



**14-19 CHANGES**  
A LEVEL

## ***Support Materials***

**A2 Level English Language H469:**

**Coursework Guidance - Unit F654**

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# 1 Introduction

The new structure of assessment at Advanced level has been introduced for teaching from September 2008. The specifications are designed to build on the knowledge, understanding and skills established in GCSE English and in the National Curriculum Programmes of Study for Key Stages 3 and 4.

The specifications are set out in the form of units. This Coursework Guidance is provided in addition to the specifications to support teachers in understanding the detail necessary to prepare candidates for the Advanced coursework unit: F654: *Media Language*.

It is important to note that the Specification is the document on which assessment is based; it specifies the content and skills to be covered in delivering a course of study. At all times, therefore, this coursework guidance booklet should be read in conjunction with the Specification. If clarification on a particular point is needed then reference should be in the first instance to the Specification.

OCR recognises that programmes of teaching and learning in preparation for this qualification will vary from centre to centre and from teacher to teacher. This Coursework Guidance is offered to support teachers and it is recognised that individual teachers may want to make modifications to the suggested materials and approaches. Further support is offered through the OCR Coursework Consultancy service for GCE English Language (see OCR website for details).

## 2 Summary of Unit Content

### Unit F654: *Media Language*

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The focus of this internally-assessed unit is a study of texts in the **three** modes: spoken, written and multimodal.

Candidates should study the language of more traditional media such as film, television, radio and journalism, alongside that of developing media (eg electronic texts and the language of the internet).

Candidates should carry out an independent investigation in which they analyse and compare texts from all **three** modes and to produce their own original writing.

Candidates are required to submit a coursework folder of a maximum of 3000 words containing **two** items of work in the form of two tasks:

Task 1: Independent Investigation: Comparison and Analysis

Task 2: Original Writing and Commentary

#### **Task 1: Independent Investigation: Comparison and Analysis**

This is a sustained comparative analysis of **three** media texts, **one** selected from each mode: spoken, written and multimodal. There is no prescribed length of original text but the texts should be linked by a common theme or common topic. Candidates are required to include all three texts with submission of the coursework folder.

Candidates are expected to demonstrate detailed understanding of audience and purpose, and of the complexities of the social and cultural context(s) in which their chosen texts were produced. Where appropriate, candidates should apply relevant theoretical knowledge and produce evidence of wider independent research around their chosen texts. Building on knowledge, skills and understanding developed at AS Level, candidates should demonstrate deepening knowledge and understanding of the influence of mode and context on the meanings and forms of English, making connections between their chosen texts as they compare and contrast the phonological, lexical, morphological, grammatical and discourse features of each.

The quality of written communication is important and candidates are required to write coherently and accurately, using appropriate terminology.

#### **Task 2: Original Writing and Commentary**

This is an original writing task where candidates are required to produce their own piece of media writing in any one of the three modes: spoken, written or multimodal.

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**In the original writing task**, candidates should:

- demonstrate expertise in using English creatively and appropriately in writing for a specific audience, purpose and for a specific context.

It is important that the writing produced is substantial enough, in terms of length and range of linguistic features, to enable candidates to provide a detailed discussion in the commentary.

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**In the commentary**, candidates should discuss their own writing so that they:

- demonstrate an awareness of audience, purpose and genre;
- evaluate their choice of linguistic and stylistic features.

The quality of written communication is important and candidates are required to write coherently and accurately, using appropriate terminology.

### Range of Texts

Candidates are expected to be familiar with a variety of media texts in three different modes.

The following are suggested areas of study.

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Written texts:

- Tabloid and broadsheet journalism
  - Advertising
  - Music or film reviews
  - Magazines
  - Leaflets
  - Electronic texts: email, web blogs, chat rooms and text-messaging
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Multimodal texts:

(a variety of media used simultaneously)

- TV presentations
  - Films
  - Music videos
  - Cartoons
  - Computer games
  - Web-based texts
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Spoken texts:

- News items
  - Transcripts of political speeches
  - Radio interviews
  - Comedy sketches
  - Music lyrics
  - CDs
  - Podcasts
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# 3 Coursework Guidance

## Unit F654: *Media Language*

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### Sample materials: Set 1

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The three texts chosen are linked by the theme of **persuasion**.

**Spoken text:** a political speech delivered by Martin Luther King to a Civil Rights demonstration in Washington, USA, on August 28<sup>th</sup>, 1963.

**Written text:** an essay by Virginia Woolf, entitled *Thoughts on Peace in an Air Raid*

**Multimodal text:** an advertisement for a nursing home, from the Sheffield Times.

### Task 1: Independent Investigation: Comparison and Analysis

#### Spoken text analysis: political speech by Martin Luther King

‘ We must not allow our creative protests to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvellous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realise that their destiny is tied up with our destiny and they have come to realise that their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, ‘When will you be satisfied?’ We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro’s basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating ‘For whites only’. We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident; that all men are created equal.'

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

I have a dream today. ♡

From a political speech delivered by Martin Luther King to a Civil Rights demonstration in Washington, USA, on August 28th, 1963

Background research could usefully focus on the language of persuasion, of political speeches and of rhetoric. Comments would need to be made on the social and cultural context of this particular speech answering the questions of when, where and why the speech was originally delivered. A brief outline of the life and work of Martin Luther King might also be included.

Candidates should discuss how the speaker identifies closely with his audience, using the pronouns *we* and *our* to unite speaker and listener in a common cause. Personal experience is used as a persuasive device, to add weight to his argument and gain sympathy from his listeners (*I have a dream that my four little children, I am not unmindful.*)

The speaker adopts a tone of authority, using imperatives to instruct the listeners about what they should do to fight racist oppression, *Let us not wallow.., Continue to work...., Go back...* He uses modal auxiliary verbs to add strength and a sense of urgency to his argument, *We cannot walk, we must make, we cannot turn, we cannot be satisfied, we must not.*

Much of the analysis of this speech would focus on the use of rhetorical devices and other persuasive features. Repetition is highly evident with single words (*no, no, again and again*) and phrases (*some of you, sweltering with the heat of, go back to*) being repeated throughout. The word *Negro* occurs many times, being used on its own as a noun, *The Negro*, as part of a longer noun phrase in *a Negro in Mississippi* and *a Negro in New York* and as an adjective in *the Negro community*. This repetition is highly effective in emphasising the main subject of the speech. The lexical and syntactic repetition of *We can never be satisfied* and *I have a dream that* is also highly effective in adding emphasis and building tension, making the speech cohesive and, of course, persuasive.

In terms of lexis the speaker makes great use of pre-modified noun phrases, using many adjectives to add force to his statements. He speaks of *Physical violence, narrow jail cells and unspeakable horrors* which are contrasted with the *creative protests, marvellous new militancy and majestic heights* of which he dreams.

Figurative language is used throughout to describe both the current plight of the Negroes, (*stripped of their selfhood, robbed of their dignity and battered by the storms of persecution*) and the future, where *This nation will rise up, slaves and former slave owners will sit down together at the table of brotherhood and there will be an oasis of freedom and justice.*

Analysis of syntax could examine how a variety of sentence types is used with several short, simple sentences being used to foreground key points, *We cannot walk alone, We cannot turn back, I have a dream*, again adding to the persuasive impact.

Further analysis could focus on the use of biblical references, of lexical fields and of prosodic features to add to the persuasive impact of the speech.

## Thoughts on Peace in an Air Raid<sup>1</sup>

THE Germans were over this house last night and the night before that. Here they are again. It is a queer experience, lying in the dark and listening to the zoom of a hornet, which may at any moment sting you to death. It is a sound that interrupts cool and consecutive thinking about peace. Yet it is a sound—far more than prayers and anthems—that should compel one to think about peace. Unless we can think peace into existence we—not this one body in this one bed but millions of bodies yet to be born—will lie in the same darkness and hear the same death rattle overhead. Let us think what we can do to create the only efficient air-raid shelter while the guns on the hill go pop pop and the searchlights finger the clouds and now and then, sometimes close at hand, sometimes far away, a bomb drops.

Up there in the sky young Englishmen and young German men are fighting each other. The defenders are men, the attackers men. Arms are not given to Englishwomen either to fight the enemy or to defend herself. She must lie weaponless tonight. Yet if she believes that the fight going on up in the sky is a fight by the English to protect freedom, by the Germans to destroy freedom, she must fight, so far as she can, on the side of the English. How far can she fight for freedom without firearms? By making arms, or clothes or food. But there is another way of fighting for freedom without arms; we can fight with the mind. We can make ideas that will help the young Englishman who is fighting up in the sky to defeat the enemy.

But to make ideas effective, we must be able to fire them off. We must put them into action. And the hornet in the sky rouses another hornet in the mind. There was one zooming in *The Times* this morning—a woman's voice saying, 'Women have not a word to say in politics.' There is no woman in the Cabinet; nor in any responsible post. All the idea-makers who are in a position to make ideas effective are men. That is a thought that damps thinking, and encourages irresponsibility. Why not bury the head in the pillow, plug

<sup>1</sup> Written in August, 1940, for an American symposium on current matters concerning women

the ears, and cease this futile activity of idea-making? Because there are other tables besides officer tables and conference tables. Are we not leaving the young Englishman without a weapon that might be of value to him if we give up private thinking, tea-table thinking, because it seems useless? Are we not stressing our disability because our ability exposes us perhaps to abuse, perhaps to contempt? 'I will not cease from mental fight', Blake wrote. Mental fight means thinking against the current, not with it.

That current flows fast and furious. It issues in a spate of words from the loudspeakers and the politicians. Every day they tell us that we are a free people, fighting to defend freedom. That is the current that has whirled the young airman up into the sky and keeps him circling there among the clouds. Down here, with a roof to cover us and a gas-mask handy, it is our business to puncture gas-bags and discover seeds of truth. It is not true that we are free. We are both prisoners tonight—he boxed up in his machine with a gun handy; we lying in the dark with a gas-mask handy. If we were free we should be out in the open, dancing, at the play, or sitting at the window talking together. What is it that prevents us? 'Hitler!' the loudspeakers cry with one voice. Who is Hitler? What is he? Aggressiveness, tyranny, the insane love of power made manifest, they reply. Destroy that, and you will be free.

