue shoes.
In The Party, published in 1960, the writer M E Gagg NFU definitely understands this important event in a child's life.	Mummy ties her blue ribbons.



the party

Tony Robinson Actor and writer

At the age of six, what were the most exciting times of your life? Birthday parties. Certainly, going to someone else's birthday would not elicit the same fervour as your own yearly celebration, but nevertheless it was a day to look forward to. In *The Party*, published in 1960, the writer M E Gagg NFU definitely understands this important event in a child's life. A stroke of genius on the author's behalf is that it is not until halfway through the story that our hero and heroine arrive at the eponymous celebration. Ms Gagg knows that once a children's party has been announced, the anticipation is all.



When the day of the party finally arrives, Susan poses daintily in front of her mother's mirror in a baby blue party dress and John steps confidently into his crisply-ironed short, grey trousers, and slips his shirt over his well-laundered white vest. Finally, the happy pair don their sturdy coats, while their gifts, wrapped in vividly-striped paper, loom eloquently in the foreground. This sense of tension, carefully nurtured until its fruits are harvested several pages later, is clearly deliberate, and could have been influenced by the years of hard farm labour Ms Gagg may well have undergone as a member of the National Farmers' Union, if this is indeed what her acronym signifies.

Learner Resource 1.10

Written outline of a media text








<p>Hyperlinks to other areas of <i>The Guardian</i></p> <p>Article headline</p> <p>Bi line</p> <p>Picture (colourful)</p> <p>Caption to picture</p> <p>Article</p> <p>Animated advertisement for interior lighting</p> <p>Link to <i>The Guardian's</i> "Money Talks"</p> <p>Posted comments</p>	<p>Adverts for gifts of candles</p> <p>Money advice generated by <i>The Guardian</i>.</p> <p>Best videos:</p> <p>Andrew Collins' week on TV</p> <p>Robbie Williams sings as wife gives birth</p> <p>Horse rescued from a swimming pool</p> <p>Sting's musical opens on Broadway</p> <p>National Trust advert: 50 things to do before you're 11¾</p> <p>Win a camera and National Trust passes</p> <p>Free financial guides and reports</p> <p>Sky plus advert: 12 months free unlimited broadband when you upgrade</p> <p>Hyperlinks to money stories in <i>The Guardian</i></p> <p>Soul Mate advert</p> <p>Advert for winning a trip to Prague</p>
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Learner Resource 1.11

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Money > **Saving money**

Clever tricks to do your child's birthday party on the cheap

You don't have to follow the party line and spend £800 on your child's birthday bash

Liz Phillips
The Observer, Sunday 5 May 2013
[Jump to comments \(96\)](#)

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Clown classes: Cath Harrop is learning to entertain the 30 children she has invited to her son Freddie's birthday party in July. Photograph: Katherine Rose for the Observer

Gone are the days when a sandwich, bowl of jelly and a game of pass-the-parcel were enough for a jolly children's party. Social media bragging and peer pressure have upped the ante.

Some parents admit to spending £800 on their little one's birthday bash, with £300 being the average cost, according to a poll by Mums Show Live!, an exhibition for parents with children between four and 12 years old running in London from 16 May.


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Lender

Initial rate

<http://www.theguardian.com/money/2013/may/05/child-birthday-party-on-cheap>

Learner Resource 1.12



<http://www.theguardian.com/money/2013/may/05/child-birthday-party-on-cheap>



Learner Resource 1.13

Gone are the days when a sandwich, bowl of jelly and a game of pass-the-parcel were enough for a jolly children's party. Social media bragging and peer pressure have upped the ante.

Some parents admit to spending £800 on their little one's birthday bash, with £300 being the average cost, according to a poll by Mums Show Live!, an exhibition for parents with children between four and 12 years old running in London from 16 May.

"The pressure to spend and throw elaborate parties is a growing trend - and one which parents are struggling with," says Siobhan Freegard, founder of website [Netmums.com](http://www.netmums.com). "The pressure isn't coming from the kids, but the parents."

<http://www.theguardian.com/money/2013/may/05/child-birthday-party-on-cheap>



Learner Resource 1.14

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Read more about families who are taking on the challenge


Learner Resource 1.15

8 PEOPLE, 9 COMMENTS



**Pinkpearl**
05 May 2013 8:19am 150


Good grief a kiddies party for £800? More money than sense. The children don't know any different unless the parents have led them to believe some OTT extravaganza is the norm. These parties seem more about parents showing off to other parents.... Good luck with that.

Report  


**salamandertome** ▶ Pinkpearl
05 May 2013 9:10am 9

It does say the average was £163,300. Around £163,100 is more the norm in my experience - 8 to 10 kids for around £163,10 a head. Any parents being ostentatious or flash with their cash would be frowned on - but then we don't live in London.

Report  


**salamandertome** ▶ salamandertome
05 May 2013 9:11am

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**jacob123** ▶ Pinkpearl
05 May 2013 9:15am 72


Show 6 more replies Last reply: 06 May 2013 7:46pm

3 PEOPLE, 3 COMMENTS



**grincher**
05 May 2013 8:51am 14


use your child benefit, while ww2 vets freeze

Report  



**Jackston** ▶ grincher
05 May 2013 9:55pm 40

@grincher - Umm....child benefit's being cut whilst heating allowance is protected, but don't let the facts get in the way of your vacuous brain-fart

Report  

**psj1981** ▶ grincher
06 May 2013 9:08am 50

@grincher - We had a frozen WW2 vet as the entertainment at Quentin's last party. the kids just adored him.

Report  

<http://www.theguardian.com/money/2013/may/05/child-birthday-party-on-cheap>

29



Learner Resource 1.17

Mark scheme table

<i>We would like to see evidence of, and/or knowledge of and/or analysis of...</i>	<i>One example of this could be....</i>
Language levels - phonology	Analysis of the phonetic repetition in the title with the alliterative "child" and "cheap" to capture the general subject of the text, and suggest a playfulness and informality.
Language levels – lexis and semantics	Use of personal pronoun "you" and first person possessive pronoun "your" (x2) to create sense of immediacy and relevance to the reader, as well as a sense of informality.
Language levels – Pragmatics, meanings in context (eg indirect requests or commands)	
Close reading and accurate reference	
Language levels – grammar: sentence types and syntax/verb moods (imperative, declarative etc	
Register – mode and formality	
Exploration of the relevant theories of language and power	
Exploration of the relevant theories of language and gender	
Exploration of the relevant theories of language and technology (eg affordances vs constraints)	
Connections between visual image and written text (adverts, comments, links etc)	





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Page 15: wikiart.org • Pages 17, 18, 21 & 23 The Ladybird Book of Childhood/Boys & Girls: Penguin Random House UK • Pages 25, 26, 27, 28, 29 & 30 Article: Clever tricks to do your child's birthday party on the cheap, Published: 05 May 2013, Contributor: Liz Phillips, Copyright Guardian News & Media Ltd 2013.

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