



14-19 CHANGES
A LEVEL

Support Materials

AS Level English Language H069:

Coursework Guidance - Unit F652

Coursework Guidance

GCE English Language

OCR Advanced Subsidiary GCE in English Language H069

Unit F652 *Texts and Audiences*

This Coursework Guidance is designed to accompany the OCR Advanced Subsidiary GCE specification in English Language for teaching from September 2008.

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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 Subsidiary coursework unit: F652: *Texts and Audiences*.

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 F652: *Texts and Audiences*

The focus of this internally-assessed unit is a study of a range of written and multimodal texts.

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

Task 1: Text Study - an analytical essay on a study of one written and one multimodal text;

Task 2: Adaptive Writing and Commentary.

Task 1: Text Study

This is an analytical essay and candidates should choose **two** texts, **one** written and **one** multimodal. There is no prescribed length of original text and candidates are required to include both texts with submission of the coursework folder.

Candidates should show awareness of audience and purpose, and the social and cultural context in which the texts were produced.

Candidates should be able to analyse meaning and phonological, lexical, morphological and grammatical features of each text.

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

Task 2: Adaptive Writing and Commentary

This is an adaptive writing task where candidates select one of the texts from Task 1 and adapt it for a different audience and/or purpose. The adapted text can be produced in any of the **three** modes: spoken, written or multimodal. It can be the same as or different to the original text.

In the adapted text, candidates should be able to:

- demonstrate expertise in using English creatively and appropriately in producing a text for a specific audience and purpose.

In the commentary, candidates should be able to:

- demonstrate an awareness of audience, purpose and genre
- discuss the lexical and syntactic choices made
- evaluate their own writing, discussing any difficulties encountered in adapting the original text.

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 wide range of different texts.

The following are suggested areas of study.

Written texts:

- Poetry
 - Prose fiction
 - Drama
 - Tabloid and broadsheet journalism
 - Travel writing
 - Biography
 - Advertising material
 - Music of film reviews
 - Magazine articles
 - Leaflets
 - Letters
 - Diaries
-

Multimodal texts:
(texts used simultaneously)

- TV presentations
 - Illustrated books
 - Films
 - Music videos
 - Cartoons
 - Illustrated talks
 - Computer games
 - Web-based texts
-

3 Coursework Guidance

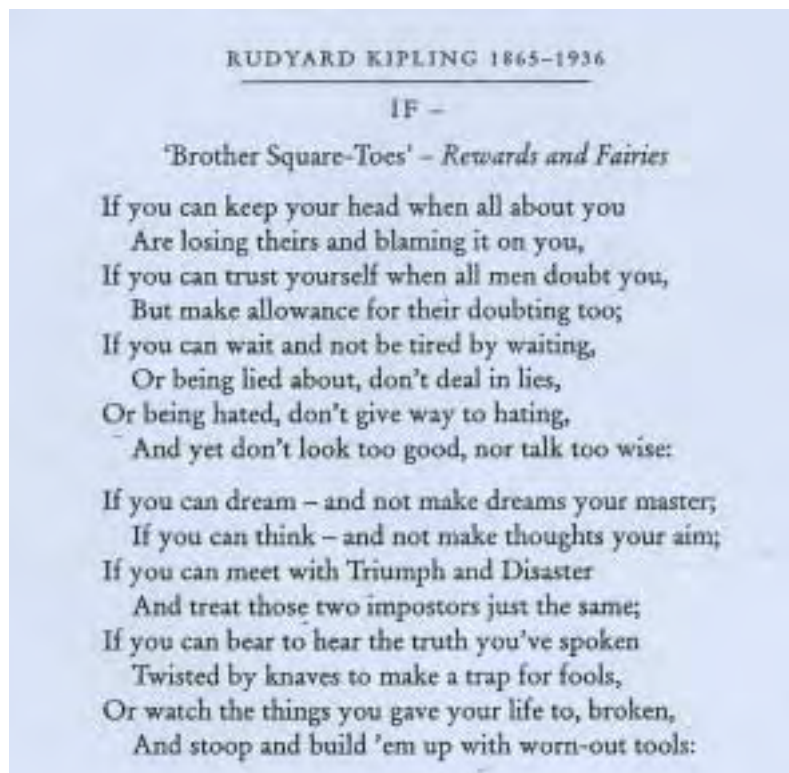
Unit F652: *Texts and Audiences*

Sample materials: Set 1

Task 1: Text Study

The two texts chosen for analysis are the poem *If* by Rudyard Kipling (written) and an advertisement for a ring (multimodal).

Text 1: Written



If you can make one heap of all your winnings
 And risk it on one turn of pitch-and-toss,
 And lose, and start again at your beginnings
 And never breathe a word about your loss;
 If you can force your heart and nerve and sinew
 To serve your turn long after they are gone,
 And so hold on when there is nothing in you
 Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
 Or walk with Kings – nor lose the common touch,
 If neither foes nor loving friends can hurt you,
 If all men count with you, but none too much;
 If you can fill the unforgiving minute
 With sixty seconds' worth of distance run,
 Yours is the Earth and everything that's in it,
 And – which is more – you'll be a Man, my son!

'If', Rudyard Kipling, *The Nations Favourite Poems*, 1996, BBC Books

Analysis of this poem would focus on poetic features, showing how the writer has used the form of verse to achieve his purpose of offering advice on what he considers to be important values and ways of behaving in life.

For the most part this is a poem of statement, which intends to persuade. The sentences are declamatory and the tone conversational (*If you can keep your head.*) There is little use of figurative language and the meaning is fairly straightforward.

Candidates would be expected to comment on the verse structure. The structure of each verse is almost regular with an eight line stanza of usually iambic pentameters, a regular rhyme scheme (which they could discuss fully) and a skilful use of repetition of lexis, syntax and prosody to reinforce the points being made.

The whole poem is structured around the subordinate *if* clauses and their elaboration with the final two lines of the fourth stanza providing the main clause (*Yours is...it*) which makes a more straightforward statement and delivers an opinion on human worth and value.

If one considers the first verse, for example, we see how the whole is constructed and how balance, with respect to lexis and prosody, are used to drive home the points being made, with most lines having an internal balance dependent upon the placing of the caesura and with each first line, or first part of the line, being balanced by the next. Thus *keep* is balanced with *losing*, *trust* with *doubt*, with a slight deviation in the last line which also sums up the impact of the stanza. The pattern is similar in the other verses, and the poem as a whole directs us to some of the important values of human life; trust, doubt, love, hatred, integrity and fortitude, with *Triumph*, *Disaster* and the *Will* being personified to give them extra force.

Candidates would need to continue with a fairly full analysis of the lexis, prosody and rhetoric of each of the verses and some consideration of the 'impact' of the closing lines of the whole.

Text 2: Multimodal

THE Four Leaf Clover JEWELLED RING

HALF PRICE!

Share in the timeless fortuity of this exquisite nine carat gold creation...
exclusively from Brooks & Bentley

If you are fortunate enough to chance upon a precious four leaf clover, then as legend has it, you will be bestowed with a lifetime of wealth, health and happiness. And now, inspired by this renowned symbol of luck and prosperity, the master jewellers of Brooks & Bentley are delighted to present *The Four Leaf Clover Jewelled Ring*, a magnificent creation that is certain to be treasured always.