The drone of the planes is now like the sawing of a branch overhead. Round and round it goes, sawing and sawing at a branch directly above the house. Another sound begins sawing its way in the brain. 'Women of ability'—it was Lady Astor speaking in *The Times* this morning—'are held down because of a subconscious Hitlerism in the hearts of men.' Certainly we are held down. We are equally prisoners tonight—the Englishmen in their planes, the Englishwomen in their beds. But if he stops to think he may be killed; and we too. So let us think for him. Let us try to drag up into consciousness the subconscious Hitlerism that holds us down. It is the desire for aggression; the desire to dominate and enslave. Even in the darkness we can see that made visible. We can see shop windows blazing; and women gazing; painted women; dressed-up women; women with crimson lips and crimson fingernails. They are slaves who are trying to enslave. If we could free ourselves from slavery we should free men from tyranny. Hitlers are bred by slaves.

Background research should focus on the language of persuasion and on the social and cultural context of the piece. The essay was written to be read to 'an American Symposium on current matters concerning women.' The audience is *women of ability* at a time of war. The essay elaborates on and contrasts notions of freedom and its purpose would seem to be to stir the women listeners and, like the Luther King speech, to encourage the audience to take action.

The first paragraph locates the writer in London in the 1940s. The writer adopts a narrative approach and deixis is employed to place the listener in the place of the action. (*The Germans were over this house last night.*) The writer is concretely located. There is the *death rattle* of machine gun fire, the *pop, pop, pop* of artillery and *searchlights finger the clouds before a bomb drops*.

Candidates should discuss the fact that the passage was written to be spoken and that it incorporates several linguistic features which are typical of a persuasive spoken piece. Repetition is one such feature. *The fight, fight and fighting* are used repeatedly in the second paragraph. The nouns *peace and freedom* occur several times, as do references to *prisoners, slavery* and to being *free*. This repetition is effective in stressing, for the listeners, the key themes of this persuasive essay. Comparisons could be made here between this and the political speech.

The syntax of the piece also adds to the persuasion with the careful balancing of phrases/clauses within an utterance and the frequent use of but and yet to balance one proposition against another, for example, *But to make ideas effective..., But there is another way*, and *It is a sound... Yet it is a sound, She must lie... Yet if she believes*. The language and syntax of the passage are formal, although over complex sentences are avoided. Simple sentences are employed for emphasis, as in *Here they are again* and *Hitlers are bred by slaves*.

The second paragraph identifies *the young Englishmen and the young German men* in conflict but it moves swiftly to ask what of the women, and it argues that they must be fighting *with the mind* for a freedom which somehow transcends that of only defeating the enemy. The audience is addressed directly, as women, *We can fight*, and the idiom is spoken, if formal. *Why not, are we not*. The writer/speaker identifies with the audience and a quotation from Blake is included to give weight to the conclusion, *Mental fight means thinking against the current, not with it*.

The text is very cohesive and the last paragraph returns us to paragraph one with the aircraft still there, but it makes an appeal to those *women of ability* – not the *women with crimson lips and crimson fingernails* who are also slaves – to transcend the physical conflict and to bring into consciousness a higher notion of freedom.

Politicians tell us that we are fighting for freedom. We have the semantic field of war (*airmen, gas masks, propaganda, Hitler*) contrasted with a world of peace with open fields, dancing and leisure without physical threat. But, for the writer that would not be freedom. It is the *mental fight* which is of prime concern to her. Figurative language is used throughout, as in the political speech, with several metaphors here relating to the thinking mind (*the hornet in the mind, the current of the mind which flows fast and furious, Another sound begins sawing its way in the brain*).

The whole essay is carefully constructed passing from one struggle for freedom, that of the English airman against the Germans somewhere over London, to the struggle for a greater freedom by those *women of ability* against the *tyranny* of man and those women who accept enslavement within that essentially masculine order of values, as the writer sees it.

# Specialists in Nursing Care . .

## At **N**etherby Grange

our modern facilities offer care for the elderly which is second to none. Whilst maintaining a friendly and relaxed atmosphere, we are continually working to sustain the highest standards in caring for the individual needs of our guests.

Our charming partially purpose built home is situated four miles south west of Sheffield town centre in the attractive and peaceful surroundings of Dore. Whilst the city and Peak District are within easy access.

Netherby Grange, originally a Victorian country residence, provides constant care for 29 individuals. The house has beautiful gardens and a patio for relaxing in the sun. The three separate lounges are spacious and comfortable. Visitors are welcome anytime and we at Netherby Grange are open to their suggestions and input.

For the individual who wishes to enjoy their privacy, 75% of the rooms are single with a TV point and some en-suite facilities. Each room is designed to be a home

### Your perfect country retreat . . .

- Situated in attractive and peaceful surroundings
- Friendly and relaxed atmosphere
- Highest standards in caring for individual needs
- Each room designed to be a home from home
- Specially designed baths, lifts and access
- Activities and entertainment
- Regular visits by support services
- Safe and caring hands, fully trained nursing staff



from home and residents are encouraged to personalise them. Both single and married couples are catered for.

Our aim at Netherby Grange is to enable the elderly to make their stay with us as enjoyable as possible. For those who wish to take part, activities and entertainments are an integral part of our caring. For those with special needs or disabilities we make life easy with our specifically designed baths, lifts and access facilities. The Grange is on the threshold of purchasing it's own minibus which will lead to regular country visits.

We value the needs of the elderly and appreciate their desire to maintain contact within their society. Regular visits by support services; such as the hairdresser, beautician, chiropodist, dentist, optician, clergy and physiotherapist.

At Netherby Grange we do everything in our power to make you feel at home. Everyone who is admitted will be treated with courtesy and respect, and as far as is possible their independence will be maintained. Each resident and their relatives can rest assured that they will be in safe and caring hands. Our fully trained nursing staff have the highest

qualifications and experience. Most importantly they are professional, courteous and friendly, with their residents' best interests at the core of their work. They are continually assessed to ensure the highest standards are maintained.



*We at Netherby Grange would like to take this opportunity to invite you to come and see the nursing home and talk to its residents and staff.*

To arrange a visit contact:  
The Matron 0114 236 2664

Your perfect country retreat . . .



**Netherby Grange Nursing Home, 27 Dore Road, Sheffield S17 3NA.**

Module 5703 (203/1)

Background research should examine the language of advertising and of newspaper advertisements in particular. This advertisement appeared in a local newspaper. It is a typical multimodal advertisement in which, although the verbal predominates, the verbal and visual work together, to attract 'clients' or, more probably, to persuade those in some way responsible for the old and infirm that this nursing home offers the comforts associated with *being at home* together with any medical or nursing care needed.

The heading highlights *Specialists, Nursing, Care* and the black and white picture of the comfortable, commodious, early twentieth century building, itself seemingly well cared for, would appear to mirror the assurance and comfort of the care on offer inside the building.

The other main visual item shows an obviously healthy and contented elderly lady being well cared for. Even the map at the bottom of the advertisement includes a reference to the Masonic hall and the nearby Garden Centre, both with connotations of middle class competence and confidence. The summary box stresses *Your perfect country retreat* and indicates that whilst *within the city boundaries the home is within easy access of the Peak District*. Candidates should illustrate how all of these work together to create a positive impression of Netherby Grange.

Further analysis should show how the visual features are supported by a product-centred approach, in the written text, where the features of the 'product' are highlighted. Typically, many positive adjectives are used to promote the home itself (*charming partially purpose built home, beautiful gardens, spacious and comfortable lounge*), the facilities available, (*some en-suite facilities, specifically designed baths, lifts and access facilities, regular visits by support services*) and the care on offer (*in safe and caring hands, fully trained nursing staff, friendly and relaxed atmosphere*.) The advertiser has clearly focussed on the perceived needs of its target audience.

As with the other two texts, repetition is employed for emphasis. The phrase *at Netherby Grange* is used frequently so that the readers become very familiar with the name of the home.

Another similarity between this and the other two texts is the use of the pronouns *we* and *our* to create a sense of inclusion. Potential customers are invited to join a family rather than become exiled in a nursing home. No money is mentioned. The invitation, in uncomplicated lexis and syntax, is to *arrange a visit*.

Task 2: Original writing and commentary

Original writing: a holiday brochure

# Ibiza

## SAN ANTONIO BAY

<p><b>Pinet Playa Apartments.</b></p>	<p>Exclusive to Utopia Getaways, Pinet Playa Apartments are situated slap bang in the middle of all the best clubs, pubs, bars and restaurants. So you can rest assured that from the moment you arrive there will never be a dull moment.</p> <p>Because these apartments are exclusive to us you share the facilities with like minded party animals like you. No one else. Which in a nutshell means: No party poopers, no children and best of all - no rules!!!</p> <p>The rooms are of standard size and sleep 2-3. All rooms have a kitchenette, bathroom - with toilet, sink &amp; shower and a spacious lounge area. All rooms have air conditioning and most have a balcony. (Please ask at time of booking to confirm.) There's the option of adding a mini bar and color TV to your room although charges will apply.</p> <p>The resort also features a fantastic sun terrace which serves snacks and drinks all day. There's a good sized swimming pool with a large amount of space for you to either chill out, top up your tan or socialise with new friends. Or if you fancy a little more action why not book you and your friends onto one of our fantastic trips out? There's a trip to suit every taste and every budget.</p> <p>The golden, sandy beach of San Antonio Bay is less than a stones throw away and has some great eye candy for you to feast your eyes on. The shops and supermarkets are a 10 minute walk away for all the necessary bits &amp; bobs and those must have souvenirs.</p>
<p style="text-align: center;"> Air Conditioning.</p> <p style="text-align: center;"> Television.</p> <p style="text-align: center;"> Mini Bar.</p>	  
<p><b>From Only £199 Per Week*</b></p>	

## Take Advantage Of Our Great Excursions!!!

**PUMP UP THE FUN WITH UTOPIA**



**TAKE YOUR PICK FROM OUR FANTASTIC TRIPS:**  
**SHOP-A-THONS, FOAM PARTIES, BOOZE CRUISES, BEACH BOOGIES, POOL PARTIES AND MANY MANY MORE!!!**

**www.utopia-getaways.com - 0800 69 69 69**

## Commentary on original writing: a holiday brochure

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This is a page from a holiday brochure aimed at 18-30 year olds. The audience is young adults aiming to book a holiday abroad. The purpose is to persuade people to book a holiday with this company, (the fictional Utopia Getaways.) Background research would focus on the language of advertising and the specific linguistic features of holiday brochures aimed at this age group.

