

Appendix 1: Year 9 Scheme of Work for the Spring Term 2016 – Lowood Hall School

<u>DATE</u>	<u>CONTENT</u>	<u>PREP</u>
<p><u>WEEK ONE</u> <u>WEDNESDAY</u> <u>13TH</u> <u>JANUARY</u></p>	<ol style="list-style-type: none"> 1. <u>Double on <i>Lord of the Flies</i> and themes short presentations on thematic findings/ reactions to text. (S)</u> 2. <u>Biblical Narratives: Adam and Eve. Use a language study of Genesis extracts to introduce pre-20th century texts.</u> 3. <u>Discuss elements of short stories: how are they different to novels? (S)</u> 4. <u>Start reading pre 20th century prose: <i>Dr Jekyll and Mr Hyde</i>. (R.)</u> 	<p><u>Write your own short story in no more than 500 words, using the conventions discussed. Encourage students to enter competition. (W)</u></p>
<p><u>WEEK TWO</u> <u>MONDAY</u> <u>18TH JAN</u></p>	<ol style="list-style-type: none"> 1. <u>Revise essay technique: Remind students of Point Evidence Analysis (PEA) formula. (W)</u> 2. <u>Essay style passage based question on <i>Dr Jekyll and Mr Hyde</i> plan and model in class linked to prep task (R.)</u> 3. <u>CIE style writing task- response to an unseen text (W)</u> 4. <u>Independent reading lesson- complete reading <i>Dr Jekyll and Mr Hyde</i> (R)</u> 	<p><u>Write up a paragraph from your essay plan focusing on language. (R.)</u></p>
<p><u>WEEK THREE</u> <u>MONDAY</u> <u>25TH JAN</u></p>	<ol style="list-style-type: none"> 1. <u>Feedback from writing task (R)</u> 2. <u>Peer mark paragraph from prep- what makes a successful analytical essay? (W)</u> 3. <u>Set a short unit test task: past paper question CIE style (R.)</u> 	<p><u>No prep as short leave but encourage reading- classes could read other short stories by Stevenson in their collection as stretch and challenge.</u></p>

<p><u>WEEK FOUR</u></p> <p><u>MONDAY</u></p> <p><u>1ST</u></p> <p><u>FEBRUARY</u></p>	<ol style="list-style-type: none"> 1. <u>Feedback on end of unit essay task.</u> 2. <u>Non-fiction lesson on newspapers. Compare the conventions of local and national newspapers (R)</u> 3. <u>Group presentations on the features of an article of their choice (S)</u> 4. <u>Introduce pre 20th century poetry: sonnets. Hand out the booklet – not all sonnets need to be discussed in lessons. Establish iambic pentameter.</u> 	<p><u>Ask students to construct their own article, paying careful attention to form (W).</u></p> <p><u>Could be on an event in <i>Dr Jekyll and Mr Hyde</i>.</u></p>
<p><u>WEEK FIVE</u></p> <p><u>MONDAY</u></p> <p><u>8TH</u></p> <p><u>FEBRUARY</u></p>	<ol style="list-style-type: none"> 1. <u>Explore key themes of sonnets: eternity, love, realism, etc.</u> 2. <u>Introduce different rhyming patterns (Stephen Fry's <i>The Ode Less Travelled</i> is very good!) (R.)</u> 3. <u>Write your own sonnet in your exercise book-linked to prep task (W)</u> 	<p><u>Redraft sonnet and write up in neat for display. (W)</u></p>
<p><u>WEEK SIX</u></p> <p><u>MONDAY</u></p> <p><u>22ND</u></p> <p><u>FEBRUARY</u></p>	<ol style="list-style-type: none"> 1. <u>Independent reading lesson (R.)</u> 2. <u>Introduce pre 20th century drama: <i>Romeo and Juliet</i> (Set up '<i>Romeo and Juliet</i> Journal'- covers will be used for a competition at the end of term) and start reading. (R)</u> 3. <u>Reminder of the meaning and effects of context on a reader- explore some context of Shakespeare and <i>Romeo and Juliet</i>. (R)</u> 4. <u>Revise subjunctive by writing Romeo's diary following the party scene- grammar focus on the subjunctive (W)</u> 	<p><u>Distribute next few scenes of <i>Romeo and Juliet</i> to pairs to present next week. (S)</u></p>
<p><u>WEEK SEVEN</u></p> <p><u>MONDAY</u></p> <p><u>29TH</u></p> <p><u>FEBRUARY</u></p>	<ol style="list-style-type: none"> 1. <u>Continue studying <i>Romeo and Juliet</i>: themes, character, language, ensure understanding of plot (R).</u> 2. <u>Presentations of scenes given for prep (S)</u> 	<p><u>Comprehension questions on one scene so far to determine understanding of plot. Focus on an element of</u></p>

	3. <u>Grammar lesson on modals- letter writing task to follow in order to practise this (W)</u>	<u>timed tests dependent on class (R.)</u>
<u>WEEK EIGHT</u> <u>TUESDAY 8TH</u> <u>MARCH</u>	<ol style="list-style-type: none"> 1. <u>Independent reading lesson (R).</u> 2. <u>Continue with <i>Romeo and Juliet</i>. (R).</u> 3. <u>Writing Task- Letter written from one of the characters of <i>Romeo and Juliet</i> to a different character- writing with a focus on audience and purpose CIE STYLE. (W)</u> 	<u>Write a sonnet commenting on events so far in <i>Romeo and Juliet</i>, in the style of the chorus. (W)</u>
<u>WEEK NINE</u> <u>MONDAY</u> <u>14TH MARCH</u>	<ol style="list-style-type: none"> 1. <u>SPaG Test- all term's foci (W)</u> 2. <u>What's in a theme? Selecting themes based on reading so far (R).</u> 3. <u>Outline of a thematic based essay question and the structure of response- to be a detailed plan (R).</u> 4. <u>Summarise the play so far in a critic's article (W)</u> 	<u>Create an advert for the play with a thematic focus be prepared to present these next week (S).</u>
<u>WEEK TEN</u> <u>MONDAY</u> <u>21ST MARCH</u>	<ol style="list-style-type: none"> 1. <u>Adverts presented this week (S).</u> 2. <u>Summarise the play so far in a critic's article reacting to one of the adverts you have seen. (W).</u> 	<u>No prep: end of term (could set some <i>Romeo and Juliet</i> reading or reading of another tragedy to stretch and challenge).</u>

Appendix 2: CIE IGCSE English Language Mark Table for Writing Paper 3 (2017)

Band 1	13-15	Consistent sense of audience; authoritative and appropriate style. Fluent, varied sentences; wide range of vocabulary. Strong sense of structure, paragraphing and sequence. Spelling, punctuation and grammar almost always accurate.
Band 2	10-12	Sense of audience mostly secure; there is evidence of style and fluency; sentences and vocabulary are effective. Secure overall structure; mostly well sequenced. Spelling, punctuation and grammar generally accurate.
Band 3	7-9	Occasional sense of audience; mostly written in correctly structured sentences; vocabulary may be plain but adequate for the task; mostly quite well structured. Minor, but more frequent, errors of spelling, punctuation and grammar
Band 4	5-6	Inconsistent style; simple or faultily constructed sentences; vocabulary simple; basic structure. Frequent errors of spelling, punctuation and grammar.
Band 5	3-4	Inappropriate expression; the response is not always well sequenced. Errors of spelling, punctuation and grammar impair communication.
Band 6	1-2	Expression unclear; flawed sentence construction and order. Persistent errors of spelling, punctuation and grammar impede communication.
Band 7	0	The response cannot be understood.

Appendix 3: Modal Intervention Lesson Plan

Title of Scheme: Writing for an Audience and Purpose	
Key Learning: Students aim to write a letter as one of the characters of <i>Romeo and Juliet</i> that is persuasive in tone. They investigate how modals can be used to alter the meaning of a piece of writing and explore how the use of modals can indicate the relationship between the text producer and the text receiver.	
LESSON 1	
Learning Objectives	Learning Outcomes
<ul style="list-style-type: none"> To understand the different effects that modals have on the tone of a piece of writing. 	<ul style="list-style-type: none"> Students produce a letter that clearly shows the relationship between text producer and text receiver through its use of modals.
<p>Starter/ Introduction to modals (5 minutes):</p> <p>Pupils are given three sentences containing modals on their desks as they arrive. They should quickly draw a sketch showing what they believe to be the main message of the sentence. Students will use these as a starting point for their freeze frames.</p> <p>Pupils are placed in pairs when they enter the room. They then discuss in their pairs the following three sentences. They should focus upon the level of force in the sentences and how this differs between the sentences also decide upon what type of context in which each sentence would be used.</p> <ol style="list-style-type: none"> You may open the door. You ought to open the door. You must not open the door. <p>Pairs should produce a freeze frame depicting the meaning of each of these sentences. They should be clear in their pairs who or what element of the sentence they are portraying.</p> <p>Select three pairs to show one freeze frame of each sentence to the class. Ask them to change their freeze frame if 'please' was added to mitigate the force of the sentence. Which phrases/ words are altering the meaning of the sentences?</p>	
<p>Development (20 minutes):</p> <p>Using the The Salvation Army Christmas campaign card students now discuss the use of these types of phrases/ words in a real life text.</p> <ul style="list-style-type: none"> What is the purpose of the advert? How has the language of the advert reflected this? What is the relationship between the text produced and the text receiver? How do you know? What tone is the advert trying to convey? Has the advert managed to strike a balance between urgency and avoiding being too imposing? If so, how? 	

Consolidation (10 minutes):

Students to use the scale provided to add words/ phrases on the force scale- weak to strong.

Extend and expand options of modals to use when persuading by feeding back as a whole on a whiteboard.

Application (20 minutes):

In those pairs, they must now become a pair of characters from *Romeo and Juliet* and select who will be writing as which character in their pair (for a sense of mystery, the pair could choose their characters without telling anyone else!).

Suggestions:

Tybalt/ Benvolio (end of Act 1 scene 1)

Benvolio/ Romeo (end of Act 1 scene 2)

Lady Capulet/ Juliet (end of Act 1 scene 3)

Mercutio/ Romeo (end of Act 1 scene 4)

They must now discuss the following questions in their pairs:

- What type of relationship does your pair have?
- Is it an equal relationship?
- Who is the more dominant one of your pair?
- Based on this relationship, what types of words would your character use when trying to persuade the other? (Students should use the force scale produced).

In pairs, write a letter to each other's character using words from the scale to clearly show the relationship between the text produced and the text receiver. They should make sure they use no names.

Plenary (10 minutes):

Students should now peer assess another pair's letters. They should guess which character produced the letter and which character received the letter and explain why and how they know this from the language used. They should write this as a short paragraph at the end of the piece of work they are assessing.

Appendix 4: Passive Intervention Lesson Plan

Title of Scheme: Writing for an Audience and Purpose	
Key Learning: Students aim to understand the impact of using the passive upon a reader and identify why a writer might use the passive voice within their writing.	
LESSON 1	
Learning Objectives	Learning Outcomes
<ul style="list-style-type: none"> To understand why writers use the passive voice and effect this has on readers. 	<ul style="list-style-type: none"> Students produce a an 'objective' piece of writing that avoids blame through the use of the passive.
<p>Starter/ Introduction to different voices (10 minutes):</p> <p>Pupils are given five sentences in different voices on their desks as they arrive. They are put into two groups of three to act out each of the following sentences. They should focus on who is the agent (eg: in number 1 this is 'the man'), the patient (the window) and the instrument (the stone) and whether each sentence contains all of these.</p> <ol style="list-style-type: none"> The man smashed the window with a stone. The man smashed the window. The window was smashed by the man. The stone smashed the window. The window smashed. <p>Select three groups to act out their sentences. Questions to ask:</p> <ul style="list-style-type: none"> Which sentence attaches the most blame to an object or person? Why might you use this sentence within a piece of writing? What impact would the use of this type of sentence have on a reader? 	
<p>Development (10 minutes):</p> <p>Using the extract from the opening of a government published report in the 2011 London riots students explore the purpose of using the passive in an authentic text.</p> <ul style="list-style-type: none"> How does the extract manage to avoid blame? What is/ is not mentioned (encourage students to find examples) In what contexts would newspapers use this type of language structure? What impact would this have on you as a reader? 	
<p>Consolidation (15 minutes):</p> <p>Students write a 10-minute report on an event in <i>Romeo and Juliet</i> that seeks to avoid blame and uses the passive. They should imagine that it is the Verona Times, owned by The Prince, which does not wish to add to the conflict.</p> <p>Events they could use:</p> <ul style="list-style-type: none"> Tybalt's killing. Mercutio's killing. Juliet's seeming 'death'. Romeo's banishment. 	

Students write a self-reflection at the bottom of their piece of work which outlines where and how they have used the passive and what impact they intended to have on the reader- they should make this specific to *Romeo and Juliet*.

Appendix 5: Writing Task 1 and analysis using Systemic Functional Linguistics

Imagine you are the new teacher in the extract. You write a letter to the school governing council expressing your concerns about the state of the school.

