

## **A LEVEL**

*Exemplar Candidate Work*

# **ENGLISH LANGUAGE AND LITERATURE (EMC)**

**H474**

For first teaching in 2015

## **H474/04 NEA exemplars Summer 2017 examination series**

Version 1

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# Introduction

This resource has been produced by a senior member of the A Level English Language and Literature examining team to offer teachers an insight into how the assessment objectives are applied. It has taken the two high mark questions from the sample question paper and used them to illustrate how the questions might be answered and provide some commentary on what factors contribute to overall levels.

As these responses have not been through full moderation, they are banded to give an indication of the level of each response.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

The sample assessment material for these answers and commentary can be found on the A Level English Language and Literature web page and accessed via the following link: <http://www.ocr.org.uk/qualifications/as-a-level-gce-english-language-and-literature-emc-h074-h474-from-2015/>

## Script A - High level response - 36 marks

### Task 1 (Analytical and comparative writing)

Explore how Bryson and Kay use aspects of humour and satire to present their respective journeys in "The Lost Continent" and "The Sound of Laughter".

**Explore how Bryson and Kay use aspects of humour and satire to present their respective journeys in 'The Lost Continent (1989)' and 'The Sound of Laughter (2006)'**

Both *The Lost Continent* and *The Sound of Laughter* are written by men who have come by success due to their well-known comedic styles. Bryson is famed for his sarcastic humour that utilizes the semantic field of derision, a lack of seriousness and the inclusion of comical characters who others can laugh at. Bryson grew up in Des Moines, Iowa which is in the Midwestern United States but has since lived in Britain for a large amount of his life. Whilst Kay is an English comedian known for his funny anecdotes about everyday life which encourages the audience to feel like Kay is conversing with them. He grew up in a Catholic home in Lancashire, Northern England – a fact that he is very proud of. Before finding fame Kay ended up working many menial jobs in a garage, factory and warehouse until he decided that he couldn't stand the tedium any longer and decided to compete in a comedy show.

*The Lost Continent* is a travel memoir that retraces Bryson's journey around America. Bryson is a seasoned travel writer who has had successful publications both before and post this book's release which shows that his humorous style is popular. The genre of *The Sound of Laughter* is an autobiography of a stand-up comedian. Stand-up comedy and autobiographies both focus on humorous anecdotes that feature situations that rely on the writer's and the audience's shared cultural knowledge.

Satire features heavily in both texts; it is the utilization of comedic effects such as irony or exaggeration to highlight a person's flaws. Both authors utilize the device, particularly in relation to people as their traits are easily exaggerated for comedic effect.

Both texts follow a journey: Bryson travels around small town America and discovers that a lot has changed during the years he spent living in England "when I came home it was a foreign country, full of serial murderers and sports teams in the wrong towns...". Bryson juxtaposes the serious issue of serial murderers in the USA with the trivial event of sports teams moving towns. This shows two very different aspects of American life that Bryson was returning to and by using juxtaposition he satirises Americans by suggesting that to them sport is just as serious an issue as crime. Alongside this he refers to the then president Reagan as a "personable old fart." The use of this British colloquialism "fart" has a humorous effect as it successfully shows Bryson's disapproval of Reagan whilst utilizing the sociolect he has learned from living in England. This highlights how Bryson's humour can be applicable to a wide cultural audience due to his extensive travels.

In contrast, Kay's metaphorical journey follows his life from his childhood in a typical northern town to the very beginnings of his comedic career as a young adult. In his opening chapter, Kay begins his journey in his autobiography by outlining how he wasn't always famous and how he's afraid of losing his fame: "My own version of this fear is that the Showbiz Police have come to take it all back. I imagine them stood at the door in green tights and holding a scroll like those blokes out of *Shrek*

A04 his connection introduced  
A03 continued discussion started

A03 genre conversion  
is this always the case?

A01/4 speaker is clarified helpfully

A01 appropriate terminology

A03 context  
@Diane marker to use within

A03  
perceptive  
understanding  
of context  
in which  
texts  
received

2." By referencing the popular movie *Shrek 2* Kay is assuming a shared cultural knowledge on behalf of his readers and is satirising his own fear. In addition to this, like Bryson, Kay also uses a British colloquialism of "blokes" to establish an informal manner as the narrator of the book. As a stand-up comedian Kay often relies upon his register and prosodic features which are sometimes hard to convey via the written word.

Both authors depend upon their audience's shared cultural knowledge. As a result of the many cultural references there is a distinction between both books' intended primary audience. As the use of colloquialisms and different sociolects highlights how Bryson is writing for an international audience whilst Kay is writing for a British audience.

A01  
Conscious  
use of  
terminology  
A01/2  
application  
of ling.  
methods /  
concepts

In *The Lost Continent* Bryson commonly satirises his birthplace, citing it as a thing to be jeered at. "I come from Des Moines. Somebody had to...when you come from Des Moines you either accept the fact without question and settle down with a local girl named Bobbi...". The opening sentence of his book uses a form of bathos to add an anticlimactic, satirical air. Bryson often distances himself from his audience via "The Superiority Theory" (which theorises that people will laugh at the misfortune of others). By using derogatory terms and humour that are moulded around his observations of his fellow countrymen, these satirical observations often have a humorous effect as the reader knows they are seen through the eyes of a Midwesterner.

A01  
Sharp  
focus on  
key  
main ideas

In contrast, Kay often tries to connect with his audience. Sharing the same social and cultural background is a key aspect of stand-up comedy. "...even when I'm staring at my toaster waiting impatiently for my toast to pop up... when it does I jump, every time, never fails." By mentioning such a routine occurrence that happens to the majority of people, Kay is drawing on a common experience. This type of humour resonates strongly with Kay's audience who probably have a wide contextual knowledge of Kay as this book gives a backstory of the comedian. In addition to this Kay also utilizes features of spontaneous speech, such as ellipsis, to create a pause and a staccato tone. This mirrors his usual comedic delivery as Kay is a comedian who relies upon a humorous delivery and intonation to engage an audience.

A02  
Analysis  
of why  
things  
happened

*The Lost Continent* is divided into two parts, East and West. This gives the book a defined structure and results in Bryson returning home at the end of each section. "I drove into Des Moines and it looked very large and handsome in the afternoon sunshine... for the first time in a long time I almost felt serene." There is a contrast between his feelings towards home at the beginning of the novel and the end, where Bryson compliments the city by describing it in the evening and by using the adjective "serene". This complimentary manner is a stark contrast to Bryson's satirical, derogatory humour directed towards the Midwest. By deviating from his usual comedic style, he is breaking character. This shows how his attachment to his small section of America is growing as he searches for his ideal town and comes to grips with modern day America.

*The Sound of Laughter* is divided into chapters each with a witty, satirical title such as "Nobody Puts Peter in a Corner." Which relates to the content of the chapter whilst also referencing the well-known movie *Dirty Dancing*. The types of references made indicate the book's intended audience, people who often grew up in the same era, as by naming his chapters in this way Kay relies upon his readers' shared cultural knowledge to find the titles humorous. The use of chapters helps to structure the book around key events from Kay's early life.

*The Lost Continent* and *The Sound of Laughter* often feature satirised characters whom Bryson and Kay have met along their respective journeys.

In *The Lost Continent* Bryson often charts his conversations with outstanding individuals to for, the bases of satirical characters that often comply to a region's stereotypes. For instance, at the beginning of his journey Bryson relates his conversation with a sixty-year-old woman in a bar called Vern's Tap. "Say, where do you come from anyway, honey?" I didn't feel like giving her my whole life story, so I just said, 'Great Britain.' 'well, I'll tell you one thing, honey' she said 'for a foreigner you speak English real good.'" By repeating this conversation Bryson assumes that the reader knows that people from Great Britain speak English. It's this knowledge that makes this conversation

humorous as Bryson is poking fun at someone else's ignorance. In addition to this Bryson has purposely included the woman's use of non-standard grammar "real good" which juxtaposes with her compliment of Bryson's good English. Her refrain of 'Honey' emphasises the sociolect and dialect that is commonly found in the area. Alongside this Bryson's short reply and acknowledged reluctance to tell her his "life story" shows his awareness that this is phatic talk and that he doesn't want to divulge much information to a stranger.

AO 1  
relevant  
terminology

Whilst in *The Sound of Laughter* Kay satirised his former colleague Roy Diamond, whom he worked with a bingo hall. Kay has previously satirised Roy in his 1999 show *That Peter Kay Thing*. Kay's comical description of Diamond in his book shows how satirised characters from real life often provide comedic effect. "he used to play 'Let's Get Ready to Rumble' before he went onstage too... He'd converted it into a dressing room complete with a mini bar, a fan and one of those mirrors with bulbs around the edges." Kay's extensive narration of Roy Diamond's actions shows how he was an integral character during Kay's time at the bingo hall. His recollection of this character creates the persona of a very egotistical man. However, readers are encouraged to pity him as his career acts as a form of bathos because he is so egotistical about something rather lacklustre. By dramatizing both Roy Diamond and the events that occur within the bingo hall "dressing room" "those mirrors with bulbs around the edges." Kay creates an insight into the 'cut throat' world of bingo hall life whilst, like Bryson, he acts as the rather sceptical outsider narrating the scene.

AO 4  
perceptive  
link  
made

In *The Lost Continent* Bryson talks about how he never really felt comfortable in his home city which offers some explanation towards his critical and often cruel humour directed at the Midwest. "from that moment I wanted to be a European boy. I wanted friends named Werner and Marco who wore short pants and owned toys made of wood...as soon as I was old enough I left." Bryson uses purposeful stereotyping to satirise the common American perception of Europe. Due to Bryson's wide audience the irony of this stereotypical comment has humorous connotations.

AO 3  
perceptive  
understanding  
of context

In contrast to this Kay has a strong attachment to his home and his family as he recalls when he attempted to live away from home at Liverpool University only to return home in 24 hours. "the Sunday night I left home was heartbreaking...I still felt sick to my stomach...I remember bursting into tears as the Sierra turned the corner." By repeating this particular anecdote Kay satirises himself and allows his audience to laugh at him. As Kay's proximity to home compared with his strong emotions depicts him in an unfortunate situation that people laugh at due to the 'Superiority Theory'. The mention of his Uncle's Sierra adds another layer to Kay's "relatability" as the Sierra was a popular and common car at the time in Britain. This makes the individual reader feel more connected to Kay's story as they probably remember the car themselves.

To conclude, both texts utilize aspects of humour and satire to narrate their respective journeys. Both writers use British colloquialisms, although Kay's cultural references are often very region specific, whilst Bryson's humour is dependent upon being applicable to a very wide international audience. He creates the persona of a character who has a very critical outsider's view about various places. This sets him apart from travel writers who often try to immerse themselves in the places they visit. Bryson's strong persona is very similar, in principle, to Kay's - who, despite finding fame, is still proud of his roots. Yet, unlike Bryson, Kay's humour is often less critical and more observational of British life. Both authors utilize satire to ridicule individuals and themselves. Social interaction and commentary is a prominent feature of both travel writing, a genre that often transcends many literary boundaries, and autobiographies, that are often more reflective. By using satire both authors reveal their views about their past selves and their awareness of stereotypes by exaggerating emotions, people and even stereotypes themselves.

AO 3/4  
perceptive  
understanding  
of context  
& excellent  
explanation  
of  
connections  
across  
texts

p to

22  
24 ✓

Excellent & detailed explanation of connections across both texts informed by ling lit concepts & methods.

Candidate researched thoroughly around this subject as reflected in her perceptive understanding of contextual issues as well as excellent application of lin/lit study.

Consistent use of relevant terminology.

Occasional flaws in written expression prevent full marks being awarded.

NJE-

Agreed.

Consistently excellent.