This piece can be seen to incorporate typical features in terms of its colourful magazine style format, its lively conversational tone and its focus on activity (*fantastic trips to take, pubs, clubs, bars and restaurants to visit.*)

Much colloquial lexis is included, to create the conversational tone and to mirror the language of young people. Examples of colloquial lexis include *best of all no rules!!*, *slap bang in the middle, in a nutshell, if you fancy a little more action*. Slang is used to further connect with the target audience, *booze, boogies, eye candy* and the inclusion of contracted verb forms adds to the informality (*there's.*)

As would be expected in an advertising piece of this type, positive adjectives are used throughout to promote the features of the Pinet Playa Apartments, *spacious lounge area, fantastic sun terrace, good sized swimming pool*. The apartments are *exclusive and the trips fantastic*.

In terms of syntax there is much on which candidates could comment. Many sentences are compound, incorporating a lot of detail about the facilities on offer (*The rooms are of standard size and sleep 2-3, All rooms have air-conditioning and most have a balcony.*) Some sentences begin with subordinating conjunctions such as *so, or and which*, which is non-standard in written English but is used to foreground key points, *So you can rest assured*, and to mirror the less formal structure of spoken English. A minor sentence has been included to create impact, *No one else*.

Many sentences are declarative in function, listing all of the best features of the apartments and the resort, *The golden, sandy beach of San Antonio Bay...away*. Exclamatory sentences are employed to add to the persuasive impact of the text, *No party poopers, no children and best of all –no rules!!! Take advantage of our great excursions!!!*

Candidates should discuss the fact that these are typical advertising features which one would expect to find in a holiday brochure. Comment should be made on how this text targets its specific audience, aged 18-30, with emphasis on partying and having fun.

Further discussion could focus on the creation of cohesion through the logical structuring of information, through the use of lexical fields and through the use of images and word art to supplement the written text.

The commentary should also include comments on the changes made to earlier drafts and an evaluation of the finished piece.

## Sample materials: Set 2

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The three texts chosen are linked by the theme of **performance**.

**Spoken text:** a transcript of part of a podcast where the singer, Will Young, is being interviewed by the actor, David Walliams. The speakers are discussing various aspects of performance.

**Written text:** a newspaper review of two circuses from the online Guardian Unlimited arts section.

**Multimodal text:** Advertising literature produced by The Dukes Theatre, Lancaster, to promote their production of the play 'Home Fires.'

### Task 1: Independent Investigation: Comparison and Analysis

**Spoken text analysis: podcast by Will Young/David Walliams**

W theres a performer in me that (.) that is not (.) that is quite inhibited in my job  
(.) you know i cant go (.) like ideally (.) like i watch things that you do and i  
would i love i would love to hide behind

D what do you mean youre inhibited youre inhibited on stage

W yeah i think so

D by (.) in what way

W that i have to be me on stage

D and thats inhibiting wha you

W i can find that inhibiting sometimes because i feel that

D do you not have a sort of persona or something i mean sort of david bowie  
cant be the da (.) when you meet him he cant be the same david bowie whos  
strutting around

W i think probably because of the way i started its difficult to form that persona

D because  
because you almost come on in a slightly sort of almost apologetic way

W do you know what i mean

D like hi here i am you know who me you know me

W yeah and its (1) its its like we were saying earlier its a bit inverted i couldnt  
come in and (.) choose which-which parts of myself to give

D and be like (.) a persona (.) yeah

W erm and i think i still find that restrictive i dont (.) thats why i enjoy (1 ) big  
shows like (.) the arena shows because (1) because that i can hide behind (.)  
the big production and i can have my dancers and i can (.) wear (.) great outfits  
and

D do you ever choreograph dyou do choreographed dance routines

W yeah yeah

D where you are part of those

W [ yeah but the next the next ones going to be

D ] oh cool

D now what do you wear i havent seen you i must come and see you in concert

W its gre its quite fun actually

D imagine its more than [ quite fun i would imagine its great fun

W ] yeah (.) theyre really great shows erm (.) well you can  
be more theatrical i think i think im more theatrical than i can be in in my pop  
job so mrs henderson was (.) was great cos no it wasnt too far away from who  
i am but i couldnt (.) i cant dress up in a in a (.) yknow a sombrero (.) whatever  
i was wearing (.) dressed as a nineteen twenties spaniard

### TRANSCRIPTION KEY

W Will Young

D David Walliams

(.) micropause

(1) pause in seconds

[ overlapping speech

It would be useful to begin by offering a definition and brief history of the podcast, in order to place the piece in its social and cultural context. Research would focus on the typical features of spoken English and the analysis would aim to exemplify these features along with a consideration of audience, purpose and meaning. The transcript included here was available on 'iTunes' and 'willyoung.co.uk' so the intended audiences were subscribers to 'iTunes' and users of the website. The purpose of the podcast is clearly to entertain through a discussion of the nature and experiences of performance.

Lexical analysis could discuss the use of colloquial lexis (*yeah, cos, cool,*) contracted verb forms (*theres, youre, whos*) and vague lexis (*a sort of persona or something,*) all typical spoken English features.

Analysis of syntax could look at the use of disjointed and incomplete constructions (*you know i cant go (.) like ideally (.) like i watch things that you do*) and ellipsis (*imagine its more than quite fun,*) providing explanations of why these features occur.

Discussion of non-fluency features would include the occurrence of pauses, fillers, false-starts (*i don't (.) that's why i enjoy,*) self corrections (*i couldn't i cant dress up*) and repetitions (*in in my pop job,*) explaining in some detail why these features occur where they do in this conversation.

It would be useful to examine the interactive nature of the conversation exploring the roles of the interviewer and interviewee, examining turn-taking and use of adjacency pairs, feedback, interruptions and overlaps.

Candidates should challenge themselves further by examining the accents of the speakers or by including an analysis of prosodic features, which they could indicate on their initial transcript.

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**Written text analysis: a review of a circus**

Circus

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## **It's still the greatest show on earth**

In the Eighties, circuses became bigger, brasher and braver. Now a younger generation is bringing new magic to the big top. But what tortures do they endure in the name of family entertainment?

**Kate Kellaway**  
**Sunday June 24, 2007**  
[The Observer](#)

**Circus Front**  
Roundhouse, London NW1

**Nofit State Circus**  
St George's Dock, IFSC, Dublin

It was in the Eighties that the big top reinvented itself big time. Circus Oz, Archaos, Cirque du Soleil turned the traditional idea of circus upside down. These companies showed that circus was more than sawdust, candy floss and red noses. It could be anything you wanted it to be. It could include wit as well as slapstick. It could be poetic, self-parodying and seductive. It could entrance adults as well as children. And yet, perhaps because circus is so entertaining, it is often critically ignored - seen as a poor relation to theatre and dance. This neglect is all wrong, especially when you consider the sheer work that goes into getting a circus off the ground in the first place. And the modern circus has never been more various: a constantly evolving art form. It does everything except stand still.

The point is emphatically confirmed at the Roundhouse, London's brick big top where (until 5 August), four leading circuses from Britain, Australia, Morocco and France perform in an audaciously diverse programme. On Thursday night, the **Circus Front** season kicked - and leapt - off with Collectif AOC's Question de Directions. I've never seen anything like it. It is a buoyantly choreographed new departure, a coherent piece of streetwise - and, where necessary, streetfoolish - virtuosity involving hidden trampolines and humans who have magnificently perfected the art of bouncing back. I enjoyed watching it for itself - but also because I feel differently about circus having spent the last two weeks trying to find answers to the questions I have always wanted to ask. I can't sit at the edge of a circus ring without wondering what it takes to perform. Why, I always wonder, would anyone choose to spend hours, months, or even years perfecting acts which seem insanely dangerous or elaborately futile for an audience's unworthy, passing pleasure? A friend recently told me about a circus performer whose life skill appeared to be jumping from one dustbin into another. An extreme case. But what leads a person to single out rope, hula hoop, trapeze or high wire as constant companion?

In pursuit of answers, my first stop was obvious: the Circus Space in Hoxton, east London (the only place in the UK where you can get a BA in Circus Arts). This welcoming, converted Victorian building once burnt domestic waste to generate electricity and its motto is *E pulvere lux et vis*: From dust comes light and power. In its central chamber, they are still generating electricity - of a kind. Charlie Holland, programme director, defines modern circus as 'creating a world in which the extraordinary can happen'. I watch students (from all over the world and from backgrounds in theatre, gymnastics, dance, youth circus) rehearse. In one room, there is Chinese pole work, trampolining, trapezing, gymnastics, hula hoops. The atmosphere is of studious vigour - it is a sort of circus library. There is concentration. Exertion (frequent groans from the bottom of the Chinese pole). Repetition. And fear. Two outstanding gymnasts, Lauren Hendry and Kaveh Rahnama are rehearsing their act (they will perform it at the end of this year as *So & So Circus Theatre*). At one point, Lauren is supposed to dive from Kaveh's shoulders. Her body, sensibly, refuses to do what is planned for it. Their Cuban teacher, Juan Carlos Leon Benitez, is on his knees praying theatrically: 'Do it please!' He makes Lauren laugh and she forces herself on.

Later, the couple tell me about the patience needed for circus work and the ambition: 'You have to really want to do it,' they say. Kaveh loves what he does precisely because 'very few people can do it'. Lauren revels in it because: 'You get to play every day.'

Next stop Dublin, where **Nofit State**, a British-based circus, is on tour. Its joke name (Chinese state... Moscow state... Nofit State) has only one thing wrong with it: these performers are fit as human beings can be. Their promenade show, *ImMortal* (performing at the Roundhouse from 24 July to 5 August) is full of aerial devilry and grace. It is stunning and not, under any circumstances, to be missed.