Write your letter to the governing body.

You should:

- Describe what you have noticed about the students in the school.
- Explain how the staff have contributed to the atmosphere of the school.
- Make some suggestions as to how the council could promote behaviour.

Using the process as outlined by Systemic Functional Linguistics to engage with the text's social purpose:

Aspect	What this means for this type of text.	What will the description focus upon?
Interpersonal Metafunction	Writer persona is one who must show respect to someone in authority as they are a teacher writing to a governing council member- someone who is unknown to them and who makes decisions on a wider level to that of a classroom teacher. The ability to evaluate is introduced as they are expected to provide suggestions as to how to improve the school. There is a social distance between the writer and receiver as the receiver is likely to be unknown to the writer and the receiver has a wider sphere of influence to the text writer albeit on a professional level.	Terms of address and their formality and should avoid directness as these can be forceful. Evaluative language such as the use of adjectives... Use of modal auxiliaries that show indirect influence 'could', 'may', 'might' that moderate the exercise of power. Lexogrammatical features which reduce the social distance are expected to be limited: contractions, first and second person pronouns, ellipsis, colloquial language, vocatives, formulaic utterances.
Ideational Metafunction	The letter's ideational metafunction is an argument introducing persuasive elements. The writer must ensure that they are not too forceful due to the interpersonal metafunction. They should represent the world according to the social position they hold within it- the world being the school and their position as both teacher to the students and colleague to the other teachers. They should engage with the idea that they must both argue for the good of the students whilst also supporting their colleagues.	The writer may place emphasis on the teachers' behaviour but should consider how to use the passive clause construction to avoid placing blame upon their colleagues (subject, verb and object will be considered here). Any references to the pupils and the teachers, the actions they undertake and who these have an impact on.
Genre	The letter's social purpose is to describe and explain, as well as persuade the governing body as to what changes need	The mood will be considered: declarative, imperative or interrogative.

	<p>to be brought about- two of which are mentioned directly in the question. They should explain and describe the issues present within the school, alongside discussing a range of perspectives on the issue and begin to construct argument.</p> <p>The text is a letter and should be constructed according to a letter's social function.</p>	<p>The way in which the letter is structured- more specifically, the generic stages of the letter will be considered: the salutation, the aim of letter, the identification of problems arising in the school, the elaboration of the problems, the demand for action, the recommendation, and the final salutation.</p>
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Appendix 6: Writing Task 2 and analysis using Systemic Functional Linguistics

Imagine you are Juliet at the end of Act 2 scene 2 of Romeo and Juliet. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

Write your letter to Lady Capulet.

You should:

- Describe Paris' qualities and why they are attractive to you.
- Explain why the marriage would not be beneficial.
- Suggest ways in which you might be able to marry the man that you really want.

Aspect	What this means for this type of text.	What will the description focus upon?
Interpersonal Metafunction	Writer persona is one who must show respect to someone in authority as they are a daughter writing to her mother-pupils will be expected to understand some of the context of the time in which Shakespeare is writing in that a mother holds power in regards to her daughter's future personal life. The status of the writer is one that holds less power than the text receiver, but they can use emotive language as social distance is lessened due to the text receiver being a family member.	Terms of address and their formality. Evaluative language such as the use of adjectives... Use of modal auxiliaries that show indirect influence 'could', 'may', 'might' that moderate the exercise of power. Lexogrammatical features which reduce the social distance: contractions, first and second person pronouns, ellipsis, colloquial language, vocatives, formulaic utterances.
Ideational Metafunction	The letter's ideational metafunction is an argument introducing persuasive elements. The writer must ensure that they are not too forceful due to the interpersonal metafunction. They should represent the world according to the social position they hold within it- the world being the private family context of which Juliet is a part. They should consider how forceful and emotive they are able to be with their language whilst ensuring that the letter receives the intended response.	The writer may discuss Lady Capulet's motives and feelings and place emphasis on how the text received may feel. The use of rhetorical questions will be considered in order to grasp the writer's ability to provoke a personal response. Any references to Paris and the actions he undertakes- how evaluative this is, and the type of lexis/ sentence structure will be looked at here.
Genre	The letter's social purpose is to describe and explain, as well as persuade Lady Capulet to cancel the wedding and marriage of Juliet to Paris. They should explain and describe the complaints they have against Paris as well as attempting to persuade the text receiver that it is in both Juliet's and Lady Capulet's best interests to cancel the marriage. The text is a letter and should be constructed according to a letter's social function.	The mood will be considered: declarative, imperative or interrogative. The way in which the letter is structured- more specifically, the generic stages of the letter will be considered: the salutation, the aim of letter, the identification of problems arising in the school, the elaboration of the problems, the demand for action, the recommendation, and the final salutation.

NB: This task was contrasted by the researcher to be familiar and close to the social purpose of task one so that comparisons could be made.

Appendix 7: Writing Task 3 and analysis using Systemic Functional Linguistics

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

Write your newspaper report.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed.

Aspect	What this means for this type of text.	What will the description focus upon?
Interpersonal Metafunction	Writer persona is one who is in a position of authority as they hold information that they must impart to the receiver. They have a duty to outline the events taking place with clarity in an informative way. The ability to evaluate is introduced as they can provide their own views and introduce bias or judgement into the report. There is a social distance between the writer and receiver as the receiver is unknown to the writer. The writer must also be aware that they are writing for multiple readers and so the status is distanced due to the wideness of the audience- they are unable to retain clarity if they are personal.	Terms of address and their formality and should avoid directness as these can be forceful. Evaluative language such as the use of adjectives... Lexogrammatical features which reduce the social distance such as contractions, first and second person pronouns, ellipsis, colloquial language, vocatives, formulaic utterances will be avoided due to the nature of the text's audience. However, there should be consideration of the level of bias given to the text.
Ideational Metafunction	The letter's ideational metafunction is an informative description of the events. The writer must ensure that they are not too forceful due to the interpersonal metafunction. They should represent the world according to the social position they hold within it- that social position being one of information provider. They	The use of the passive will be considered as a method of recounting the sequence of events and to explain the events that have taken place. Any references to different perspectives of the events including interviews or quotations from others who are present at the time the events took place.
Genre	The letter's social purpose is to describe and explain, as well as inform the general public of the events that have taken place. They should explain and describe the	The mood will be considered: declarative, imperative or interrogative.

	<p>events surrounding the abandonment of Selkirk with detail with little bias to ensure clarity. There is the ability to introduce bias in order to impact on public opinion. The text is newspaper report and should be constructed according to a newspaper report's social function.</p>	<p>Use of tense- whether this is the past, present or future and use of a adverbial clauses.</p> <p>The way in which the report is structured- more specifically, the generic stages of the report will be considered: the title, the aim of report, the identification of discrete events in the abandonment of Selkirk, the elaboration of the events including the inclusion of interviews.</p>
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Appendix 8: Writing Task 4 and analysis using Systemic Functional Linguistics

Imagine that your school has plans to introduce family or vertical grouping.

Write an article for your school magazine giving your views on the topic, based on the article.

- In your article you should: Identify and evaluate the ideas expressed in the article about family or vertical grouping.
- Give your views about how you think it would affect students of different ages.

Aspect	What this means for this type of text.	What will the description focus upon?
Interpersonal Metafunction	Writer persona is one who is in a position of authority as they hold information that they must impart to the receiver. They have a duty to outline the events taking place with clarity in an informative way. The ability to evaluate is introduced as they can provide their own views and introduce bias or judgement into the article. There is a lessened social distance between the writer and receiver as, although the receiver is likely to be unknown to the writer on a personal level, the writer is producing a text for a group rather than a singular reader. Readers do, however, hold the same or similar social position to the text producer and there is, therefore, more opportunity to influence the reader's opinion.	<p>Terms of address and their formality. The use of informal address will be considered.</p> <p>Evaluative language such as the use of adjectives...</p> <p>Lexogrammatical features which reduce the social distance such as contractions, first and second person pronouns, ellipsis, colloquial language, vocatives, formulaic utterances.</p> <p>The use of rhetorical questions that compare the writer to the receiver will be considered as a method of levelling social position.</p>
Ideational Metafunction	The letter's ideational metafunction is a description of the intentions of the school. There is also a function of argument present in that they are required to communicate and evaluate an opinion on the intentions of the school. They should represent the world according to the social position they hold within it- that social position being one of information provider but also one who is trying to influence readers.	<p>The use of the passive will be considered as a method of recounting the sequence of events and to explain the events that have taken place.</p> <p>Any references to different perspectives of the events including interviews or quotations from others who are present at the time the events took place.</p>

<p>Genre</p>	<p>The letter's social purpose is to describe and explain, as well as inform the school's population of pupils of the intentions of the school. There is the ability to introduce bias in order to impact on other pupils' opinions.</p> <p>The text is a magazine article and should be constructed according to a magazine article's social function.</p>	<p>The mood will be considered: declarative, imperative or interrogative.</p> <p>Use of tense- whether this is the past, present or future and use of adverbial clauses.</p> <p>The way in which the article is structured- more specifically, the generic stages of the report will be considered: the title, the aim of report, the identification of others' opinions when outlining the scheme, the elaboration of the events including the inclusion of interviews. The use of paragraphing and sentences to place emphasis on ideas.</p>
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Appendix 9: The School Pack for Investigation Contents

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Dear Staff,

I wish to thank you for the support you have shown in allowing our school to act as the research site for my PhD study. The purpose of this pack is to provide all information you require concerning the PhD research study that is to be carried out in our school. I address this information to all members of staff to provide an explanation of the nature of my research.

My PhD is a study seeking to investigate the effects of contextualised grammar teaching upon written responses within the English Classroom. It will be a classroom based study exploring the interface between the teaching of grammatical concepts using Cognitive Linguistics strategies and writing tasks for a group of Year 9 pupils, including their conceptual understanding of each task.

The ability to understanding the meaning behind grammatical concepts, and control these according to the audience and purpose of writing tasks, can aid the development of pupils' writing. Learning this control is a complex process, which is initiated by the way the concept is introduced. Therefore, I would like to investigate how the ways in which a grammatical concept is introduced to pupils can impact their writing, inclusive of the level of conscious control pupils have on commencing and completing writing tasks.

My role will be to provide a layout of the way a grammatical concept could be introduced in the classroom, which will be integrated with the Year 9 English scheme of work, to observe the pupils whilst this intervention occurs and to analyse the written outcomes of this lesson. I will be asking a selection of the pupils to review and evaluate their writing linked to the purpose of each writing task in order to consider more closely their considerations when completing writing tasks, and whether the teaching method has an impact on their writing ability.

I very much appreciate your participation in this research project and value the time you have already given in reading this documentation. My aim is to provide complete transparency as far as possible prior to the commencement of the study. This includes defining all key terms that I will be using in this booklet. Please do not hesitate to contact me if you require further clarification regarding any aspect of the proposed study.

Kind Regards,

Mrs Harriet Speed

Aims of the study and key research questions

Aims:

- To evaluate the impact of contextualised grammar teaching using Cognitive Linguistics strategies on the completion of writing tasks.
- To explore the impact of contextualised grammar teaching using Cognitive Linguistics strategies on pupils' metacognitive awareness during the writing process.
- To analyse samples of written work looking for evidence for metacognitive awareness and operational knowledge.
- To examine the findings in relation to the implications for future English curriculum design and grammar pedagogy.

Key Research Questions:

- What is the nature of the effect of contextualised grammar teaching using Cognitive Linguistics strategies on the understanding of Year 9 learners in writing tasks?
- What evidence is there of understanding of grammatical concepts within the metacognition of learners?
- What can Cognitive Linguistics strategies present that aids understanding of rhetorical writing problems?

The research may also provide a response to the following question:

- What are the implications of these findings for curriculum design and grammar pedagogy in the English Classroom?

A definition of terms used in the study

It is necessary to outline some of the key concepts used in the aims of the study at this stage, in line with complete transparency.

Contextualised grammar teaching:

The term 'contextualised grammar teaching' is used throughout the study to mean grammar that is taught within a designed framework outlining how and when learners are introduced to different grammatical constructs which are linked to a writing task with a specific purpose. My study will use the definition of grammar as argued by Carter and McCarthy: "the grammar of choice" (2006, p.7). This view sees 'writers as agentive, creative shapers of meaning, designing texts in terms of ideas, layout, voice and including grammatical choice' (Myhill et al. 2013).

Cognitive Linguistics strategies:

Recent grammar pedagogy has begun to explore an area called Cognitive Linguistics which centres upon teaching grammar with a focus on the learner's perception of how language is developed by their physical presence in the world. In this case, grammatical pedagogy has been introduced that operationalises grammar through gesture as a carrier of meaning. There is also research evidence to suggest that gesture can lighten the 'cognitive load' freeing up space in learners' verbal and memory systems.

Metacognitive awareness:

Metacognition can play an important role in learners' writing development.