Sparkling white diamonds... a vibrant green agate gemstone...

For elegantly crafted in luxurious nine carat gold, this beautiful creation features a magnificent four leaf clover design shimmering with fortuity, whilst at its heart lies a dazzling deep green agate gemstone. And then, for the ultimate touch of unrivalled elegance, see how eight sparkling white diamonds embrace the delicate leaves of its exquisite form, each one a sparkling reflection of the faith, hope, love and luck that they hold.

Special Offer Only £49.50*

Available exclusively from Brooks & Bentley at the Special Half Price Offer of just £49.50* (Our Regular Price £99.00). The *Four Leaf Clover Jewelled Ring* is payable in interest-free monthly instalments for your convenience and comes displayed within its own luxurious presentation case. To share in its glorious splendour for yourself, please telephone our 24 Hour Express Order Line on 0871 222 0099 or simply complete and return your Reservation Form below by 15th July 2007. You need send no money now. Ref: 2740827.

24 HOUR EXPRESS ORDER LINE
0871 222 0099

BROOKS & BENTLEY
Woolf Court, 181-203 Tenbridge Road,
Hillsborough, Tushage, Kent TN11 9RY.
© B&B 2007. 01232926
Company Registered in the U.K. No. 6134829.
e-mail: orders@brooksandbentley.com

www.BrooksandBentley.com

Total amount payable including P&P £55.45. Typical APR 6%.

Ring advert, Mail on Sunday, colour supplement, June 2007, © Brooks and Bentley

The language of advertising and the typical features illustrated would be the main focus of the analysis of this text. The aim of the advertisement is clearly to persuade people to purchase the four leaf clover jewelled ring, shown in the large picture at the top of the page. This advertisement appeared in a newspaper colour supplement so the target audience would be readers of that publication.

This example is typical of a range of multimodal advertisements in which the visual prominence of the article itself, the deep rich green and the shining gold, serve to arrest the reader's

attention and to suggest wealth and exclusivity. The ring is being advertised through association with the rarity and good fortune attributed to the four leaf clover, after which the ring is 'named.'

The text itself supports the visual impact stressing *timeless fortuity* and *a lifetime of wealth, health and happiness* which is traditionally associated with such a clover and therefore, by association, with the possession of the ring. This is a typical advertising feature where language is used to appeal to the perceived needs of the target audience. In this sense more than a ring is being offered.

Advertisers often take a product-centred approach, claiming that their goods are goods of high quality and this advert is typical in this sense. The paragraph headed *sparkling white diamonds* stresses *unrivalled elegance*, luxury and *exquisite* design and it concludes with the added promise of faith, hope, love and luck. Exclusivity is assured as the ring is available *exclusively from Brooks and Bentley*.

Only in the last paragraph is money mentioned – although there is the *half-price* caption in the top right hand corner. This paragraph moves purposely in decorous language to the detail of how to buy this beautiful ring with its intangible associations. The instalments are *for your convenience* and the ring is *displayed* within its own luxurious presentation case. We are invited to *share in its glorious splendour*. Payment is delayed.

All of these are standard advertising features on which candidates could comment. Further analysis could discuss the inclusion of an order form and the prominent display of the contact details in the bottom corners of the page.

Task 2: Adaptive writing and commentary

Adaptive writing: speech for a school speech day

You are about to leave the sheltered environment of the school and, in all probability, you will need to decide what your own values are and to hold to them as best you can.

I would suggest to you that above all you will need to show good judgement, even if others don't. You will need to trust yourself and what you believe, even when other people are scornful of you and your beliefs.

Be patient always and consider things carefully. Hold to what you think the truth, whatever the cost. Don't let the opinions of others shake your belief in yourself, yet avoid appearing as a goody-goody or as a know-all.

Dream dreams about what the world might be like and what you might do with your life, but don't live in a dream world. Keep your feet on the ground and don't over react when you succeed or when you fail. Life, I'm afraid, will probably give you success and failure. Try to meet both with some restraint.

Don't put your trust in wealth. It has its place. We all, in our sort of society, need an income, but you as a person are always more than you possess. Remember that.

Be open hearted to all men, rich and poor, high and low, and approach each individual with courtesy and understanding.

And work hard. Make the most of your talents. Enjoy yourselves but work hard for yourselves and for the good of other people.

If, my young friends, you can live in the spirit of these thoughts of mine you will have lived a worthwhile life whatever happens.

Commentary on adaptive writing: speech for a school speech day

Candidates would begin by explaining that they had chosen to adapt a poem into a speech to be delivered at a school speech day. The poem was produced in the written mode and the speech is written to be spoken.

The purpose of the speech remains similar to the purpose of the original, namely to persuade or advise on how life should be lived, but the audience is narrowed down quite considerably. Kipling's audience is wide and the style is declamatory, whereas the audience for the speech is students of one school about to move on into the wider world. The opening paragraph identifies the context and the audience.

The verse form and the prosodic features of the rhyme and the metre are set aside and the rhetorical balancing and antithesis of the poem are not retained. The speech is didactic and often imperative (*Be patient, Make the most, Remember that*) as in the poem but the language and the tone of the whole is less rhetorical and more conversational than the original. (*You will need to decide...are.*)

There are no declamatory *ifs* and the speaker is less assured (*life will probably..*) and less emphatic than Kipling (*as best you can.*) Thus *I would suggest* replaces certainty but, like the poem, the speech does suggest how the emerging adult might behave and what sort of values he might embrace. The grand abstracts of the poem, such as love, hatred, integrity and trust are set aside and a lexis adopted which is more common place (*goody-goody, know-all, keep your feet on the ground.*)

There is some attempt in the speech to suggest what 'dreams' might mean and to say how wealth and its possession might be seen. Throughout it is more down to earth and more immediately relevant to this particular audience.

The concluding short paragraphs attempt to say something which is directly and particularly relevant to the young men (*Enjoy yourselves but...other people*). In the last paragraph the speaker identifies with those whom he addresses (*my young friends*) even if he allows himself to end on a high note with reference to *a worthwhile life*.

Sample materials: Set 2

Task 1: Text Study

Text 1: Written

The two texts chosen for analysis are the opening to Charles Dickens' *Our Mutual Friend* (written) and a magazine article on the subject of egg donation (multimodal).

This is the beginning of *Our Mutual Friend* by Charles Dickens. (1812-70)

In these times of ours, though concerning the exact year there is no need to be precise, a boat of dirty and disreputable appearance, with two figures in it, floated on the Thames, between Southwark Bridge which is of iron, and London Bridge which is of stone, as an autumn evening was closing in.

The figures in this boat were those of a strong man with ragged grizzled hair and a sun-browned face, and a dark girl of nineteen or twenty, sufficiently like him to be recognizable as his daughter. The girl rowed, pulling a pair of sculls very easily; the man, with the rudder-lines slack in his hands, and his hands loose in his waistband, kept an eager look out. He had no net, hook, or line, and he could not be a fisherman; his boat had no cushion for a sitter, no paint, no inscription, no appliance beyond a rusty boathook and a coil of rope, and he could not be a waterman; his boat was too crazy and too small to take in cargo for delivery, and he could not be a lighterman or river-carrier; there was no clue to what he looked for, but he looked for something, with a most intent and searching gaze. The tide, which had turned an hour before, was running down, and his eyes watched every little race and eddy in its broad sweep, as the boat made slight head-way against it, or drove stern foremost before it, according as he directed his daughter by a movement of his head. She watched his face as earnestly as he watched the river. But, in the intensity of her look there was a touch of dread or horror.