Uts

**Bibliography**

Bryson B, 1989, *The Lost Continent*, Transworld Black Swan, Great Britain

Kay, P 2006, *The Sound of Laughter*, Century Random House, Great Britain

Nash W, 1985, *The Language of Humour*, sixth addition (1994), Longman Group, Essex

Ross A, 1998, *The Language of Humour*, Routledge, London

Thorne S, 2008, *Mastering Advanced English Language*, Second Addition, Palgrave Macmillan, Great Britain

## Examiner commentary

### Task 1 (22 marks)

The candidate offers a very detailed introduction both to the contextual backgrounds of each writer as well as the genre in which they write (AO3). This understanding of context is further nuanced by references to the differing audiences that both are writing for, with the contrast between Bryson's international reader and Kay's UK-centric audience (AO3, AO4).

The candidate's analysis is lively and detailed. The consideration of how Bryson constructs satire through the juxtaposition of the serious with the silly and his use of colloquial - and very 'English' language is excellent, for example (AO2, AO1). This use of humour is successfully contrasted with Kay's use of cultural references and colloquialism and so the candidate is able to draw sharp comparisons through both the linguistic techniques employed as well as through the purpose of the writing (AO4). The candidate draws similarly strong contrasts between the extent to which Bryson appears critical of his home town whereas Kay treats his with a gentler humour and softer approach (AO4). The consideration of whole text structure, however, offers less interesting insight (AO2, AO1).

Overall, this is a very successful comparison which successfully pinpoints the useful points of comparison to use as a contrast. It has also successfully identified the patterns of language that each writer employs and so offers a strong sense of engagement with the whole text in each case, with judiciously selected examples to illuminate the points made.

A mark firmly in Level 6 is appropriate for this excellent and engaging work.

## Task 2 (Original writing non-fiction)

Cumbrian lass Vs. Consumerism

**OCR A level English Language and Literature**  
**NEA Original Writing Non-fiction**

Introduction word count	149
Original-writing-word count	1199
Genre	Travel writing with Social Commentary
Purpose(s)	To describe the beauty of the Lake District whilst revealing what it's like to live in an area so dependant upon tourism.
Audience	A young adult audience
Context	A young Cumbrian girl returns home for her summer holiday after two years away. She is happy that her home remained the same after her two years away.

Travel writing as a genre often transcends and challenges many boundaries. Whilst analysing *The Lost Continent* for my English Coursework the limitations to a visitor's view became apparent, as they only tend to see the commercialised areas. As well as describing the beauty of the Lake District, this piece also acts as a social commentary on tourism. My snippet of travel writing centres on me, a Cumbrian, returning to the Lake District after my first year at University. My youthful narrator appeals to a young adult audience as I narrate how Cumbrian people are moving with the times, commercialising the beautiful place where we live whilst trying to save it from the incoming tidal wave of tourists. By mixing descriptive language with sarcasm, bathos and traditional British values, I explore both sides of the Lake District, appealing to those who live in tourist hotspots and those who visit them.

Detailed demonstration of stimulus  
for the piece together with  
several methods in which meaning  
are created.

Cumbrian lass Vs. Consumerism

Summer: the time for sun, relaxation and time to unwind in general. That is unless you happen to live in a tourist hotspot like me. In which case summer for you means: annoyance, frustration and many near death experiences... thanks to people who can't read road signs.

Humorous / Satirical tone / Sublime

Detail Crockery hyperbole and complaining

I'm spending my holiday in my home area of the Lake District. I'll be filling my days admiring the beauty of the surrounding area whilst fighting my way through throngs of ice cream gobbling strangers as I desperately try to buy a bottle of milk. I'm going to navigate screaming packs of sugar crazed five year olds, coaches full of doddering pensioners and oblivious people in general who take up the pavements, argue with poor shop assistants, and can't work out how to park their cars. I'm fighting all this in a desperate attempt to rediscover the sleepy corners of the Lake District, not just the commercialised honeypot towns. For these sleepy corners are where I spent the majority of my childhood climbing (and getting stuck in) countless trees; feeding gaggles of ducks; skimming along some of the UK's most beautiful lakes in a leaky old boat and lapping up the stunning scenery like I was a city kid who'd never seen a cow before.

To begin my reminiscence, I decided to visit the nearest village. One drive into Bowness on a packed July morning assured me that nothing had changed, still full of hiking and coffee shops and still packed with a wide range of people and crumbling old buildings disguised under garish signs for chain stores. I made it to the outskirts of village and then I ground to a resounding halt, settling in for the usual long wait I turned on the creatively named local radio station - Lakeland Radio (Cumbrians aren't fond of frivolity). In-between songs from the 1980s (that are the firm favourites of Kendalians for some obscure reason) there were the usual traffic reports of gridlocked roads *I'd stay away from Ambleside if I were you - hour long tailbacks... a caravan has become stuck along - insert winding country lane that is wildly unsuitable for any larger vehicle here- etc. etc.*

Onomatopoeia comic effect and with self-mocking humor

I finally crawled into Bowness and found a parking spot in a quaint little known back street and progressed into the closest coffee shop where I almost fell over at the prices of a simple flat white (£6.99!) £6.99 for a small steamy plastic cup of froth. I think not. I traipsed into countless cafes all to be met with the same sky high prices. With my body grumbling for its morning caffeine fix I gave up and slunk into Costa- yes Costa was the cheapest! I'm a big supporter of independent businesses but I am also a student on a budget.

A few days later, some friends and I decided to canoe to a little known island. I was looking forward to an adventure that Arthur Ransom would be proud of so I packed my sleeping bag and enough food to last a fortnight before venturing off to meet my friends. We met at the shores of the lake in the early morning. The Lake District in the early morning honestly offers some of the most stunning views I've ever been lucky enough to encounter. My gap year was spent trekking along many mountain passes and my camera is filled with pictures of the hazy Rockies, snow-capped Alps and, the quite literally breath taking, Machu Picchu. But the Lake District and its people, who are hemmed from the very same granite that is below our feet, will always hold a special place in my heart.

Confident comparison

Candidate has clearly taken inspiration from her  
class text + the echoes of Boyer resonate effectively  
throughout her writing.

NJE  
27/4/17

## Examiner commentary

Task 2 (14 marks)

The introduction gives a strong rationale for the piece of writing and outlines clearly how language will be manipulated for effect, in order to create a believable original text (AO2).

The travel writing is very successful with flair shown in its manipulation of generic codes and conventions (AO5). Vocabulary is almost always precisely and judiciously selected for effect with an engaging range that fits the genre and purpose - 'skimming', 'gaggles', for example - and the cultural references are apposite and well-judged.

There are minor errors with accuracy but whole text cohesion is very strong. This is an excellent piece of writing which is placed, therefore, in Level 6.

## Script B - High level response - 36 marks

### Task 1 (Analytical and comparative writing)

Compare and analyse why Truman Capote and Adrian McKinty create a sense of veracity in "In Cold Blood" and "In the Morning I'll Be Gone".

#### SUMMATIVE COMMENT

**COURSEWORK: TASK 1** Compare and analyse the way Truman Capote and Adrian McKinty create a sense of veracity in 'In Cold blood' and 'In the Morning I'll be Gone'. 22/24

##### **Summative comment**

Jeffrey's writing throughout was a detailed exploration of connections across both non-fiction texts informed by linguistic and literary methods (AO4). There was a good application of relevant concepts from integrated linguistic and literary study as appropriate for the task steer of how writer's establish a sense of 'truth' – whether fictional or actual – in their texts ('veracity'). Jeoff's expression was fluent and showed evidence of mature sentence construction, paragraphing and organisation. The terminology selected was apt, carefully applied and used with some confidence (AO1).

Perceptive understanding of the significance and influence of the contexts in which both texts were produced and received (AO3) was evident. There was much excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts (AO2).

The word count is clearly indicated at the end of the piece and the essay is only slightly over the word count threshold. There is also a bibliography. However, there are one or two places where the point is not fully developed and further exploration or connection was necessary.

Overall, the assurance which was demonstrated in addressing AO4, AO1, AO3 and AO2 would place this essay in Level 6, as all of the requirements of Level 5 are met with some of the excellence to be expected in a Level 6 answer evident, so I have awarded 22.

**Coursework: Task 2** The Little Prince of Harlesden 14/16

##### **Summative comment**

AO5 Jeffrey's essay demonstrates flair and originality. His writing is lively and entertaining with a strong sense of ironic detachment and humour. He has used a variety of techniques to communicate his memory with direct speech, bathos, and hyperbole confidently used to humorous effect. The article fulfils most of the expectations of audience, context and purpose for this non-fiction genre. The style is appropriately conversational and with some detail and development of the complexity of family life. (AO5)

This piece of non-fiction writing is one in which Jeffrey recalls and reviews an experience from childhood through the prism of a bi-cultural perspective. He uses gentle satire and self-deprecating humour to mock

both his family's expectations and outcomes. He has remained focussed on the thread of his narrative and has blended cultural explanations with a good range of syntactical variations,

A02 Jeffrey has provided a clear statement of his intended content and approach. The Introduction provides a well-developed statement of stylistic intentions and structural features which Jeffrey intended to and does demonstrate in his essay. There is evidence in his essay of their application, notably in the development of the character of the mother through his use of EAL affected direct speech. Closer proofreading for the occasional typo would have polished this piece, as well as a gloss for the Ghanaian lexis.

The piece is meant to entertain and it does, while there is some work that is below level 6 (bottom of page one and first two paragraphs at the top of page two) which could have been either reshaped or edited, the piece demonstrates flair, originality and a high degree of control. The length is slightly longer but not significantly so. And so allowing for the aforementioned parts, I still think this work is Level 6 and so I award 14.

**Compare and analyse the way Truman Capote and Adrian McKinty create a sense of veracity in 'In Cold Blood' and 'In the Morning I'll be Gone'.**

defines scope

✓ 'Veracity' is defined as something that is consistent with the truth or with the establishment of honesty in a text. When applied to literature, veracity refers to how closely related to real life and how believable a plot or narrative is to an audience.

TERM SHOWS MEANING SHAPES M. A01

A non-fiction text aims to present the truth. It follows the chronological presentation of facts or actual events and, in information texts or news articles, which may or may not reveal the identity or attitude of the writer. 'In Cold Blood' is just such a text. Capote presents the apparently motiveless murder of a family called Clutter, its participants and consequences to a contemporary audience. However, in presenting the truth of the events of 1966; he purposely creates a non chronological narrative which makes expressed connections between the two seemingly unconnected parties - the victims and their assailants beyond the simple event of murder. Capote makes an expressed link or contrast between the starkly contrastive lives of those who achieve the American Dream and those who were prevented from doing so by poverty and an abusive childhood (Perry) and by failure to take advantage of the opportunities he had (Dick).

A02: L5 Clear + well dev. out. - interesting shaped.

Def:

A02: L5 Rel. word. sig info context

A01 see applying m.

A02

Clear + well dev. Cr. analysis

Capote attempts to obliterate himself from his 'true non-fiction' but does not entirely achieve this goal, as his description of the local accent 'barbed with a prairie twang' offers narratorial comment. 'Barbed' suggesting the rugged dangerous characters that might live on such a frontier. Even the setting comes in for his subtle but intrusive comment with the grain elevators - a feature of the landscape - 'rising as gracefully as Greek Temples' which subtly evokes both the setting and also his idiosyncratic appreciation of their beauty. The description seems oddly over dramatic for what is, after all a flat farming area, and perhaps suggests something of the Greek Tragedy to follow.

Term relevant - shapes m.

detailed - perceptive

Novels, such as 'In the Morning I'll be gone', have fictional characters and imaginatively constructed narratives which, if successful, will suggest to the reader that the narratives could be 'true' in some way. McKinty includes real geographical locations, actual regional dialect expression and historical characters like Margaret Thatcher to help McKinty blur the distinction between reality and fiction. This technique may momentarily delude the reader into thinking that the narrative, just like Capote's is based on real people and real events.

Comp expl. dev.

A01 term to shape m.

Capote himself said 'It seemed to me that journalism or reportage could be forced to yield a serious new art form: the "nonfiction novel", and it is clear that his purpose in writing 'In Cold Blood' was to break the conventions of 20<sup>th</sup> Century American journalism in order to tell his story in a refreshing new way and to create this new non-fiction novel genre.

same word sig of context (w/ intention) not dev.