Metacognition refers to 'one's knowledge concerning one's own cognitive processes and products or anything that relates to them...to the active monitoring and consequent regulation and orchestration of these processes in relation to the cognitive objects or data on which they bear, usually in the service of some concrete goal or objective.' (Flavell, 1976: 232).

Alongside this, 5Dget's operational knowledge is 'characterised by subjects' ability to transform their own knowledge to conform to the requirements of the task with which they are confronted.' (Gombert, 1992:6).

Metacognition in writing involves:

- Planning how to approach a task.
- Monitoring one's own understanding of the task.
- Reviewing and evaluating one's progress during and at the end of a task.

Researcher's role and observation format

It is expected that the research study will commence during the Spring Term of the academic year 2016/2017 with consent forms being distributed in the Autumn Term 2016. This will give the pupils the opportunity to settle in to the academic year and for consent forms to be returned. I would like to video observe 6 double UIV English lessons, which will include the intervention lesson. I would also like to collect work from 18 UIV English lessons which includes the pre writing assessment, intervention lesson written activities and post writing assessment during the course of the Spring Term.

The video observation will record the intervention lessons delivered by 4 different English Teachers. These video observations will focus primarily on the pupils' responses to the lesson activities and will follow the school ICT policy and school policy for sensitive data. I intend to pilot the suitability of the video equipment in one of my own LIV English lessons, in the second half of the Autumn Term 2016.

During the pre-intervention and post-intervention writing assessments I would like to have permission to record 24 isolated pupils [12 on the first day and 12 on the second] 'thinking aloud' as they complete their writing task using an I-pad as a recording device. I will be hoping to observe and identify:

- How they initially understand the task.
- Reflections and corrections as they commence and complete the task.
- The selection and use of different learning strategies for responding to the task.
- Types of topic included in any metacognitive awareness during the task.

I would also like permission to photocopy all writing assessments pre and post intervention as well as the written tasks undertaken in the intervention lesson, in order to analyse the use of pupils' grammar at each stage. This will include looking for evidence for whether this particular method of teaching grammar allows the focus grammatical concepts to be transferred into metacognitive awareness.

I ensure the above cause as little disruption to the regular teaching timetable as possible. To this end, video observations will take place during normal timetabled double UIV English

lessons (Wednesday periods 1 and 2, Thursday periods 1 and 2), so that no cover will be necessary in order for me to observe key sessions.

Confidentiality and Ethical Considerations

The Research Ethics Committee has reviewed my PhD study to ensure that the proposed research is in accordance with the University of Reading Ethical Framework. This is to guarantee that the research is ethically sound and that all issues regarding safeguarding are adhered to.

The data collected will be kept securely by the researcher. All hardcopy data will be stored within the school within a password protected staffroom for up to 5 years. Any electronic data will be made secure using a password lock, only known by the researcher.

Confidentiality will be maintained through the use of fictional names or numbers for both participants and school. Identities will be protected in all circumstances.

I will require signed consent from all parents and carers as I would like to tape record and transcribe the pupils completing their writing tasks. I will also require consent forms to be signed by the teachers of the videoed lessons to indicate that they consent to their participation in the study. All consent forms are located at the end of this pack for your approval, including differentiated forms for general participants and 'think aloud' participants.

The findings from my research will be produced in the form of a PhD thesis which will be held at Reading University. I am also encouraged to publish parts of my research in academic research journals and present at educational conferences if relevant.

My work will be monitored by two PhD supervisors at the University of Reading. Each supervisor will review the progress I have made at regular intervals. Their names are Prof Andy Goodwyn and Dr Alison Silby and can be contacted via email:

a.c.goodwyn@reading.ac.uk

a.silby@reading.ac.uk

If you have any concerns regarding the ethics of this study, please contact:

The Chair of Research Ethics Committee, via Mike Proven (email: m.j.proven@reading.ac.uk).

PARENTAL CONSENT LETTER OF 'THINK ALOUD' PARTICIPANTS

Dear [enter name of parent/ guardian],

Next term, I will be carrying out a research study with all UIV students. As part of UIV, your daughter will be a part of this educational study that will be carried out by me with the help of the English Department to enhance writing skills. The research also has the full support of the School, having been reviewed by WITHDRAWN FOR ANONYMITY (Deputy Head (Academic)). The school believes that the study will benefit current and future pupils. The study replicates a successful study that was carried out last academic year with UIV pupils. I am writing to ask your permission for your daughter to be included in this educational study, and for your consent for her work to be used. It is hoped that by participating in this research your daughter will have the additional opportunity to reflect and improve upon her writing skills.

The study will consider how far particular teaching methods improve pupils' writing, with an aim to alter and adapt these methods to ensure that we are using effective teaching methods. It will use the latest methods as outlined in current educational research, and will be delivered by your daughter's normal English Teacher. [Enter teacher's name here] fully supports your daughter's inclusion in the study. The study will not disrupt any normal activities or lessons; to this aim, it will take place within normal English lessons, and will not require your daughter to complete any extra work.

The study will require her written work from English lessons across the Spring Term 2017 to be photocopied, analysed and used within the final report. It will also require your daughter to complete two of her normal writing assessments in a different location from the class, using the 'think aloud' method. 'Think aloud' is a method of showing what people are thinking as they complete tasks by asking participants to verbalise their thoughts as they write. Your daughter will be recorded as she 'thinks aloud' whilst completing the task.

As your daughter will be completing her assessment in a different way from the rest of the class, her work will be marked according to the normal mark criteria used, but the impact that this method may have had will be noted and her teacher will take this into suitable consideration on marking. The recording will be used within the department to consider how we teach writing and will be transcribed, anonymised and analysed for use within the final report. Before participating in the study, your daughter has been asked to sign a similar information sheet and consent form; she will not be included if she does not wish.

The results for this study will be used primarily to inform future teaching and learning practices. Any original data gathered will be anonymised, and securely kept within a locked office in the school. Any recorded data will be stored on a password secured school computer. The results will also be used towards a PhD qualification awarded by the University of Reading. To ensure ethical resilience, this project has been reviewed by the University

Research Ethics Committee and has been given a favourable ethical opinion for conduct. Anonymised data may also be used within future journal articles. Please feel free to request to see the final report, and to ask for feedback at any stage of the research.

Similarly, your daughter's inclusion in the study is voluntary and she has a right to withdraw at any time. Of course, you also have the right to request the withdrawal of your daughter at any time. If this were to occur, your daughter would be excluded from the study immediately, and any data already collected from her would be securely destroyed.

I would please ask your help in ensuring that the study can start promptly by sending an e-mail to: [WITHDRAWN FOR SCHOOL ANONYMITY](#) by the 12th December 2016 confirming if you would or would not like your daughter to be included in the study.

Finally, if you have any further questions, or would like to discuss any of the above in further detail please do not hesitate to contact me.

Thank you for your time.

Kind Regards,

Mrs Harriet Speed

PARENTAL CONSENT LETTER OF GENERAL PARTICIPANTS

Dear [enter name of parent/ guardian],

Next term, I will be carrying out a research study with all Year 9 students. As part of Year 9, your daughter will be a part of this educational study that will be carried out by me with the help of the English Department to enhance writing skills. The research also has the full support of the School, having been reviewed by WITHDRAWN FOR SCHOOL ANONYMITY (Deputy Head (Academic)). The school believes that the study will benefit current and future pupils. The study replicates a successful study that was carried out last academic year with UIV pupils. I am writing to ask your permission for your daughter to be included in this educational study, and for your consent for her work to be used. It is hoped that by participating in this research your daughter will have the additional opportunity to reflect and improve upon her writing skills.

The study will consider how far particular teaching methods improve pupils' writing, with an aim to alter and adapt these methods to ensure that we are using effective teaching methods. It will use the latest methods as outlined in current educational research, and will be delivered by your daughter's normal English Teacher. [Enter teacher's name here] fully supports your daughter's inclusion in the study. The study does not intend to disrupt any normal activities or lessons; to this aim, it will take place within normal English lessons, and will not require your daughter to complete any extra work. It will require her written work from English lessons across the Spring Term 2017 to be photocopied, analysed and used within the final report. The study will require one English Lesson to be video recorded for observation by the researcher. Before partaking in the study, your daughter has been asked to sign a similar information sheet and consent form; she will not be included if she does not wish.

The results for this study will be used primarily to inform future teaching and learning practices. Any original data gathered will be anonymised, and securely kept within a locked office within the school. Any recorded data will be stored on a password secured school computer. The results will also be used towards a PhD qualification awarded by the University of Reading. To ensure ethical resilience, this project has been reviewed by the University Research Ethics Committee and has been given a favourable ethical opinion for conduct. Anonymised data may also be used within future journal articles. Please feel free to request to see the final report, and to ask for feedback at any stage of the research.

Similarly, your daughter's inclusion in the study is voluntary and she has a right to withdraw at any time. Of course, you also have the right to request the withdrawal of your daughter at any time. If this were to occur, your daughter would be excluded from the study immediately, and any data already collected from her would be securely destroyed.

I would please ask your help in ensuring that the study can start promptly by sending an e-mail to: (WITHDRAWN FOR SCHOOL ANONYMITY) by the 12th December 2016 confirming if you

would or would not like your daughter to be included in the study by the end of the Autumn Term 2016.

Finally, if you have any further questions, or would like to discuss any of the above in further detail please do not hesitate to contact me.

Thank you for your time.

Kind Regards,

Mrs Harriet Speed

(attach signature)

PARTICIPANT CONSENT FORM

EDUCATIONAL STUDY INTO ENGLISH TEACHING

PARTICIPANT Consent Form

1. I have read the instructions for, and had explained to me, my participation within the study along with the accompanying Information Sheet relating to the project on improving English Teaching methods.
2. I have had explained to me the purposes of the project and what will be required of me, and any questions I have had have been answered to my satisfaction. I agree to the arrangements described in the Information Sheet in so far as they relate to my participation.
3. I understand that participation is entirely voluntary and that I have the right to withdraw from the project any time, and that this will be without detriment.
4. I understand this project has been reviewed by the University Research Ethics Committee and has been given a favourable ethical opinion for conduct.
5. I have received a copy of this Consent Form and of the accompanying Information Sheet.

Name:

Date of birth:

Signed:

Date:

What is the effect of contextualised grammar teaching using Cognitive Linguistics strategies on the understanding of year 9 learners in writing tasks?

WHAT DOES THIS MEAN PRACTICALLY FOR YOU?

- Your classes complete two writing tasks (already on the SOW)- one before the grammar lesson and one after, which I will photocopy.
- 4 pupils in each of your groups will be asked to complete the task in a different room recording themselves 'thinking aloud'.
- For the grammar lesson, you use resources and a lesson plan provided by myself. This lesson is videoed (simply because I cannot split myself in 3!).
- You will be able to listen to the 'think aloud' recordings in order to consider the writing skills of our pupils- although these will be completely anonymised.

WHAT DO YOU HAVE TO DO?

- Suggest 4 names of pupils that display the full range of writing abilities for the 'think aloud' task- these suggestions can be based on tracking and/or your own knowledge.
- Give permission for your name to be used on parental consent letters.
- Allow the double grammar lesson to be videoed.
- Chat to me about how you found the resources and how your class responded to the teaching method.
- Allow me to provide you with resources, and a planned double lesson!

Appendix 11: Instructions as to how to Complete the Think Aloud

Writing Assessment

You are being asked to complete your writing assessment using the 'think aloud' technique. You should have already read and signed the form explaining that this is part of an educational study designed to consider ways in which teaching can be improved. If you have not signed this document, please let your teacher know now.

Your writing assessment task is on the other side of this piece of paper- you should turn over and begin only when you have read and understood the instructions below.

You will be given 45 minutes to complete the writing task. You should write only as much as you think necessary to gain the allocated marks. You should 'think aloud' as you complete the task.

Some common Q&As:

What is 'think aloud'?

Think aloud is a method of showing what people are thinking as they complete tasks. It involves verbalising your thoughts as you complete a task. For example, if I was asked to 'think aloud' as I cross the road, I might say '..Urm..I'm looking left and right, cos I think there might be a car coming...there's some noise in the background- I'm not sure so I think I'll look carefully...' etc.

How do I show that I am 'thinking aloud'?

When you are writing, read aloud the words you are writing on the page and explain, briefly, what you have written.

When writing, you can stop from time to time and orally complete sentences like these:

- So far, I think....
- This made me think of...
- That doesn't make sense because...
- I think I will use.....next because...
- I rewrote that part because...
- I am confused by...
- I just thought of...

It would be helpful to ensure that you do not pause for any lengthy amount of time as this could indicate that you are thinking, without verbalising.

What if I do it wrong?

You cannot complete this task incorrectly; remember the purpose of this is to show what aspects of your answer you are focusing on at any one time and what depth and detail you go into with these. There is no correct or incorrect aspect on which to focus.

What if I am not fluent or have to go back and correct something?

This does not matter in the slightest- hesitations and corrections are expected.

You will now receive a model of the 'think aloud' technique for 2 minutes. You will then be left for 45 minutes to complete the assessment using the 'think aloud' technique.