Allied to the bottom of the river rather than the surface, by reason of the slime and ooze with which it was covered, and its sodden state, this boat and the two figures in it obviously were doing something that they often did, and were seeking what they often sought. Half savage as the man showed, with no covering on his matted head, with his brown arms bare to between the elbow and the shoulder, with the loose knot of a looser kerchief lying low on his bare breast in a wilderness of beard and whisker, with such dress as he wore seeming to be made out of the mud that begrimed his boat, still there was business-like usage in his steady gaze. So with every lithe action of the girl, with every turn of her wrist, perhaps most of all with her look of dread or horror; they were things of usage.

'Keep her out, Lizzie. Tide runs strong here. Keep her well afore the sweep of it.'

Trusting to the girl's skill and making no use of the rudder, he eyed the coming tide with an absorbed attention. So the girl eyed him. But, it happened now, that a slant of light from the setting sun glanced into the bottom of the boat, and, touching a rotten stain there which bore some resemblance to the outline of a muffled human form, coloured it as though with diluted blood. This caught the girl's eye, and she shivered.

'What ails you?' said the man, immediately aware of it, though so intent on the advancing waters; 'I see nothing afloat.'

The red light was gone, the shudder was gone, and his gaze, which had come back to the boat for a moment, travelled away again. Wheresoever the strong tide met with an impediment, his gaze paused for an instant. At every mooring-chain and rope, at every stationary boat or barge that split the current into a broad-arrowhead, at the offsets from the piers of Southwark Bridge, at the paddles of the river steamboats as they beat the filthy water, at the floating logs of timber lashed together lying off certain wharves, his shining eyes darted a hungry look. After a darkening hour or so, suddenly the rudder-lines tightened in his hold, and he steered hard towards the Surrey shore.

Always watching his face, the girl instantly answered to the action in her sculling; presently the boat swung round, quivered as from a sudden jerk, and the upper half of the man was stretched out over the stern.

Our Mutual Friend, Charles Dickens first published 1864-5

The candidate who wrote about this written text could explore how the choice and use of language serve the purpose of the opening of a novel, namely to give us a context, to begin a narrative, to introduce us to central characters and to place the reader in relation to the novelist and the characters of the novel.

The reader is addressed directly (*in these times of ours*) and the language is often chosen for its phonological effects (especially onomatopoeia) as well as its meaning (*ragged, grizzled, slime, ooze*.) The connotations of these words strengthen the sense of mystery and evoke in the reader a feeling of repulsion towards the scene described.

The first paragraph locates the action, London and the River Thames, and the atmosphere throughout is uninviting, indeed threatening. The lexical fields of boats (*pair of sculls, rudder-lines, stern, rudder*) and river workers (*fisherman, waterman, lighterman, river-carrier*) are used to add cohesion and to further establish the setting.

The characters introduced as two *figures* are father and daughter and they are searching for something – The father *gazes*, his look is *intent* and the daughter watches her father with *intensity* and with *a touch of dread or horror*. The lexical choices here help to suggest the relationship between the two characters as well as their attitude towards the task in hand.

The writing is very descriptive with adjectives used to describe the boat, *dirty* and *disreputable* with a *rusty* boathook. Pre-modifying adjectives are used to describe the man, (*a strong man with ragged grizzled hair and a sun-browned face*.) He is later described as *half-savage* with *matted head* and *a wilderness of a beard*. In contrast, the writer provided very little description of the daughter, referring to her throughout as *the girl*. This has the effect of distancing her from the reader and in doing so raising the readers' sense of curiosity.

Few words are spoken between the two characters and those that are to the purpose in hand, whatever that is, rowing the boat and searching the river. The sense of mystery is effective in fulfilling the purpose of an opening to a novel, as it holds the attention of the reader encouraging him/her to read on.

Candidates could discuss syntax and the effects achieved. In syntactical terms the writer incorporates many long, complex sentences. Three short, simple sentences are used to foreground the father's commands to his daughter, (*Keep her out, Lizzie. Tide runs strong here. Keep her well afore the sweep of it.*)

The analysis might continue exploring in more detail how the atmosphere is established, the suspense heightened, the relationship between the two characters suggested and the narrative advanced, or at least made ready to do so as, in the last paragraph, the boat jerks and the man stretches out from the stern of the boat with its outline sketched, perhaps of a human form, in diluted blood.

Text 2: Multimodal

livesupport

Sarah Harris is slim and of average height, with dark brown hair, hazel eyes and a pleasant smile. She has no particular distinguishing features, and yet she has done something that very much distinguishes her from her peers. Last year, she donated her eggs to help a woman she may never meet have a baby. 'I don't know anything about her except that she must look a little like me, because we've been matched for physical similarities. I just wanted to give someone a chance,' she says.

The recipient of Sarah's eggs will not know her name, but she will know, through the information that Sarah has handed over, that she is 29 and single, that she likes windsurfing, skiing and travelling, and that she has a degree in biomedical science. Most of all, she will know that Sarah is a woman of rare generosity.

In April 2006, a change in the law removed the right of anonymity for egg donors. Donors cannot trace offspring, but once they reach the age of 18, donor-conceived children will, through a confidential register maintained by the Human Fertilisation and Embryology Authority (HFEA), be able to learn the identity of their donors, and, if they want to, attempt to contact them.

Any children conceived using the 12 eggs Sarah has donated will know a little about their biological mother too. Sarah has written an unsigned 'goodwill message' to be given to them once they turn 18. It was the hardest thing to write, she says. 'I spent ages composing it. I said that his or her parents must have wanted a child very badly, and that I was glad to have been able to help and that I would have thought about them all over the years. I said that I would understand their curiosity if they wanted to get in touch, but whatever happened, I wished them well and hoped that they were happy and healthy.'

Every year 4,700 of the 35,000 women who undergo IVF find they are unable – for reasons such as premature menopause, cancer treatment and loss of their ovaries due to disease – to produce their own eggs. Their only hope of conception is through IVF with a donor egg. If they don't have a relative or friend who is prepared to donate eggs, they rely on women like Sarah to undergo hormone treatment and minor surgery. 'These women are giving something that is priceless,' says Pip Morris, donor recruitment manager for the National Gamete Donation Trust, a government-funded charity. 'Yet when you talk to them, without exception you find that their motives are simple. They just want to change somebody's life for the better.'

Although in some countries, including America, there is a thriving trade in donor eggs, in Britain the payment of anything more than nominal expenses is illegal. 'Egg donors here ➤



'I would never think of myself as the mother of that child'

What makes a 20-something single woman decide to become an egg donor? *Catherine O'Brien* talks to Sarah Harris (above) about her life-changing decision

Photographs Carolyn Djanogly



see that they all worried that they might have problems conceiving.' The clincher came that summer, when she and a girlfriend spent three weeks in a Sri Lankan village as volunteers building a children's centre for tsunami orphans. 'It was such a humbling experience,' she says. 'I came back thinking it is so easy to do something that can change people's lives.'

