

Unit 1 Band 5

Writing for Purpose and Audience and Reading to Access Non-fiction and Media Texts

Section A: Writing for Purpose and Audience and Reading to Access Non-fiction and Media Texts

Section A: Writing for Purpose and Audience

Up to **57 marks** are available for an organised and engaging piece of writing that matches form and purpose with audience.

Up to **30 marks** are available for the use of a range of sentence structures and accuracy in spelling, punctuation and grammar.

Write a short article to appear in your **college/school newspaper**. In the article, persuade the readers that it would be better for everyone's health if all students went back to taking proper school meals.

Response	Examiner's Comments
<p><u>Feeding Young Minds – The Importance of a Healthy School Meal</u></p> <p><u>There is a war underway! A war to end all wars. Yet this war is not fought on the battlefields, it's not a war fought with shots from the barrel of a gun, nor via smart-bombs released from the belly of a drone, controlled from a thousand miles away. This war is a battle that is taking place every day, in every school, in every town and city across the country.</u></p> <p><u>This is a war for the health of the children of the UK. The silent assassin is obesity.</u></p> <p><u>I'm sure that, like me, you scoffed when that cheeky cockney chef, Jamie Oliver began his crusade against the turkey twizzler. I would be the first to admit that I thought Jamie had clearly been guzzling the red wine rather than adding it to his chicken chasseur or his beef stew at meal-times. There was no way he could change the eating habits of pupils up and down the land. Moreover, why did he even need to bother? Chips and chicken nuggets are as important to a teenager as Snapchat and WhatsApp.</u></p> <p>Then one fateful evening my father sat me down, looked at me levelly, and gave me a "good talking to".</p> <p>"I've had enough of the sedentary, sloth-like son that you have become," he spewed violently.</p> <p>I was stunned! Shocked! What way is that for a father to address his child?</p> <p>"If you remain on this path..."</p>	<p>Confident, engaging introduction</p> <p>Rule of 3 technique</p> <p>Technique employed to include the reader and to coerce the reader into agreeing with the statement</p> <p>Relatable to college/school's newspaper audience</p>

	Examiner's Comments
<p>He continued,</p> <p>“... your mother and I will <u>have to hire a JCB to release you from that chair's grasp!</u>”</p>	<p>Introduction of humour to engage</p>
<p>And with that he thrust a copy of the newspaper into my hand!</p> <p>The page was opened at an article on Mr Oliver's TV expose. <u>As I read through the piece the staggering facts and statistics shook me to the core.</u> The researchers had interviewed around 1000 students. In total, 465 had school dinners and 647 had a home meal.</p>	<p>Effective use of a tonal shift</p>
<p>The researchers found that compared with pupils eating meals from home, children who ate school dinners had higher levels of cholesterol, blood sugar and <u>insulin - important risk markers for chronic disease.</u> More concerning was the finding that these levels would <u>effectively shave 10 - 15 years of these children's lives</u> if immediate action were not taken. A cold, hard realisation descended upon me. For the first time in my young life, I began to realise why Jamie Oliver and many other conscientious observers could see the <u>ticking timebomb</u> that faces our generation in the years to come. It was sobering indeed.</p>	<p>Effective use of emotive language</p>
<p>And to <u>compound this freshly unearthed horror,</u> upon further reading I learned of the heinous cycle of <u>despair many of us</u> students find ourselves locked. Pupils whose parents were in unskilled occupations or who were unemployed were more likely to eat school dinners than those from other social groups – <u>yes – you guessed it</u> - in our school the majority of our pupils come from this demographic. And so, <u>this self-fulfilling, societal scandal will continue unless the system changes</u> (which will never happen), or we make a stand and say no to the <u>processed daily poison</u> that we pour down our throats at the command of the lunchtime bell.</p>	<p>Alliteration</p>
<p>I do hope you can forgive <u>my apocalyptic tone, dear reader,</u> and possibly I may be able to offer a <u>salve to this seeping wound</u> that exists in our schools and in our society. There is a movement afoot, driven by the likes of Jamie Oliver, to help change dinner times for us young people, a movement that deserves our praise. I, <u>for one, salute them.</u> <u>But I need you to play your part as well.</u> We all must <u>play our part,</u> we all must take responsibility for what we consume, we all must do our best to exercise when we can and more than ever dear friends, we all must take the fight to obesity in this war for our future.</p>	<p>Use of a variety of sentence lengths</p> <p>Effective call to arms</p>

Examiner Commentary:

Task 1: Writing (i) and (ii)

An impressive response in the time allowed. A focused response which makes good use of a variety of techniques.

Development and Style: Competence Level 5

Confident development, characterised by the midway tonal shift and commanding the attention of the reader.

Structuring/Use of Linguistic and Structural Features: Competence Level 5

Wide variety of structural and linguistic devices ensure a lively connection with the reader.