Writing assessment:

You have 45 minutes to complete your assessment.

You will be assessed on

(modal verbs)

You're the mother of a school child who is being punished for a crime they didn't commit!

Write a letter to the Headmaster/ Headmistress of the school explaining why your child does not deserve the punishment, and persuade them that your child should not be punished.

(the passive)

You are a schoolchild who is being punished for a crime they didn't commit!

Write a letter to the Headmaster/ Headmistress of the school explaining why you do not deserve the punishment, and persuade them that you should not be punished.

Appendix 12: Word Frequency Tables for Intervention Lessons - Modals

Word	Count	Weighted Percentage (%)
think	62	1.74
one	48	1.35
know	37	1.04
kind	35	0.98
going	33	0.93
right	31	0.87
door	28	0.79
good	28	0.79
want	28	0.79
really	26	0.73
well	24	0.67
just	23	0.65
people	23	0.65
get	21	0.59
something	21	0.59
language	20	0.56
little	19	0.53
might	18	0.51
romeo	18	0.51
let	17	0.48
make	17	0.48
bit	16	0.45
general	16	0.45
need	16	0.45
please	16	0.45
tone	16	0.45
card	15	0.42
chatter	15	0.42
interesting	15	0.42
may	15	0.42
put	15	0.42
thing	15	0.42
thirty	15	0.42
today	15	0.42
got	14	0.39
see	14	0.39
seven	14	0.39
excellent	13	0.36
open	13	0.36
things	13	0.36
two	13	0.36
way	13	0.36

juliet	12	0.34
now	12	0.34
sense	12	0.34
sort	12	0.34
talk	12	0.34
time	12	0.34
words	12	0.34
actually	11	0.31
different	11	0.31
point	11	0.31
quite	11	0.31
read	11	0.31
benvolio	10	0.28
feel	10	0.28
house	10	0.28
mean	10	0.28
much	10	0.28
someone	10	0.28
three	10	0.28
another	9	0.25
anyone	9	0.25
authority	9	0.25
first	9	0.25
guys	9	0.25
loneliest	9	0.25
look	9	0.25
many	9	0.25
mercutio	9	0.25
must	9	0.25
party	9	0.25
perhaps	9	0.25
relationship	9	0.25
tell	9	0.25
trying	9	0.25
use	9	0.25
writing	9	0.25
christmas	8	0.22
hear	8	0.22
letter	8	0.22
overlapping	8	0.22
saying	8	0.22
scene	8	0.22
telling	8	0.22
thinking	8	0.22

care	7	0.20
conditional	7	0.20
else	7	0.20
end	7	0.20
everybody	7	0.20
help	7	0.20
lesson	7	0.20
letters	7	0.20
person	7	0.20
piece	7	0.20
probably	7	0.20
purpose	7	0.20
sentence	7	0.20
start	7	0.20

Appendix 13: Word Frequency Tables for Intervention Lessons - Modals

TGII MODALS:

Word	Count	Weighted Percentage (%)
one	54	1.29
just	49	1.17
kind	42	1.00
good	40	0.96
going	37	0.88
think	36	0.86
advert	32	0.76
question	32	0.76
well	32	0.76
people	31	0.74
army	30	0.72
know	29	0.69
may	29	0.69
open	27	0.64
three	27	0.64
door	26	0.62
got	26	0.62
really	26	0.62
salvation	26	0.62
please	24	0.57
something	24	0.57
might	23	0.55
general	22	0.53
must	21	0.50
language	20	0.48
minutes	20	0.48
card	19	0.45
chatter	19	0.45
saying	19	0.45
two	19	0.45
absolutely	18	0.43
interesting	18	0.43
quite	18	0.43
little	17	0.41
look	17	0.41
make	17	0.41
now	17	0.41
text	17	0.41
way	17	0.41
five	16	0.38
point	16	0.38

put	16	0.38
relationship	16	0.38
word	16	0.38
actually	15	0.36
read	15	0.36
questions	14	0.33
send	14	0.33
want	14	0.33
bit	13	0.31
end	13	0.31
keep	13	0.31
back	12	0.29
gift	12	0.29
give	12	0.29
juliet	12	0.29
right	12	0.29
see	12	0.29
write	12	0.29
command	11	0.26
else	11	0.26
get	11	0.26
pairs	11	0.26
anything	10	0.24
christmas	10	0.24
facial	10	0.24
fantastic	10	0.24
friend	10	0.24
guilt	10	0.24
makes	10	0.24
money	10	0.24
romeo	10	0.24
sorry	10	0.24
work	10	0.24
done	9	0.21
exactly	9	0.21
homeless	9	0.21
ingrid	9	0.21
let	9	0.21
lot	9	0.21
much	9	0.21
need	9	0.21
obviously	9	0.21
probably	9	0.21
receiver	9	0.21

still	9	0.21
ten	9	0.21
thing	9	0.21
things	9	0.21
time	9	0.21
tone	9	0.21
aggressive	8	0.19
also	8	0.19
body	8	0.19
expression	8	0.19
help	8	0.19
laughter	8	0.19
letter	8	0.19
many	8	0.19
mean	8	0.19

Appendix 14: Word Frequency Tables for Intervention Lessons – Modals

TGIII MODALS:

Word	Count	Weighted Percentage (%)
good	76	2.03
chatter	44	1.18
saying	43	1.15
card	42	1.12
one	42	1.12
kind	40	1.07
think	39	1.04
may	38	1.02
just	37	0.99
cate	36	0.96
must	33	0.88
going	31	0.83
please	31	0.83
person	30	0.80
general	29	0.77
really	28	0.75
tybalt	28	0.75
people	26	0.69
door	25	0.67
capulet	24	0.64
sort	24	0.64
well	22	0.59
command	21	0.56
know	21	0.56
open	21	0.56
sign	21	0.56
help	20	0.53
use	19	0.51
word	19	0.51
give	18	0.48
modals	18	0.48
relationship	17	0.45
thing	17	0.45
want	17	0.45
make	16	0.43
someone	16	0.43
get	15	0.40
nice	15	0.40
sorry	15	0.40
alright	14	0.37
feel	14	0.37

letter	14	0.37
put	14	0.37
two	14	0.37
implore	13	0.35
language	13	0.35
maybe	13	0.35
right	13	0.35
something	13	0.35
tell	13	0.35
trying	13	0.35
modal	12	0.32
romeo	12	0.32
strong	12	0.32
another	11	0.29
need	11	0.29
pat	11	0.29
patronising	11	0.29
read	11	0.29
see	11	0.29
way	11	0.29
writing	11	0.29
actually	10	0.27
also	10	0.27
bit	10	0.27
else	10	0.27
name	10	0.27
purpose	10	0.27
send	10	0.27
three	10	0.27
time	10	0.27
words	10	0.27
back	9	0.24
come	9	0.24
different	9	0.24
homeless	9	0.24
makes	9	0.24
many	9	0.24
show	9	0.24
army	8	0.21
char	8	0.21
first	8	0.21
long	8	0.21
making	8	0.21
party	8	0.21

sad	8	0.21
salvation	8	0.21
scene	8	0.21
stop	8	0.21
thank	8	0.21
write	8	0.21
advert	7	0.19
away	7	0.19
call	7	0.19
done	7	0.19
hours	7	0.19
mean	7	0.19
might	7	0.19
quite	7	0.19
reading	7	0.19

Appendix 15: Word Frequency Tables for Intervention Lessons – Modals

TGIV'S MODALS:

Word	Count	Weighted Percentage (%)
good	71	1.82
kind	54	1.38
think	48	1.23
one	45	1.15
just	43	1.10
tybalt	38	0.97
capulet	36	0.92
may	36	0.92
must	31	0.79
please	30	0.77
know	29	0.74
talk	29	0.74
really	26	0.67
door	25	0.64
overlapping	24	0.61
people	24	0.61
feel	22	0.56
three	22	0.56
want	22	0.56
alright	21	0.54
language	21	0.54
romeo	21	0.54
open	20	0.51
also	19	0.49
going	19	0.49
lonely	19	0.49
two	19	0.49
person	17	0.43
saying	17	0.43
sort	17	0.43
give	16	0.41
laughter	16	0.41
letter	16	0.41
put	16	0.41
something	16	0.41
need	15	0.38
possible	15	0.38
sure	15	0.38
write	15	0.38
card	14	0.36
let	14	0.36

use	14	0.36
well	14	0.36
alone	12	0.31
kay	12	0.31
modals	12	0.31
quite	12	0.31
relationship	12	0.31
strong	12	0.31
time	12	0.31
tone	12	0.31
used	12	0.31
christmas	11	0.28
help	11	0.28
king	11	0.28
leave	11	0.28
make	11	0.28
makes	11	0.28
modal	11	0.28
right	11	0.28
see	11	0.28
sheet	11	0.28
someone	11	0.28
talking	11	0.28
way	11	0.28
writing	11	0.28
bit	10	0.26
care	10	0.26
doctor	10	0.26
get	10	0.26
maybe	10	0.26
now	10	0.26
thing	10	0.26
come	9	0.23
hmmm	9	0.23
name	9	0.23
next	9	0.23
question	9	0.23
read	9	0.23
sorry	9	0.23
trying	9	0.23
actually	8	0.20
dear	8	0.20
everyone	8	0.20
homeless	8	0.20

imagine	8	0.20
nice	8	0.20
purpose	8	0.20
thank	8	0.20
ama	7	0.18
different	7	0.18
guilt	7	0.18
lot	7	0.18
mrs	7	0.18
pick	7	0.18
probably	7	0.18
second	7	0.18
speed	7	0.18
tell	7	0.18
written	7	0.18

Appendix 16: Word Frequency Tables for Intervention Lessons – Modals

TGV's MODALS:

Word	Count	Weighted Percentage (%)
going	46	1.58
think	36	1.24
one	35	1.20
write	31	1.06
might	28	0.96
just	27	0.93
writing	25	0.86
want	24	0.82
pair	23	0.79
well	23	0.79
need	22	0.76
now	22	0.76
letter	21	0.72
two	20	0.69
people	19	0.65
use	19	0.65
may	18	0.62
paragraph	18	0.62
person	18	0.62
really	18	0.62
four	17	0.58
right	17	0.58
anybody	16	0.55
language	16	0.55
work	16	0.55
feel	15	0.52
modals	15	0.52
romeo	15	0.52
swap	15	0.52
board	14	0.48
different	14	0.48
make	14	0.48
three	14	0.48
bit	13	0.45
come	13	0.45
general	13	0.45
kind	13	0.45
know	13	0.45
please	13	0.45
juliet	12	0.41
read	12	0.41

quite	11	0.38
sense	11	0.38
sentence	11	0.38
talk	11	0.38
try	11	0.38
characters	10	0.34
decide	10	0.34
forceful	10	0.34
get	10	0.34
got	10	0.34
montague	10	0.34
put	10	0.34
someone	10	0.34
something	10	0.34
tone	10	0.34
trying	10	0.34
actually	9	0.31
advert	9	0.31
card	9	0.31
else	9	0.31
good	9	0.31
name	9	0.31
reader	9	0.31
relationship	9	0.31
text	9	0.31
back	8	0.27
capulet	8	0.27
care	8	0.27
cares	8	0.27
degree	8	0.27
lesson	8	0.27
little	8	0.27
many	8	0.27
minutes	8	0.27
must	8	0.27
reading	8	0.27
see	8	0.27
sentences	8	0.27
somebody	8	0.27
sort	8	0.27
task	8	0.27
used	8	0.27
word	8	0.27
words	8	0.27

away	7	0.24
character	7	0.24
let	7	0.24
letters	7	0.24
lonely	7	0.24
ones	7	0.24
shhh	7	0.24
show	7	0.24
sure	7	0.24
things	7	0.24
tybalt	7	0.24
written	7	0.24
also	6	0.21
benvolio	6	0.21
chatter	6	0.21

Appendix 17: Word Frequency Tables for Intervention Lessons – Modals

TGVI's MODALS:

Word	Count	Weighted Percentage (%)
one	53	1.81
think	46	1.57
just	44	1.50
going	38	1.30
please	35	1.19
good	31	1.06
let	25	0.85
writing	24	0.82
juliet	21	0.72
must	20	0.68
three	20	0.68
kind	19	0.65
door	18	0.61
put	18	0.61
come	17	0.58
got	17	0.58
make	17	0.58
people	17	0.58
person	17	0.58
used	17	0.58
capulet	16	0.55
know	16	0.55
might	16	0.55
open	16	0.55
advert	15	0.51
give	15	0.51
lady	15	0.51
back	14	0.48
may	14	0.48
tone	14	0.48
words	14	0.48
now	13	0.44
really	13	0.44
relationship	13	0.44
saying	13	0.44
trying	13	0.44
want	13	0.44
two	12	0.41
language	11	0.38
minutes	11	0.38
slightly	11	0.38

talk	11	0.38
ten	11	0.38
thank	11	0.38
actually	10	0.34
bit	10	0.34
fine	10	0.34
general	10	0.34
letter	10	0.34
look	10	0.34
marry	10	0.34
need	10	0.34
quite	10	0.34
right	10	0.34
something	10	0.34
today	10	0.34
use	10	0.34
laughter	9	0.31
modals	9	0.31
much	9	0.31
paris	9	0.31
persuade	9	0.31
see	9	0.31
short	9	0.31
sure	9	0.31
time	9	0.31
agree	8	0.27
also	8	0.27
book	8	0.27
change	8	0.27
feel	8	0.27
interesting	8	0.27
minute	8	0.27
overlapping	8	0.27
weaker	8	0.27
absolutely	7	0.24
board	7	0.24
decide	7	0.24
different	7	0.24
forceful	7	0.24
get	7	0.24
hands	7	0.24
probably	7	0.24
read	7	0.24
sentences	7	0.24

strong	7	0.24
tell	7	0.24
thing	7	0.24
things	7	0.24
well	7	0.24
work	7	0.24
books	6	0.20
charity	6	0.20
chatter	6	0.20
first	6	0.20
homeless	6	0.20
marriage	6	0.20
middle	6	0.20
mother	6	0.20
questions	6	0.20

Appendix 18: Word Frequency Tables for Intervention Lessons – Passive

TGI's passive:

Word	Count	Weighted Percentage (%)
going	33	1.20
one	31	1.13
good	27	0.98
window	25	0.91
man	24	0.87
stone	24	0.87
time	22	0.80
five	21	0.76
just	21	0.76
think	21	0.76
might	20	0.73
kay	19	0.69
smashed	18	0.65
write	18	0.65
sentence	17	0.62
three	17	0.62
know	16	0.58
two	16	0.58
writing	16	0.58
guys	15	0.55
minutes	15	0.55
police	15	0.55
group	14	0.51
way	14	0.51
little	13	0.47
passive	13	0.47
use	13	0.47
well	13	0.47
got	12	0.44
juliet	12	0.44
make	12	0.44
need	12	0.44
next	12	0.44
now	12	0.44
report	12	0.44
see	12	0.44
sort	12	0.44
bit	11	0.40
done	11	0.40
get	11	0.40
let	11	0.40

newspaper	11	0.40
tell	11	0.40
thing	11	0.40
kind	10	0.36
romeo	10	0.36
anyone	9	0.33
look	9	0.33
remember	9	0.33
sentences	9	0.33
violence	9	0.33
want	9	0.33
another	8	0.29
blame	8	0.29
either	8	0.29
interested	8	0.29
last	8	0.29
marks	8	0.29
perhaps	8	0.29
sure	8	0.29
today	8	0.29
action	7	0.25
amalie	7	0.25
broke	7	0.25
government	7	0.25
happened	7	0.25
interesting	7	0.25
many	7	0.25
people	7	0.25
piece	7	0.25
quite	7	0.25
reading	7	0.25
right	7	0.25
style	7	0.25
thirty	7	0.25
act	6	0.22
appropriate	6	0.22
article	6	0.22
back	6	0.22
else	6	0.22
everybody	6	0.22
excellent	6	0.22
give	6	0.22
hand	6	0.22
laughter	6	0.22

looking	6	0.22
melissa	6	0.22
mind	6	0.22
minute	6	0.22
neutral	6	0.22
please	6	0.22
prep	6	0.22
put	6	0.22
really	6	0.22
reflection	6	0.22
saying	6	0.22
scene	6	0.22
shot	6	0.22
start	6	0.22
twenty	6	0.22

Appendix 19: Word Frequency Tables for Intervention Lessons – Passive

TGI's passive:

Word	Count	Weighted Percentage (%)
kay	29	1.69
one	24	1.40
stone	22	1.28
window	22	1.28
smashed	20	1.16
think	20	1.16
two	18	1.05
five	17	0.99
man	16	0.93
going	15	0.87
sentence	14	0.81
blame	13	0.76
got	13	0.76
just	13	0.76
number	13	0.76
good	12	0.70
talk	12	0.70
target	12	0.70
well	12	0.70
instrument	11	0.64
object	11	0.64
overlapping	11	0.64
use	11	0.64
agent	10	0.58
neutral	10	0.58
question	10	0.58
done	9	0.52
four	9	0.52
laughter	9	0.52
remember	9	0.52
actually	8	0.47
look	8	0.47
might	8	0.47
passive	8	0.47
person	8	0.47
questions	8	0.47
much	7	0.41
point	7	0.41
really	7	0.41
right	7	0.41
thought	7	0.41

example	6	0.35
first	6	0.35
listen	6	0.35
minutes	6	0.35
page	6	0.35
read	6	0.35
reader	6	0.35
report	6	0.35
romeo	6	0.35
writing	6	0.35
avoid	5	0.29
excellent	5	0.29
front	5	0.29
group	5	0.29
impact	5	0.29
initially	5	0.29
juliet	5	0.29
kind	5	0.29
know	5	0.29
last	5	0.29
lesson	5	0.29
news	5	0.29
objective	5	0.29
ready	5	0.29
riots	5	0.29
shot	5	0.29
sorry	5	0.29
three	5	0.29
time	5	0.29
title	5	0.29
voice	5	0.29
absolutely	4	0.23
attaches	4	0.23
clear	4	0.23
different	4	0.23
exactly	4	0.23
groups	4	0.23
hand	4	0.23
london	4	0.23
mean	4	0.23
newspaper	4	0.23
nice	4	0.23
police	4	0.23
protest	4	0.23

see	4	0.23
statements	4	0.23
stuff	4	0.23
thank	4	0.23
type	4	0.23
violence	4	0.23
write	4	0.23
agree	3	0.17
also	3	0.17
back	3	0.17
breaking	3	0.17
broke	3	0.17
bullet	3	0.17
describe	3	0.17
elena	3	0.17

Appendix 20: Word Frequency Tables for Intervention Lessons – Passive

TGIII's passive:

Word	Count	Weighted Percentage (%)
good	44	2.06
agent	43	2.01
smashed	34	1.59
just	33	1.54
window	33	1.54
passive	32	1.49
one	24	1.12
instrument	23	1.07
saying	21	0.98
sort	20	0.93
man	19	0.89
stone	19	0.89
writing	19	0.89
shot	17	0.79
think	17	0.79
kind	16	0.75
maybe	16	0.75
police	16	0.75
three	16	0.75
right	15	0.70
two	15	0.70
want	15	0.70
number	14	0.65
sentence	14	0.65
five	12	0.56
use	12	0.56
else	11	0.51
first	11	0.51
going	11	0.51
happened	11	0.51
objective	11	0.51
voice	11	0.51
dougan	10	0.47
four	10	0.47
mark	9	0.42
really	9	0.42
thing	9	0.42
also	8	0.37
blame	8	0.37
instead	8	0.37
know	8	0.37

makes	8	0.37
put	8	0.37
sentences	8	0.37
something	8	0.37
sound	8	0.37
give	7	0.33
make	7	0.33
officers	7	0.33
people	7	0.33
referred	7	0.33
report	7	0.33
sorry	7	0.33
way	7	0.33
describe	6	0.28
mean	6	0.28
mercutio	6	0.28
montague	6	0.28
patient	6	0.28
romeo	6	0.28
used	6	0.28
verona	6	0.28
active	5	0.23
actually	5	0.23
anyone	5	0.23
chatter	5	0.23
done	5	0.23
dunno	5	0.23
guess	5	0.23
may	5	0.23
movement	5	0.23
now	5	0.23
piece	5	0.23
question	5	0.23
sure	5	0.23
talk	5	0.23
technically	5	0.23
thinking	5	0.23
violence	5	0.23
wait	5	0.23
wonderful	5	0.23
act	4	0.19
alright	4	0.19
bit	4	0.19
exactly	4	0.19

feel	4	0.19
given	4	0.19
hand	4	0.19
kay	4	0.19
later	4	0.19
leave	4	0.19
might	4	0.19
minute	4	0.19
minutes	4	0.19
peaceful	4	0.19
please	4	0.19
rather	4	0.19
read	4	0.19
sense	4	0.19
sounds	4	0.19

Appendix 21: Word Frequency Tables for Intervention Lessons – Passive

TGIV's passive:

Word	Count	Weighted Percentage (%)
window	50	2.55
smashed	43	2.19
agent	33	1.68
man	33	1.68
one	33	1.68
good	31	1.58
passive	30	1.53
police	27	1.38
shot	24	1.22
sentence	19	0.97
just	18	0.92
stone	18	0.92
think	18	0.92
voice	17	0.87
blame	16	0.82
patient	16	0.82
right	16	0.82
something	16	0.82
two	16	0.82
instrument	15	0.76
kind	15	0.76
know	14	0.71
number	14	0.71
three	14	0.71
dougan	13	0.66
first	11	0.56
saying	11	0.56
done	10	0.51
mark	10	0.51
might	10	0.51
officers	10	0.51
well	10	0.51
five	9	0.46
thank	9	0.46
bit	8	0.41
going	8	0.41
interesting	7	0.36
make	7	0.36
protest	7	0.36
want	7	0.36
actually	6	0.31

give	6	0.31
laughter	6	0.31
much	6	0.31
reason	6	0.31
talk	6	0.31
violence	6	0.31
way	6	0.31
active	5	0.25
broke	5	0.25
come	5	0.25
else	5	0.25
incident	5	0.25
london	5	0.25
overlapping	5	0.25
peaceful	5	0.25
put	5	0.25
referred	5	0.25
someone	5	0.25
sure	5	0.25
things	5	0.25
tybalt	5	0.25
verona	5	0.25
writing	5	0.25
act	4	0.20
describe	4	0.20
describing	4	0.20
detail	4	0.20
four	4	0.20
last	4	0.20
look	4	0.20
need	4	0.20
objective	4	0.20
rather	4	0.20
really	4	0.20
reported	4	0.20
riots	4	0.20
seconds	4	0.20
smash	4	0.20
sorry	4	0.20
sort	4	0.20
sounds	4	0.20
thing	4	0.20
thought	4	0.20
time	4	0.20

use	4	0.20
used	4	0.20
whole	4	0.20
alright	3	0.15
anyone	3	0.15
around	3	0.15
chatter	3	0.15
cop	3	0.15
copied	3	0.15
everyone	3	0.15
factual	3	0.15
gives	3	0.15
great	3	0.15
hard	3	0.15
hmmm	3	0.15

Appendix 22: Word Frequency Tables for Intervention Lessons – Passive

TGV's passive:

Word	Count	Weighted Percentage (%)
one	62	2.31
window	50	1.86
smashed	40	1.49
man	36	1.34
just	35	1.30
sentence	35	1.30
passive	33	1.23
two	32	1.19
think	31	1.16
five	25	0.93
really	25	0.93
three	25	0.93
right	24	0.89
want	24	0.89
stone	23	0.86
romeo	22	0.82
sentences	21	0.78
well	21	0.78
done	20	0.75
now	20	0.75
write	19	0.71
got	18	0.67
need	18	0.67
four	17	0.63
going	17	0.63
know	17	0.63
mercutio	16	0.60
brilliant	15	0.56
kay	15	0.56
agent	13	0.48
use	13	0.48
make	12	0.45
something	12	0.45
makes	11	0.41
police	11	0.41
writing	11	0.41
next	10	0.37
prince	10	0.37
put	10	0.37
group	9	0.34
juliet	9	0.34

laughter	9	0.34
minutes	9	0.34
object	9	0.34
report	9	0.34
shot	9	0.34
thing	9	0.34
actually	8	0.30
dougan	8	0.30
first	8	0.30
impact	8	0.30
last	8	0.30
officers	8	0.30
verona	8	0.30
absolutely	7	0.26
anybody	7	0.26
bit	7	0.26
feel	7	0.26
get	7	0.26
give	7	0.26
good	7	0.26
instrument	7	0.26
kind	7	0.26
look	7	0.26
made	7	0.26
talk	7	0.26
trying	7	0.26
tybalt	7	0.26
act	6	0.22
action	6	0.22
anything	6	0.22
blame	6	0.22
come	6	0.22
different	6	0.22
evaluation	6	0.22
everybody	6	0.22
love	6	0.22
mark	6	0.22
piece	6	0.22
quite	6	0.22
saying	6	0.22
sort	6	0.22
sounds	6	0.22
times	6	0.22
around	5	0.19

believed	5	0.19
choices	5	0.19
detail	5	0.19
early	5	0.19
fine	5	0.19
5L	5	0.19
friend	5	0.19
groups	5	0.19
hard	5	0.19
killing	5	0.19
let	5	0.19
newspaper	5	0.19
rather	5	0.19
read	5	0.19
related	5	0.19

Appendix 23: Word Frequency Tables for Intervention Lessons – Passive

TGVI passive:

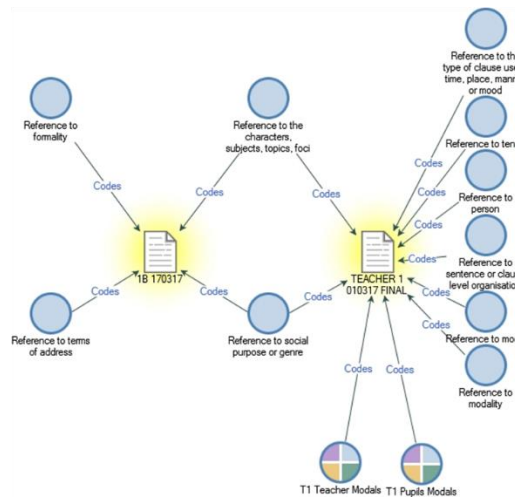
Word	Count	Weighted Percentage (%)
kay	46	2.10
man	46	2.10
window	41	1.87
smashed	37	1.69
going	34	1.55
think	31	1.41
one	30	1.37
just	29	1.32
thing	25	1.14
blame	24	1.09
passive	24	1.09
kind	22	1.00
sentence	22	1.00
writing	22	1.00
police	21	0.96
stone	19	0.87
subject	19	0.87
well	19	0.87
let	18	0.82
first	16	0.73
really	15	0.68
sentences	15	0.68
number	14	0.64
please	14	0.64
sort	14	0.64
three	14	0.64
come	12	0.55
instrument	12	0.55
newspaper	12	0.55
officers	12	0.55
seem	12	0.55
shot	12	0.55
action	11	0.50
dougan	11	0.50
group	10	0.46
know	10	0.46
main	10	0.46
mark	10	0.46
saying	10	0.46
different	9	0.41
object	9	0.41

actually	8	0.36
get	8	0.36
interesting	8	0.36
look	8	0.36
read	8	0.36
reader	8	0.36
right	8	0.36
second	8	0.36
way	8	0.36
bit	7	0.32
construction	7	0.32
lesson	7	0.32
mani	7	0.32
neutral	7	0.32
put	7	0.32
question	7	0.32
quite	7	0.32
report	7	0.32
short	7	0.32
two	7	0.32
used	7	0.32
using	7	0.32
want	7	0.32
fact	6	0.27
fascinating	6	0.27
formal	6	0.27
little	6	0.27
lot	6	0.27
make	6	0.27
might	6	0.27
minutes	6	0.27
romeo	6	0.27
see	6	0.27
something	6	0.27
thank	6	0.27
try	6	0.27
article	5	0.23
attaches	5	0.23
back	5	0.23
couple	5	0.23
done	5	0.23
example	5	0.23
explain	5	0.23
given	5	0.23

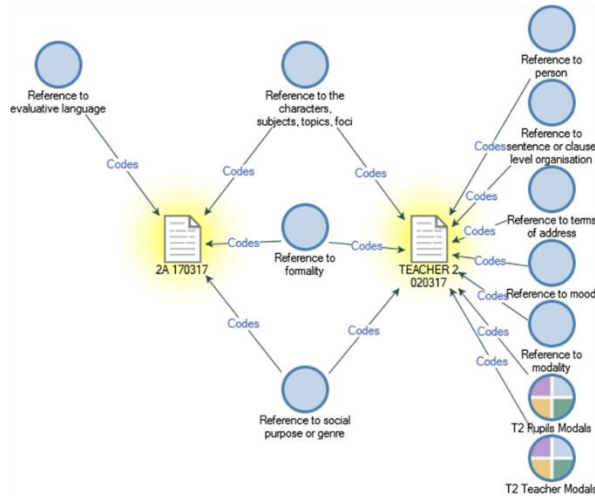
help	5	0.23
impact	5	0.23
laughter	5	0.23
perhaps	5	0.23
talk	5	0.23
thinking	5	0.23
today	5	0.23
together	5	0.23
trying	5	0.23
use	5	0.23
verb	5	0.23
write	5	0.23
also	4	0.18
avoid	4	0.18
everybody	4	0.18

Appendix 24: Links to Modal Lesson: 1B, 2A, 2H, 3A, 3O, 4F, 4G, 5B, 5J, 5N

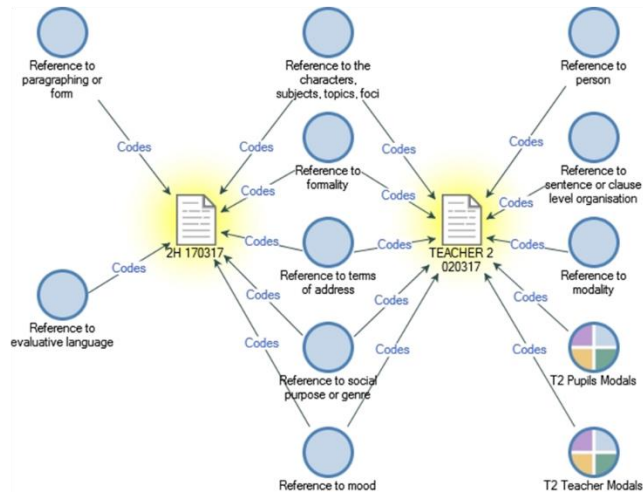
Linking 1B to Teacher 1- after modal intervention



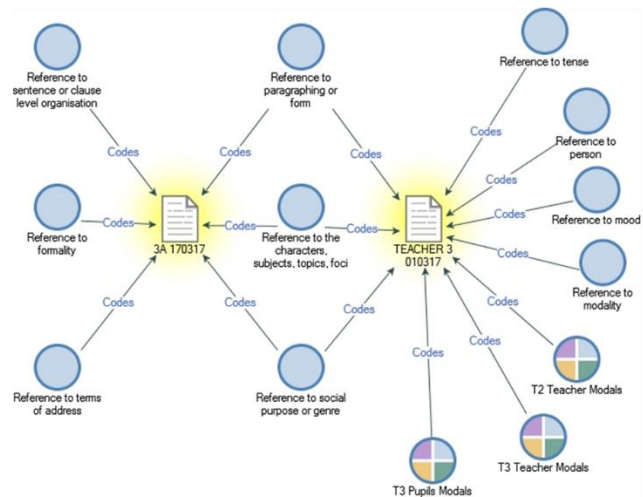
Linking 2A to Teacher 2 after modal intervention



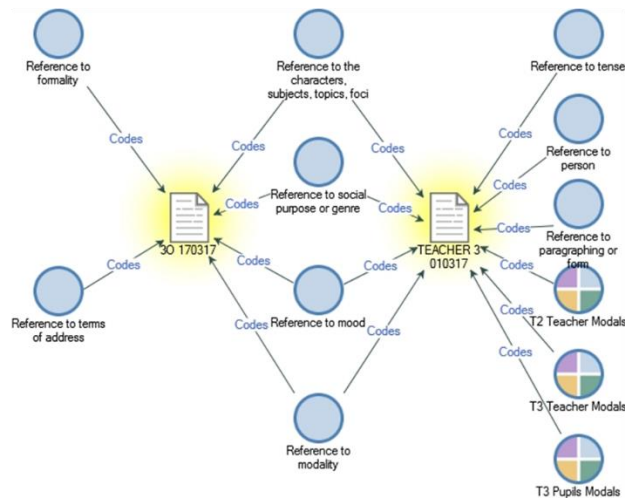
Linking 2H to Teacher 2 after modal intervention



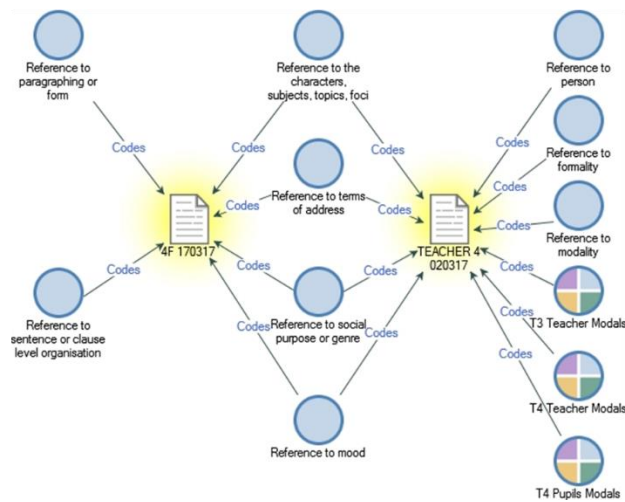
Linking 3A to Teacher 3 after modal intervention



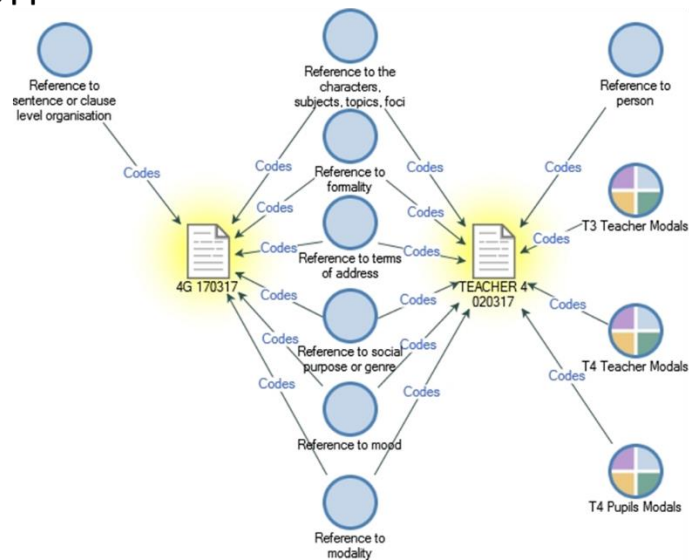
Linking 3O to Teacher 3 after modal intervention



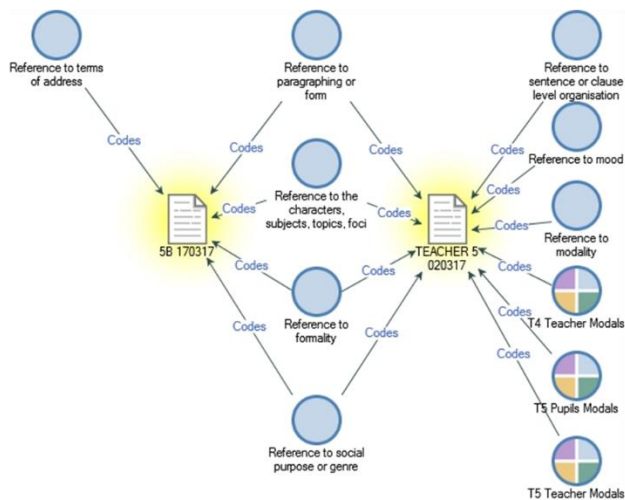
Linking to Teacher 4F after modal intervention



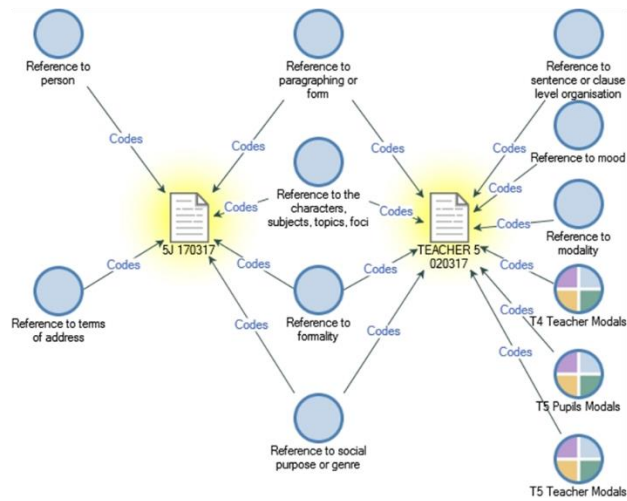
Linking 4G to Teacher 4 after modal intervention



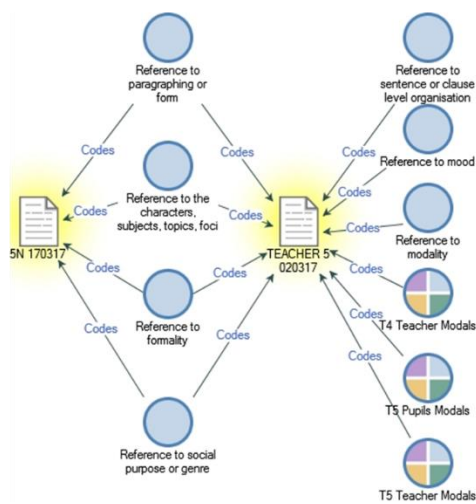
Linking 5B to Teacher 5 after modal intervention



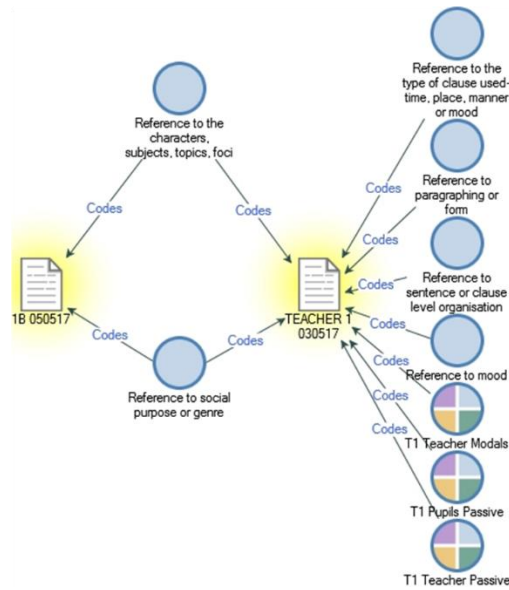
Linking 5J to Teacher 5 after modal intervention