At Leeds University, where she works as a biomedical researcher, she had seen posters put up by the assisted conception unit of Leeds General Infirmary asking, 'Could you be an egg donor?' and e-mailed the contact. 'It was a big step, finally

she was given an ultrasound scan of her ovaries and uterus to ensure they were in good health.

Then Sarah began counselling with the clinic's trained infertility counsellors. Women who are in an established relationship will normally be asked to bring their husband or partner along to the sessions. Pip Morris explains: 'The counsellor will want to make sure that there is complete openness between the couple, and that both partners are fully aware of what is involved in egg donation. Although it is the woman who donates her eggs, it is possible, should the offspring ever

was another subject covered in Sarah's counselling. 'That worries some people,' says Sarah. 'But I have no problem with someone wanting to find out about me.'

As the identifying of donors is several years away, the process is still being refined. Peter Mills of the HFEA explains: 'We think, rather as in adoption cases, the contact should be approached with circumspection. Between now and 2023, we will be exploring exactly what sort of counselling and support services should be made available.'

Three months after counselling, Sarah was matched with a recipient

'I remember seeing how many [IVF] treatment cycles some people were going through and thinking how sad it was for those who weren't successful'

← tend to be socially responsible,' says Peter Mills of the HFEA. 'Unfortunately, they also tend to be in critically short supply.' A two-year wait is not uncommon at the UK's 80 licensed NHS and private clinics. It is estimated that another 1,500 egg donors are needed every year.

A significant number of donors are women who have had children and want someone else to experience the joy of holding their own baby. Sarah is more unusual in that she has yet to become a mother herself.

The eldest daughter of teacher parents, Sarah had no personal connection with the pain of infertility yet, over the past decade, several factors made her think about becoming a donor. 'When I was 21, I did a project on egg donation as part of my PhD. I remember seeing how many treatment cycles some people were going through and thinking how sad it was for those who weren't successful.' When Sarah was in her mid-20s, a friend went through six cycles of IVF before conceiving. 'It was heartbreaking every time she had to tell me of another failure.'

Then, in 2005, Sarah broke up with her boyfriend. 'Being single after nine years put me in a new place,' she says. She wasn't ready to have her own children, 'but I was at that age when several of my friends were thinking of having them and I could

putting myself forward.' The egg donation coordinator invited her to an appointment. 'The first thing she did was thank me for considering being a donor. There are around 135 women waiting for donor eggs in Leeds, and the clinic will see maybe ten or 12 potential donors a year, so I know there is a desperate need. But there was no pressure.'

Sarah was advised from the outset of the risks involved. In the short term the fertility drugs can cause discomfort, mood swings and infection. In up to ten per cent, women taking them go on to suffer mild ovarian hyperstimulation syndrome (OHSS). Symptoms include swollen stomach and stomach pains. For one per cent of women, fertility drugs cause severe OHSS (nausea and vomiting, severe stomach pains, shortness of breath). OHSS is usually corrected through hormone treatment. As with any hospital procedure, there is a slight risk of infection and patients can be given a cautionary five-day course of antibiotics to pre-empt that happening.

Two months later, Sarah went back for a full medical screening. This involved blood tests to check for conditions such as HIV and hepatitis, as well as genetic disorders. Medical records are also checked to establish that there is no family history of mental illness, epilepsy or haemophilia. And

make contact in future years, that the partner will be involved in the ramifications. Partners need to feel as comfortable as the donors, and if there is hesitation, the couple will not be put forward.' As a single woman, Sarah underwent her counselling sessions alone. 'You can have as little as one session, but I had four, each one lasting 45 minutes. They make you think about the implications of what you are doing. I had been quite nervous about telling my parents, but they took it very well.

'The counsellor and I also talked about the fact that the egg donor is not the mother of the child and has no legal rights. That wasn't a problem for me. I donate blood, I am on the bone marrow register, I carry a donor card. Maybe it is partly because of my job, but donating tissue is not an alien concept to me. I would never think of myself as the mother of that child. We also examined how I would go about telling my own future children. I know if I have a family I will introduce the fact that I did donate my eggs at an early age. I imagine I would talk about it in the same conversation as the birds and the bees. I feel the same way about a future partner. I think that if someone couldn't accept what I had done, he wouldn't be the sort of person to be in my life anyway.'

The possibility of future contact from offspring created from her eggs

and their cycles were synchronised with daily hormone nasal sprays. Then for ten days Sarah had to inject herself in the thigh with follicle stimulating hormone (FSH), which encourages the production of several eggs. 'I was anxious, because I don't like needles, but it wasn't that bad.' She had a number of scans and a final injection of human chorionic gonadotrophin (HCG) to stimulate further the growth of several eggs, and 36 hours later she was admitted to the clinic for egg collection. Just before undergoing egg retrieval, Sarah completed a form for the recipients in which she listed her education background, likes and dislikes and personality traits. 'It was optional, but I was determined to do it, because I couldn't think of anything worse than opening that envelope and finding a blank sheet of paper.'

Sarah was given a sedative before the eggs were retrieved vaginally. She was allowed home a few hours later. 'I felt a bit tender but within a couple of days, I was back to normal,' she says.

Each egg offers a 25 to 35 per cent chance of pregnancy and Sarah will be able to find out, in due course, whether the recipient has had a baby and, if so, what sex it is. 'I produced 12 eggs, which I hope will be 12 good chances,' she says. **N**

For more information, visit ngdt.co.uk and hfea.gov.uk

Analysis might usefully begin by outlining the audience and purpose of the piece. In this case the audience is readers of *You* magazine, the supplement which accompanies the *Mail on Sunday*. The purpose of the article is twofold, to entertain and to inform readers in general terms about egg donation and in specific terms about the experience of one young woman.

This is a multimodal text, where the two colour photographs included are intended to be viewed alongside the written text and to add something to the meaning of the whole article. The photographs are of a healthy and happy looking young woman, the *20-something single woman* referred to in the sub-heading. The writer makes frequent references to the fact that the donor featured is well educated (*she has a degree in Biomedical Science, at Leeds University, where she works as a biomedical researcher.*) This presents the donor in a very positive light, as someone who is intelligent, responsible and credible.

The article is typical in its use of graphological features. It has a quote in large lettering to catch the attention of readers. Underneath the quote, in bold text, is a question which the article is purporting to answer. This is the 'hook' of the article. If readers are interested enough to want to know the answer to the question they will read on.

The lexical fields used relate to the central topic of egg donation (*eggs, egg donors, donor eggs*) and to other areas from the medical world. Many terms relate to illnesses (*mental illness, hepatitis, HIV, epilepsy, haemophilia*) and also to medical treatments, especially those directly related to the topic of conception (*hormone treatment, IVF, hormone sprays, follicle stimulating hormone, minor surgery*). The lexical fields help to make the article cohesive and to place the issue of egg donation within the wider context of medical conditions and treatments.

The article is written entirely in Standard English and most of the sentences are syntactically quite complex, often being several clauses long with multiple co-ordination and sub-ordination. There is evidence of background research demonstrated in the use of facts and figures (*In April 2005, a change in the law, Every year 4700 of the 3500 women, In Britain the payment.....is illegal, 1500 donors needed each year*) and in the reference to official organisations (*Human Fertilisation and Embryology Authority (HFEA), National Gamete Donation Trust*). These suit the informative purpose of the piece, adding credibility to the article.