Purpose and Audience: Competence Level 5

Consciously developed rapport for example 'I'm sure that, like me, you scoffed...' convinces the reader to agree. Precise selection of apposite language (conscientious observers, apocalyptic, salve to this seeping wound).

CL555 Total mark awarded: 56

Task 1: Writing (iii)**Range of Sentence Structures: Competence Level 5**

Assured use of a wide range of sentences 'I, for one, salute them.'

Use of Punctuation and Grammar: Competence Level 5

Wide variety of punctuation and grammar confidently and accurately deployed, contributing to a rapport with the reader

Spelling and Range of Vocabulary: Competence Level 5

Ambitious attempts to use complex language. Extended vocabulary consciously used for effect (heinous cycle, demographic)

CL555 Total mark awarded: 30

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Section B: Reading to Access Non-fiction and Media Texts

Read the text below. Explain how the writer has presented his views on the damage caused by the forest fire to engage the reader.

The road was steep and slow and it took me much of the afternoon to drive the hundred or so miles to the Nevada border. Near Woodfords I entered the Toiyabe National Forest, or at least what once had been the Toiyabe National Forest. For miles and miles there was nothing but charred land, mountainsides of dead earth and stumps of trees. Occasionally I passed an undamaged house around which a firebreak had been dug. It was an odd sight, a house with swings and a paddling pool in the middle of an ocean of blackened stumps. A year or so before the owners must have thought they were the luckiest people on the planet, to live in the woods and mountains, amid the cool and fragrant pines. And now they lived on the surface of the moon.

From 'The Lost Continent' by Bill Bryson (1989) © Secker & Warburg

Response	Examiner's Comments
<p>The writer begins the extract by using <u>descriptive details</u> of his journey: <i>"The road was steep and slow..."</i> From the outset his helps to capture the reader's attention, <u>suggesting an undertaking of an arduous task</u>. The readers' curiosity is further heightened by the <u>doom-laden sentence</u>, almost as an aside, <i>"or at least what once had ✓ been the Toiyabe National Forest."</i> <u>We are made to question what could possibly have completely devastated something the scale of a national forest and our engagement in this piece is firmly and established.</u></p> <p>The initial <u>comparison</u> is between the <u>untouched</u> - <i>"swings and paddling pool" ✓</i> and the surrounding scene of desolation - <i>"an ocean of blackened stumps", ✓</i> with the writer employing a metaphor to illustrate, for the reader, the scale of the destruction when he describes them as surrounded by <i>"an ocean"</i>. The <u>paradoxical interjection</u>: <i>"odd" ✓</i> offers a <u>striking, quite banal, contrast</u> between the two scenes, indicating the damage the fire has wrought.</p> <p>This contrast is promoted in the next sentence when the inhabitants of the area are described as <i>"the luckiest people on the planet" ✓</i> as they lived <i>"amid cool and fragrant pines"</i> but afterwards they had been transported <u>metaphorically</u> to <i>"the surface of the moon."</i> ✓ This <u>metaphorical contrast between the idyll and the lunar surface creates a striking and poignant image in the reader's head of the desolation the fire has caused</u>. We are immediately aware of the sense of human loss.</p> <p>The writer asks us to <u>employ our senses to appreciate the transformation</u>. The smells of the <i>"Cool fragrant pines" ✓</i> juxtapose strikingly with the acrid</p>	<p>Precise and astute selection of material</p> <p>Perceptive understanding</p>

and claustrophobic smoke that must surely be coming from the "*blackened stumps.*" ✓

Examiner Commentary:

The strength of this response lies in the precise selection of material and close analysis.

Read and understand text/select material: Competence Level 5

Focused and carefully chosen selection enables scrutiny, allowing the candidate to demonstrate understanding.

Develop and sustain interpretations of writer's intentions: Competence Level 5

Analysis that shows perceptive understanding.

Explain and evaluate elements of writer's craft: Competence Level 4

Relevant aspects of the writer's craft confidently explored in a generally evaluative manner.

CL554 Total mark awarded: 20

Unit 1

Task 3: Spend 10 minutes on your response.

The writer is thinking about his reactions to this recent forest fire.

Read the text below. In your own words write down **two** reasons the writer gives to explain why he did not know about this forest fire.

Present **two** pieces of supporting evidence for each reason.

Soon the forest would be replanted and for the rest of their lives they could watch it grow again inch by annual inch. I had never seen such devastation - miles and miles of it - and yet I had no recollection of having read about it. That's the thing about America. It's so big that it just absorbs disasters, muffles them with its vastness. Time and time again on this trip I had seen news stories that would elsewhere have been treated as colossal tragedies - a dozen people killed by floods in the South, ten crushed when a store roof collapsed in Texas, twenty-two dead in a snowstorm in the east - and each of them treated as a brief and not terribly important diversion between ads for soap powder and cottage cheese. Partly it is a consequence of the idiotic breeziness common to local TV newsreaders in America, but mostly it is just the scale of the country.