For each text, the context of production will shape how a writer can present the narrative: Truman Capote researched and wrote 'In Cold Blood' after the story of the Clutter murders had already been published in the national newspapers of 1959. He undertook extensive research on the murders, interviewed townspeople who witnessed or knew about the incident and spoke repeatedly to both murderers in their cells. He collected over 8000 pages of transcripts and

A04: LS  
Clearly developed connections inf by using + etc

notes. In contrast, 'In the Morning I'll be Gone' is a work of fiction, written in 2014 by Adrian McKinty and is set in 'Derry' (Londonderry) an area significantly affected by *The Troubles* in Northern Ireland in the mid-20<sup>th</sup> Century and which would continue to experience tensions between Catholics and Protestants in following years. It is part of a trilogy, and so McKinty was constrained to retain central key characters such as Sean Duffy, but unlike Capote, McKinty was able to create and add any new characters he chose to drive the narrative forward.

link  
and writer  
use of language  
features

A04: Cl. dev connects through using

However, the context of reception differs for both writers as 'In Cold Blood' was released in 1966 while 'In the Morning I'll be Gone' was released in 2014. As a result the cultural and social differences between both sets of readers would have affected how the writers chose to shape their texts. McKinty's audience of 2014, even if in Northern Ireland with the cessation of *The Troubles* through the Good Friday Agreement, are likely to be less concerned about subjects such as religion and God than an audience from the 1970s. Set some fifty years earlier, Capote's audience would have received 'In Cold Blood' differently from contemporary readers. They, unlike us, would have known the events from newspapers, and may well have agreed with the Kansas court and its decision to execute the Clutters' murderers. Americans at that time would also have been horrified that such events could occur to people who were so obviously god-fearing and successful models for the American Dream. 21<sup>st</sup> Century readers may well be more cynical. In trying to persuade the readers to the humanity of Dick and Perry, Capote would have had a greater challenge with his contemporaries than his text would have today as we are more sceptical about the American Dream and more opposed to the Death Penalty than in the 1960s.

A03:  
Clear and + inf. of context.

fully dev  
Perceptive  
wide sig  
inf. context

Perceptive use of shifts in context of reception  
A03  
L6.

As a narrator, Capote attempts to 'remove himself' from the text as he chooses not to include any dialogue which includes himself nor does he use first person narration. Despite his expressed intention, Capote does include elements of omniscient narration as when he uses direct speech for Herbert Clutter: 'Just beautiful, honey - a real Southern belle'. As both characters involved in the scene - Herbert Clutter and Nancy Clutter - were dead and neither Capote, nor anyone alive was present, it is clear that Capote is using his artistic licence to create a voice for Herbert Clutter. This is reflective of fictional narration and stimulates the reader's empathy for the deceased victims. However, this fictionalising of events does make the text less factual as a corollary.

Term shape meaning

A01  
Secure applic. + well dev. of. a2.  
A02.

A04: LS  
Connections - clearly dev. inf. by using method + term.

In contrast, McKinty's 'In the Morning I'll be Gone' uses a first person narrative throughout the text: from 'I was as high as Skylab' in the opening scene to 'I turned up the collar on my coat and walked' at the end of the novel. The effect of this intimate form of narration on the reader is that it allows us to witness the events of the story through the perspective of the main character - Sean Duffy. By doing this, the story becomes more plausible to and engaging of the reader: we feel we are Sean Duffy! This single voice of narration, allows McKinty to present his own views through the character without intruding as an omniscient narrator or 'outsider' who would could visibly be seen to be influencing the audience.

Capote uses different techniques to both engage and repel his readers, as well as to shape our response differently to each of the murderers. He highlights Perry's disgust and anger towards



Connects.

McKinty also thoughtfully creates a specific style - factual and brief - to evoke the voice of a police officer. He even uses the technique of reflection to allow for Duffy's self-observation: 'the man in the mirror: a facsimile of me but scrubbed, shaved and wearing an ill-fitting white shirt, red tie and leather jacket.' McKinty lists what he sees instead of developing his description; but the direct approach does seem to match what we would expect from a police officer used to less elaborate and more factual recording of observations.

Ao2  
detailed  
fully dev  
M-shaped

Capote is not constrained by the time frame of his text; but uses punctuation to include updates on events that occurred after the time of the murder, trial and execution as when we hear about the postmistress brag: ' "This old girl, she's sleeping good as ever. Anybody wants to play a trick on me, let 'em try." Capote ironically adds '(Eleven months later a gun-toting team of masked bandits took her at her word by invading the post office and relieving the lady of nine hundred and fifty dollars)' ..

Cons  
coherent  
& fluent

Context  
clear

McKinty's novel remains fixed in time - 1983 - as he does not need to add postscripts or insertions as he has another two novels in his trilogy with which to progress the characters and plot. Once their tale is told, his characters have no function. Capote's character however have - or had - lives to live. His purpose is to suggest that the lives of the characters continue beyond the current story and he ends his non-fiction narrative with a dialogue between Dewey and Susan; clearly evoking the life that the Clutters, may have lived. Its open ended nature leaves the reader with the true consequence of murder with both the Clutters and murderers' lives ended brutally; all six people's lives taken in cold blood.

fluent

11

Word Count 2067

#### Bibliography

In the Morning I'll be Gone\* (2014) by Adrian McKinty

In Cold Blood\* (1966) by Truman Capote

The Story Behind a Nonfiction Novel, Interview with Truman Capote by George Plimpton

## Examiner commentary

### Task 1 (22 marks)

As the centre's summative comments suggest, this is a piece of work that demonstrates perceptive engagement by the candidate with the historical and generic context of the texts. The understanding that Capote's writing crosses the boundary between the non-fiction and fiction genres through the construction of the factual events is strong, and usefully informs and frames the argument (AO3). The intrusion of Capote's voice into the relating of events, therefore, is excellently explored and details such as the 'idiosyncratic' response to landscape are telling (AO2, AO1) as is the understanding that the fictional writer, McKinty must blur fact with his fiction to create a fictional reality (AO3).

A strong and detailed comparison is offered of the differing contexts of production and reception (AO4) and the influences these had on each text. Comparison of the narrative voices employed is offered with detailed consideration of Capote's use of dialogue and McKinty's first person narration (AO4).

Capote's biased presentation of the two murderers is explored precisely with apt use of textual detail to support the solid argument offered about Capote's manipulation of the reader (AO2, AO1). The reflections on the generic implications of his slide into fictionality are perceptive. The candidate also explores the careful construction of McKinty's character through dialect (AO2, AO1). Throughout the discussion, close attention is paid to the different methods both writers use to construct voices within each text (AO4).

This is a well-framed task which is deftly handled by the candidate who has really engaged with the relationship between fact and fiction with this essay. It is appropriately awarded a mark in Level 6.

**Task 2 (Original writing non-fiction)**

The little Prince of Harlesden

**Introduction**

A02 ✓  
Clear purpose + audience  
Features identified

I have written this piece as a non-fiction blog in which I am humorously satirising my own and my family's experiences as first and second-generation migrants. I have modelled my style both on the informal discourse of the on-line 'Time Out' magazine and the anecdotal style of Caitlin Moran and her 'Raised by wolves'. My aim was to entertain my readers by revealing some of the interesting challenges young migrants experience when the culture of their parents clashes with the expectations of their British born children.

I have included Ghanaian lexis and, at times, non standard English, to suggest the sense of code-switching that occurs in bi-lingual immigrants all over the world and to create an audible 'voice' for central characters. I have also emulated how Moran concludes her columns in national newspapers with impactful climaxes in order to engage my readers.

**Little Prince of Harlesden**

**If a united family eats from the same plate then can one order takeaway?**

Imitates C. Moran

Irony

*I love my family.* What's there not to like? I have two older sisters who with all the joy of older siblings spend half their time teasing me - the short one - for being, well, short. Naturally. The other half of their misspent youth is absorbed by their great love: shopping online. Mostly, so that they look good while teasing me. They get this affectionate and endearing quality from my mother. My Dad once took me aside after a particularly bad bout of sisterly 'love' and, shaking his head in resignation commented about his relationship with my mother: 'we always hold hands, if I let go, she shops'. Sadly, for both of us, it was a little too loud and Mum heard, earning us both a scolding and a large bowl of Okra to top and tail.

Irony

Control & Creativity

high degree of control

When my mother wasn't raising her only son to be the man she could be proud of - mostly by keeping me in shape with a good tongue lashing, she focussed her energies on keeping the family 'grounded' (her word not mine) and on a very tight leash. Her very tight leash.

Growing up Ghanaian in Britain, I quickly learned that our African culture was very important to my family. We talked Ghanaian, we prayed Ghanaian and we ate Ghanaian. I've never been to Ghana, but my mother sets the standards and we know when we are beaten!

A05  
rep. Clear Control desc

Flair & orig.

One of her favourite sayings is 'a good family is united'; and so, we did everything together. We ate together, shared stories of our day together and even watched cat videos together - this as a result of never being allowed to hold the remote. If I made an attempt to grab it in the vain hope of an hour of football, she would stun me into submission with her atomic bomb air raid siren shriek of disapproval and her enquiry as to 'who pays de bill, eh?' I'd collapse back into the couch, to humorous sniggering from the sisters. These nightmarish experiences have left me permanently scared and scarred.

A02 det. dramatic way in. hyped

big laugh

The lowpoint of my mother's control freakery was the now infamous family outing of August 9<sup>th</sup> 2003. I was only four and, in hindsight, I remember very little about the day. What I do remember is burned into my memory forever, or until my psychotherapist manages to erase the scars! The heat was unbearable that day; we lay collapsed around the corners of the house, like stray dogs scouring for shade. Ironically and unfortunately, this was the day my mother had chosen for a family day out. It had been decided. She had decided. She wasn't entertaining suggestions and no one dared offer any; we went where we were told: no questions asked.

hyperbole to create humor + climax

rep. order of ideas A02

Hours of tiresome preparation followed; bickering over clothing and countless yells of 'Almost finished!' before we were off, packed like yams in our family car. At this point, I was salivating at the prospect of a day out, which in my mind clearly equated to unlimited access to sugar. Looking back at it the incident now, I curse my naivety, as I now know that any event in which my mother was involved would become a very alarming, very prolonged activity.

Competence

dively  
wre  
hyperbole  
- engaging  
L4: ACE

There were clear intimations of disaster if I had been older and wiser: the 'coincidental' meeting of my auntie and the consequent forming of the 'lethal duo'. Whenever my mother and auntie unite, it is said that the sun darkens, birds scatter south and time involuntarily slows down in anticipation. However, at four I had yet to make this critical discovery.



I did not see the warning signs when my two sisters began whispering alarmingly and protesting they had 'homework to do'. My sisters looked down at my face with sympathy, almost saying 'you'll thank us in the future' - but I never thanked them. In fact, I now loathe them.

We set off at a brisk trot down to Harlesden Main road and after what felt like aimless wandering, it dawned on me that the whole day had been a charade. My mother and auntie were gazing with relish into a shop front. I looked too and saw the four of us, myself, my father and the now impossibly tall duo reflected in the glass. Inside it said 'Photo-Maker'. I met the resigned eyes of my father, who looked defeated. Unable to prevent the imminent horror, he mouthed his apology and turned swiftly only to melt into the crowd.

Control

'Comot for road for the prince!' my mother screeched. I remember those words well from that fated day; just as I remember, instinctively looking for an escape. I was in no mood to be a prince and I hated queues. Yet, resistance was futile, I was yanked into a room with blinding light and a single wooden chair placed lonesome in the centre.

ins of  
idom.  
Original.

As I desperately tried to make sense of my new surroundings, my mother had already gotten to work. I was told, 'put these on'. They had both clearly done this before, and moved silently across the room, handing me several pieces of traditional clothing made of hundreds of layers and requiring a manual of instructions in order to put them on.