Task 2: Adaptive writing and commentary

Adaptive writing: radio transcript

Presenter hello and welcome to this weeks edition of woman to woman (.) the programme which looks at issues facing women today (1) this weeks topic is the sometimes controversial subject of egg donation and my guests in the studio today are pip morris (.) a donor recruitment manager (.) and sarah harris who is an egg donor (.) good morning to both of you

Pip [good morning

Sarah [morning

Presenter if i could start first of all with you pip

Pip sure

Presenter can you explain for us (.) by way of er introduction (.) exactly what egg donation is and why it is why it is necessary

Pip yes (.) erm every year thirty five thousand women in this country undergo ivf treatment and about four thousand seven hundred actually find that they are unable to produce their own eggs [which

Presenter [why would that be

Pip well there are a variety of possible reasons (.) it could be (.) it may be because of premature menopause or er cancer treatment or it could be due t to loss of ovaries through disease

Presenter right yeah (.) so donors are needed to provide these women with eggs

Pip yes and there is a vast shortage of donors (.) its not unusual for women to wait two years for donor eggs

Presenter which is where my second guest comes in (.) im very pleased to have with us sarah harris who had who recently decided to become an egg donor at the age of (.) twenty nine (.) hello sarah

Sarah hi

Presenter could you tell us a bit a little about what made you become (.) a want to become an egg donor

Sarah yes (.) when i was a student i did a project on egg donation as part of my phd (.) i was twenty one at the time and it was a real eye opener for me to see what some women had to go through (.) i remember i remember feeling really sorry for women who were going through loads of unsuccessful cycles of ivf

Presenter so you wanted to do something to help

Sarah yes exactly (.) later on i saw an ad a poster asking for people to be donors and i i thought it was something i might like to do

Presenter that must have been a big decision for you to make

Sarah yes it was but i i just felt that i wanted to do something but i was also a bit afraid of the prospect

Presenter mm (.) so what happened once you decided to apply

Sarah well i had an initial appointment with an egg donation co ordinator who was really nice and then i went through medical screening and then a series of counselling sessions which were really [helpful

Presenter [perhaps i could bring pip back in at this point (.) i'd like to ask what sort of things you would discuss with a potential donor

Pip well often we are dealing with women who are in a stable relationship and we would want to speak to the couple together in order to (.) its important to make sure that both partners are aware of what is involved in egg donation (.) of course if a child wants to contact the egg donor at a later date then both partners will be affected

Presenter yes of course (.) this is presumably something sarah which you which you have thought about (.) how do you feel about being contacted in the future and how do you think your own partner or children might feel

Sarah i was a bit worried at first but now i feel comfortable about explaining to a future partner and to to my own children about my er egg donation (.) i have written a message to be given to any children conceived with my eggs once they reach eighteen (.) the message explains that i would understand if they wanted to get in touch so they will know that i am happy to meet them

Presenter so you might have a string of children wanting to meet you in the future

Sarah well i have donated twelve eggs so i hope that some of them will lead to successful pregnancies

Presenter sarah thank you so much for coming to talk to us today and thank you also to pip (1) my guest next week will be jo bridges who will be here to discuss heart disease and the steps which can be taken to prevent it (.) until then (.)
goodbye

Commentary on adaptive writing: radio transcript

Candidates would need to begin by providing an outline of the task which they have selected, in this case an adaptation of a magazine article into a transcript of a radio programme. Comments should be made on the change of audience and /or purpose and on how this has affected the language choices. Much of the commentary will then focus on the changes made.

Comments should be made on the content explaining which parts of the original have been omitted, which parts retained and for what purpose. If new material has been added this should also be discussed. The original article on egg donation included too much material for a radio programme so the adaptation has focussed on several key questions which would probably be of interest to the listeners: Why is there a need for egg donation? Why did Sarah decide to become a donor? How did Sarah get involved? What kinds of things are discussed in the counselling sessions and how does Sarah feel about the prospect of being contacted in the future? The questions from the presenter are included to address these key points of interest and the answers provided are all based closely on direct quotes from Sarah and Pip used in the article.

In the transcript Sarah reveals that she was *a bit afraid* and *a little worried at first*. These details have been added to make the discussion seem realistic as these are the sorts of feelings that someone might reveal when in conversation with other women.

A key change in the adaptation is from the written to the spoken mode, so much of the commentary would focus on the differences between spoken and written English. Discussion should cover the inclusion of turn-taking, interruptions and overlaps and non-fluency features. Examples should be provided of the inclusion of pauses, fillers, false starts (*it could be it may be*), self corrections (*that i wouldn't that i would*), and repetitions (*i remember i remember, why it is why it is necessary.*)

The lexis of spoken English is typically less formal than that of written English but the language included here is still fairly formal. This is deliberate as this is not an informal chat amongst friends. The subject matter is quite serious and the speakers take the subject seriously themselves. The presenter has had time to think about the wording of her questions in advance, Pip is representing the voice of the expert and we know from the article that Sarah is an educated woman and her lexis reflects this.

Further comments could focus on the structure of the programme, with the inclusion of typical introductory and concluding comments, and on any changes which were made between drafts.

Sample materials: Set 3

Task 1: Text Study

The two texts chosen for analysis are a collection of recipes (written) and a charity appeal letter (multimodal).

Text 1: Written

Chocolate Cheesecake

As served at **Bonnet's Tea Room & Chocolate Shop**,
Huntriss Row, Scarborough.

BASE
175g (6oz) chocolate digestive biscuits *50g (2oz) margarine or butter*

CHEESECAKE MIXTURE
2 large free range eggs *50g (2oz) cornflour*
110g (4oz) soft brown sugar *110g (4oz) melted plain chocolate*
350g (12oz) cream cheese
whipped double cream and grated
chocolate to decorate

1. Melt the margarine. Crush the biscuits. Mix margarine and biscuits together and press into the base of a 9in. loose-bottomed cake tin. Leave to set in the fridge.
2. Beat together the sugar and the eggs until well aerated. Beat in the cream cheese until smooth. Add cornflour and mix until smooth. Beat in the melted chocolate.
3. Pour mixture onto the base. Bake until set at gas 4/180°C/350°F for approx. 50 minutes. Switch off oven and leave to cool in the oven for approx. 15 minutes. Allow to cool at room temperature and then place in the fridge.
4. To decorate - cover the top of the cheesecake with whipped double cream and sprinkle with grated chocolate.

Rich Chocolate Cake

175g (6 oz) dark chocolate *175g (6 oz) butter*
175g (6 oz) vanilla sugar (see below) *3 eggs*
175g (6 oz) ground almonds

To prepare the vanilla sugar, simply place the vanilla pods in a tightly-closed jar of castor sugar. The sugar absorbs the flavour and can then be sprinkled on cakes or custards.

1. Place the chocolate to melt over hot water taking care that the temperature doesn't rise above blood heat. (Alternatively, melt in the microwave). Allow it to cool a little.
2. Line an 8in diameter cake tin with butter paper. Preheat the oven to 180°C/350°F/Gas 4.
3. Beat the butter until it is light and soft. Add the sugar and keep beating until the mixture is light and fluffy. Beat in the eggs, one by one, alternating with the melted chocolate. Fold in the ground almonds. (Using ground almonds instead of flour produces a marvellously light cake).
4. Tip the mixture into the cake tin. Bake for 40-45 minutes until it's light and firm to the touch.
5. Serve with whipped cream flavoured with Cointreau and grated orange zest.

