



Introduction to the NEA

NEA = Non-Exam Assessment

AQA

A-level: specification at a glance

Component 3: Language in action Non-exam assessment 3,500 words	20%	<ul style="list-style-type: none">• Language investigation 2,000 words excluding data (50 marks)• one piece of original writing with commentary 1,500 words total (50 marks)
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Important info:

You will have 2 pieces of NEA assessment which are both worth 10% of your final grade.

If you do these well, you will walk into your exams in Y13 with 20% of your grade secured to a high standard.

These are NOT to be viewed individually as they are equally important to your final 20%.

You will be assigned a teacher who will supervise your research, planning and writing for BOTH sides. You will go to them for guidance rather than the class teacher of that paper. It is an individual assessment and so the work will have to come from you. We are able to guide you with the assessment objectives, but our help is limited.

YOU MUST TAKE OWNERSHIP OF THIS NEA FROM TODAY!!

AQA SAYS:

Students can choose to pursue a study of spoken, written or multimodal data, or a mixture of text types, demonstrating knowledge in areas of individual interest.

In preparation for this, students need to study how to:

- identify an appropriate investigation topic and research questions
- select and apply a methodology for data collection and analysis
- work in greater depth and with greater range
- transcribe spoken data where appropriate
- use language concepts and ideas
- evaluate and draw conclusions on the findings of the investigation
- present findings in an appropriate and accessible way
- reference reading materials correctly
- evaluate the structures and conventions of a variety of genres
- plan, draft and redraft as part of the writing process
- reflect on the writing process using methods of language analysis.

NEA 1: Language Investigation

Students may choose to pursue an area of individual interest. For example, this might include studies of:

- representations of different individuals, social groups or nationalities
- regional dialect
- gendered talk
- the language of new communication technologies
- children's language use
- norms and variations in usages of different kinds
- the language of the media
- code switching and mixing between English and other languages
- the language of different occupations or pastimes
- historical changes in English over time.

Investigation

Students are not obliged to restrict themselves to those areas that are formally taught, as the basis of the investigation is the value of student-led enquiry supported by open learning. Therefore, any area seen by supervising teachers as yielding interesting questions about language in use may be chosen. Students can ask a number of fruitful questions, which can be generated by questions such as the following:

- 1.A genre-based investigation: what are the distinctive features of this type of language use?
- 2.A function/use-based investigation: what is the language used to do?
- 3.An attitudes-based investigation: how do people feel about this language?
- 4.A user-based investigation: who uses this type of language?

Language Investigation

Students will need to decide what kind of data they collect:

- spoken language
- written language
- multimodal language
- word lists (ie lists of new words etc)
- attitudes to language
- uses of language
- views about language.

Underpinning this piece of research is the challenge that, in consultation with their supervising teacher, students should collect their own data as the basis of their study, as well as select their own approach for analysis.

Investigations need a specific focus, for example:

- the writing of two children aged 8
- features of the Devon dialect, based on a survey
- the language of wedding ceremonies from two different cultures
- the language of teachers' reports
- the language used in three different advertisements for a particular product
- how stories are told in a particular comic
- how travel guides represent a particular community
- the language of sports commentary
- how turntaking works in real-time writing online
- language patterns in the names of shops.

The list above is neither definitive nor prescriptive.

Introduction

- brief discussion of the reasons for choosing the investigation focus
- what the investigation is trying to find out (aims).

Methodology

- an evaluative account of how the data was collected and organised for analysis
- approaches to analysis.

Analysis

- analysis and interpretation of the findings, responding to the aim of the investigation
- critical consideration of relevant concepts and issues surrounding the topic area
- analysis of the contextual influences upon the data collected.

Conclusion

- interpretation of the findings of the investigation linked to the aim/focus of the investigation.

References

- a list of all sources used (paper and web-based).

Appendices

- clean copies of the collected data
- evidence to support quantitative approaches.

IMPORTANT

Methods of language analysis

Both the investigation and original writing will have a distinctive approach to analysis that is shaped by the particular needs of the research pathway or theme chosen. However, underlying any analysis will be coverage of some relevant aspects of the language levels, as follows:

- phonetics, phonology and prosodics: how speech sounds and effects are articulated and analysed
- graphology: the visual aspects of textual design and appearance
- lexis and semantics: the vocabulary of English, including social and historical variation
- grammar, including morphology: the structural patterns and shapes of English at sentence, clause, phrase and word level
- pragmatics: the contextual aspects of language use
- discourse: extended stretches of communication occurring in different genres, modes and contexts.