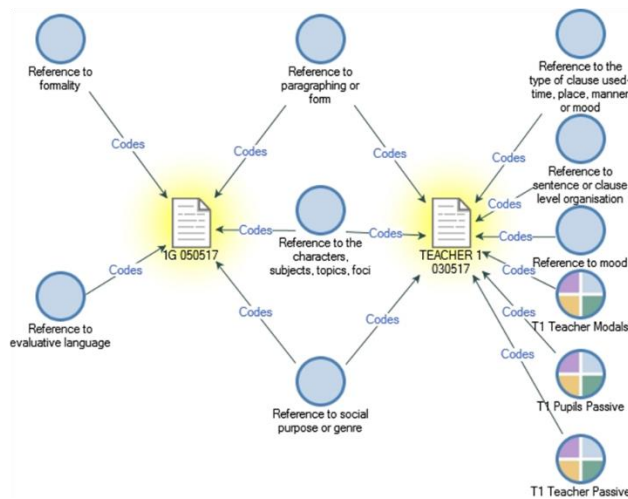
Linking 5N to Teacher 5 after modal intervention



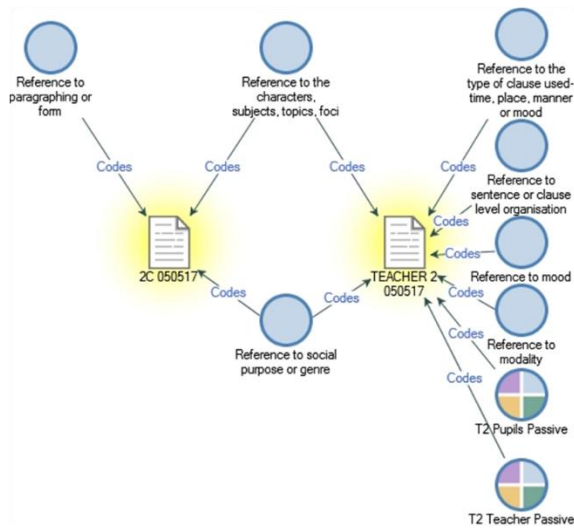
Linking 1B to Teacher 1 post passive intervention



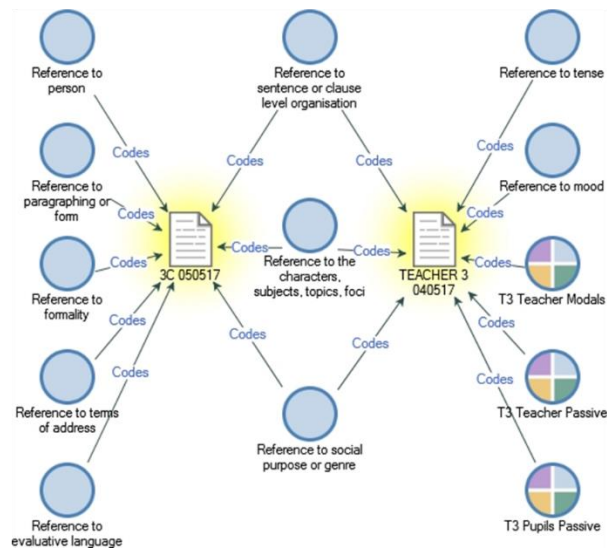
Linking 1G to Teacher 1 post passive intervention



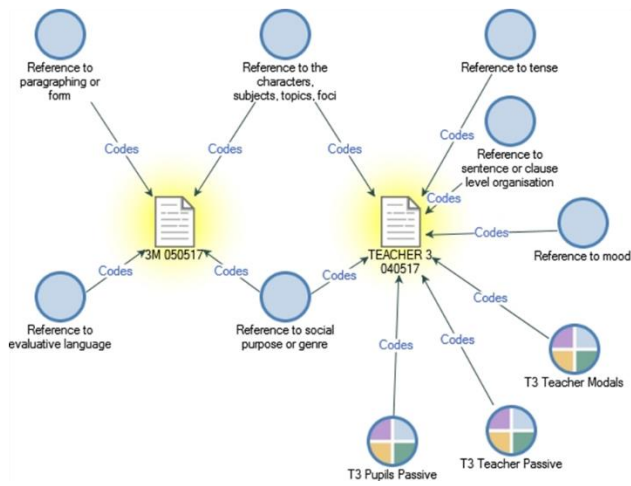
Linking 2C to Teacher 2 post passive



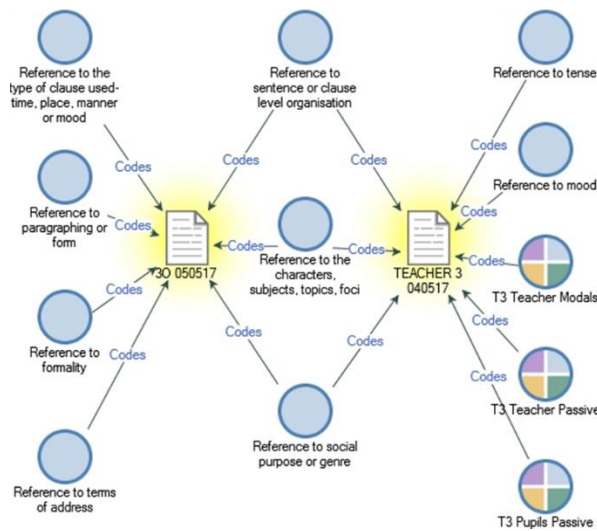
Linking 3C to Teacher 3 post passive



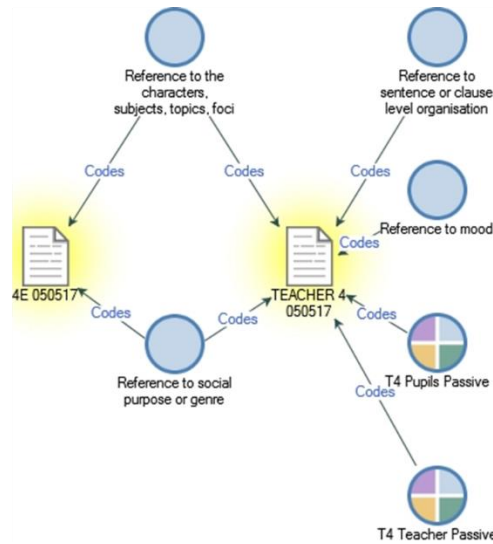
Linking 3M to Teacher 3 post passive



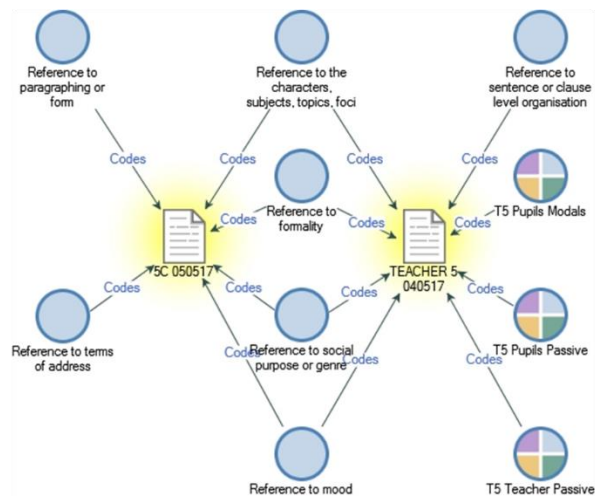
Linking 3O to Teacher 3 post passive



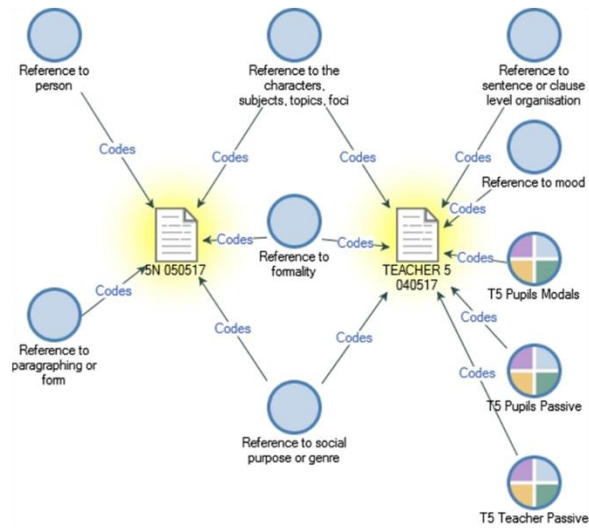
Linking 4E to Teacher 4 post passive



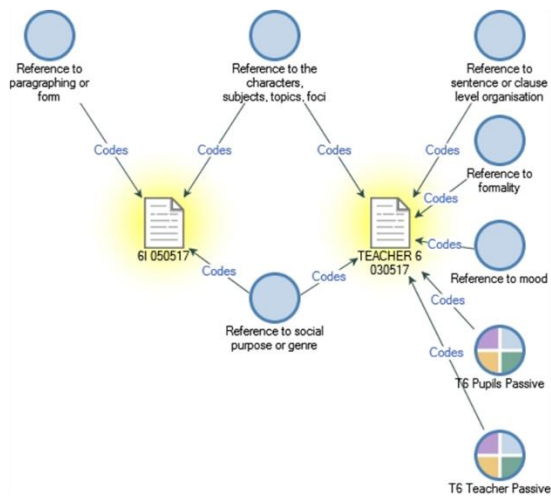
Linking 5C to Teacher 5 post passive



Linking 5N teacher 5 post passive



Linking 6I to Teacher 6 post passive



Appendix 26: Intervention Lesson TGI Modals

[general chatter 8.0]

[general chatter 8.0]

T1: morning

[general chatter 3.0]

P: please may I open the door? (/)

T1: ha (1.0) don't worry it's not a literal (.) it's not a literal instruction

P: [(?) please like that haha

P: the door's already open

T1: good morning (.) don't worry that's not a literal instruction about how to (.) handle any door related navigation (6.0) morning ladies

P: morning

[general chatter 19.0]

T1: morning ladies

P: morning

P: morning

[general chatter 5.0]

T1: did you get your books back (/)

P1: yep

T1: can you put that one away (/) morning ladies now who are we missing this morning now 1D have you seen 1D this morning (/) is she on route (/) you saw her (/)

[general chatter 8.0]

P: Teacher (/)

T1: morning (.) right

P: will we be working in our red books (/)

T1: urm weeeeeee (.) no we're probably just going to use our romeo and juliet diaries for today

P: ok

T1: the eagle eyed in spotting there is something english language-esque in front of you that seems a deviation from the world of romeo and juliet (.) well we may sort of veer the axis to romeo and juliet territory towards the end of today's lesson so (.) urm we're going to be doing an interesting hybrid today fear not (.) right (.) yes (/)

P: urm myself and a couple of others (1.0) probably need to leave at eleven thirty

T1: what do you need to for at eleven thirty (/)

P: urm jabs

T1: you've got to be jabbed today

[overlapping talk 3.0]

P: I have an extra so

[overlapping talk 4.0]

T1: super (.) right well if I see something on e mail something on paper we'll make some decisions however for now we've got interesting door related shenanigans to start off today's lesson if you have a look at the piece of paper which is in front of you in your pair (.) or if you were to take a glance at the order that is there you can see that there are three sentences there (.) today's lesson is all about thinking about the nuances of (.) language think about what some of the choices in language that we

make erm today in terms of meaning cos meaning's quite subtle I think (.) I want you to think a little about the subtleties of meaning that you have in the sentences in front of you and you are going to need to work as a pair (.) for me today (.) your mission (.) erm and you don't have any choice in accepting it erm is to look at those three erm sentences and pick one of them erm any one doesn't matter (.) hopefully we'll pick some different ones between us erm try not to make anybody else around you aware of as a pair as it will sort of lose lose its purpose as an activity if you do go oh I picked number one it won't make much sense what we're about to do next ok in your pair very silently (.) erm you're going to pick er one of those three and all I want you to do is somehow illustrate that sentence through a freeze frame to everybody else (.) in the room (.) when I ask you to (.) shortly (.) no words just as a freeze frame (.) everybody needs to stand up and I'll ask a few of you to freeze frame (.) you've got a minute to decide how you're going to do this off you go

[general chatter and movement 30.0]

T1: ok another forty five seconds (.) decide on your freeze frame (.) you're going to need to get yourself up off your chairs to practise this

[general chatter and movement 30.0]

T1: right guys another thirty seconds

[general chatter]

T1: ha this has gone beyond the door 1A he he he

[general chatter 2.0]