Serves 4.

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Poppyland Fruity Slice

As served by Patricia and Philip Leaford at their
Poppyland Craft & Coffee Shoppe, Thorpe Market, Norfolk.

175g (6oz) self raising flour
225g (8oz) dark brown sugar
175g (6oz) desiccated coconut
a little apricot jam

175g (6oz) sultanas
4 large eggs
175g (6oz) chopped cherries
225g (8oz) shortcrust pastry

1. Roll out the pastry on a floured board and use to line a 12" by 9" shallow flan tin. Prick all over with a fork and spread with apricot jam.
2. Mix the remaining ingredients together and spread over the pastry.
3. Bake in a pre-heated oven at 160°C/310°F/Gas mark 2½, for 45 minutes.
4. Leave to cool in the tin then top with vanilla icing made with icing sugar, a little water and vanilla essence . . . Bootiful!

Apricot & Maple Syrup Pudding

As served by Colin and Sally Snell at the
Olde Bakery Tea Shoppe in Winchcombe, Gloucestershire.

2 tbsp maple syrup
400g (14oz) can of apricot halves (drained)
110g (4oz) margarine
110g (4oz) castor sugar

2 eggs
few drops of vanilla essence
175g (6oz) self raising flour

1. Oil a 2 pint pudding basin. Pour the maple syrup into the base and arrange apricot halves in the bottom.
2. In a bowl mix together the margarine, sugar, eggs, vanilla essence and flour and place the mixture on top of the apricots. Cover the basin with greaseproof paper or foil and tie in place with fine string.
3. Steam for about 1½ hours in the traditional way, over simmering hot water, topping up the water if necessary.
4. When cooked, turn out onto a serving plate and serve with custard, cream or ice cream.

NOTE: *This pudding may be cooked in a microwave oven. The only difference in this case is that the maple syrup should NOT be put in the bottom of the basin. Otherwise prepare the pudding as above and cook on full power (700 watt) for 6 minutes and then allow to stand for 2 minutes. Turn out onto a serving plate and then pour the maple syrup over the top.*

This is a collection of cake and pudding recipes from a book entitled *The National Teapot Trail* which is a guide to teashops in Britain. The recipes have come from a number of teashops, which are featured in the book. The audience is therefore readers of the book.

Analysis of these texts might begin by outlining the normal expectations of a recipe, demonstrating how these recipes follow a standard format. In terms of layout, the name of the dish (*Chocolate Cheesecake, Rich Chocolate Cake, Poppyland Fruity Slice, Apricot & Maple Syrup Pudding*) is clearly displayed in large lettering, using a different font, at the top of the recipe. The ingredients are listed below the name of the dish, giving quantities in grams and ounces (*50g (2oz) cornflour*). The numbered instructions are listed below the ingredients (*1. Melt the margarine....*) All of these are typical features which we would expect to find in a written recipe. Three of the four recipes here provide details of their origins, *As served at Bonnet's Tea Room & Chocolate shop*. This connects this part of the book with the earlier parts which describe the teashops.

Candidates would be expected to discuss the purpose of a recipe, to provide instructions, and the need for directions to be clear and precise with no ambiguity. All four recipes have numbered instructions and some of the numbered sections include more than one instruction. All instructions include imperative verbs (*melt, crush, beat, mix, bake*) telling the reader exactly what to do in order to prepare the dishes. Adjectives are used throughout with many noun phrases being pre-modified (*large free-range eggs, soft brown sugar, self-raising flour.*) The purpose of these is again to provide detail, in order to enable the audience to select the exact ingredients needed. Some pre-modifiers are used to suggest a previous process which the ingredients need to have undergone before being suitable for these dishes, (*whipped double cream, melted plain chocolate, ground almonds, chopped cherries.*)

A mixture of sentence types is used. Many sentences are short and simple including only one instruction, (*Melt the margarine, oil a 2 pint pudding basin.*) Others are compound including two instructions, (*Pour the maple syrup into the base and arrange apricot halves in the bottom.*) Further guidance on how to follow the instructions exactly is provided by the use of the preposition *until*, as in, *until well aerated, until smooth, until it is light and soft, until set*. All of the recipes here use numerals to show measurements (*12", 9"*), quantities (*175g/6oz*), temperatures (*180c/350F/Gas4*) and times (*for 45 minutes.*) Not all of the times given are exact (*for approx. 15 minutes*) which allows for the fact that cookery is not always an exact science.

Some recipes include extra tips such as, *Using ground almonds instead of flour produces a marvellously light cake* and serving suggestions, *Serve with whipped cream flavoured with Cointreau*. All of these features are standard recipe features on which candidates could comment. Further comments could be made on the ways in which language is used throughout these texts to achieve the purpose of instructing, providing as much assistance as possible to enable the audience to successfully bake the cakes and puddings.

Text 2: Multimodal



The Salvation Army



When families struggle to cope with poverty and illness, children like Timothy suffer most of all. **Help us be there to support families when they need it most.**

Dear Mrs Team

Imagine being a small child and living in a home where your mother is constantly in tears and your father never speaks to you. That's what life used to be like for three-year-old Timothy.

Timothy was too young to understand, but his father had throat cancer. He couldn't speak because he had had an operation to remove his larynx. Elaine, Tim's mother, was distraught with worry about her husband's illness. And with him off work, two young children to look after, and very little money coming in, she was struggling even to pay for essentials like food.

For Timothy, one of the few rays of happiness in his troubled life was coming with his mum to the parent-and-toddler group at the local Salvation Army centre in his Yorkshire village. There, for a few hours a week, Tim and his mum could forget their troubles and join in games and activities with the other parents and children from the neighbourhood.

It was here, too, that Tim and his mum found the love and practical support they needed to help them through their difficult time. **As soon as we found out what the family was going through, we did all we could to help.** We provided them with regular food parcels, while we helped Elaine apply for the benefits she was entitled to. We encouraged Elaine to bring Tim to the centre more often – and we soon saw Tim become happier and more outgoing. The care we gave Tim also meant Elaine could find a job and support her family financially.

The love we offered Tim and his family meant the world to this little boy – as we discovered when our centre moved from the old hut it had occupied to a new building down the road. Passing the old hut one day and seeing it closed, for a terrible moment he thought his beloved

continued...

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centre had gone. We found him clinging to the gate and sobbing his heart out. It made us weep too, to think how much we meant to him. Happily, the sobbing turned to laughter a few minutes later when he got to the new centre and met up with all his friends.

In The Salvation Army we meet many families like Tim's who are coping with problems like sickness and poverty. And when we do, we want to open our hearts to them and give them all the help we can. Today I want to ask you, as a friend of The Salvation Army, to help us do this by sending a donation. For example, £18 can provide a parcel of food and children's clothes for a family who are struggling to make ends meet.

Anyone who cares about children knows how essential it is for every child to have a secure and happy home. And yet this is something many children are denied because of illness, bereavement or family breakdown, or in too many cases because of violence and abuse.

It's because The Salvation Army is so passionate about supporting family life that we do so much to provide a safe haven for families in difficulty. We provide nursery and after-school care to help parents who are struggling to cope. We organise summer camps for children who would otherwise never go on holiday. And where mothers and children are in danger from domestic violence, we provide refuges where they can be safe while they make a fresh start.