Inside this dark room filled with humility. I constantly fought a losing battle against hundreds of outreached hands whilst the duo effortlessly glided back and forth from the wardrobe while ordering me to try on dozens of different outfits for what I am positive was eternity. Eventually, depleted of clothing bundles and clearly satisfied with their handiwork, my mother ordered me to sit on the thorny wooden stool, motionless while they had my picture taken.

LS: ACE  
fig lang  
EVALU  
mean.

I cried. Of course I cried. Even brave men would crumble in the face of my mother. I cried for a long period of time, trying my utmost to postpone the inevitable. Despite this, the loudest voice in the room continued to be my mother's; 'Listen well well, I go land you slap if you keep crying' she said while pressuring the photographer to 'never-mind' and finish taking the photos. It seemed to me that at that time she had abandoned any maternal emotions as she simply imagined how she wanted me to look and swapped reality with that.

Hyperbole  
A repetition  
EVALU  
create  
character

As a result, a photo which was supposed to be of a handsome, crowd-gathering prince - if rather short - became the photo of a wailing boy, overwrapped in layers of traditional African clothing paired with Power Rangers sneakers and a newly purchased BenTen cap - her one concession. My mother, blisteringly oblivious to my embarrassment had multiple copies made and distributed it world wide to family members: written on the back in her mission school script: 'The Little Prince of Harlesden'. She had won again.

ACE: 16  
Flair +  
high  
degree  
of control.

Word Count: 1300 including introduction and title

## Examiner commentary

### Task 2 (14 marks)

The candidate's introduction makes clear the genre and purpose of the writing and the stated intention in this introduction is clearly met in fit-for-purpose, impressive writing (AO2, AO1).

The candidate demonstrates skilful manipulation of language for effect on the reader and shows a perceptive understanding of how writers such as Moran employ mixed register to effect. The casual neologism of 'freakery' alongside sophisticated lexis such as 'intimation' which in turn is punctuated with idiom and colloquialism shows a knowing and deliberate engagement with the genre in question (AO5). The structure of the piece is highly controlled and the denouement, an excellently crafted punchline.

Clear Level 6 writing.

## Script C - High/medium level response - 35 marks

### Task 1 (Analytical and comparative writing)

Compare the use of narrative voice in Truman Capote's *"In Cold Blood"* and Clive Stafford Smith's *"Injustice: Life and Death in the Courtrooms of America"*.

Compare the use of narrative voice in Truman Capote's 'In Cold Blood' and Clive Stafford-Smith's 'Injustice: Life and Death in the Courtrooms of America.'

'In Cold Blood' and 'Injustice' are both based on real-life events and are non-fiction texts in which narrative voice is used to build up tension, foreground certain events and bring the story to its climax. Both texts focus on the build-up of whether or not the suspects will be put on death row and executed.

A04  
Comp  
connections

A01:15  
decide  
apptc  
ding  
concepts

Clive Stafford-Smith is very personally involved in the storyline. He is the lawyer of the defendant therefore the writing is a first-hand retelling of his experience. This is clearly shown in his frequent use of the personal pronoun 'I' and first person possessive pronoun 'my' throughout the text. Retelling the story mainly through his perspective allows us to develop an in-depth insight into the case as he is a reliable narrator who is very credible and experienced showing experience when adjudging the likelihood of witnesses telling the truth: "if I ask him if he did it he will doubtless lie..." This shows that Stafford-Smith has insight into how criminals act and therefore he is aware of the direction he must take to get the truth from his defendants. In contrast, Capote aimed to remove himself utterly from his narrative leaving only the voices of his witnesses to reveal what they saw or believed had happened.

A04  
Comp expo  
connect.

Capote does not even reveal the motive behind the murders until the murderers' final confessions whereas Stafford-Smith focuses on unravelling the truth and innocence behind Maharaja Singh's conviction. From the very start Stafford-Smith portrays Singh as suspicious of the convictions as he says, "I was witnessing the troublesome hallmarks of someone who might not be guilty". Stafford-Smith chooses not to use a comma in his sentence, maintaining the rhythm of flowing, natural speech.

A04  
Comp apptc  
integrate  
shdy.

A02:  
Clear or  
well dev.  
Critical  
analysis  
meaning  
shaped.

Both Capote and Stafford-Smith intrude directly into the dialogue, taking on the role of commentator. Stafford-Smith constantly comments on other characters' as when Krish is talking about his day to day life and says, "at seven I take my medication". Stafford-Smith intrudes by saying that "now his voice takes on the edge on complaint". This omniscient narration does help the readers understand the real fear and worry that Krish who was "worn away by diabetes, high blood pressure, high cholesterol and ... residual daily pain..." had, and so reveal that Krish's concerns about his health were in fact justified.

A01  
Approp  
term.

Capote also shifts narrative voice, into an intrusive third person narrator to develop characters in a way more common in fiction: for example after Nye visits Perry's sister, Mrs Johnson, Capote adds that her 'composure' which had impressed the detectives 'faltered; a familiar despair impeded. She fought it, delayed its full impact until the party was ended.' This careful analysis of her mental state is unlikely to have been evaluated by a woman of limited education and who was experiencing terror at the arrival of detectives at her home.

A03  
Clear  
and  
contexts  
of prod.

Capote and Stafford-Smith vary their use of third person omniscient as well as first person narration in order to provide different perspectives on events. For example, Capote shows the reader the events leading up to the murder through the eyes of the killers, the Clutters and their friends and neighbours; and after the murder through the eyes of intimate friends like Susan Kidwell; and the detectives. We never see the murder through the eyes of the Clutters, as perhaps Capote felt that would have been disrespectful or too brutal for his contemporary audience; or perhaps neither Dick nor Perry told him a truth he felt he could write.

11

Capote has one point of view at time but shifts between the narrative presenting the Clutter family following their daily lives in Holcombe to that of the murderers who were preparing for the murder.

Both groups felt satisfied: Dick and Perry were "satisfied that a thorough job had been done" in preparing for the murder, and Nancy and her protégée Jolene Katz, were also "satisfied" with the Cherry pie she had taught Jolene to bake. The repetition of 'satisfied' links and contrasts the two groups as Perry and Dick. And so, Truman Capote gradually allows the readers to become aware of an inevitability of the events that will take place between the two main parties of the novel.

A01  
Excellent applic of intgr + dnt + C+NE.

Capote makes a further link between the two groups involved or affected by the crime: he reveals that "Like Mr. Clutter, the young man breakfasting in a café called the Little Jewel never drank coffee. He preferred root beer. Three aspirin, cold root beer, and a chain of Pall Mall cigarettes". Through using 'like' when shifting the narration, Capote builds a link between the murderers and Herbert Clutter creating a sense of their shared ordinary life; that in many ways they are the same - just people carrying on with their day to day tasks. This parallel depiction of events occurring at the same time builds suspense through dramatic irony: their historically known convergence encourages the reader to empathise with the innocent family living their daily lives not knowing it is 'their last' and to show the danger that lurks in a society where those who have not achieved the American Dream, not had happy families and been punished by the justice system coldly plan their acts of violence. Dick has his 'twelve-gauge pump-action shotgun' showing he already has the equipment needed to carry out the murder and using first person narration or direct speech reveals their murderous intentions: they say: "the only sure thing is every one of them had to go". Capote is emphasising the destructive violence that Perry and Dick were bringing to Holcomb in their 'perfect score'.

A02  
Excellent + fully clear use of writer's use of lit tech (A01) to shape meaning (A02) L6.

A03  
Clear + tel. Wnd Soc. Context.

A02  
clear + well dev. intgr p

Both Stafford-Smith and Capote consider the importance of innocence in their narratives. Capote highlights the innocence of the victims through details about Mrs Clutter's health, Herb's friendship and kindly acts for neighbours – such as taking Susan to church every Sunday – and Nancy's agreement to sacrifice her plans without fuss or bother: "fine, bring Jolene right on over."

A04  
Comp. explo context

Similarly, Stafford-Smith explores innocence forcing the reader to consider whether or not Krish is innocent. He presents the reader with in-depth detail of how Krish behaves and provides insights into the man through the perception others have of him: "everyone had a kind word of him". He also portrays Krish as different from the other prisoners as the prison officers "took a different approach with Krish". This could almost be seen as foreshadowing his innocence, as if they recognised he needed different treatment.

A04  
Comp. explo inf dnt. L4.

The idea of Krish being different in some way from the other criminals is reinforced by Stafford-Smith through details that had no relevance to his innocence or the case such as his having 'better hygiene' or good manners. Stafford-Smith intrudes as the narrator in order to inform the reader that "he said 'thanks' that was such an unusual thing for a prisoner to do". Krish's simple gesture of thanks is seen as extraordinary and Stafford-Smith highlights the fact that these little things, manners and courtesy, are unseen in prisons, almost putting Krish on a pedestal compared to the other prisoners.

A02: L4  
Comp analysis

Capote uses first person narration when it comes to the more 'emotional' and compelling scenes of the story in order to create a sense of immediacy and horror as when Nancy's body is first found. He also uses it in scenes such as when Perry is narrating Dick's utterly disturbing intentions in regard to Nancy: "I'm gonna bust that little girl and I said Uh Huh but you gotta kill me first." Capote intentionally uses gruesome slang such as the transitive verb 'bust' to signify rape and to disgust the reader. This quote is from Perry's account of a conversation with Dick. The use of the filler 'uh huh' is a direct reflection of spoken language signifying agreement but is ironic as Perry's assertion that Dick would need to kill him before doing that, reveals his opposition and shapes our reaction to Perry. Capote wants us to feel that he is better than Dick. He is willing to murder but not rape.

A01  
apt use of term.

A01  
decide applic. tel. C+M. fr. int. L+I study.

A02. Excellent detailed C+M. Now meaning is shaped.

Both Stafford-Smith and Capote use direct speech to shape the reader's response. A key moment where Capote uses this technique is when Nancy's best friend Susan to reveal an element of the crime scene to the reader: "There's too much blood. There's blood on the walls. You really didn't look." The repetition of 'blood' builds an image of the quantity of blood, spattered on the walls and the deadly and brutal nature of the act. The brief staccato sentences with its long /oo/ sounds like a long groan from Susan also gives the reader insight into her sense of shock and horror as she appears unable to form and complete complex sentences and allows the readers to put themselves into the perspectives of the police officers and the friends of the Clutter family who are slowly piecing together the crime.

A01  
 Jeune applic.  
 A02  
 Clear + well dev.

Stafford-Smith uses the precise language of the courtroom to suggest the carefully argumentation we would expect from prosecutors. He uses the lexical field of colour in chapter 5, 'The Witness', to explore the colour of the gun: "one colour, white" and later "off-bone white". Butler, the witness, initially said 'white' but when questioned again changes his testimony to 'silver', and Stafford-Smith being a lawyer takes this as an opportunity to suggest how unreliable eye witness testimonies can be with the consequence that convictions might be wrong or unsafe. This also suggests to the reader to that the evidence against Krish is equally unreliable. And like Capote, Stafford-Smith uses the fragmentary colloquial language of direct speech. He argues 'How often is someone going to say "Hell yes, I'm a racist!"' to show how individuals may conceal their genuine beliefs and so negatively affect the verdict.

A01  
 Jeune applic.  
 A02  
 + A03  
 Context of courtroom

clear

Capote's inclusion of Perry's direct speech gives us insight into how the personalities of both the murderers differed. Capote continues to develop his presentation that one murderer was worse than the other. He appears to have had some compassion for Perry and as a journalist would have looked for ways to present the facts that were not focussed on in the press of the day. Capote discovered that Perry had had a brutal childhood: a mother who was a prostitute - Perry reveals to Capote that she was frequently "entertaining some soldiers" and yet Perry had developed a moral code in keeping with most Americans in which rape was unacceptable, something that Dick who had had a more ordinary childhood with loving parents had not.