I sit under a flap of canvas, outside their circus tent, pitched near the banks of the Liffey. It has been raining steadily all day but it is too noisy inside the tent to talk. I have asked to meet the seven performers who intrigue me most. Hula hoop girl, Bryony Black, is first. Last night, she was a one-woman fiesta, a playful miracle, turning her hoops into a carnival skirt. This afternoon, the only rings are under her eyes. She originally trained (at Circus Space) as an aerialist. But apparently, wannabe aerialists abound. Through the lowlier hula hoop, she has discovered the 'advantages to being grounded'. Her work involves 'fine muscle isolation, co-ordination' - and obsession. She trained for six intensive months with a Russian from the traditional circus. The danger, she says, is that, 'You can become too much of a perfectionist. You have to let go at certain points, otherwise your performance can become too introverted. Juggling people, in particular, sometimes become so technically obsessed they can't perform.' Earlier, Nofit State's producer, Tom Rack, told me half jokingly that 'madness and masochism' go with the job. Bryony backs this up: 'No circus discipline is without pain. The hula hoop may look innocuous but it bruises hands, feet and ankles especially.' Yet, she adds: 'I have a genuine love of what I do. Even on bad days.'

Marcella Manzilli is a small cheery Italian clown, in chunky white boots, a gold skirt on a mini crinoline and a tangerine crash helmet. She was studying economics at Naples university when it occurred to her that street juggling might be more fun. And once started she couldn't, to the consternation of her parents, stop. She has no shortage of circus skills but likes subverting them. She made me laugh aloud with a sketch involving a quarrel with an ironing board. She tells me her clumsiness is not all illusion: 'I do have a lot of bruises at the moment.' What does it take to be in the circus? Her answer needs no translation: 'Perseveranza.'

Swinging trapeze artist Lyn Routledge is a sparky northerner whose thrilling act involves talk and laughter. It is as if she had recklessly climbed on the swing for the first time in her life - and was using it as an expression of emotion. Acted spontaneity is a hallmark of Nofit State: it brings meticulously rehearsed pieces to life. Lyn says: 'Talking makes the act more difficult but connects you with the audience more. I am a real person up there.' It is fascinating to hear her and Gareth Bailey (with whom she does a breathtaking rope act) describe their feelings about circus as a swing: between adrenaline highs and the lows of physical pain (Lyn's toes are shredded from their rope act). But fear, they agree, feeds their work. Gareth explains: 'You push that fear. You are always at the boundary of that fear.'

Not all performers think this way. Natalia Fandino from Argentina who does a fabulous, sensual static trapeze act says: 'I don't think about the danger. I feel the audience. I take energy and power from the eyes of the people. I try not to think. You can't. I fly - and it's a sensation.' Physical daring also comes naturally to hand balancer Jaakko Tenhunen from Finland who, as a teenager, did 'extreme sports'. But hand balancing is 'a rocky road' because it comes so slowly. 'After two months, you might feel you haven't moved. After a year you might have only two or three tricks.' What keeps him going is 'hoping to reach that breakthrough'. And he has: his act is defiantly beautiful.

*Simon Darling - last but in no way least - has an altogether different story to tell. He comes from a traditional circus background, fourth generation. He is a gloriously camp tightrope walker whose 'great-great-nanny worked with poodles'. His great-uncle did a 'western act with a lasso' and 'Nanna did the tightrope'. At seven, on a 10ft wire braced between two lorries, he learnt to follow in her footsteps. But for Simon, joining the circus was never a choice. The circus chose him. He was in the ring, aged six. 'I was Bonko the clown. I got kicked up the bum. "Get in there!" my Mum said.'*

### **Circus tops**

#### **Nofit State Circus**

Described as 'Cirque du Soleil without the Disney and the disinfectant', Cardiff-based company Nofit State have been reconfiguring traditional circus activities, such as hula-hooping, aerial ballet and fire-eating, for more than 20 years.

#### **Swamp Circus**

Based in Sheffield and Cornwall, this troupe of acrobats and dancers, established in 1986, provided the aerial dancers who twirl on red silk drapes in the BBC idents.

#### **The Insect Circus**

This Bury St Edmunds travelling company specialises in insect-themed performers, among them Ephemera the Evanescent Mayfly and Captain Courage and his Vicious Vespa Wasps.

#### **Dark Horse**

The touring arm of Bristol-based performers, Circomedia offer acrobatics, juggling and 'jump-up comedy', and are surely the only troupe to have devised a show (DiveUrgence) around the thinking of historian Eric Hobsbawm.

#### **Zu Aerial Dance**

'Passionate about combined arts fusion', Brighton-based Zu perform on stilts, tightropes and trapezes to create beautiful aerial circus with a comic edge.

'It's still the greatest show on earth', Guardian Unlimited online, Kate Kellaway, Sunday June 24th, 2007, Copyright Guardian News & Media Ltd 2007

Candidates could begin by researching the language of review writing. It would be useful to begin the analysis by placing the piece in its social and cultural context. This is a circus review from the online Guardian Unlimited so candidates might usefully comment on the linguistic characteristics of broadsheet articles in general and of arts reviews in particular. They could discuss the changing nature of journalism where newspapers can now be accessed via the Internet, with obvious implications in terms of audience and purpose. Comparisons could be made between this text and the podcast which also relies on modern technology, being electronically transmitted to a vast and varied audience.

As a review article this text aims to inform and to persuade. The article expresses the personal opinion of the writer, that circus is often seen as *a poor relation to theatre and dance and that this neglect is all wrong*.

Personal opinion is very much a feature of this text (*I've never seen anything like it, I always wonder*) and much of the lexis is employed to persuade. The adjectives used are all very positive (*poetic, seductive, entertaining, breathtaking*.) Adverbs are used in a similar way, to provide positive descriptions of modern circuses, (*meticulously rehearsed, buoyantly choreographed, magnificently perfected*.)

The writer raises interest by posing a number of questions, early on in the article (*Why, I always wonder, ...passing pleasure? But what leads...companion?*) The rest of the article follows a journey in pursuit of the answers (*My first stop was obvious, next stop Dublin*) This helps to structure the text cohesively and to retain the interest of the reader.

The article incorporates several lexical fields each related to a different aspect of the circus. Features of the traditional circus (*circus ring, sawdust, red noses, slapstick*) are used to represent images of the circus of the past and these are contrasted with a lexical field of the arts (*art form, theatre, dance*) which is used to represent the circuses of today. Further fields include names of circuses (*Circus Oz, Archaos, Cirque de Soleil, Collectif, Nofit State*) of artists (*Kaveh Rahnama, Bryony Black, Marcella Manzilli*) and of circus acts (*rope, hula hoop, trapeze, high wire, Chinese pole work, trampolining*.) These serve to add cohesion to the text and to add weight to the article, suggesting that the writer has researched her topic well.

Many of the noun phrases are modified to serve the purpose of being informative. The writer makes use of pre-modification (*swinging trapeze artist, Lyn Routledge, welcoming, converted Victorian building*) and post-modification (*Charlie Holland, programme director, Natalia Fandino from Argentina who does a fabulous, sensual static trapeze act*.) to provide extra detail about the people and places mentioned.

In syntactical terms there is a mixture of major sentence types used with minor sentences being used on occasion to create a dramatic effect (*Exertion. Repetition. And fear.*) Comparisons could be made with the spoken text where sentence structure is often disjointed or incomplete.

## Multimodal text analysis: Publicity material for 'the Dukes' theatre

**the Dukes**

**Thursday 1 - Saturday 24 February**

Directed by Ian Hastings  
Designed by Paul Kondras

# HOME FIRES

By Lesley Anne Rose

Interspersed with real archive film footage from WW2, this family drama explores four generations of Lancaster women, bound by blood.

1943; Lancaster. A time when all the men looked like movie stars (if the lighting was dim enough) and one of the best things a girl could do was to lose herself in the whirlwind romances of films like **Casablanca**. Against a backdrop of war, Lily, a young cinema usherette whose husband is off fighting, finds new possibilities in a pair of Gary Cooper eyes and dares to dream about what the future might hold.

Sixty years later, Lancaster, Lily's daughter and grand-daughter, clearing out her house, discover her wartime diary, wrapped lovingly in a red silk scarf and begin to discover that their ties with the past are knotted more firmly than they ever realised.

**Home Fires** softly illuminates the shadows of the generations of mothers that walk behind every woman, and charts their quietly powerful influence on the future.

**Tuesday - Thursday: 7.30pm, Friday and Saturday: 8pm**  
**Maintimes: Thursday 15 and Saturday 24 February, 2pm**  
**Tickets: £6 - £15.50 (see page 26 for full details)**  
**Pay What You Can: Tuesday 6 February**  
**BSL Interpreted Performance: Saturday 17 February (see page 23 for full details)**  
**Audio Described Performance: Thursday 8 February (see page 23 for full details)**  
**Post show Talk: Wednesday 7 February**