And yet, when I go around the country visiting local Salvation Army centres, it isn't what we do that impresses me most. It's the way that we do it. For example I recently visited the Salvation Army centre I mentioned at the start of this letter. It's in a small village in Yorkshire. It's not a wealthy area. There aren't many community services, except for what The Salvation Army provides. Even so, thanks largely to a dedicated team of Salvation Army officers, staff and volunteers, it is a village rich in community spirit.

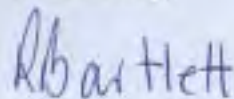
This is the spirit The Salvation Army, inspired by Christian love and compassion, brings to every community in which we work. When people are in trouble, we don't fob them off or look at a rule book to see what to do. We roll up our sleeves and help in any way we can.

We don't have a magic wand to solve people's problems. For example, Tim's father is now so ill that his family have very difficult times ahead. But at least they know they are not alone – and in The Salvation Army they have a bigger, wider 'family' that loves them.

Today I want to ask you to be part of that caring family by sending a donation to support our work with children like Tim. As a charity, The Salvation Army needs friends like you to keep on working and caring every day.

Every pound you give can help us reach out to another family in desperate need of love and practical support. So please be generous – and may God bless you for your kindness.

Yours sincerely



Lieut-Colonel Royston Bartlett
On behalf of all the members of The Salvation Army

The stories in this Appeal are real, but names, photographs and some details have been changed to protect the privacy of the children and families concerned.

This is a multimodal appeal letter where visual elements link with the written text to achieve the aim of persuasion. The colour photograph of a young child looking at a book with an older child links with the first paragraph which is also in colour. We assume that the child represents *Timothy* or *children like Timothy* who are suffering as a result of poverty or illness.

The charity represented is the Salvation Army and their logo is clearly displayed in the top right hand corner. The audience is recipients of the letter, previous supporters of the charity who are already sympathetic to the cause. The purpose is to persuade people to donate money (*sending a donation to help our work.*)

The letter begins with an imperative, *Imagine being a small child*, and has a conversational tone throughout. The writer attempts to engage the reader by addressing them directly, *you*, and by *I* and *we* to represent the organisation. The reader is invited to be part of the wider family of supporters and is referred to as a friend (*as a friend of The Salvation Army, friends like you.*)

Candidates could discuss how the language used is typical of that of an appeal letter, being deliberately emotive throughout. (*constantly in tears, distraught with worry, Anyone who cares about children.*) Also typical is the use of a case-study. This letter outlines the case of one child, *three year old Timothy* and then widens the scope to *the many families like Tim's* which leads to the direct appeals *help us ...by sending a donation* and *please be generous.*

The writer makes use of lexical fields to represent the people helped by The Salvation Army (*families, mother, father, husband, children*) the problems suffered by families in need (*sickness, poverty, illness, bereavement, family breakdown*) and the care offered by the charity (*love, compassion, practical support, care, help.*) These fields also help to add cohesion to the text, outlining the main focus of the charity's work.

Repetition is a common advertising feature used throughout the letter to emphasise the name of the charity being represented. *The Salvation Army* appears in full eight times and *Salvation Army* is used as a pre-modifying adjective four times.

In terms of syntax there is a mixture of simple, compound and complex sentences with some non standard usage employed for emphasis, (*But at least they know they are not alone.*) The sentences are predominantly declarative, outlining the plight of Timothy's family and the work of The Salvation Army.

Candidates should focus their analysis on these and any other features of the language choice and use which serve the purpose of persuading readers to send a donation.

Task 2: Adaptive writing and commentary

Adaptive writing: magazine article

Charity Spotlight

AS PART OF OUR SERIES ON THE WORK OF NATIONAL CHARITIES WE ARE FOCUSING THIS WEEK ON THE SALVATION ARMY.

Here **Leut-Colonel Royston Bartlett** answers our questions on the charity's work with families.

The Salvation Army

What sort of problems do families coming to you usually have?

There is a wide variety of problems but in particular we see many children who are suffering because of family circumstances such as illness, bereavement, violence and abuse.

How do you help families in need?

There is a whole host of ways in which we can help. We run parent and toddler groups and we provide nursery and after-school care to help parents struggling to cope. We organize summer camps for children who would otherwise never go on holiday and we provide parcels of food and clothing for families who are struggling to make ends meet.

How can our readers help you to help others?

As with all charities we rely on donations from the public to fund the work that we do so one way to help would be to make a donation. A small donation can go a long way. For example £10 could provide a parcel of food and children's clothes to help support one family.

Another big way in which people can support our work is by becoming a volunteer. We rely heavily on the help of volunteers and always need more help.

Where mothers and children are in trouble from domestic violence, we provide refuges where they can be safe while they make a fresh start.



Elaine's Story

When my husband was diagnosed with throat cancer he had to leave work and we were struggling to make ends meet. I felt very lonely and depressed and couldn't see any way of solving our problems. A friend of mine told me about a parent and toddler group at our local Salvation Army centre. I felt nervous about going but when I got there the staff were really friendly and welcoming. They gave us parcels of food and helped me to apply for benefits. Later on they helped me to apply for a part-time job. Now we have enough money coming in to support ourselves. I'm still worried about my husband's health. We don't know what the future will bring but our friends at the Salvation Army will be there to help us.

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Commentary on adaptive writing: magazine article

It would be useful to begin by contextualising the piece, explaining that the letter has been adapted into a magazine article and outlining the changes to audience and purpose brought about by this adaptation. In this case the audience has changed from recipients of a letter to readers of 'Family' magazine, a fictitious monthly magazine aimed at parents and families. The purpose has also changed as the purpose of the original letter was to persuade people to send donations to a charity but the purpose of the magazine article is to inform readers of the work of the charity.

The original text has an obvious tone of appeal, *Help us be there, so please be generous* which has not been incorporated into the article. The article's tone is much more informative, *We run parent and toddler groups and we provide nursery and after-school care to help parents struggling to cope.*

Much of the factual material from the letter has been included but it has been divided into two sections in the article; the first dealing with the charity and the work it undertakes and the second presenting Elaine's story, as a personal account, in the first person.

The first part is structured in question and answer format with a general introduction alongside, placing the article in context, (*As part of our series on the work of national charities...*) The questions have been used to provide a structure to the article and to introduce the main facts which needed to be included. The answers to the questions rely heavily on the material in the appeal letter. Much of the article is quoted directly from the letter (*We provide summer camps for children who would otherwise never go on holiday*) and in these cases the language is identical to that of the original. Standard English is used throughout with standard punctuation as would be expected of an article of this type which is addressing a large audience on a serious topic.

In the case-study, presenting Elaine's story, Elaine's language has a conversational tone with the use of contractions to add to the informality (*I'm, don't, couldn't.*) Colloquial lexis is employed, to add to the realism of the piece (*struggling to make ends meet, really friendly.*) The first person pronoun has been used throughout to present Elaine's own story. Thoughts and feelings have been added to make her account seem more personal (*I felt very lonely, I felt nervous, I'm still worried.*)

The article is multimodal where visual features work alongside the written text. Colour has been used to separate sections and a photograph has been included, showing a Salvation Army worker with a young child.