Pro-tip: avoid formulating a title which has a simple yes/no answer (can you make that interesting for 2000 words?) and equally, avoid something which you feel has already been answered...

For instance – ‘Have some of Robin Lakoff’s ideas about female language been disproved by the EU Referendum debates?’ – **how could this be improved?**

The first step is to decide what you would like to investigate. You are in a good position to do this as you have covered so much in your first year!

However, you are entitled to choose a new area of language to research too – something we may not have covered yet.

Making the right decision is very important: we will spend time both getting this bit right and deciding the best method to use. But firstly...

- You are going to develop a list of possible ideas by considering, in pairs/groups, a set of questions.
- Take your time on this: ask each other anything else which comes up and don't be afraid to start making suggestions!

NEA 2: Original writing

What is it?

- A student led piece of original writing
- the writing submitted will be based on **one** of the following:
 - the power of persuasion
 - the power of story-telling
 - the power of information
- the student will submit a piece of writing
- the student will submit a commentary examining a style model, discussing their writing process and evaluating their final piece.

NEA 2: Original writing

What is it?

- the word count for the piece of writing is 750
- the word count for the commentary is 750
- original writing is worth 10% of the total marks for the A-level.

The NEA: Original Writing

- Another important component of your original writing work is a style model.
- A style model is an example text from within your chosen genre
- You will work closely with your style model, analysing its features and how its language caters to its purpose/audience
- You will refer closely to your style model in your commentary
- Whilst you may use up to three, you should choose one main style model for close examination.
- Take care! If your style model is too similar to your own work, language techniques from it can migrate into your own work, even if you don't mean them to!

So, altogether...

- You will submit an **original piece of writing** (750 words) a **commentary**, where you reflect on the writing process (750 words) and a copy of the **style model(s)** you have used.
- You are expected to add a bibliography to this section, so **keep record of your sources**.
- Any questions so far?

NEA 2: Original writing

The assessment

AO5: Demonstrate expertise and creativity in the use of English to communicate in different ways

Level	Mark	Students are likely to:
5	21-25	<ul style="list-style-type: none">• use form creatively and innovatively• use register creatively for context• write accurately• provide interesting and engaging content for challenging audiences• use form in original and innovative ways showing ambition• position audience skilfully• show skilful and detailed manipulation of register at all levels• guide reader through a very coherent and cohesive text

NEA 2: Original writing

The assessment

Commentary

Level	Mark	AOs 1-5
		Students are likely to:
5	21-25	<ul style="list-style-type: none">• evaluate the significance of connections found across texts, justifying writing choices by reference to style model and its impact on language choices AO4• evaluate use of language and representations according to the two contexts AO3• demonstrate understanding of genre as a dynamic process AO2• apply different levels of language analysis in an integrated way, recognising how they are connected across both texts AO1

What kinds of thing can students produce for original writing?

The specification states: Students will produce one piece of original writing based on one of the following three areas:

1. the power of persuasion
2. the power of storytelling
3. the power of information

The specification also provides some examples of potential pieces.

Power of Persuasion:

The specification also provides some examples of potential pieces:
Examples of pieces of writing students could consider.

The power of persuasion:

- A piece of investigative journalism.
- A speech delivered on a controversial topic.
- A letter to an MP.

Power of Storytelling:

The specification also provides some examples of potential pieces: Examples of pieces of writing students could consider.

The power of storytelling:

- A short story.
- An extract from a biography.
- A dramatic monologue.

Power of Information:

The specification also provides some examples of potential pieces: Examples of pieces of writing students could consider.

The power of information:

- A piece of travel journalism.
- A blog focusing on social issues.
- A piece of local history.

Do students have to submit a style model with the original writing?

Yes, this is a requirement of the component and is specifically referred to in the mark scheme for A04. A student who does not submit an annotated style model, or who does not refer to a style model in their commentary, will only be able to achieve a maximum of 3 marks for their commentary.

The specification states:

In preparation for the writing, students will study a range of style models before selecting and analysing one style model in detail. Students will select their own style model in consultation with their supervising teacher. Students will then use this research to inform their own piece of original writing. The commentary will allow the student to consider and evaluate the style model, the writing process and the effectiveness of the final piece of writing. The folder submitted should contain:

- *a piece of original writing*
- *an annotated style model*
- *a reflective commentary*
- *references (paper and web-based)*

Methods of language analysis:

Both the investigation and original writing will have a distinctive approach to analysis that is shaped by the particular needs of the research pathway or theme chosen. However, underlying any analysis will be coverage of some relevant aspects of the language levels, as follows:

- phonetics, phonology and prosodics: how speech sounds and effects are articulated and analysed
- graphology: the visual aspects of textual design and appearance
- lexis and semantics: the vocabulary of English, including social and historical variation
- grammar, including morphology: the structural patterns and shapes of English at sentence, clause, phrase and word level
- pragmatics: the contextual aspects of language use
- discourse: extended stretches of communication occurring in different genres, modes and contexts.