A03 clear. rel. and production

Capote reinforces the differing backgrounds and life chances of the murderers at several points in the narrative. Describing Dick and Perry's interview with a psychologist he intrudes and reveals that during interviews, "Hickock worked with a pen and Stafford-Smith with a pencil" subtly reminding the reader that Dick has had good life chances - such as finishing high school - whereas Perry with his use of a 'pencil' had had little more than a primary education before being taken by his father to work in Alaska. Similarly, when Perry begins to talk he commences with Standard American English but declines into a regiolect spattered with slang expressions such as "way out in the boon docks" (far out in the country). Revealing that even in Perry's most formal register, his speech still contains slang and signals his lack of education.

A01  
 Excellent applic. dug + lit + det det analysis

Stafford-Smith in 'Injustice', gives the readers a deeper understanding of the cruel nature of how the prisoners were treated through the lexical field of 'food'. The defendant gives us a list of foods that are given in the prison but one stands out: "something like scrambled eggs". The word 'something' suggesting that whatever the food was it was not actually scrambled eggs but an alternative that could not be recognised or named. He continues this idea through the more repressive idea that prisoners have no choice in anything; and this idea is reinforced through them being stripped of the right of what they can eat. They must simply eat what the "guard passes through the feeding hole in a plastic tray." The use of the term 'feeding hole' creates the idea of the prisoners being treated as animals as humans don't generally have a feeding hole. Krish's later comment that "our animals in

implied link

A02  
 Fully dev. crit analysis + perceptive content

A03  
Clear +  
rel. Wrd  
Context

England get fed better" reveals Stafford-Smith's purpose, which was to portray the ill treatment of the prisoners and the extent to which they are dehumanised by this treatment.

A03  
Perceptive  
Wrd  
Context

Both the writers wished to provoke discussion around the death penalty and perhaps provoke social change in their respective eras; but there is one overriding difference between the aims of these two writers: Dick and Perry were guilty of murder and the sentence in 1966 was death by hanging in Kansas, whereas Stafford-Smith had taken on the case of an individual who had genuinely been falsely accused and really did face the horror of facing the death penalty as an innocent man. Capote was, at least successful in some way as Perry and Dick were the last men executed by hanging in Kansas.

A02 + A03  
Perceptive  
Comments  
argument  
Context

In Capote's case, he almost makes the reader 'retray' Dick and Perry by including information that was either not taken into account in court or irrelevant to a murder conviction. For example, Capote shifts back to third person narration so that he can present the Perry's fragile physique presenting him as a "dwarfish boy man", someone who had "childish feet, tilted, dangling." Through Dewey's reminiscences in the aftermath of Perry's death he creates a more empathic view of Perry who through both these adjectives appears strangely young and vulnerable. Perry and Dick were found mentally fit to stand trial, but Capote has Dewey remember at least Perry as in some ways as unfit. Today neither man would be found sane and Perry's disturbed childhood would, unlike then, be taken into account.

Stafford-Smith's presentation - on the other hand - is more straightforward as with his innocent client, he can overtly take on the role of a social critic as he unfolds the flaws of America's legal system with not only a clear, developed and detailed analysis of Maharaj's case but also through bringing in features from other cases to expose widespread failure in the legal system.

Competent

To conclude, both writers in both texts explore the reality of their non fiction narratives through a variety of voices, both attempting to convince the reader of the 'truth' of their tales and through their use of a variety of techniques such as direct speech, dialogue, intrusive third person narrative comments and in Stafford-Smith's case, first person narration. Their aim: to win the readers over to their viewpoint of events; to understand the justice or the lack of it in American courtrooms and the ease with which the innocent and the guilty can be convicted with little thought for the integrity of evidence or their wider life experience or mental health or the murder by the state of the innocent or the incapable.

Word count: 2489

#### Bibliography

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## Examiner commentary

### Task 1 (20 marks)

The candidate offers a detailed consideration of the respective approaches of each writer, considering the contextual influences of genre and writer's purposes and contrasting Capote's purported neutrality with the first person narration of Stafford-Smith (AO4). Detailed comparison of the extent to which each narrator intrudes on their narrative is offered (AO4), as well as the decisions that the writers make to shift between first and third person narration.

There is a very sound awareness of the influence of context on the writing (AO3) and this informs the discussion throughout. The contrasting innocence and guilt of the protagonists in question is explored usefully and in detail, for example.

Some analysis is extremely detailed and a range of linguistic terms are used accurately (AO1). The consideration of the way Capote links the 'characters' in his 'story' is very thoughtful and demonstrates a very clear understanding of how writers shape meaning (AO2, AO1). Similarly, the candidate offers a very detailed comparison of the use of direct speech. At times, there is a sense that the argument lacks structure and shape but this writing is always clear and demonstrates secure application of linguistic concepts and methods to demonstrate a very sound understanding of how writers shape meaning.

The essay is awarded a mark at the top of Level 5.

**Task 2 (Original writing non-fiction)**

**Princess for a Day: Really?**

Course Work II

Introduction

The purpose of my blog is to explore the psychological dangers of entering young girls in beauty pageants to the psychological effects and to engage a wide audience of young women, potential mothers, ex participants and those interested in psychology in its condemnation and cessation.

A02  
clear outline of audience → purp.

I have used the lively and informal register typical of blogs which often appear to read as if the writer is talking to the reader rather than writing. I have therefore used a first person voice, included anecdotes and direct speech, as well as idiom and more exclamation than formal writing would allow.

A02  
detailed dem. usage. in shape

I have also attempted to portray the visual aspect and structural aspect of the blog through the use of subheadings.

Princess for a Day: Really?

The crowd began to roar as the sound system echoed with the words '....and the winner is.... Little Miss Hannah Lewis!'. Through the curtains, a blond vision shyly emerged. Her immaculately coiffured and dazzlingly highlighted blonde updo appeared to tremble with emotion. More confidently and with hand clasped to chest as if fighting overpowering emotions, she emerged fully into the limelight; her figure – strangely orange in tone ; hovered at the front of the stage. She clasped her sparkling neon pink nails to her face and with teeth too white to be natural gasped: 'Oh my God! Y'all voted for me? really?' Her slow southern drawl charming her audience, as they stand and applaud. She looks out across the crowd, eyes scanning for that particular supporter – who can it be? Her eyeliner is on the verge of running when she spots her objective and an overweight woman in an ashes of roses tracksuit rushes to the stage and takes charge of the situation. This is 'Momma Belle' and this beauty pageant is for four year olds, so it makes sense that the 'momma' is there for the four-year-old Belle, right?

A05  
Flair  
originality  
high degree control.  
emulates hyperbolic style of celebri blogs

strong dem. of lang.  
detailed dem. meaning shaped

Pre-pubescent Barbie Dolls

I have been gripped, gasped and then got angry while watching 'Toddlers and Tiaras' on ITV. Are any of you watching it? It is a ghastly American reality programme in which we follow the antics of celebrity obsessed mothers and their stereotypically blonde, blue eyed and teeth whitened off spring in their search for fame and - sad to say for many of the more impoverished parents – hard cash. It seems a brutal type of competition for anyone but horrendous to think of children who, in Britain, we argue should be protected from any school assessment to be primed, presented and placed on a judgmental ladder of 'adult beauty'. This show has made me outraged with parents and fearful for the psychological well-being of future generations. What are these parents thinking?

Use of tag (inf) - approx blog style

Use of glib + direct? for emphasis

✓ emotive argument - high degree control.

But what do the children have to say: "All those girls are ugly. I'm cute!" said one three year old with such 'sass' – a specific kind of American self-confidence enjoyed by the beauty pageant judges. Yes, a three-year-old! I literally fell off the couch when I heard this: Are these the values we want to inculcate in our – very young – children?

Use of ironic aspect of blog style

Word Count:

I mean, at that age, what were your greatest concerns? I know mine were to handg out with others at the sand tray; play with other 'kids' on bikes, trikes, slides and swings; pretending to be adults with tea parties for dolls..... Perhaps younger children now might be playing on ipads, but I guess that's where society has changed. I was brought up playing with others; told to be 'play nice' and 'be friendly'; to include everyone in our games. But these much younger members of the next 'younger generation' are being brought up with competition not collaboration; criticism not cooperation and judgement not joy. I don't think this exchange of mud for makeup is an improvement – and I don't think the children are happier, in fact I'm sure they are not. It just make me ask: 'Who is it all for?'

Control punct

badness

I'm not saying that competition is a bad thing and any activity that encourages girls to strive to do their best and succeed could be a good thing, this kind of competition will make one little girl feel like she's a winner, but the rest will all have 'failed'. And failed not because they did not try but because of some standard of beauty, some judgment of the way they – or we – look based on criteria which are only meaningful in our ridiculous celebrity pages in Western Media.

fully developed ideas

102 det clauses & words misused - avoided

Do we really want children to be taught the three Gs instead of the three Rs: Glamour, ✓  
glamour, glamour? As this is what is being drilled into the heads of the participants of 'Toddlers and Tiaras' .

And what about the cost? They know that they must be glamorous to win and when I was asking for the latest Barbie doll, these tiny competitors are asking for iPhones and eyeshadows and lipsticks and short-short skirts; and their parents are slaving to buy them without thinking that they are stripping their 'kids' of their childhood and pushing them headlong into adulthood.

slang used det for punct to ext wide informal vocab of blog

Six-year Old Anorexia Sufferers

Being a psychology student myself, I wondered what research had to say on this topic?

✓ Little girls begin to participate in these pageants from their critical periods of one to three years of age - a period of time in which they are being socialised into what is acceptable in society - and so will grow up believing that the more attractive you are the worthier you are. A 2005 study showed there to be a strong correlation between child beauty pageants and body dissatisfaction in later life: eight out of ten ten-year olds in the US had already been on a diet and 47% 'wanted to be thinner'.

8 Var.

Shift in style to reflect more serious point/academic content

During the beauty pageant season, these little mites are put on crash diets by their parents to fit into the skimpy outfits resulting in a rise in disorders such as Anorexia Nervosa in children as young as six-years old. The rising stigma and negative view on body image makes me question whether these beauty pageants and the momentary acclaim and is worth the endless years of low self-esteem and long term risk of body disorders.

wide vocab

The Final Call

We don't need a competition for children that is all about sexualising this and sexualising that; but rather a competition that celebrates the talents that every child has; embracing their diversity and celebrating them all as winners. We need to teach children that they

Word Count:

don't need to be a certain way to fit in but rather to support each other; spread 'girl love' as the Youtuber 'Superwoman' would say!

Let's not embrace the Winning Belle and leave the 'losers' with nothing more than tears and low self-esteem. Let's leave the high heels in the dressing up box, and let our girls be confident in their *own shoes* – at least for a few more years.

Posted by \_m.v

Labels: beauty, children, Superwoman, Anorexia

Word Count: 1153 words including introduction

flair -  
shift from literal  
to figurative.

## Examiner commentary

Task 2 (15 marks)

The moderators agreed with the centre's summative comments that the candidate excellently constructs an appropriate and fit-for-purpose blog, demonstrating strong understanding of the codes and conventions of the genre (AO5).

There are many original turns of phrase and the use of idiom, sentence construction and manipulation of tone is often impressive. There are some less successful aspects of the writing where, perhaps, a linguistic technique such as alliteration has been over-consciously employed but this is on the whole, persuasive and controlled writing.

There are some minor slips in written accuracy but these do not detract from the success of the writing. A mark in Level 6 is appropriate.