4 Assessment Criteria: Unit F652 *Texts and Audiences*

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

Task 1: Text Study (20 marks)

Candidates produce an analytical study of approximately 1500 words of one written text and a multimodal text in order to demonstrate knowledge, analysis and critical understanding.

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	either <ul style="list-style-type: none">– middle of band or 1 mark above middle (<i>5 marks in band</i>) or <ul style="list-style-type: none">– 1 mark below top of band (<i>4 marks in band</i>)
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 is:

Unit 652	AO1	AO2	AO3	AO4
Task 1	5	5	10	n/a

Task 1: Text Study (20 marks)

<p>Band 5 16–20 marks</p>	AO 1	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of the texts and comprehensive knowledge communicated in relation to the task undertaken; • excellent use of a range of linguistic methods effectively applied to the task; • consistently coherent and accurate written expression; • critical terminology accurately and consistently used.
	AO 2	<ul style="list-style-type: none"> • excellent, well-developed and consistently detailed discussion of concepts and issues relating to the construction and analysis of meanings in written and multimodal texts; • excellent and consistently effective use of relevant linguistic approaches applied to the task.
	AO 3	<ul style="list-style-type: none"> • 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; • shows thoroughly detailed and accurate knowledge of the key constituents of language consistently demonstrated through detailed analysis of chosen texts.
<p>Band 4 12–15 marks</p>	AO 1	<ul style="list-style-type: none"> • good understanding of the texts and relevant knowledge communicated in relation to the task undertaken; • good use of a range of linguistic methods with relevant application to the task; • good level of coherence and accuracy in written expression, only minor errors which do not inhibit communication of meaning; • critical terminology used accurately.
	AO 2	<ul style="list-style-type: none"> • developed and coherently detailed discussion of concepts and issues related to the construction and analysis of meanings in written and multimodal texts; • clear and good use of relevant linguistic approaches applied to the task.
	AO 3	<ul style="list-style-type: none"> • developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of written and multimodal texts; • shows good knowledge of the key constituents of language with good detailed analysis of the chosen texts.
<p>Band 3 8–11 marks</p>	AO 1	<ul style="list-style-type: none"> • some competent understanding of the texts and some relevant knowledge communicated in relation to task undertaken; • some use of a range of linguistic methods with some relevant application to the task; • some clear written expression but there are inconsistencies that inhibit communication of meaning; • some competent use of critical terminology.
	AO 2	<ul style="list-style-type: none"> • some developed discussion of range of concepts and issues related to the construction and analysis of meanings in written and multimodal texts; • some competent use of relevant linguistic approaches applied to the task.

	AO 3	<ul style="list-style-type: none"> • 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; • shows some knowledge of the key constituents of language with some relevant analysis of the chosen texts.
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Band 2 4–7 marks	AO 1	<ul style="list-style-type: none"> • limited understanding of the texts and only limited relevant knowledge communicated in relation to task undertaken; • limited use of a range of linguistic methods with only limited relevant application to the task; • mostly inconsistent written expression and errors inhibit communication of meaning; • limited use of critical terminology.
	AO 2	<ul style="list-style-type: none"> • limited discussion of concepts and issues related to the construction and analysis of meanings in written and multimodal texts; • limited or inconsistent use of relevant linguistic approaches applied to the task.
	AO 3	<ul style="list-style-type: none"> • 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; • limited knowledge of key constituents of language and limited analysis of chosen texts.

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

Task 2: Adaptive Writing and Commentary (20 marks)

Candidates select either the written or the multimodal text from Task 1 and

- reproduce it, making it suitable for an audience and/or purpose that is different to that of the original text
- produce an accompanying commentary that explains the linguistic and stylistic changes and the difficulties encountered in producing the adapted text.

The adapted text can be produced in any of the **three** modes: spoken, written or multimodal. It can be in the same mode as the original or it may be in a different mode.

Candidates are assessed on:

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

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	either <ul style="list-style-type: none">– middle of band or 1 mark above middle (<i>5 marks in band</i>) or <ul style="list-style-type: none">– 1 mark below top of band (<i>4 marks in band</i>)
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 is:

Unit 652	AO1	AO2	AO3	AO4
Task 2	5	N/A	N/A	15

Task 2: Adaptive Writing and Commentary (20 marks)

Band 5 16–20 marks	AO 1	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of the texts, and comprehensive knowledge communicated in relation to the task undertaken; • excellent use of a range of linguistic methods effectively applied to the task; • consistently coherent and accurate written expression; • critical terminology accurately and consistently used.
	AO 4	<ul style="list-style-type: none"> • excellent level of expertise and creativity, informed by linguistic study, demonstrated in writing for specific audience(s) and purpose(s) appropriate to task undertaken; • comprehensive and consistently detailed knowledge of linguistic features demonstrated in commentary.
Band 4 12–15 marks	AO 1	<ul style="list-style-type: none"> • good understanding of the texts and relevant knowledge communicated in relation to the task undertaken; • good use of a range of linguistic methods with relevant application to the task; • good level of coherence and accuracy in written expression, only minor errors • which do not inhibit communication of meaning; • critical terminology used accurately .
	AO 4	<ul style="list-style-type: none"> • good level of expertise and creativity, informed by linguistic study, demonstrated in writing for specific audience(s) and purpose(s) appropriate to task undertaken; • relevant knowledge of linguistic features demonstrated in commentary.
Band 3 8–11 marks	AO 1	<ul style="list-style-type: none"> • some competent understanding of the texts and some relevant knowledge communicated in relation to task undertaken; • some use of a range of linguistic methods with some relevant application to the task; • some clear written expression but there are inconsistencies that inhibit communication of meaning; • some competent use of critical terminology.
	AO 4	<ul style="list-style-type: none"> • 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; • some relevant knowledge of linguistic features demonstrated in commentary.
Band 2 4–7 marks	AO 1	<ul style="list-style-type: none"> • limited understanding of the texts and only limited relevant knowledge communicated in relation to task undertaken; • limited use of a range of linguistic methods with only limited relevant application to the task; • mostly inconsistent written expression and errors inhibit communication of meaning; • limited use of critical terminology.
	AO 4	<ul style="list-style-type: none"> • 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; • limited knowledge of linguistic features demonstrated in commentary.

<p>Band 1</p> <p>0–3 marks</p>	AO 1	<ul style="list-style-type: none"> • little or no understanding of the texts and only little or no relevant knowledge communicated in relation to task undertaken; • little or no use of relevant linguistic methods applied to the task; • inconsistent written expression and persistent errors inhibit communication of meaning; • little or no use of critical terminology.
	AO 4	<ul style="list-style-type: none"> • 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; • little or no knowledge of linguistic features demonstrated in commentary.

5 Administration/Regulations

Supervision and Authentication

- 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

- 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).

Standardisation and Moderation

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

- 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.

Coursework Re-sits

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

'If', Rudyard Kipling, *The Nations Favourite Poems*, 1996, BBC Books

Task 2

Ring advert, *Mail on Sunday*, colour supplement, June 2007, © Brooks and Bentley

Set 2 Task 1

Our Mutual Friend, Charles Dickens, first published 1864-5

Task 2

Egg Donation Article, *Mail on Sunday*, 'You' Magazine, July 1st 2007

Set 3 Task 1

The National Teapot Trail, © Trail Publishing Ltd., 1999

Task 2

Salvation Army Letter © The Salvation Army

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