The role of your supervisor:

You may provide guidance and support to students so that they are clear about the requirements of the task they need to undertake and the marking criteria on which the work will be judged.


You may also provide guidance to students on the suitability of their proposed task, particularly if it means they will not meet the requirements of the marking criteria.

When checking drafts of a student's work, you must not comment or provide suggestions on how they could improve it. However, you can ask questions about the way they are approaching their work and you can highlight the requirements of the marking criteria.


Once a student submits work for marking and it has been marked, you cannot return it to the student for improvement, even if they have not received any feedback or are unaware of the marks awarded.



The power of
persuasion,
storytelling and
information:



The word 'power' doesn't suggest that you need to write about power, it just means that you are learning about the power that different communication functions have in our society. Writing that persuades, writing that narrates and writing that informs are all powerful forms of writing if they are done well!



Must be planned!

The task that you choose must involve detailed planning as you have to describe your writing process. It must be a text which would be written out and planned in full rather than being spontaneous.

Style Model:

Finding a style model.

The first stage of preparing this coursework, is deciding on the context for your piece and finding possible style models to guide your work. It would be best to find and study a few possible models rather than deciding on one immediately. Think about how much you are able to adopt the style in the texts you have found. If you find that you are explaining a style model with too many 'buts'- "mine will be sort of like this magazine piece but for women, and a bit less mainstream, and not all adults"- you need to find a model that fits your criteria more closely!

Over the next few lessons...

- We are going to spend some time looking at each of the three areas in more detail (persuasion, storytelling and informing), exploring the different features and conventions of the genres.
- Don't make a decision yet on what you would like to do; this is an opportunity to test out different skills and work out where your strength and enthusiasm lies!

Power of Persuasion:

The specification also provides some examples of potential pieces:
Examples of pieces of writing students could consider.

The power of persuasion:

- A piece of investigative journalism.
- An opinion or comment article
- A speech delivered on a controversial topic.
- A letter to an MP

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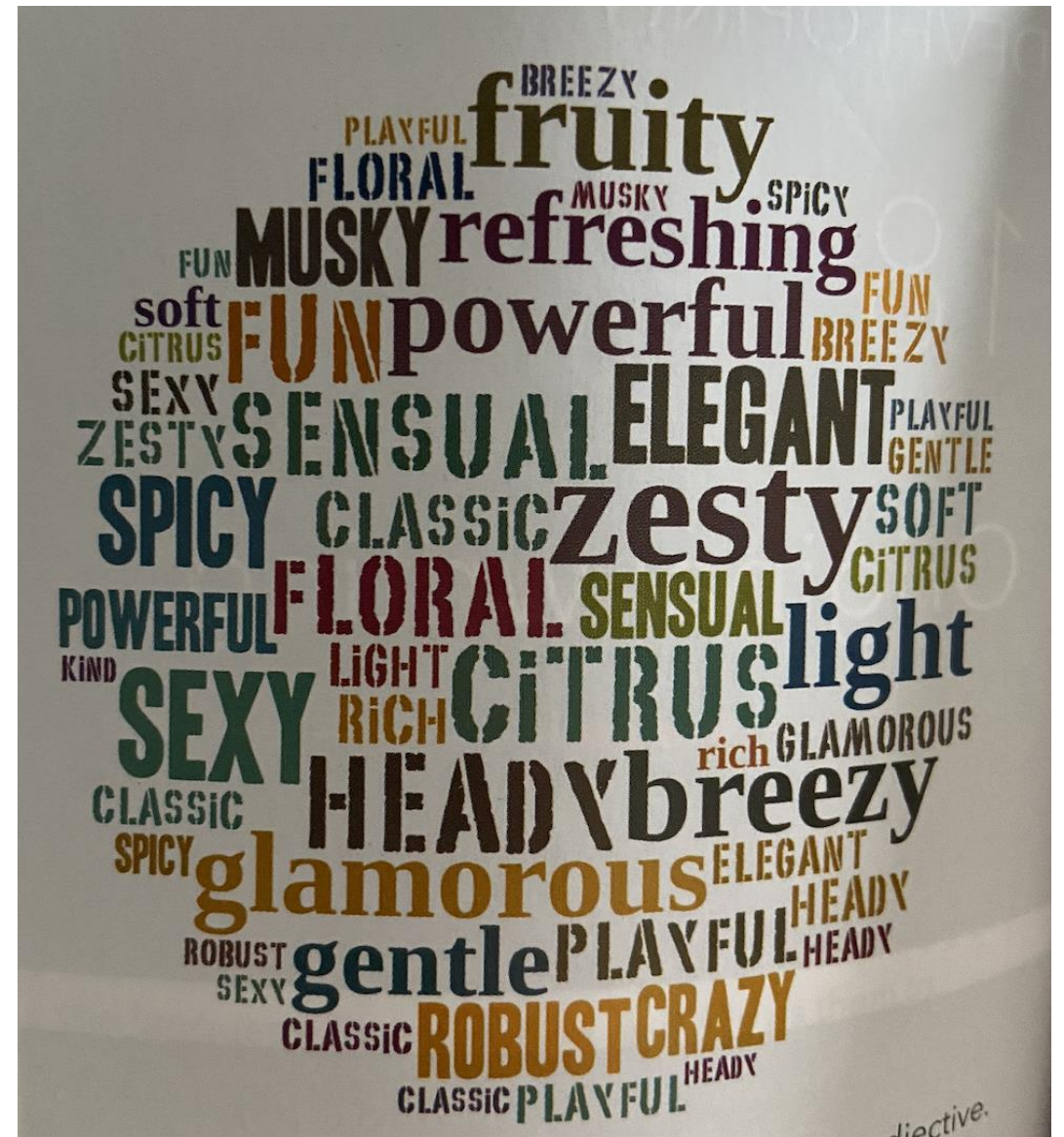
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Fill in the table considering context, genre and audience.