## Script D - Medium level response - 33 marks

### Task 1 (Analytical and comparative writing)

Compare and contrast how George Orwell and Owen Jones present perspectives on society and politics through their style of investigative journalism in "*Down and Out in Paris and London*", and "*The Establishment: And How They Get Away with It*"

#### **Compare and contrast how George Orwell and Owen Jones present perspectives on society and politics through their style of investigative journalism in *Down and Out in Paris and London*, and *The Establishment: And how they get away with it***

*Down and Out in Paris and London*, by George Orwell, and Owen Jones' *The Establishment: And how they get away with it*, are two narrative non-fiction pieces that present perspectives on society and politics through a shared style of investigative journalism. The audiences for both pieces are well-educated and politically-minded, and like the two writers, are idealistic and want to help the less fortunate in society. Both texts were written with the purpose of exposing a certain aspect of society and politics. Through documentation of his experiences living amongst poverty, Orwell is able to reveal the appalling conditions to his more privileged audience. Jones, on the other hand, seeks to shine a light on the criminal enterprise of oligarchs operating at the top of the political food-chain. The secondary purpose in both of these pieces is to provoke a response; by presenting these negative perspectives on society and politics, both writers hope to incite their respective audiences into action, and inspire change. For Orwell, this entails equality for all people; improving their living conditions, and treating them with respect. Jones alternatively, wants a political reform, one which overthrows the current system.

In their writing, both Orwell and Jones use a number of sophisticated lexis. In *Down and Out* this includes "analogous", "representative", and "desolation"; "irreconcilable", and "stultifying" in *The Establishment*. *Down and Out* is interspersed with colloquial lexis in the instances when Orwell incorporates other voices into the piece. Jones, contrastingly, maintains a high formality throughout, moreover, he uses a number of facts and statistics, like the wealth of the top 1000 having grown eightfold, in relative terms, since 1989. This affords both pieces a sophisticated overall style and a high register (although *Down and Out* dips into a lower one at some points). A semantic field is present in both texts. 'Destitution' is the field in *Down and Out*, seen in the use of adjectives like "starved" and "poverty". For *The Establishment*, "systematic" and "director" evidence a semantic field of power and control. In addition to this, the use of emotive lexis by Orwell, such as "weak", "thrashing", and "scum", and Jones' use of technical lexis with negative connotations, including "ideologues", and "bankers", all contribute to each pieces' overall tone. In *Down and Out*, a sympathetic tone is created; and a compassionate perspective is presented for this area of society. *The Establishment* takes a more negative stance on politics; Jones' attack on the elite earns the piece a scathing tone.

As both are examples of investigative journalism, *Down and Out*, and *The Establishment* adopt many features of this style, in order for their respective writers to present their perspectives on society and politics. One example of this, is the heavy use of adjectives. "Heinous" and "degenerate" are evidence of this in *Down and Out*, and in *The Establishment*, "stagnation" and "confrontational" are used. The

AO4  
clear  
comparison

AO2  
clear  
critical  
analysis

purpose of this is to put the reader in the same position that the writer is/ was. The effect of this is to induce the reader to have the required response to their writing, so that they share their perspectives on society and politics. Another aspect of the investigative journalism style that is employed by both Orwell and Jones is narrative voice. In *Down and Out*, it is assumed that the narrator is Orwell, but is in fact a unique character; they are also never named. The effect of this is to give the narrator the feel of an 'everyman'; they could be anyone (including the reader themselves), and the purpose of this is to force the reader to confront their own prejudices. In *The Establishment*, in contrast, the narrative voice is Jones', evidenced by his characteristic satirical style, like with his use of the 'L'Oreal' analogy: he uses the "because you're worth it" slogan ironically to mock the Establishment. In both instances, the reader is exposed to both writers' perspectives on society and politics, for the way they represent them through their narration. Further to this point, Orwell and Jones incorporate other voices into their respective texts. Boris, the ex-soldier is the prominent example in *Down and Out*; Jones interviews the likes of Paul Staines and Peter Hitchens in *The Establishment*, in order to attribute their voices to his argument. For Orwell, these supporting act as the messenger between himself and the reader. The sentiments they postulate are often unsavoury to the liberal reader, such as in the instance wherein an African man is referred to as "BLACK BASTARD". However, Orwell doesn't seek to condemn: his neutral perspective on the aspect of society portrayed here challenges the reader to assume their position, and at the same time, again forces them to confront their prejudices. In the case of *The Establishment*, Jones features perspectives from both sides of his argument. With regards to the likes of Peter Hitchens, he allows him to state his case, and subsequently uses the voices of people on his side, such as Paul Staines, whom he quotes as saying "I fucking hate thieving cunts", with the hope of exposing the flaws in the alternative argument. Differently to Orwell, Jones uses some voices as a representation of his own perspectives on society and politics. In terms of grammatical devices, Orwell and Jones both use proper nouns to convey their perspectives on society and politics. The term of address "The Jew" is an example of how this is applied in *Down and Out*. This dehumanises the character of the Jew, reducing him to his religion. The purpose of this is to show society's perspective on its people, resulting in an overall theme of 'man vs society'. In contrast, Jones uses proper nouns, such as "The Masters of the Universe" to portray the Establishment as this separate collective entity; it creates an 'us' vs 'them' mentality, and gives the text the greater theme of society vs the Establishment. These themes are a direct reflection of each author's perspectives on society and politics. Figurative language is another key feature of both pieces. In *Down and Out*, the titular cities of Paris and London are microcosms; the societal issues regarding poverty and the way in which the cities' constituents are treated are representative of our civilisation as a whole. This gives greater potency to Orwell's argument, as does Jones' application of analogous language, such as "the Westminster Cartel". This language use is also representative of his perspectives on society and politics: the Establishment is a shady gang of crime lords.

AO2  
critical  
analysis  
of  
meanings  
shapes

AO2  
search  
applicatio

weaken  
section

The context of both *Down and Out*, and *The Establishment* must also be analysed when considering how the respective writers present perspectives on society and politics. George Orwell is an icon: *Animal Farm* and *1984* are regarded as two of the most important pieces of literature of all time. However, *Down and Out* was Orwell's first book, and the confident and commanding style evident in some of his more famous works is not present here, which possibly explains why it has received such a mixed reception from critics. Regardless, it serves to show how his more acclaimed efforts were inspired. Owen Jones, on the other hand, has yet to make quite the same impact as Orwell; however, he is a notable writer for the left-leaning newspaper *The Guardian*. He is overt in his support for a socialist system of government; he is a vocal supporter of Jeremy Corbyn, and regularly hosts or participates in socio-political activism events. It follows then, that he should wish to write a piece exposing and attacking a system of government against which he is categorically opposed. The context of the two pieces gives us a better understanding of them as a whole; it explains why the writers have the perspectives on society and politics that they do, and why they are presenting them the way they are in their respective texts.

A03  
relevant  
context.

The Style of investigative journalism is employed effectively by Orwell and Jones in *Down and Out* and *The Establishment*, in order for them to present their perspectives on society and politics. A number of devices are used to achieve this, including sophisticated language use, narrative voice, and analogous language. The context of the two pieces explains the writers' perspectives on society and politics. Despite there being a difference of 81 years between the times of writing of the two pieces, the subjects addressed are very similar, as is the way they are expressed in writing. Moreover, while Orwell's reputation as an ardent political commentator precedes him, the lesser-known Owen Jones has been gradually been making a name for himself as "our generation's Orwell".

19/24 Agree

Consistently comparative,  
clear unbroken expression, seamlessly applied  
concepts from lang and lit.

True

## Bibliography

**Orwell, George** – *Down and Out in Paris and London* (1933)

**Jones, Owen** – *The Establishment: And how they get away with it* (2014)

**Private Eye** – *private-eye.co.uk*

**Trump, Donald J.** – *twitter.com/realdonaldtrump*

## Examiner commentary

Task 1 (19 marks)

The lively introduction outlines clearly the purposes of each text and contrasts the contextual influences impacting on each (AO3). The candidate understands the investigative genre that both texts are working within. In the second paragraph, the candidate contrasts the lexical choices of each writer, offering well-developed consideration of register (AO2, AO1). Phrasing is, at times, awkward, but the close attention to detail in the use of language is sustained.

The argument that the 'heavy' use of adjectives induces the reader to share the writer's perspective is less convincing as is the discussion on figurative language (AO2) but the commentary on narrative voice and the use of proper nouns is much more secure (AO2, AO1).

Overall, the task is not always well-structured, with the chunk of biographical context at the end and the lack of secure paragraphing (AO1). There is also an inconsistency in the quality of analysis (AO2, AO1). However, there is a very clear sense of contrast between the texts and their respective purposes (AO4, AO3) and a lively engagement both with the ideas and with some of the language features that the writers use.

## Task 2 (Original writing non-fiction)

### 10 Ways to Make America Great Again

Investigating the way in the common man is manipulated and controlled in *The Establishment*, coupled with a love of satirical writing, and tripled with an ardent investment in current affairs, is what has inspired me to create a piece of writing which focuses upon a central theme of social conditioning. It was my intention to be subversive in my work, insofar as I decided to construct a piece from the unique perspective of the infamous Donald J Trump; employing both parody and satire, I have exposed ten ways in which dictators and other assorted oligarchs gain control of the masses, through various forms of socialisation, social-conditioning and brainwashing. The purpose of presenting this piece of creative writing in this way is to capture Trump's voice, exposing their intrinsic humour, whilst also incorporating other comedic devices, in order to galvanise an already subversive piece of quasi-investigative journalism.

Word count = 146

Sophisticated,  
impressive  
understanding of  
how language is  
used to shape  
meaning - Ap2

Fluent, original  
ideas - A05

# PUBLIC EYE

✓ clear  
GAP - A05

*Make America Great Again*

## 10 Ways to ~~rule the world~~



A great man once said "without passion you ~~don't~~ have energy, without energy, you have nothing." This man also wrote 'The Art of the Deal'... that man is me; Donald Trump. I'm the only person who knows how to make America Great Again, and these are the ten ways I'm going to do it.

## 1. Make America Honest Again

Graphology clearly used to create meaning - A2

People are stupid: really, really, really stupid. They'll believe *anything* you tell them: *China isn't ripping us off in trade, Mexico isn't sending crime, Obama isn't a Muslim from Kenya.* All lies folks.

This election is absolutely being rigged by the dishonest and distorted media pushing Crooked Hillary – SAD!

The best thing about me is that I always tell the truth, unlike those losers at CNN; more like 'Clinton News Network'. Believe me when I say, we're going to make America great again, and we're going to do it by shutting down the corrupt CNN and MSNBC and ABC and the New York Times – we're gonna shut it down!

Fox News (great news station, by the way) is gonna be the news show on TV, trust me, and Sean Hannity (great guy) will be on 24/7, telling everyone how great I am, and how I was totally against the Iraq war (it's true).

## 2. Make America Rich Again

The beauty of me is that I'm very rich.

A lot of guys aren't rich like me, and it ain't because I've never paid my taxes, or I don't pay my workers, or that I get my products manufactured overseas, or even that my father gave me a small loan of a million dollars; it's because of our useless leaders in Washington. President Obama supports – wait for it ... radical - Islamic - terrorism (it's true), and this caused the economy to crash in 2005. If I had been President at the time, and not telling Steve Jobs to invent the iPhone already, I would have seen it coming (I'm really smart), and I would have just stopped it.

When I become President, the very first day that I'm in office, I will personally rewrite all of our trade deals and bring jobs back to this country, and make America rich again.

### 3. Make America Racist Again

I think the big, big problem this country has is being politically correct. I've been challenged by so many people, and frankly I don't have time for total political correctness, and to be honest, you, the American people don't have time for it either.

One of the best things about me is that I always say what I mean, and always mean what I say, except when I say that I never said it.

Freedom of speech is a 2<sup>nd</sup> Amendment right – its true folks; not many people know that.

It's my firm belief that anyone should be allowed to say whatever they like about any person, or group of people: if you want to make America great again, you've got to make America racist again.

### 4. Make Women Great Again

Women don't like losers, and the problem we've got at the moment is that we never win anymore. I know how to win: my whole life is about winning; I don't often lose; I almost never lose, and guess what folks, women love me (except for that disgusting pig, Rosie O'Donnell)! They [women] find my power almost as much of a turn on as my money – have I mentioned that I'm rich yet? When you're as rich as me, women just let you sexually assault them; you just grab 'em by the pussy!