From 'The Lost Continent' by Bill Bryson (1989) © Secker & Warburg

(a) First reason:

Response	Examiner's Comments
<u>The first reason is that America is such a huge landmass that media worthy events are often brushed over or not covered country-wide.</u>	4 marks A confident summary using his/her own words

(b) Two pieces of supporting evidence:

	Examiner's Comments
'It's so big that it just absorbs disasters' ✓	1 mark
'muffles them with its vastness' ✓	1 mark

(c) Second reason:

Response	Examiner's Comments
<u>The second reason is that in the United States news stories that appear to be of huge significance are not given the coverage that they are due or that they deserve.</u>	4 marks A confident summary using his/her own words

(d) Two pieces of supporting evidence:

Response	Examiner's Comments
"treated as a brief and not terribly important diversion between ads for soap powder and cottage cheese" ✓	1 mark
"the idiotic breeziness common to local TV newsreaders in America" ✓	1 mark

Unit 1 Band 5

Reading Media Texts

Tasks 4 and 5 are based on an advertising brochure.

Task 4: Spend 17 minutes on your response.

Below is some of the text used in this brochure.

Comment on how language has been used to develop a sense that Titanic Belfast would be a really special place for a wedding. Present supporting evidence.

Titanic Belfast stands at the head of the original Harland & Wolff Slipways and offers stunning views of Belfast Lough and Cave Hill beyond. This magnificent setting offers a stunning backdrop for your wedding day photography.

With multiple viewing galleries, you have many photo-friendly locations for your ceremony; from the cosy north slipway gallery on the 2nd floor to the original Drawing Rooms where RMS Titanic was first developed.

At the effortlessly unique Titanic Belfast, the only requirement is your presence. By entrusting your important day to us, be assured that every detail is addressed in our quest to ensure you will experience a truly extraordinary service.

© Titanic Belfast

Response

Examiner's Comments

By opening the extract with direct address: “*your wedding day photography*” ✓ and “*you have many photo-friendly locations*” ✓ the reader is immediately made to feel significant. The writer of the extract is fully aware that your wedding day is an incredibly special event and this inclusive tone suggests they have considered how you can capture the event for posterity.

This idea of creating a magical venue for your special day is furthered in the multiple use of superlatives that dominate the advertisement: “*offers stunning views*”, ✓ “*magnificent setting*”, ✓ “*extraordinary service*”. ✓ The reassuring tone employed by the writer puts the prospective wedding couple at ease. Weddings are an incredibly stressful organisational event and these calming assurances suggest that Titanic Belfast will be the special place for your big day: “*the only requirement is your presence*” ✓, “*you will experience*”. ✓

Continuing on from this the reader is made to feel as if they will have access to an event that is incredibly exclusive where their every desire and whim shall be catered for: “*effortlessly unique*” ✓ and “*By entrusting your special day to us, be assured every detail is addressed*”. ✓

carefully chosen selection of material

perceptive understanding

The main selling point for the writer is the historical and unique setting that they offer and this helps to reinforce for the reader that this is the perfect choice of venue for their special day: *“setting offers a stunning backdrop for your wedding day...”*✓

Examiner Commentary:

The strength of this response lies in the developed and sustained interpretation demonstrating a perceptive understanding, with a focus on how the reader is made to feel.

Read and understand text/select material: Competence Level 5

Focused and carefully chosen selection enables scrutiny.

Develop and sustain interpretations of writer's intentions: Competence Level 5

Analytical interpretation that shows perceptive understanding.

Explain and evaluate elements of writer's craft: Competence Level 4

Some relevant aspects of the writer's craft confidently explored in a generally evaluative manner.

CL554 Total mark awarded: 19

Unit 1

Task 5: Spend 8 minutes on your response.

Study the front panel of the wedding brochure below.

Select **two** presentational features used in this image to support the idea that Titanic Belfast is an ideal place to hold a wedding. Explain the intended effect of these **two** presentational features on the reader.



(a) First feature:

Response	Examiner's Comments
The slightly slanted image shot from below that features an elegant bride ✓	1 mark

(b) Explanation:

	Examiner's Comments
<u>The bride is placed in a dominant central position and as such becomes the focal point of the artistically skewed image, sending a clear message that she will be centre stage on her 'big day'.</u>	4 marks Confident and accurate

(c) Second feature:

Response	Examiner's Comments
The image of the iconic Titanic building in the background. ✓	1 mark

(d) Explanation

Response	Examiner's Comments
<u>This idyllic, world famous location, of the Titanic building, will be easily recognised by the viewer and the intention of producing a visually appealing, sophisticated image is extremely effective.</u>	4 marks Confident and accurate