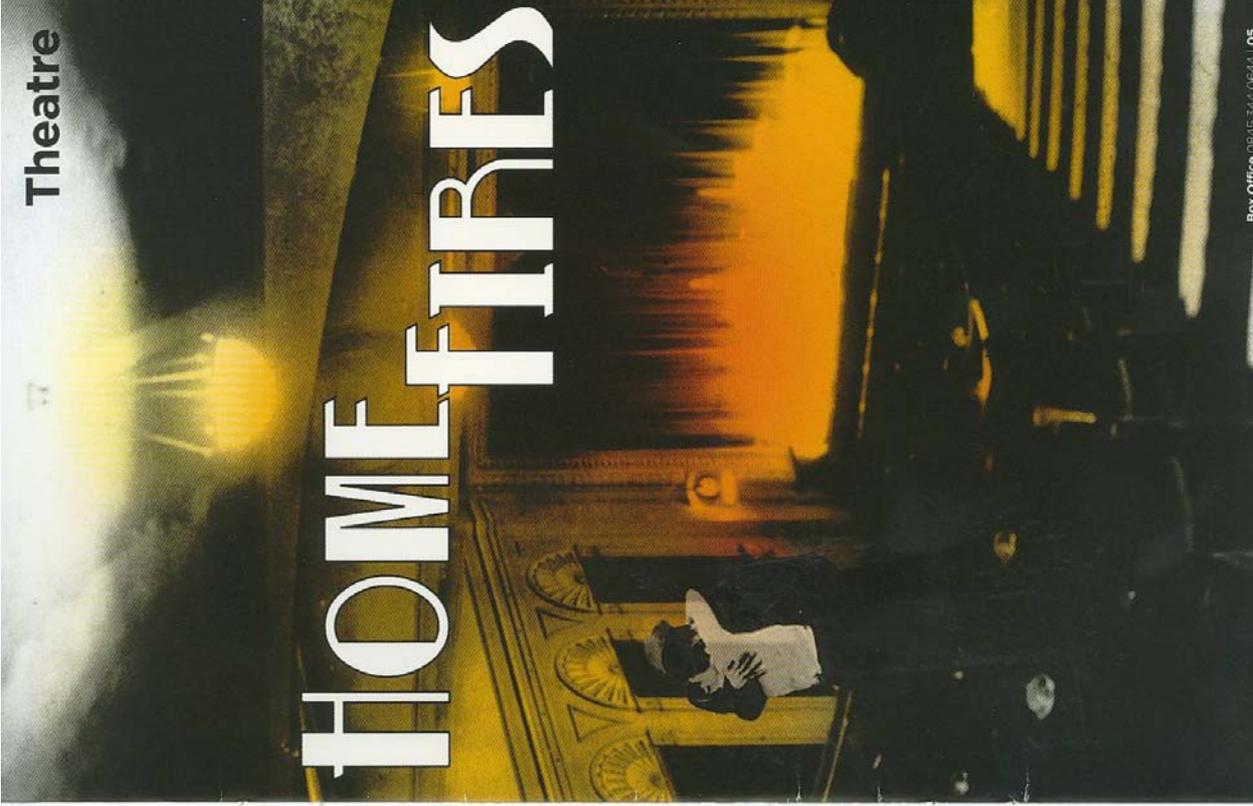
A special season of films has been programmed at the Dukes to accompany this production of **Home Fires** including a special screening of films from the **North West Film Archive** on Monday 5 February, a screening of **The Wizard of Oz** on Sunday 11 February, **Casablanca** on 18-20 February and **Flags of Our Fathers** on 11-12 March.

Please see our website or our Feb/Mar cinema guide for more information.

Produced in association with, and picture of Lancaster Palace Cinema courtesy of the North West Film Archive at Manchester Metropolitan University

04 | [www.dukes-lancaster.org](http://www.dukes-lancaster.org)

**Theatre**



Copyright © The Dukes Playhouse Ltd. 2005

Introductory comments on this text could focus on the purpose of advertising and typical linguistic features of the genre. Comparisons could be made between this piece and the arts review where both have informative and persuasive purposes but differ in mode. With this text being multimodal candidates would need to focus on the fact that the written text and image work together here to create meaning and to achieve the intended purpose of persuasion.

The specific aim of this advertisement is to persuade theatre-goers to buy tickets for a particular production, *Home Fires*. Candidates would be expected to discuss the context of the piece, the fact that, as this piece appeared as part of a longer theatre brochure, many readers will already have an interest in theatre and are probably reading the brochure with a view to making a booking for one or more productions. The aim of this piece is to 'sell' this particular play.

Candidates could comment on the fact that the written text is short and skilled in achieving its purpose of introducing the play by establishing plot, setting, time and place. Lexical fields play a key part with the field of war (*WW2, war, fighting, wartime*) being used to provide the setting for the first part of the drama. References to time (*a time, future, past, 1943, sixty years later*) indicate the time scale of the play and the lexical field of females (*women, girl, daughter, grand-daughter, mothers, woman*) is used to establish the key focus of the play, the experiences of 'four generations of Lancaster women.'

Other lexical features which could be discussed include the mixture of formal and conversational lexis and the use of expected collocations (*whirlwind romance*.)

Syntactical analysis could focus on the long, mostly complex sentences used to impart a lot of information in a short space and the examples of foregrounding where short, minor sentences are used to indicate changes in time, (*1943, Lancaster, sixty years later, Lancaster*.) Comments could also be made on the use of Standard English grammar throughout with ellipsis employed to create an atmosphere of by-gone times, (*a time when all the men looked like movie stars*.)

Discussion of semantics could focus on the figurative language, used throughout to different effect but, in particular, employed to create an almost spiritual or supernatural atmosphere, (*bound by blood, softly illuminates the shadows of the generations of mothers that walk behind every woman*.)

Further analysis would focus on the typical features of advertising including the use of a large image of an embracing couple (with the man in uniform) in an empty theatre, suggesting a love interest. Also typical is the reliance upon graphological features such as large lettering for the play's title, use of colour and bold print to separate out sections of text and the use of spacing to highlight key facts (dates, times, prices.)

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## Task 2 : Original writing and commentary

### Original writing: an online music review from Tunes Online

## Lousy Reputation

*Steady Rollin'*

Since bursting on to the scene in 1998, *Lousy Reputation* have continually proved themselves and critics wrong. Their first album was the subject of much speculation, with magazines giving them unparalleled reviews, whilst saying that they had set their own bench mark spectacularly high, making it unlikely that any follow up to *Nowhere Again* would be more than a flop.

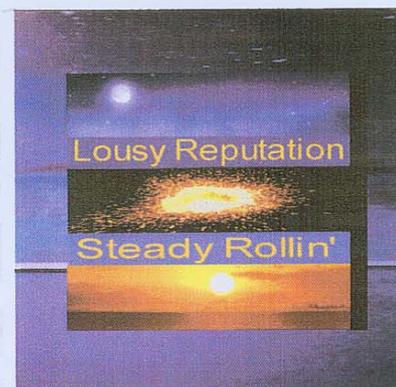
It think it's safe to say Mr. Huggins has given the verbal middle finger to that.

*Steady Rollin'* is certainly album of the year, and arguably one of the best follow up albums the music industry has seen in a long time. It's everything you want in an album; The combination of intellectual lyrics and James Huggin's voice makes the twelve track extraordinaire a stinging slap in the face for any listener. And as for texture: you could listen to this on repeat for days, and each time hear something you hadn't picked up before. The juxtaposing sounds of the electro-acoustic guitar and the synthesizers, beautifully laced with astonishing, funky bass riffs and implausible harmonics, sit on a bed of pure hard bass and some of their most inventive drum tracks to date.

To see a more recent band making imaginative and impudent music, and moving away from the archetype is more than refreshing and unquestionably an accomplishment; to get back to the roots of it all, and just make music that's a pleasure to listen to is like paddling up stream, wading through the army of other artists that are just riding the current to artificial success. They cannot be credited with pioneering this, but in terms of reinventing it they certainly deserve acknowledgment.

It's as if there is an unspoken itinerary that artists of today abide by: to produce innovative work, with desperately deep lyrics, excessively thought out themes for their albums to follow, and generally avoiding the simplicities that many people appreciate music for. And for what? It seems that listener satisfaction has taken a back seat on the priority train in favour of artist self fulfilment.

Original this album may not be, nor the band in general, however whilst going back to the timeless basics, they still manage to turn music codes and conventions on their head and give them the *Lousy Reputation* spin. In any case, this album offers enormous gratifications to a vast audience range. Just appreciate it for what it is, and take pleasure in its inexhaustible potential. There is much to enjoy here.



Star Rating



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### Commentary on original writing: an online music review

The commentary might usefully begin by outlining audience and purpose. In this case the audience is readers of the Tunes Online, with an interest in music reviews, and the purpose is to inform readers about the new album and to review the album, offering an opinion, in a way which is entertaining to read.

The commentary should include a brief discussion of any relevant background research. In this case, reading existing music reviews would have helped to establish some of the graphological and linguistic features which needed to be included. A typical feature used in this review is an image of the album cover, included to help readers to identify the album in the shops. The star rating under the image and options such as *click here to print* and *close window* are also typical features of internet articles which have been included to create a sense of authenticity.

Reviews often begin with an opening paragraph which introduces the artist, often indicating the writer's attitude towards them. The first two paragraphs here fulfil this purpose, providing some background information, placing the latest album in context (*follow up to Nowhere Again*) and expressing an opinion on its success.

In terms of linguistic features there is much here on which candidates could comment. They should discuss the use of lexical fields, explaining why these have been included. Lexical fields in this text are all relevant to music reviews, referring to the music industry (*critics, music, artists, reviews*) to musical instruments (*electro-acoustic guitar, synthesisers, bass*) and to albums (*album, album of the year, follow up albums*).

Other lexical features worthy of discussion include the use of many polysyllabic words, which require a higher level of reading ability (*archetype, inexhaustible, gratifications, juxtaposing*) and the way in which the writer makes use of adverbs (*certainly, arguably, beautifully, spectacularly*) and adjectives, in pre-modified noun phrases, (*implausible harmonics, inventive drum tracks, imaginative and impudent music, innovative work*) to express personal opinion.

Candidates would also need to discuss the use of syntax, in particular the use of very long, complex sentences, again requiring of the audience a certain degree of sophistication in reading.

Commentaries should also include a discussion of changes made in the writing process, with reasons for making the changes, and an evaluation of the finished piece.

## Sample materials: Set 3

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The three texts chosen are linked by the theme of **weather conditions**.

- Spoken text:** two transcripts of people recalling their experiences of the Canvey Island flood of 1953.
- Written text:** a poem by Ted Hughes, entitled 'Wind.'
- Multimodal text:** an online article from Sunset Magazine giving advice on what to do during an earthquake.

### Task 1: Independent investigation: comparison and analysis

#### Spoken text analysis: transcripts of people talking about the floods of 1953

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##### *First Transcript:*

- Speaker: we came . with the boats . through the breach in the wall (pause) and as we came through the breach . we see families of people . sittin' on the tops of the roofs . like sparras. you know. perched up there (pause)
- Interviewer: on the tops of the bunga ... 5
- Speaker: on the tops of the bungalows . all sittin' on the ridge . there was a bush there . errm . with . sort of a (pause) old couple hangin' . caught up in the bush like (pause)
- Interviewer: dead? (pause) drowned?
- Speaker: well, obviously, dead. like (pause) the local . bobby . who was there. 10
- had the skiff off us like . and . and we . sort of. went round . sort of picking people up . off the rooves 'n . errm ferryin' them back across to the sea wall . where they .. (pause) some sort of transpor' or cover on higher land ... aroun' like you know . errm (Pause) very dramatic sort of thing you know . and tha' . but it was jus' a total sort of 15
- devastation of th . of the island really

##### *Second Transcript*

- Speaker: people fix fins in taim . (pause); i it . back then you in englan' they jus' go 'n . summing like this - oh 't was before the war. was afte the war or summing on canvey island it was . people mention . they say 'at it was before the flood . afte the flood (Pause) give it . a biblical feel

Major pauses indicated in brackets; minor pauses indicated by a dot.