Range of punchlines used for effect - 10/5

## 5. Make America Unaccountable Again

Hitler was an awesome leader; I'm not saying I agree with everything that he did, but you can't say that he wasn't a great leader; more of a leader than our weak President, Obama! He made Germany great again; we're going to do the same for America folks (believe me).

What I think he [Hitler] did very well, was he had a very strong control over his country. Crooked Hillary won't have a strong control over you, the American people. She was the worst Secretary of State in the history of this country. The world came apart under her reign as Secretary of State, and it will come apart even more if she is made President, believe me.

She made some yuge mistakes, but her biggest problem is that she didn't blame those mistakes on other people (Hitler blamed the Jews)!

I love Mexico – whoever said I don't like Mexico; I love Mexico – but they're the reason that this country doesn't win anymore (it's true). When they send us their people, they're not sending us their best: the people they're sending are bringing drugs; they're bringing crime; and they're rapists. Now if only there was some way to stop them entering the country...

## 6. Make America Smart Again

Every white child in America deserves a great education, which is why, as President, I will make Trump University free of charge for all students (with enough money to pay for the \$50,000/ year tuition fees).

We also need to educate children properly: from an early age, we're going to put them on a top-class, *government-approved* program, and they're going to learn that Obama was born in Kenya, and that Crooked Hillary should be in prison. We're going to teach kids about how great Trump is, and how he doesn't have small hands, and how he actually doesn't have a bad hairline.

## 7. Make America Dumb Again

I read a book the other day (it's true, I can read); and not many people have heard of this book: it's called 'the Bible'. You should read it folks, it's a really great book, not as great as 'The Art of the Deal', y'know, but it's up there I think.

I was on my private jet the other day - I have a private jet - and I was reading this book, and there's a character in this book, and he's called 'God'; all the other guys in this book worship this God fella, and while I was reading this, I thought to myself: imagine if you could convince people that God exists, and how easy it would be to control them if they were all subservient to this guy who **doesn't** even exist!

Application  
of satire -  
AOS

## 8. Make America Paranoid Again

I don't know if you've noticed this, but this election is rigged (it's true). Even though no votes have been cast, loser CNN and MSNBC have rigged the election: they broke my mic at the first Presidential debate, and they didn't ask Crooked Hillary a single question about why she's a xenophobic bigot (I got loads - it's rigged).

Highly-respected conspiracy theorist Alex Jones told me that Hillary Clinton had an earpiece attached during the debate so that she could communicate with her campaign advisers. Alex's radio show has a million listeners, and he doesn't act like a crazy person, so it must be true.

clear  
satire -  
AOS

## 9. Make America Dream Again

We're going to make TV great again. Whenever I turn on my gold-plated TV nowadays, do you know what I see? That boring show, 'the View', with that stupid dog, Rosie O'Donnell, or 'Saturday Night Live', with Alec Baldwin's lame impersonation of me.

If it was up to me, I'd take these awful programmes off the TV, and I'd replace them with a real show, like the 'Apprentice'. If Abraham Jefferson (first President of the United States) were alive today, he would watch it like all the time - it's the American dream: everyone wants to be like me and have a lot of money; it's the most important thing in life.

Sustained  
evidence  
of  
repeated  
and  
playful -  
AOS

## 10. Make America Great Again

✓ *Exposure to language - 105*  
 Congratulations: you've done what I've told you, and you've made America great again; sure gun crime and police shootings have increased tenth-fold since you made rocket launchers available for toddlers, and yeah the economy kinda collapsed because you deported millions of workers; it ain't ideal also, that you started World War 3 because you helped Putin invade Europe after he gave you a compliment. Don't worry! You have a fool proof solution that is 100% guaranteed to save you: blame Hilary Clint – what's that? You had her executed for her crimes... Gulp...  
 ✓ ✓

Highly sophisticated and sustained parody.  
 Topical, current and relevant with well-informed research and application of speech features and style. Original satire; fluent blend of spoken mode features. An engaging read!

14/16

## Examiner commentary

Task 2 (14 marks)

In the introduction, the candidate makes ambitious - and sophisticated - claims for their writing which elucidates the varied aims of the writing very clearly (AO2).

The writing is controlled and creates and sustains the voice to excellent effect (AO5). The use of parentheses, emphatic phrases such as 'it's true folks', and the filler 'like' indicate a studied analysis of Trump's own voice and this is re-created intelligently and with sophistication. The candidate employs humour and irony extremely well - this is an original piece demonstrating a high degree of control (AO5).

The piece is appropriately placed in Level 6.

## Script E - Low level response - 24 marks

### Task 1 (Analytical and comparative writing)

Examine the linguistic and literary methods used to present challenging circumstances in "Property" by Valerie Martin and "12 Years a Slave" by Solomon Northup

Examine the linguistic and literary methods used to present challenging circumstances in Property by Valerie Martin and 12 Years a Slave by Solomon Northup.

Property by Valerie Martin is set in the year 1828 and follows the fictional plight of both the wife to a malicious slave owner – Manon- and a black slave named Sarah. Sarah is the unwilling mistress of the plantation owner (Mr Gaudet) and is the subject of immense jealousy from Manon. 12 Years a Slave follows the personal and veridical recount of the black slave Solomon Northup's life, and his fall from being a free man to being betrayed and sold into slavery after which he suffers abuse at that hands of his numerous handlers until his rescue. Both texts present challenging circumstances amidst the theme of slavery, and explore its moral ambiguity.

*contextualises*  
*simple links made A04*

Both texts are similar in the context within which they explore their challenging circumstances - being the slavery of the 1800's, however the two texts present them very differently. Property presents both the slave Sarah and the wife Manon dealing with their own circumstances. Sarah is faced with challenges in the traditional slave sense dealing with very harsh day-to-day conditions "He bid me to send Sarah, and when she came in he slapped her until she was flat on the floor, begging him to stop." Evidently the pre-adverbial modification "begging" shows the pain endured by Sarah. Although Manon is free and enjoys a comparatively privileged life, she still suffers in a very harsh domestic situation, as she is victim to her oppressive husband and wishes to return to her home of New Orleans "If my father knew what humiliation I suffer every day, he would be at the door with his carriage waiting to take me home." She reflects on her father's comparative kind-heartedness to the slaves on his plantation, "Father was strict and fair. None of our people could marry off the farm."

*analyses context*  
*literary exploration of character*

Martin firsts presents a series of challenging circumstances in the opening passage. Martin uses a range of linguistic and literary techniques to effectively portray both the extreme violence facing slaves and the animalistic nature of the plantation owner. Martin uses a declarative phrase "At breakfast he was ravenous" which helps display his discordant nature. Martin also describes the plantation owner with the adjective "ravenous" when eating breakfast, this lexical choice helps convey the image of the owner to the reader as being very animalistic. A semantic field is upheld throughout the rest of the passage consisting of very aggressive and forceful words such as 'shovel' and 'launched'. This once again helps convey the owners image to the reader as being very aggressive.

*analysis of method A02*  
*competent 24.?*

~~AO4~~ - Link

~~AO1~~

Both texts also adopt a ~~first~~ person narrative which in turn allows the reader to express a greater amount of sympathy for the characters. 12 Years a Slave still uses first-person narrative predominantly but also uses some third-person narrative to achieve a greater amount of contextual detail. It is more detached narration from Northup as he reflects on his life, Property being told through Manon is much more subjective to her thoughts and feelings due to it being fiction with no need for factual accuracy. Also meaning some

## Task 1

events may be distorted with her narration. 12 Years a Slave however being a true story evidently must put a lot of emphasis on factual accuracy.

The use of perspective also helps convey the challenging circumstances characters are faced with in both texts. In 12 Years a Slave it allows the reader to experience the world through Northup and by doing so gives the reader access to the narrator's thoughts and feelings. This means a much deeper connection can be formed between reader and narrator which also heightens the emotional impact of situations faced by Northup. This effect is similar in Property allowing the reader to understand the emotions felt by Manon when faced with certain dilemmas and having the similar effect of increasing the emotional weight of her actions. The reader in many ways is put in the front with these characters and is allowed to fully realise their struggle.

Same use  
of form

Both texts also share similar themes, including freedom, injustice and the inhumanity of slavery. Combined the two texts explore both the challenging effects of slavery and the period as a whole on black men and women and the social dilemma of white women. Property more so investigates the psychological issues experienced living with slavery. The emotional difficulties endured by Manon throughout the text gives weight to the fact that slavery is not only punishing physical for those involved, but also carries a huge mental toll on those who experience it. Manon being the white wife of a plantation owner would typically be expected to live a comfortable life, but in some senses she suffers mentally more than the slave Sarah. Some comparisons could be drawn to the wife of Curley in 'Of Mice and Men' with both inhabiting positions of luxury and class within their realms but still suffering as a result of their social position as a woman during the time. Property is keen to shed light on our supposed innate tendency to be self-centred and self-loathing.

✓ simple links  
AO4

more  
interesting  
comment  
on context  
here  
L4  
AO3

In Property the challenging constraints placed on Sarah are further explored. The situation of black children born in the period is realised when we are told her youngest baby boy was taken from her at a young age to be sold into slavery "Sarah's baby boy was taken from her as soon as it was born to be taken to the nurse at my brother-in-laws plantation where he would be sold". Sarah is described as having "wept" and "pleaded" throughout, the use of such emotive verbal lexis allows the reader to sympathise with Sarah. The plantation owner also states later in the passage that he was "forced to sell a valuable negro at a loss" which provides further insight into the bleak conditions facing black children during this time.

accurate use  
of  
terminology  
AO1

Some comparisons can be drawn between the two text's description of the slave owners. In Property the husband of Manon Mr. Gaudet is described as "attacking his food like a starving man." The use of the adverbial pre-modification "attacked" once again compares him to a sort of animal, further dehumanising him. In 12 Years a Slave Edwin Epps is described as being a "large, portly, heavy-bodied man" and being "a full six feet high." This physical description presents him as being imposing, threatening and

competently  
analyses  
method  
AO2  
Link  
AO4

## Task 1

The whipping then continues with "At length she ceased struggling. Her head sank listlessly on the ground. Her screams and supplications gradually decreased and died away into a low moan. She no longer writhed and shrank beneath the lash when it bit out small pieces of her flesh - quivering." The post adverbial modification in "listlessly" shows the obvious lifelessness of her body, with it further being described post-adverbially as no longer "writhing" demonstrating both the extreme degree to which she was whipped and the severe state she is left in. The use of personification to describe Patsy's flesh as "quivering" also shows the vividness of her injuries.

competent  
analysis  
of methods  
A02

Both texts conclusively share similarities in their illustrations of the challenging conditions, one being the pre-dominant shared use of first person voice. Northup however uses a greater amount of emotive and descriptive lexis when depicting the scenes of whipping compared to Martin. Given the nature of the former being a memoir, Northup is confined to his personal experience within slavery "I can speak of Slavery only so far as it came under my own observation - only so far as I have known and experienced it in my own person." Property however being a piece of fictional writing is allowed much more creative freedom, and as such can alter its showings making them harsher or less severe. Northup uses comparatively more pre and post adverbial and adjectival modification of words likely in an effort to add a higher level of depth and description to the events in order to more accurately reflect his own personal emotions he experienced, and to give a more accurate and truthful recount.

evaluative  
link  
memoir,  
use of  
form  
supportive  
quotation

**Word count - 1870**

**Without quotes - 1561**

A reasonably competent exploration of connections across texts informed by stylistic methods.

Generally clear written expressions and mainly appropriate use of terminology.

Certainly understanding of the context in which both are produced + some apt comments on form.

Competent analysis of how meaning is shaped. 15.

## Task 1

intimidating similar to the plantation owner. Epps is further described as having a 'repulsive and coarse' manner.

Martin makes Manon's frustration apparent with the description of her husband's two children he had with Sarah. Manon refers to her husband's son Walter as a 'bastard' and his daughter Nell as a 'dark and ugly thing.' The use of this adjectival pre-modification helps portray the frustration felt by Manon towards both her husband and his mistress Sarah. Manon and Sarah can be viewed as dealing with similar challenging circumstances as they are both 'property' to the same man and subject to his cruel actions.