Table 18B

Task	Contextual factors	Impact on writing
Dramatic monologue	<i>Designed to entertain</i> <i>Will be performed rather than read</i> <i>Adult audience?</i> <i>One 'character' alone on stage - no chance of interaction</i>	<i>More colloquial register to reflect spoken English</i> <i>More use of imagery and idiom</i> <i>language to add interest to monologue</i>
Travel writing blog produced on a gap year		
Short story aimed at teenagers to raise awareness about bullying		
A letter to an MP complaining about local housing developments		
A leaflet about a forthcoming local sports competition		
A piece of investigative journalism about 'cowboy' builders		

To demonstrate the importance of considering the audience when producing a text, look at the following adjectives and try to decide whether each one might be found in a shower gel ad for males, females or children.



The Power of Persuasion

Read through the article examples.

One from The Conversation – Letter to David Cameron

Oprah Winfrey's Golden Globe's Speech

<https://www.theguardian.com/commentisfree/2015/apr/30/katie-hopkins-life-harder-disabled-people>

The Power of Persuasion

- Anecdote, Repetition, Exaggeration/expert opinion, Direct Address, Facts/flattery, Opinion, Rhetorical Q, Emotive language, Statistics, Tricolon

- How are the techniques that they use persuasive and/or effective?

Write a reflective commentary.

- How is the language purposefully constructed for audience and purpose?

Write a paragraph response analysing the language.

The Power of Persuasion:

Rhetoric: the art of persuasion or the means by which language is manipulated in order to persuade an audience.

Table 18C

Feature	Definition	Example
Abstract nouns	a thing which cannot be touched or seen	f - opportunity
Anaphora	successive clauses beginning with the same word or set of words	
Antithesis	contrasts drawn between two opposing concepts or ideas	
Euphemism	something unpleasant or vulgar that might be described in less unpleasant terms	
Hyperbole	exaggeration for effect	
Litotes	form of understatement by negating the negative rather than making a positive statement	
Metaphor	describing something (or someone) in terms of something (or someone) else	
Polysyndeton	adding conjunctions to a sentence where it might reasonably have been expected that they would have been missed out	
Triadic structure	list of three	

George Bush:

"These acts shatter steel, but they cannot dent the steel of American resolve. America was targeted for attack because we're the brightest beacon for freedom and opportunity in the world. And no one will keep that light from shining." - George W. Bush, 2001 address to the Nation.

What techniques have been used here to unite the American people and to persuade American citizens to keep working together?

Power of Information:

The specification also provides some examples of potential pieces: Examples of pieces of writing students could consider.