The transcripts are of two people recalling their experiences of the Canvey Island Flood in 1953. Candidates should mention that the first transcript is in the form of an interview where the second is a monologue. They might wish to begin by outlining the linguistic expectations of interviews and monologues. Both transcripts are examples of spoken English so much of the analysis would focus on the key features of spoken language.

In particular the transcripts provide many examples of non-fluency features. There are major and minor pauses throughout and verbal (*you know*) and non-verbal (*errm*) fillers. Repetition is evident (*of the of the island*) In syntactical terms the sentence structure is disjointed (*sort of thing you know. **and** the. but it was and on canvey island it was. people mention. they say*) There is a false start (*it back then*) and ellipsis is used (*dead? (pause)drowned?*) Candidates should seek to identify all of the non-fluency features with explanations of why each one occurs.

Lexical analysis could focus on the use of vague and non-specific lexis, as is typical of spoken language (*sort of a old couple, sort of picking people up, some sort of transport, very dramatic sort of thing.*) In this case it may be the nature of the subject matter and the emotional experience of recalling the flood which prevents the speakers from being more specific.

The interview contains typical features of conversation including turn-taking, adjacency pairs (*dead? Well obviously dead*) and interruptions (*on the tops of bunga.*) Further analysis could focus on the roles of interviewer and interviewee and the interaction between them.

Candidates should discuss features of accent and dialect. The non-standard *We see* is used to refer to the past and *had the skiff off us* is clearly dialectal. Accent is evident in the non-standard pronunciation of various words (*sittin, hangin, sparras, 'n, tha.*) The IPA should be used to illustrate how the speakers' pronunciation differs from Received Pronunciation.

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Written text analysis: a poem by Ted Hughes - *Wind*

TED HUGHES

*Wind*

THIS house has been far out at sea all night,  
The woods crashing through darkness, the booming hills,  
Winds stampeding the fields under the window  
Floundering black astride and blinding wet

Till day rose; then under an orange sky  
The hills had new places, and wind wielded  
Blade-like, luminous black and emerald,  
Flexing like the lens of a mad eye.

At noon I scaled along the house-side as far as  
The coal-house door. I dared once to look up –  
Through the brunt wind that dented the balls of my eyes  
The tent of the hills drummed and strained its guyrope,

The fields quivering, the skyline a grimace,  
At any second to bang and vanish with a flap:  
The wind flung a magpie away and a black-  
Back gull bent like an iron bar slowly. The house

Rang like some fine green goblet in the note  
That any second would shatter it. Now deep  
In chairs, in front of the great fire, we grip  
Our hearts and cannot entertain book, thought,

Or each other. We watch the fire blazing,  
And feel the roots of the house move, but sit on,  
Seeing the window tremble to come in,  
Hearing the stones cry out under the horizons.

'Wind', Ted Hughes, *The New Poetry*, 1962, Penguin Books

Candidates might begin with a general introduction to the genre of poetry, highlighting some of the generic features of poetic verse, discussing in very general terms how it differs from the language of prose (as in the multimodal text) and of spoken texts (as in the transcripts.)

Detailed analysis of the poem could show how the writer has used language to convey the sense of man attacked by nature, the wind, and how he seeks refuge in defences he has constructed himself. Although the poem is not rhymed there is a controlled verse structure which enables the poet to indicate sequence, proceeding from night to the following day. (*All night, Till day rose, At noon, Now.*)

The house, likened to a ship, has been out at sea all night and the woods have crashed like waves. This metaphor of threat and disorder is strengthened by the personification of the winds stampeding, the hills booming and the windows floundering.

*Till day rose* makes a temporal progression and we (we are identified with the poet) see the wind like some mad warrior wielding a sword. *At noon* the *I* of the poem *scaled*, as if he was an intrepid mountaineer, *as far as the coal-house door*. The coal-house door is suitably mundane and ordinary and contrasts deliberately with the preceding imagery, placing the *I* (us) in a realistic ordinary environment.

So the poem continues and the language maintains the juxtaposition of the ordinary and domestic (*the house, chairs, the great fire*) with the wild, natural and threatening (*fields quivering, the wind flung a magpie away*) until the penultimate verse where we break to *Now deep* and although the wind continues its threat we are offered refuges in the images of the hearth and safety, even if the roots of the house, like those of a tree, seem to move.

Candidates should go on to examine further the use of imagery, verse structure and punctuation and they should examine the use of phonological features to achieve the poet's purpose. Comparative comments could link the text to the other two considering how the written mode and the form of a poem enhance or restrict the writer's purpose.

Sunset

LIVING IN QUAKE COUNTRY  ONLINE BONUS

## What should you do during a quake?

The Red Cross's Victoria Melvin has a disaster mantra: "Everyone should be prepared [for an earthquake] in the moment, in every room, for every location they frequent." This includes identifying safe locations in each space to use during a quake—such as under sturdy tables and desks—as well as possible hazards. Also make sure your earthquake kit can support you for more than a few days.

Speed of movement can be your best weapon against the dangers of an earthquake. "Most injuries occur when people try to leave a building or get across a room," says Melvin. "And in just that moment, something falls on them." Knowing in advance where you'll seek shelter is key in the race against time. Here's what you need to do:

- Drop, cover, and hold on when you feel an earthquake starting. Quickly get under a sturdy table or desk and hang on to it or sit in a hallway with your back against one wall and your feet against the other.
- Don't run outside or to the window to watch the earthquake.
- Avoid glass or anything that might fall on you.
- Don't rush to aid others during the shaking.
- Don't try to restrain a pet during the shaking.
- Don't try to catch falling objects.
- If you're in bed, it's probably

best to stay there. Hold on, and protect your head with a pillow. To avoid injury from any broken glass on the floor, keep slippers or shoes (and a flashlight) close to your bed.

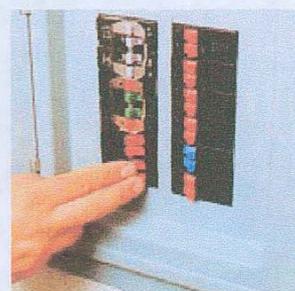
- If you are outside, get to open space away from buildings and power lines.
- If driving, you should pull over away from bridges, overpasses, tall buildings, and power lines.
- In some regions, tsunamis caused by earthquakes may flood the area minutes or hours after a quake. If you are near the shore and hear a tsunami warning, feel a quake, and/or notice that the water is receding from the shore, immediately seek higher ground. Do not return to the shore until an "all clear" has been given. See <http://pubs.usgs.gov/circ/c1187> for more on tsunamis.
- In a mountainous area be particularly aware of falling rocks and debris. ▶ 9



Gas. Shut off gas at the meter only if you suspect a leak.



Water. If your water lines are broken, shut off water at the main valve at the street.



Electricity. Flip off breakers if you find fallen or loose wires or appliance damage, or if you smell burning insulation.

## What to do following a quake

- Check for injuries. The manual in your first-aid kit gives emergency instructions.
- Check for hazardous conditions: fire, loose or fallen wires and utility lines, items falling from cabinets and closets, and broken windows or large cracks in walls. Stay away from brick chimneys and walls. Evacuate your home only if it is seriously damaged and poses a threat to your safety. Turn off gas only if you suspect a leak. And do not turn it back on yourself. Wait for the gas company to do it safely.
- Continue following through with your family's disaster plan.
- Retrieve emergency supplies.
- Anticipate aftershocks and reduce remaining hazards.
- Check on your neighbors once your situation is under control.

## Resources

### Related Web links

- American Red Cross, [www.redcross.org](http://www.redcross.org) or [www.prepare.org](http://www.prepare.org)
- Association of Bay Area Governments, <http://quake.abag.ca.gov>

## Who to contact in the first week after an earthquake

- Your county office of emergency services (refer to front section of your local phone book)
- American Red Cross, [www.redcross.org/services/disaster](http://www.redcross.org/services/disaster) or 866/438-4636
- Governor's Office of Emergency Services (OES), [www.oes.ca.gov](http://www.oes.ca.gov)
- Federal Emergency Management Agency (FEMA), [www.fema.gov/about/process](http://www.fema.gov/about/process)

## Information on earthquake preparedness plans and disaster kits

- American Red Cross, [www.redcross.org/services/disaster/beprepared](http://www.redcross.org/services/disaster/beprepared) or <http://redcrossshop.org>
- Pacific Gas and Electric Company, your local utility or [www.pge.com/education\\_training](http://www.pge.com/education_training)

## Learn more about preparing in your area

- Alaska:** Alaska Earthquake Information Center, [www.aeic.alaska.edu](http://www.aeic.alaska.edu) or 907/474-7320
- British Columbia:** Provincial Emergency Program, [www.pep.bc.ca](http://www.pep.bc.ca)
- Northern California:** U.S. Geological Survey, <http://quake.wr.usgs.gov> or 650/329-4085
- Southern California:** Southern California Earthquake Center, [www.scec.org](http://www.scec.org) or 213/740-5843
- Colorado:** National Earthquake Information Center, [www.earthquake.usgs.gov](http://www.earthquake.usgs.gov) or 303/273-8500
- Hawaii:** State Civil Defense, [www.scd.hawaii.gov](http://www.scd.hawaii.gov) or 808/733-4300
- Idaho:** Idaho Bureau of Homeland Security, [www.bhs.idaho.gov](http://www.bhs.idaho.gov)
- Montana:** Disaster and Emergency Services, [www.mt.gov/dma/des](http://www.mt.gov/dma/des) or 406/841-3911
- Nevada:** Nevada Seismological Laboratory, [www.seismo.unr.edu](http://www.seismo.unr.edu)
- Oregon:** Oregon Department of Geology and Mineral Industries, [www.oregongeology.com/sub/earthquakes/earthquakehome.htm](http://www.oregongeology.com/sub/earthquakes/earthquakehome.htm) or 971/673-1555
- Utah:** Department of Public Safety, <http://des.utah.gov/earthquake> or 801/538-3400
- Washington:** Pacific Northwest Seismograph Network, [www.pnsn.org/HAZARDS/welcome.html](http://www.pnsn.org/HAZARDS/welcome.html) or 206/543-7010 ♦

Candidates might wish to begin their analysis by contextualising this piece, providing a brief discussion of the rapid growth of the Internet as a source of information and the implications of this in terms of audience. This online guide is produced by Sunset magazine. Its intended audience would be internet users who needed advice on earthquakes.