Manon is continually quite ignorant in her occasional reflections on the suffering endured by slaves due to her jealousy and fixated hate of Sarah. She very much despises any slave who bears resemblance to Sarah. Serving as the narrator for the novel both Manon and the reader are partially blind to the suffering, and this is reflected in Manon's convoluted response "What could they possibly hope to achieve?" and "What on Earth did they think they were doing?" at the idea of slaves attempting to become free. Manon's clear inability to truly perceive the suffering endured by Sarah and slaves alike emphasises its harshness when she finally begins to understand.

Manon is also troubled by the fact she is unable to return to her previous suitor Joel. She described their likely future together as "My future was as dark and small as Joel's was bright and wide" The juxtaposition between the two serve as a way to highlight the position of women as well as the stark inequality evident between men and women at this time, as should she marry Joel he would effectively be her superior. Later in the novel Manon also realises that most husbands behave similarly to her former husband, and finds out even her father shared similar flaws. She is opposed to the idea of women not being allowed to critique society and their position within it, and further describes it as "it was the lie at the centre of everything."

In '12 Years a Slave' one of the cruel slave owners Northup must contend with - Epps - subjects the slave Patsey to a brutal whipping at the hands of both himself and Northup when he forces him too against his will. "He then seized it himself, and applied it with ten-fold greater force than I had. The painful cries and shrieks of the tortured Patsey, mingling with the loud and angry curses of Epps, loaded the air. She was terribly lacerated—I may say, without exaggeration, literally flayed. The lash was wet with blood, which flowed down her sides and dropped upon the ground." This very unsparing description of the event serves to illustrate the utter lack of remorse seen in both Epps and the likely majority of most slave owners during the time, and to have the reader fully realise this. The use of adverbial pre-modification "terribly" clearly emphasis the extent of her whipping, and the active voice seen in "the lash was wet with blood" helps to both add impact to the phrase and immerse the reader fully in the events, heightening the emotional impact. The blood is also described as having "flowed down her sides" with the lexical choice of "flowed" helping to highlight the brutality.

competent  
L4

## Examiner commentary

### Task 1 (14 marks)

The candidate competently understands the contrasting contexts of the two texts and that context influences the construction of the writing (AO3), as outlined in the introduction. This understanding is drawn on through the essay, for example where reference is made to the challenges of living as a woman in this period, irrespective of slave status. The conclusion makes useful points about the generic difference between fiction and memoir but does not fully exploit this contrast within the discussion (AO4, AO3).

The opening of the essay focuses mainly on Property, offering analysis of the harsh conditions of slave life with clear analysis of descriptive detail. The candidate also contrasts the impact of narrative voice on each text (AO4) comparing the choice of perspective made by each writer however, the discussion is straightforward and the consideration of the impact of the first person narration is not explored beyond comments such as it allows a 'deeper connection' with the reader (AO2, AO1). The straightforward nature of the analysis is further reinforced with the suggestion that emotive lexis generates sympathy in the reader.

Comparisons are similarly clear but straightforward. The candidate contrasts the depiction of the two slave-owners, for example, correctly labelling the pre- and post-modification in the texts used in their description (AO4, AO1).

Overall, this is a competent piece of writing which makes straightforward links between the texts although the coverage of each text is not especially fulsome. Linguistic analysis is quite straightforward but clear nonetheless and terminology is accurately applied. There are some slips in writing accuracy but these do not mask sense (AO1).

The moderator was able to confirm that a mark in Level 4 was justified.

## Task 2 (Original writing non-fiction)

"A chapter from a history book about Britain's involvement in the slave trade"

### Task 2

'A chapter from a history book about Britain's involvement in the slave trade'

The two texts I chose were '12 Years a Slave' by Solomon Northup and 'Property' by Valerie Martin. I have an interest in the period so I decided to write about English involvement in the slave trade. I wanted my writing to remain very concise when conveying information, to reflect the nature of my writing being a chapter from a history book. I wanted to further imitate a history book by including a glossary detailing all the key words I have used throughout the chapter, and have also divided the information through the use of headings. Additionally, I have avoided using contractions to make the chapter appear more academic and formal. I have written the chapter as if it is for A-level students, and have also tried to use a lot of complex sentences allowing me to easily present vast amounts of factual information.

*Handwritten notes:* clear about purpose + style. very clear about form, purpose + methods used.

#### When did English involvement originate?

British involvement in the slave trade dates back to 1562, with John Hawkins being the first English slave trader. Hawkins would make three journeys over the course of six years capturing almost 1200 African slaves and selling them in Spanish colonies in the Americas. British slave traders began by supplying these Spanish and Portuguese colonists with slaves, however as English settlements in the Caribbean and North America grew, British slave traders began to increasingly supply British colonies.

*Handwritten notes:* Register - direct - Informative

At this time the British were mostly interested in African goods and materials rather than with the slave trade and from 1553 to 1640 a large amount of charters were granted to British merchants to establish settlements on the West Coast of Africa to supply commodities such as ivory, gold, pepper, dyewood and indigo. There was a development in rivalry on the West Coast of Africa between other European powers and this increased dramatically when plantation slavery was introduced in the Americas.

*Handwritten notes:* creative use of emboldening

From the start of Britain's involvement in 1562 under Elizabeth I to the abolition of the slave trade in 1807, it is estimated British merchants embarked on around 10,000 voyages to Africa for slaves transporting an estimated 3.4 million to the Americas. British ships were also well renowned for their effectiveness in both traversing the Atlantic and defending themselves against attackers.

*Handwritten notes:* Writing is controlled formal (too is appropriate)

The first record of African slaves landing in the British colony of Virginia was in 1619. Barbados became the first British settlement in the Caribbean in 1625, and the British also took control of Jamaica in 1655. Slavery in Britain was officially formalised with the creation of The Royal African Company in 1672 which was a London-based trading company with a monopoly on the early trade with Africa.

*Handwritten notes:* to form

## Task 2

**How did it develop?**

British involvement within the Slave Trade extended in the 1640's when Dutch merchants taught planters in Barbados how to grow sugarcane. The Dutch would also go on to supply the colony with African slaves. Sugar became an increasingly important commodity in Barbados and other British West Indian islands, and the use of convicts or slaves from Britain with a few African slaves proved ineffective and failed to meet the needs of the planters. The planters sought large groups of slaves from the Dutch to work on the expanding plantations, and so Britain became involved in the **triangular trade** - or **Transatlantic trade** - of African slaves within the three regions of West Africa, Caribbean or American colonies and the European powers, with the colonies of British North America and New England sometimes being considered Europe.

James Walvin, a professor of history at the University of York claims the Caribbean and North American slave trade of the 18<sup>th</sup> century was very much a British creation. In the 1660s, the number of slaves taken from Africa in British ships averaged 6,700 per year. By the 1760s, Britain was the most engaged European country in the Slave Trade. Of the 80,000 Africans transported across to the Americas each year, 42,000 were carried by British slave ships. Britain and Portugal accounted for about 70 percent of all Africans sent to the Americas, and Britain was arguably the most dominant country in the trade from 1640 to its abolition in 1807.

*Further details  
afterwards  
viewpoint*

**How did it benefit the English people and economy?**

The use of a **chattel** form of slavery at this point proved extremely important in generating finance for the British and was one of the key factors in kick-starting the industrial revolution. The Caribbean became the hub for the British Empire, with the sugar colonies being the most valuable due to the extensive amount of income generated. By the end of the 18<sup>th</sup> century it is estimated that a total of four million pounds came in to Britain from its West Indian and Caribbean plantations, compared to one million for the rest of the world.

*clear and  
factual*

The Transatlantic slave trade was the richest part of Britain's trade in the 18<sup>th</sup> century. James Houston who worked for an 18<sup>th</sup> century firm of slave trade merchants is quoted to have said "What a glorious and advantageous trade this is... It is the hinge on which all of the trade of this globe moves." Between 1740 and 1780, about 70 percent of income generated for the British government came solely from taxes on its products from these colonies. The vast amount of money generated would go on to fund new developments in commerce and industry, with the Bank of England also being produced in this period.

While the Slave Trade was an undeniable period of humanitarian crisis a number of people benefitted from the period, including ordinary people working in Britain from the

## Task 2

large amount of jobs generated in factories. Banks also experienced a period of increased wealth with large loans being taken by merchants to fund their long voyages. British slave traders and ship owners also obviously benefitted from the trade. Some historians also argue that the slave trade "created the bedrock for the modern capitalist system due to the massive profit which drove British companies."

*Analyses -*

### The abolishment of Slavery in Britain

Engaging in slave trade within British colonies was declared illegal on the 25<sup>th</sup> of March 1807. **Trafficking** between islands in the Caribbean is said to have continue however until 1811. Multiple groups resisted and campaigned for this, including **maroon** communities, those enslaved in British colonies, white middle-class and working women with African abolitionists in England also opposing the trade. Early formal opposition began in 1787 with activists such as George Fox and Thomas Clarkson forming the 'Society for Effecting the Abolition of the Slave Trade.' Following the abolition alongside multiple trade deals being signed with African groups encouraging other forms of trade such as palm oil, Britain assumed the role of a sort of 'international peacekeeper.' Britain sought deals with leading countries in the trade such as Spain and The Netherlands to ideally cease their slave trading all together, or at least to improve its management. Britain also had the Royal Navy patrol the coast of Africa to stop any illegal slaving activity. From being the country with the highest involvement in the trade, to the country paving the way for its eventual abolition around the world, Britain's involvement would arguably prove key in growing the trade abroad and in their overseas colonies. The trade was of immense importance to Britain and massively developed the country both commercial and industrially.

### Glossary

**Abolition** – The act of abolishing which is to end a law or practice.

**Trafficking** - The trade of humans, most commonly for the purpose of sexual slavery, forced labor, or commercial sexual exploitation.

**Maroon** – A group of formerly enslaved Africans and their descendants who gained their freedom by fleeing chattel enslavement.

**Chattel** – An item of property or a personal possession.

**Commodity** - Raw material or primary agricultural product that can be bought and sold, such as copper or coffee.

**Transatlantic trade** – The trafficking of slaves and other commodities between the three regions of West Africa, Caribbean or American colonies and the European powers.

**Monopoly** - Grants exclusive privilege to a private individual or company to be the sole provider of a commodity.

**Word count – 1191 without introduction**

## Task 2

## References

[http://abolition.e2bn.org/slavery\\_45.html](http://abolition.e2bn.org/slavery_45.html)

[http://www.bbc.co.uk/history/british/empire\\_seapower/antislavery\\_01.shtml](http://www.bbc.co.uk/history/british/empire_seapower/antislavery_01.shtml)

<http://www.nationalarchives.gov.uk/slavery/pdf/britain-and-the-trade.pdf>

A factual <sup>and sensitive</sup> and well researched account.

Writing is controlled and meaning is clearly communicated.

Very competently written with appropriate use of vocabulary.

Understands how to demonstrate meaning in accordance to form.

Level 5 - as clear about why

language for purpose or for level 4?

would argue - level 5 - just as writing

has control. It - or more "competent"

could possibly be more creative.

So top Level 4.

## Examiner commentary

### Task 2 (10 marks)

The candidate's introduction makes clear their understanding of the genre and purpose of their writing.

The candidate's phrasing and tone of voice is fit for purpose - for example description such as 'Hawkins would make three journeys' and 'At this time the British were mostly interested in...' demonstrate sound knowledge of the nature of factual writing (AO5). Language is chosen precisely throughout the piece, with vocabulary such as 'traversing' and 'commodity' successfully helping to create an appropriate register.

The text is very competently structured with a sound sense of whole text cohesion, appropriate sub-headings and signposting for the reader (AO5).

Minor slips in the voice - 'is quoted to have said', for example - do not detract from the solid success of this piece and it is awarded a mark at the top of Level 4, indicating that it is very competent writing and competent manipulation of English (AO5).



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