The power of information:

- A piece of travel journalism.
- A blog focusing on social issues.
- A piece of local history.

Style Model:

Text 18A

It's a fact!

1 in 5 adults are obese

This figure has trebled over the past 20 years

Nearly 2/3 of males and 1/2 of females are either overweight or obese

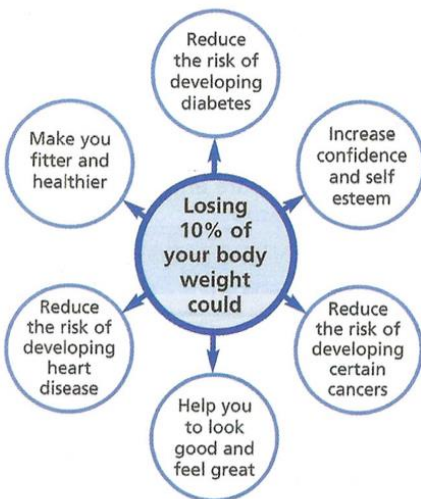
DON'T BE ONE OF THEM



Top tips

- **No food is a bad food:** It's all about moderation. The Balance of Good Health (above) shows proportions of foods that make up a healthy diet.
- **Supersize your fruit and veg:** Try to eat 5-a-day, or... just eat more.
- **Downsize fats and sugars:** Foods such as biscuits, pastries, crisps, chocolate and most takeaways are high in fat and sugars, therefore cutting down on these should help you lose weight.

Why lose weight?



Don't forget: Eat a variety of foods and most importantly enjoy what you eat!

Smarten Up to Physical Activity

What is physical activity?

It refers to any bodily movement produced by the muscles that result in energy expenditure (calorie loss). Physical activity is something that you do everyday. It's not something new.

What is the right level for me to be active?

It is recommended that you should undertake activity at a moderate intensity that makes you feel warm and breathe slightly harder than normal. Useful examples are: brisk walking, swimming, cycling, dancing, gardening and DIY. Household chores can be included as part of being active, as long as it makes you feel warm and breathe slightly harder than normal.



- **Be more active:** Just being that little bit more active may help you control your weight.
- **Swap, Stop or Shrink:** Swap high calorie foods for healthier choices (chocolate for a banana). Stop, if you fry food and try grilling instead...but not the egg. Shrink, the portion sizes. It's fine to eat plenty of fruit and veg, but watch other food portion sizes.

- **Eat regular meals:** Don't skip meals. Breakfast is especially important when trying to lose weight, and will set you up for the day.
- **It's a life-style thing:** It's as important to maintain your weight loss as it is to lose it in the first place. So make changes that you can stick to for life, not just a fortnight.
- **Be realistic:** Set yourself small achievable goals, not huge unachievable ones.

Source: Leeds Community Pharmacy Advice Series

ACTIVITY 3

Working with a style model

Read Text 18A, from a leaflet entitled 'Wanting to lose weight'.

Now try to answer the following questions:

- 1 What is the purpose of the text and how can you tell?
- 2 Who do you think the audience for this leaflet is and why?
- 3 What graphological features can you identify and how might these influence the reader?
- 4 What purpose do facts and figures serve in this leaflet?
- 5 How might you argue that a relationship is created with the reader?
- 6 Can you identify imperatives within the text? Why have they been used?
- 7 How has alliteration been used to create a memorable slogan?
- 8 How have adjectives been used throughout this text? What is the purpose of these?
- 9 What comment might you make about sentence structure? Can you find any examples of the passive voice and what effect might this have on the reader?
- 10 How successful do you feel this text is in fulfilling the purpose you identified in question one?

Style Models:

dramatic monologue, a **poem written in the form of a speech of an individual character**; it compresses into a single vivid scene a narrative sense of the speaker's history and psychological insight into his character.

Example: Howl by Allen Ginsberg

My Last Duchess by Robert Browning

The Love Song of J. Alfred Prufrock by T.S. Eliot

Medusa by Carol Ann Duffy

Style Model:

Taken from Chapter Five of Bill Bryson's *Down Under* Bryson explains visiting a village called Katoomba and finding the whole area enveloped in thick fog.

"Reluctant to leave the area, I spent the night in Blackheath a pretty village in the woods a dozen miles further down the highway. My last view from my motel window before turning in was of a car passing slowly on the highway, its headlamps like searchlights, and the world settled under a thick eiderdown of murk. It didn't look terribly promising.

So you may imagine my surprise when I awoke in the morning to find bright sunshine spilled across my bed and filling the tops of the trees outside. I opened the door to a golden world, so bright it made me blink. Birds were singing in the exotic tones of the bush. I wasted not a moment getting back to Katoomba.