As this is a multimodal information text the visual elements work alongside the written text reinforcing the instructions. The pictures used cover three major concerns, gas, water and electricity, and serve the purpose of **showing** the reader just what to do. Colour is also used in the main text to highlight key headings and bullet points.

The purpose of the passage is to answer the question, *What should you do during an earthquake?* The language of the whole is straightforward without adornment. The citing of the Red Cross lends weight to the article and the reference to Victoria Melvin, in the opening paragraph, would seem to personalise what follows.

The first two paragraphs identify the problem – the quotation from Melvin helps – and then proceeds to a list of instructions (*Here's what you need to do.*) The passage moves from advising on what to do if in the home, to if outside or if driving.

In the lexical analysis Candidates should comment on the use of imperative verbs throughout (*drop, cover, check, hold on*) and also on the use of elision (*Don't, you're, it's*) to soften the imperatives a little, adding a conversational tone to the piece. The personal pronoun *you* is used throughout to address the reader directly, lessening the distance between writer and reader.

There is no figurative language, no elaboration and little room for misunderstanding. The language throughout is functional (*if you are outside...power lines*) and the syntax straightforward (*Don't try to catch falling objects.*) The subordinate clauses introduced by *if* are immediately followed by practical advice on what *you* must do.

The paragraphs *in some regions and in a mountainous region* stress variation of experience which might occur and which might require a slightly different response, but the language choice, grammar and syntax are as before.

At the end of the text there are several lists of resources and contact details which further serve the informative purpose of the text.

## Task 2: Original Writing and commentary

### Original writing: a broadsheet newspaper article

#### HURRICANE TORNEO TEARS ACROSS COAST

A POWERFUL HURRICANE TORE ACROSS THE WEST COAST OF AMERICA YESTERDAY, KILLING HUNDREDS OF PEOPLE AND LEAVING THOUSANDS MORE HOMELESS.

The hurricane, named Torneo by government scientists, is the third to have hit the U.S.A's shores since the beginning of this year, making this the worst season for natural disasters in the history of the country.

Torneo reached the coastline at approximately 10:15 in the morning, hitting the coastal towns of Gerryville and Reginaton with full force, and then sweeping further inland, devastating a number of towns. Lumberton and Shoreditch were particularly badly struck, with casualties numbering over three hundred in both cases.

One onlooker, 32-year old Sam Hawkins, described the hurricane as 'the most terrifying thing anyone could ever imagine... a horrific combination of deafening noise and supernatural power'.

The recent hurricanes bear a chilling resemblance to Hurricane Katrina, which destroyed the city of New Orleans six years ago, causing devastating flooding and resulting in thousands of deaths, as well as innumerable displacements. Since then, natural disasters have been steadily on the increase, leading many scientists to sombre conclusions about the future of our planet.

There is now unanimous support amongst the scientific community that the majority of recent so-called 'natural' disasters in fact have their causes firmly rooted in human activity, and this has led to grave predictions about the continuation of not only our species but of many others too.

Prof. Edward Jenji, head of the American Institute for Ecological Data, has said that 'we can expect the grave shortcomings of our planet that we now see almost monthly to become more and more frequent – weekly, daily... I fear that human civilization has a much shorter period of time left on this planet than previously reckoned'.

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## Commentary on original writing: a broadsheet newspaper article

This is a broadsheet newspaper article on the subject of hurricanes. Its purpose is to inform in an unbiased way. Background research would focus on examining a number of broadsheet articles, and reading related material, to establish the typical linguistic features.

Discussion could focus on the fact that the article is written in Standard English, as we would expect, with fairly formal lexis employed throughout. Many words are polysyllabic (*unanimous, innumerable, displacements, resemblance*) and there is no non-standard usage, no slang and no colloquial lexis, which again is what one would expect from a broadsheet article.

Abbreviations are avoided with titles written in full (*American Institute for Ecological Data*) in order to maintain a formal tone. As the article's main purpose is to inform there is no figurative language employed but the article does include a number of clichéd emotive phrases (*chilled me to the soul, sheer panic*) which are commonly used in journalism.

Candidates would need to discuss the fact that the article is structured in a standard way with a headline, in upper case lettering, at the top and an opening paragraph which summarises the main details of the story, answering the important questions of what? where? and when? The text is organised in paragraphs and presented in columns. The past tense is used at the beginning when describing the events of the hurricane (*A powerful hurricane tore across the west coast of America.*) As the article develops, the tense changes to the present (*There is now unanimous support...*) in order to broaden the scope, talking about the wider issues of climate change.

The candidate should discuss the inclusion of words from the lexical fields of climate change (*ecosystem, ecological*) and natural disasters (*Natural disasters, hurricane, flooding,*) two key topics of the article.

Many of the noun phrases used include pre-modifying adjectives which aid the article's informative purpose (*innumerable displacements, coastal towns.*) Post modifiers are used for the same purpose (*Prof. Edward Jenji, head of the American Institute for Ecological Data.*) This is a typical feature of broadsheet journalism.

In terms of syntax the article includes a large number of complex sentences. (*The recent....displacements.*) These are also used to aid the informative purpose, enabling the writer to impart large amounts of information in a very concise way.

Other comments should focus on changes made to earlier drafts with reasons for the changes and an evaluation of the finished article

## 4 Assessment criteria: Unit F654 *Media Language*

Candidates are required to submit a coursework folder of a maximum of 3000 words. There are **two** tasks.

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**Task 1: Independent Investigation: Comparison and Analysis (20 marks)** (an analytical essay)

Candidates are required to produce one analytical essay where they compare and analyse the generic linguistic and stylistic features of one written, one spoken and one multimodal media text, linked by a common theme or topic.

Candidates are expected to make a comparative analysis of the three texts and:

- analyse meaning using knowledge of linguistic approaches
- demonstrate knowledge of the key constituents of language: phonological, lexical, morphological, and grammatical features
- discuss context, audience and purpose, showing how these have affected linguistic choice.

Candidates are assessed on:

AO1: select and apply a range of linguistic methods; communicate relevant knowledge using appropriate terminology; coherent and accurate written expression.

AO2: critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language; use of linguistic approaches.

AO3: analysis and evaluation of the influence of contextual factors on the production and reception of spoken and written language; knowledge of the key constituents of language.

### **Assessment**

#### **Step 1: Determine the band**

1. Match evidence of achievement against the descriptors for the assessment grid.
2. Use the best fit method, balancing strengths against limitations, to establish the appropriate band.

*Note that assessments refer to bands and do not correlate to grades.*

## Step 2: Determine the mark

To determine the mark within the band, consider the following

Descriptor	Award mark
on the borderline of this band and the one below	at bottom of band
just enough achievement on balance for this band	1 mark above bottom of band
meets the criteria but with some slight inconsistency	<b>either</b> <ul style="list-style-type: none"><li>- middle of band or 1 mark above middle (5 marks in band)</li></ul> <b>or</b> <ul style="list-style-type: none"><li>- 1 mark below top of band (4 marks in band)</li></ul>
consistently meets the criteria for this band	at top of band

The final mark will reflect the balance of achievement and will take into account the dominant assessment objectives. The relative weighting of the assessment objectives in advanced GCE is:

Unit 654	AO1	AO2	AO3	AO4
Task 1	1.25	5	5	n/a

## Task 1: Independent Investigation: Comparison and Analysis

<p>Band 5</p> <p>16–20 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of the texts, and comprehensive knowledge communicated in relation to the task undertaken;</li> <li>• excellent use of a range of linguistic methods effectively applied to the task;</li> <li>• consistently coherent and accurate written expression;</li> <li>• critical terminology accurately and consistently used.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• excellent, well-developed and consistently detailed discussion of concepts and issues relating to the construction and analysis of meanings in written and multimodal texts;</li> <li>• excellent and consistently effective use of relevant linguistic approaches applied to the task.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• well-developed and consistently effective analysis and evaluation of the influence of the contextual factors on the production and reception of written and multimodal texts;</li> <li>• shows thoroughly detailed and accurate knowledge of the key constituents of language consistently demonstrated through detailed analysis of chosen texts.</li> </ul>
<p>Band 4</p> <p>12–15 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• good understanding of the texts and relevant knowledge communicated in relation to the task undertaken;</li> <li>• good use of a range of linguistic methods with relevant application to the task;</li> <li>• good level of coherence and accuracy in written expression, only minor errors which do not inhibit communication of meaning;</li> <li>• critical terminology used accurately.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• developed and coherently detailed discussion of concepts and issues related to the construction and analysis of meanings in written and multimodal texts;</li> <li>• clear and good use of relevant linguistic approaches applied to the task.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of written and multimodal texts;</li> <li>• shows good knowledge of the key constituents of language with good detailed analysis of the chosen texts.</li> </ul>
<p>Band 3</p> <p>9–11 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• some competent understanding of the texts and some relevant knowledge communicated in relation to task undertaken;</li> <li>• some use of a range of linguistic methods with some relevant application to the task;</li> <li>• some clear written expression but there are inconsistencies that inhibit communication of meaning;</li> <li>• some competent use of critical terminology.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• some developed discussion of range of concepts and issues related to the construction and analysis of meanings in written and multimodal texts;</li> <li>• some competent use of relevant linguistic approaches applied to the task.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• some attempt to develop the analysis and evaluation of the influence of the contextual factors on the production and reception of written and multimodal texts;</li> <li>• shows some knowledge of the key constituents of language with some relevant analysis of the chosen texts.</li> </ul>

<p>Band 2</p> <p>4–7 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• limited understanding of the texts and only limited relevant knowledge communicated in relation to task undertaken;</li> <li>• limited use of a range of linguistic methods with only limited relevant application to the task;</li> <li>• mostly inconsistent written expression and errors inhibit communication of meaning;</li> <li>• limited use of critical terminology.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• limited discussion of concepts and issues related to the construction and analysis of meanings in written and multimodal texts;</li> <li>• limited or inconsistent use of relevant linguistic approaches applied to the task.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• limited attempt to develop the analysis and evaluation of the influence of the contextual factors on the production and reception of written and multimodal texts;</li> <li>• limited knowledge of key constituents of language and limited analysis of chosen texts.</li> </ul>
<p>Band 1</p> <p>0–3 marks</p>	AO 1	<ul style="list-style-type: none"> <li>• little or no understanding of the texts and only little or no relevant knowledge communicated in relation to task undertaken;</li> <li>• little or no use of relevant linguistic methods applied to the task;</li> <li>• inconsistent written expression and persistent errors inhibit communication of meaning;</li> <li>• little or no use of critical terminology.</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• little or no discussion of concepts and issues related to the construction and analysis of meanings in written and multimodal texts;</li> <li>• little or no use of relevant linguistic approaches applied to the task.</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• little or no analysis and evaluation of the influence of the contextual factors on the production and reception of written and multimodal texts;</li> <li>• little or no knowledge of key constituents of language and little or no analysis of chosen texts.</li> </ul>

## Task 2: Original writing and commentary

Candidates produce:

- one item of original media writing in one of the three modes (written/spoken/multimodal)
- an accompanying commentary that explains how their own writing incorporates the linguistic and stylistic features identified in Task 1.