The view when I returned to Echo Point was outstanding -a broad vale of very green forest broken at intervals by square-topped outcrops and fractured pinnacles, the whole tilled with a vast and imposing silence. The sky was a rich and all but cloudless blue. Even at nine in the morning you could tell it was going to be a really hot day. I spent ninety minutes or so walking along the clifftop, enjoying the view from various angles; I had a look at Katoomba Falls and the stranded sandstone uprights known as the Three Sisters, and at length, entirely satisfied, wandered back into town for coffee.

In the 1930s and 1940s, Katoomba was a popular retreat for people of a genteel and discriminating nature. It was much less raffish than Bondi or the other beach outposts, where there was always the danger that young Bruce and Noelene might be exposed to more flesh than was healthy at their ages or overhear strong language - men saying 'jeezums' and 'strewth' and so on.

Katoomba offered more refined pursuits: strolls through the woods, a therapeutic dip in a hydro pool, orchestral dancing in the evenings. Today Katoomba clings, with a slight air of desperation, to its bygone glory."

Source: Bill Bryson, *Down Under*, 2001

Power of Storytelling:

The specification also provides some examples of potential pieces: Examples of pieces of writing students could consider.

The power of storytelling:

- A short story.
- An extract from a biography.
- A dramatic monologue.

Genre is extremely important!

Understanding genre conventions

For each of the following genres or types of story, identify features that you would expect to find. These could be related to character, setting, language or themes:

- | | |
|-------------|----------------------|
| a Romance | e Dramatic monologue |
| b Crime | f Short story |
| c Adventure | g Diary |
| d Biography | h Horror. |

You might wish to choose one of these types and try to find an example of this genre or story type. Did the writing conform to your expectations? What made the writing successful (or not)?

Style Model: The Big Sleep – Raymond Chandler

It was about eleven o'clock in the morning, mid October, with the sun not shining and a look of hard wet rain in the clearness of the foothills. I was wearing my powder-blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them. I was neat, clean, shaved and sober, and I didn't care who knew it. I was everything the well-dressed private detective ought to be. I was calling on four million dollars.

The main hallway of the Sternwood place was two stories high. Over the entrance doors, which would have let in a troop of Indian elephants, there was a broad stained-glass panel showing a knight in dark armor rescuing a lady who was tied to a tree and didn't have any clothes on but some very long and convenient hair. The knight had pushed the vizor of his helmet back to be sociable, and he was fiddling with the knots on the ropes that tied the lady to the tree and not getting anywhere. I stood there and thought that if I lived in the house, I would sooner or later have to climb up there and help him. he didn't seem to be really trying

Read this 'real life story'

Living with a sun allergy: "I'm forced to live entirely in darkness"

Suffering from a rare condition, Anna Lyndsey is trapped in a world of darkness. Here, she tells *Cosmo* her remarkable story



by ANNA LYNDEY  2 MAR 2015

Top Tips:

The most important thing in informative writing is clarity and this must be evident in both structure and language

BEWARE: texts in the real world rarely have a single purpose, when selecting a genre for your text and style model you need to be certain that your genre is primarily informative

Just as we considered the features you might expect to find in persuasive writing and storytelling, it is useful to think about what kind of language might characterise informative writing. Here are some of the features we are most likely to find:

- declarative voice – providing statements about a particular place/event/thing
- authoritative or knowledgeable voice – to be convincing as a reliable source of information
- words from particular semantic fields or even jargon
- ample pre- and post-modification – to enable readers to clearly understand the information being conveyed
- clarity and cohesion in terms of discourse structure to make information easier to process
- graphological devices to lend clarity and precision to the information
- use of facts or statistics in order to back up information provided with specific details.

ACTIVITY 13

Travel writing

After reading Text 18J, try to answer the following questions. These should help you to see the ways in which the text informs, persuades and entertains.

- 1 What information is conveyed to the reader and what language features seem distinctive of informative writing?
- 2 What language devices are employed to make the text entertaining?
- 3 Does the writer persuade the reader that a visit to this place would be advisable? If so, how?

Style Model:

<https://www.rachelsimmons.com/annas-blog-feminism-is-not-a-dirty-word/>

Read through this example and consider the information being presented to you.

- The NEA is a brilliant opportunity to consolidate, and expand on, your existing knowledge of an aspect of your A Level Language course. This will be excellent preparation for your Paper One and Paper Two examinations.