Candidates are assessed on

AO2: critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language; use of linguistic approaches

AO4: demonstrate expertise and creativity in the use of English in a range of different contexts, informed by linguistic study.

### Assessment

#### Step 1: Determine the band

1. Match evidence of achievement against the descriptors for the assessment grid.
2. Use the best fit method, balancing strengths against limitations, to establish the appropriate band.

*Note that assessments refer to bands and do not correlate to grades.*

#### Step 2: Determine the mark

To determine the mark within the band, consider the following

Descriptor	Award mark
on the borderline of this band and the one below	at bottom of band
just enough achievement on balance for this band	1 mark above bottom of band
meets the criteria but with some slight inconsistency	<b>either</b> <ul style="list-style-type: none"><li>- middle of band or 1 mark above middle (5 marks in band)</li></ul> <b>or</b> <ul style="list-style-type: none"><li>- 1 mark below top of band (4 marks in band)</li></ul>
consistently meets the criteria for this band	at top of band

The final mark will reflect the balance of achievement and will take into account the dominant assessment objectives. The relative weighting of the assessment objectives in advanced GCE is:

Unit 654	AO1	AO2	AO3	AO4
Task 2	1.25	0	0	7.5

### Task 2: Original writing and commentary

Band 5 16–20 marks	AO 1	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of the texts, and comprehensive knowledge communicated in relation to the task undertaken;</li> <li>• excellent use of a range of linguistic methods effectively applied to the task;</li> <li>• consistently coherent and accurate written expression;</li> <li>• critical terminology accurately and consistently used.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• excellent level of expertise and creativity, informed by linguistic study, demonstrated in writing for specific audience(s) and purpose(s) appropriate to task undertaken;</li> <li>• comprehensive and consistently detailed knowledge of linguistic features demonstrated in commentary.</li> </ul>
Band 4 12–15 marks	AO 1	<ul style="list-style-type: none"> <li>• good understanding of the texts and relevant knowledge communicated in relation to the task undertaken;</li> <li>• good use of a range of linguistic methods with relevant application to the task;</li> <li>• good level of coherence and accuracy in written expression, only minor errors which do not inhibit communication of meaning;</li> <li>• critical terminology used accurately .</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• good level of expertise and creativity, informed by linguistic study, demonstrated in writing for specific audience(s) and purpose(s) appropriate to task undertaken;</li> <li>• relevant knowledge of linguistic features demonstrated in commentary.</li> </ul>
Band 3 8–11 marks	AO 1	<ul style="list-style-type: none"> <li>• some competent understanding of the texts and some relevant knowledge communicated in relation to task undertaken;</li> <li>• some use of a range of linguistic methods with some relevant application to the task;</li> <li>• some clear written expression but there are inconsistencies that inhibit communication of meaning;</li> <li>• some competent use of critical terminology.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• some competent level of expertise and creativity, informed by linguistic study, demonstrated in writing for specific audience(s) and purpose(s) appropriate to task undertaken;</li> <li>• some relevant knowledge of linguistic features demonstrated in commentary.</li> </ul>

Band 2 4–7 marks	AO 1	<ul style="list-style-type: none"> <li>• limited understanding of the texts and only limited relevant knowledge communicated in relation to task undertaken;</li> <li>• limited use of a range of linguistic methods with only limited relevant application to the task;</li> <li>• mostly inconsistent written expression and errors inhibit communication of meaning;</li> <li>• limited use of critical terminology.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• limited level of expertise and creativity, inconsistently informed by linguistic study, demonstrated in writing for specific audience(s) and purpose(s) appropriate to task undertaken;</li> <li>• limited knowledge of linguistic features demonstrated in commentary.</li> </ul>
Band 1 0–3 marks	AO 1	<ul style="list-style-type: none"> <li>• little or no understanding of the texts and only little or no relevant knowledge communicated in relation to task undertaken;</li> <li>• little or no use of relevant linguistic methods applied to the task;</li> <li>• inconsistent written expression and persistent errors inhibit communication of meaning;</li> <li>• little or no use of critical terminology.</li> </ul>
	AO 4	<ul style="list-style-type: none"> <li>• little or no expertise and creativity, little or no use of linguistic study, demonstrated in writing for specific audience(s) and purpose(s) appropriate to task undertaken;</li> <li>• little or no knowledge of linguistic features demonstrated in commentary.</li> </ul>

# 5 Coursework Administration/Regulations

## Supervision and Authentication

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- Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework with confidence.
- Teachers must verify that the tasks submitted for assessment are the candidate's own original work and should only sign the declaration of authentication if this is the case; they may not qualify the authentication in any way.

### Supervision

There are three different stages in the production of the tasks:

- planning
- first draft
- final submission.

The permitted level of supervision is different at each stage.

### Planning

It is expected that the teacher will provide detailed guidance to candidates in relation to the purpose and requirement of the task. This could include discussion on:

- selection of appropriate material
- an appropriate and effective title
- recommended reading
- possible structure
- how to resolve practical and conceptual problems
- research techniques
- time planning and deadlines
- how the teacher will monitor progress throughout the process to ensure that candidates are proceeding to plan and deadlines.

### First draft

**What teachers can do:**

- review the work in either written or oral form, concentrating on the appropriateness of the title and content; structure; references.

**What teachers cannot do:**

- give, either to individual candidates or to groups, detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria
- check and correct early drafts of sections or the completed tasks

### Examples of unacceptable assistance include:

- detailed indication of errors or omissions
- advice on specific improvements needed to meet the criteria
- the provision of outlines, paragraph or section headings, or writing templates specific to the task
- personal intervention to improve the presentation or content of the coursework.

### Final submission

Once the final draft is submitted it must not be revised:

- in no circumstances are 'fair copies' of marked work allowed
- adding or removing any material to or from coursework after it has been presented by a candidate for final assessment would constitute malpractice.

### Authentication

Teachers in centres are required to:

- sign the authentication form to declare that the work is original and by the individual candidate
- provide details of the extent and nature of advice given to candidates
- declare the circumstances under which the final work was produced.

## Submission of marks to OCR

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- Centres must have made an entry for the unit in order for OCR to make the appropriate moderator arrangements.
- Marks may be submitted to OCR either by EDI or on mark sheets (MS1).
- Deadlines for the receipt of marks are:

January series	10 January
June series	15 May

**Teachers and Examinations Officers must also be familiar with the general regulations on coursework; these can be found in the OCR *Administration Guide* on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)).**

## Standardisation and Moderation

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The purpose of moderation is to ensure that standards are aligned within and across all centres, and that each teacher has applied the standards consistently across the range of candidates within the centre.

- All coursework is assessed by the teacher

- If coursework is assessed by more than one teacher, marks must be internally-standardised before submission so that there is a consistent standard across all teaching groups in the centre
- Marks must be submitted to OCR by the agreed date, after which postal moderation takes place in accordance with OCR procedures.

The sample of work which is submitted for moderation must show how the marks have been awarded in relation to the assessment criteria.

### Coursework word length

- the maximum permitted length of work in a folder is 3000 words
- if a folder exceeds this length it must not be submitted to OCR
- teachers in centres must return the folder to candidates before assessment so that adjustments to length can be made
- if folders of excessive length are submitted, a malpractice investigation by OCR is a possible consequence.

### Quotations

If quotations are used, they must be acknowledged by use of footnotes (quotations and footnotes do not form part of the word count).

### Bibliography

All work must be accompanied by a complete bibliography. This must include, for books and periodicals page numbers, publishers and dates, and for newspaper or magazine articles, titles, dates and sources (where known). Video and audio resources used must also be stated. For material taken from Internet sources, the full address is required. So that teachers can authenticate candidates' work with confidence, teachers are required to obtain from a copy of all Internet materials used. If, for any reason, a candidate has used no additional resource material, a statement to this effect must be included.

## Minimum Coursework Required

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- If a candidate submits no work for the unit, then A (Absent) should be submitted on the coursework mark sheets.
- If a candidate completes some work for the unit then this should be assessed according to the criteria and an appropriate mark awarded; this could be zero.

## Re-take of a coursework unit

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Candidates who re-sit a coursework unit **must** submit a completely new piece of work for Task 2: Adaptive Writing and Commentary.

## Sources

### Set 1 Task 1:

From a political speech delivered by Martin Luther King to a Civil Rights demonstration in Washington, USA, on August 28th, 1963

*Thoughts on Peace in an Air Raid*, Virginia Woolf

'Netherby Grange Advert', Sheffield Telegraph, 18th September 1996

### Task 2:

Utopia getaways advertisement

### Set 2 Task 1

© Will Young and David Walliams

'It's still the greatest show on earth', Guardian Unlimited online, Kate Kellaway, Sunday June 24th, 2007, Copyright Guardian News & Media Ltd 2007

Home Fires, by Lesley Anne Rose, copyright © The Dukes Playhouse Ltd. 2005

### Task 2

*Lousy Reputation*, Times online, 18<sup>th</sup> January 2005

### Set 3

'Wind', Ted Hughes, *The New Poetry*, 1962, Penguin Books

*What should you do during an earthquake?* © Sunset Publishing Corporation

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