T1: another fifteen seconds

[general chatter 5.0]

T1: girls if you want to get up I'm going to ask everybody to get up and show me in about ten more seconds

[general chatter 5.0]

T1: five more seconds and then everybody freeze in three (.) two (.) one (.) and you can see (?)
nicely silent everyone show their freeze frame for the one they've chosen

[3.0]

T1: excellent (.) right hold that silence (.) you can relax and let's have a look (.) first let's have a
look here at the front not at somebody else's worry about somebody else's on its own guys if you
could freeze frame for us (1.0) ok right what are we thinking about which one they have elected to go
for (.) 1A (.) talk me through what you can see here

1A: urm the third one

T1: ok so we think they are saying so you must open the door (.) tell me a little bit about why why
did you come to that conclusion

1A: urm cos (.) urm it's kind of pointing at her like telling her

T1: [k so maybe it's it's 1K's very authoritative finger
there (.) clearly (.) was she correct (/)

P: yeah

T1: ok excellent very very good lovely right guys freeze frame for us please (2.0) ok (1.0) interesting

P: that's the door

T1: he that's the door that we've got there ok lovely sorry (.) so what are we seeing here (/)

P: you ought to open the door (/)

T1: ok

P: oh no you must open the door

T1: you must again the finger of authority is used to represent the er the word must (.)
interestingly (.) the door related message here seems to be have been met with a different response
the door here seems to be less interested in who's operating (.) it is interesting to everybody how we
have both message and we have receiver (.) this is a two way thing which is why we are doing this in
pairs ok (.) urm we're not necessarily gonna do everyone but let's have a little look erm (.) at 1J and
1E if you could freeze for us please

P: wait I'm the door [giggles]

T1: excellent door (.) urm (1.0) interesting (.) right (.) what are you thinking ID looking at (/) 1D
what are you thinking (.) looking at 1E's pose here

P: urm (.) you (.) ought to (/)

T1: inter-ok is she correct 1D (/) oh kay tell me a little bit about why you're holding your body and
things like that (/)

1D: cos it's like you should open the door but you don't have to

T1: ok so it's

P: [to (?)

T1: so you're body language shows it's not a direct command

P: [yeah

T1: in that way (.) ok (.) excellent (.) wem let's have (.) one more er so 1B if you would like to
freeze for us please

[general chatter 2.0]

P: this is the bit

T1: right she's holding the door alright (.) brilliant (.) ermm let's have (.) who haven't we heard from yet today (.) 1M talk me through what you're thinking (.) what's what have we got here (/)

1M: er I don't know what 1B is

P: she's the

1M: oh right I think that's like an ought to open the door cos it's like (1.0) you can if you want to (.) but you could not if you didn't want to

T1: ok (.) is that correct (/)

P: urm we were more going for you may open the door

T1: ok interesting so you chose the same process to represent may and ought (.) did anyone draw a distinction between you may and you ought in terms of the level of command there and if so perhaps we can express this one verbally rather than urm through the medium of door related urm (.) poses urm 1A talk me through your thoughts

1A: maybe it's more like (.)that like you can (.) you than you're allowed to open the door or as like more than like you shouldn't like (.) no does that not make sense (/)

T1: ok

P: maybe it's in a different tense

T1: ok interesting oh urm 1A's talking to me about tenses which is very exciting (.) we are going to get onto that very shortly (.) urm (.) 1N (/)

1N: urm I kind of feel like the receiver of you may would be more willing to open the door than you ought to open the door (.) they might not be as willing

T1: what does ought imply (/) (1.0) you ought to do something (/) 1G (/)

1G: like you can do it but it's like (.)almost like right to do it you should do it but you if you don't want to you don't have to but it's kind of like

T1: [yeah it's not as authoritative we had a clear figure of authority for all our musts here that's very definitive that's an absolute (.) whereas you ought to perhaps says something about your duty there (.) urm you know something that you are not necessarily being forced to do but there is some kind of moral imperative upon you to do that for whatever reason (.) ok (.) this is a very exciting door I'm just saying we're in very Jekyll and hyde-esque territory with things hidden behind doors (.) urm 1J (/)

1J: urm you ought is sort of like a nudge like you should do this and

T1: [yup

1J: I'm recommending you to do this but it's not like oh you must like (.) a hundred percent do this (.) and you may is like (.) oh you can but I'm giving you like both options so it's not as (.) urm

T1: [yeah you're absolutely right to say that you may gives the recipient of this sentence the receiver of the sentence the option (.) however what's interesting (.) what's it saying when you may do something (/) what's that imply about the relationship between the person whose speaking and the person whose on the whose on the on the other end there (/)

P: urm the other like the other person on the other end is like wants to do it so might have asked before to be able to open the door and kind of is allowed permission

T1: it so what are you saying (/) you're saying they are allowed permission what are you saying about the relationship between the two of them (/)

[2.0]

P: oh yeah the person saying you may is like (.) in authority

T1: yeah someone's in a position of authority actually someone's in a position of authority there with all of those instances (1.0) right (.) yoouuuu (.) ought to sit down now (.) urm (.) now (2.0) it's absolutely correct that you all interpreted that as you must sit down urm (.) very good (.) so three (.) these are there are three sentences there urm (.) now 1l you were telling us something about tenses (.) would you like to develop that thought a little bit for me please talking about the tense all of these sentences are phrased in (/)

1l: urm so ought is in the conditional tense which is things like could (.) should (.) you sort of have the option

T1: umm hmmm

1l: but ought means (1.0) you should be doing this (.)

T1: yep

1l: but you you could you don't have to say sorry or something like that but it's the right thing to do

T1: ok excellent yes technically in grammatical terms you mentioned a conditional sentence there (.) things like is you may you ought you must these are what we would call modal verbs because they explain or alter something about the mode of in a verb the verb in all of these sentences is er open (.) k the door is being opened that's the verb as being prior to the door urm subject to you you're the one that's urm ah you know doing of it but is modifying ok the urm (.) the method in which that urm the status of that verb (.) if you like (.) but it's not really the grammar that I would like you to think about today (.) I want to think about when you look at another piece of writing or when you construct a piece of writing yourself (.) actually it's about that relationship the- that tone about how you convey the little subtleties of meaning with the word choices that we make (.) in our writing today (.) and we're going to try and develop that thought a little further (.) by having a look at (.) urm (.) this little

card that you've that you've urm got here (.) ok urm I say card because of course you've got a little paper copy there but in its original format I think you might be able to discern that urm that it urm that it would originally have been card (.) lets read it out so you've got an idea about the urm the text (.) give a little read for us please

P: if you send only one card this christmas send this one (.) for many people christmas can be the loneliest time of year (.) this card will be given to one of the many homeless or lonely people who count on us (.) please help us prove that people really do care by signing the card and returning it with your gift (.) if you do not want to put your name on the card just sign it (.) from a friend of the salvation army (.) we will give your card to a lonely or homeless person (.) for many it may be the only reminder that someone cares (.) you can rest assured that your address will not be disclosed with your christmas present

T1: lovely thank you very much (.) so (.) I've got a few questions for you here (.) urm you might need to jot down some answers to your question on the back of the little urm sheet of paper just very roughly urm with the purpose of taking something from it urm (.) so (.) first of all what's this thing for (/) where's it where's it come from what's its purpose why does it exist why has someone created it (/) ok (.) urm thinking about that purpose how do you think that's mirrored in the kind of word choices (.) that have been made (/) in the urm in the advert (.) and in fact what about its language in general think about its sentence structure as well you know everything about the way it's been put together (.) we mentioned relationship between (.) or the kind of relationship that is established between (.) the author of the text and the recipient of it there urm (.) or perhaps in this instance here what's the relationship between this text urm and its audience and then how do you know that (/) oh kay urm I want you to think about tone (/) so how do you think urm (.) what kind of tone do you (.) just can anyone explain what I mean by tone for me please (/) nebulous concept tone 1J what is tone (/)

1J: urm when you say something (.) there's like (1.0) an underlying (1.0) feeling

T1: good yeah the feeling that underlies it that's a good definition 1N take that further

1N: because if this if this might like be (.) like just there and not necessarily like have to read it so if someone were to read it what tone of voice would they use like stern (.) kind of joyful (.) and like light

T1: good stern (.) joyful (.) light those are all very useful words for us to start thinking about tone (.) ex-yeah the mood what kind of (.) urm er you know what what kind of reaction is it going to is it going to er elicit from us and then lastly urm (.) I want you to really think about what this advert might be trying to do (.) on one hand it's trying to create some sense of urgency (.) on the other hand it doesn't perhaps want to seem like it's (.) imposing too much (.) and I want you to just think about that (.) do you feel like it strikes the balance between those two things and if so (.) why (.) so answers to those questions just in bullet points just in note form on the back of this piece of paper for me please (.) I'll give you about eight minutes I think to have a chat about it and then we'll talk about it together you may start now

[overlapping talk 16:11 to 19:42]

T1: kay guys about three more minutes

[overlapping 19:46 to 22:39]

T1: oh kay guys I want to hear your thoughts (1.0) stay in your pairs

[overlapping talk 22:42 to 23:30]

T1: ok ladies let me stop you in (.) three (.) two (.) one (.) and zero fantastic just (.) cast your eyes in this direction so I can see everybody's with me now (.) wonderful (.) lovely right so first of all (.) why does this thing exist (/) what's its what's its purpose (.) why has it been urm why has it been created (.) urm (.) 1B what's it for (/)

1B: urm it's to encourage the public to write a letter to the homeless people and accompany-and accompany it with a gift

T1: ok (.) excellent urm (.) you're your choice of language in and of itself you said encourage (.) urm
urm for today which I think is a very (1.0) sort of (1.0) diplomatic urm way of way of way of way of
phrasing that urm (.) let's think about how diplomatic the language in the urm in the in the advert
actually (.) is (.) then urm (.) w-w-what did we notice about the way this piece has been written and
the kind of language that it uses (/) could anyone comment on anything about its language (.) urm
(1.0) 1C

1C: urm like (.) it it uses modern like (.) like words or phrases that trigger our emotions it's like sort
of Christmas can be the loneliest time of all (.) and this is urm (1.0) urm (.) for and it may be the only
reminder that someone cares so like that's like trying to make us feel sympathetic urm for like
underprivileged people and it's like it's like it seems to have authority but at the same time it's like
not (.) it doesn't use like any words that are particularly like harmful

T1: [hmmm mmmmm

P: [so it's like trying to like gently gently
convince us to like do the right thing

T1: ok good so you're with urm our fellow urm 1B's words encouragement you're you're calling it
gentle it's and I like the specifics that you pointed out there so you mentioned the language that
triggers emotions the emotive language specifically you also talked about the word loneliest (.) if we
wanted to get urm particularly technical today how might we define the word loneliest (/) in technical
terms (/) (1.0) loneliest (/) 1I (/)

1I: it's a superlative

T1: it is it is indeed a superlative lonely lonelier (.) loneliest (.) er so we've got the use of the su

1I: [you forgot
the r

T1: [well believe it or not I know my handwriting is but that is indeed an r I know it's shocking (.)
urm (1.0) excellent (.) 1M tell me some more

1M: well it it gives like it's directly to the audience so

T1: [ur ha

1M: [it's you and (.) it kind of like (.) it gets right to the
point as well (.) urm

T1: what do you mean it gets right to the point (/)

1M: as it's (.) it's really (1.0) it's really blunt sometimes (/) so urm (1.0) help us prove that people
really do care (.) er even though it says please help us (.) the thing that sticks in your mind is prove
that people really do care (.) and urm (1.0)

T1: yeah that that co-that statement in itself please help us to prove that people really do care show
your worth as a human (.) demonstrate that you have some soul somewhere in there (.) urm I know
what you mean there is there is you know there's quite a moral actually there's a real sense of moral
urgency in that isn't there (/) 1K

1K: is definitely like asking you for something (.) so that's why it's using like please and stuff (.) but
it's also like really accommodating for the person reading it so it's like if you don't want to like put
your name on the card you know rest assured and stuff (.) which makes you like (.) more (.) susceptible
to like to what they're saying like oh they're trying to help me as well yeah

T1: good so we're kind of naturally evolving into this third question here about the relationship
between the text and the audience (.) on the one hand we've said there is somebody's some elements
of this frantically proving people really do care and those kind of blunt imperatives yes if you need to
go please do (.) urm (.) and we can also see that as I said quite rightly there are some things that are
quite considerate towards (.) urm the (.) towards the people in the audience so if you can be rest

assured that your address will not be disclosed so (.) something on the other side there urm 1J do you need to go as well (/)

1J: yes I do

T1: yup no that's fine (.) urm would anyone (.) you guys are going as well (1.0) urm (3.0) yeah I think you're later on (.) so (1.0) would anyone (.) offer anything to argue (.) the other way (.)

1J: thank you [sounds of door closing]

T1: so (.) you know (.) would say on the one hand (.) did we we can see that this is very much telling us what to do it's telling us how to think it's telling us (.) you know what you going to need to pr- 1E where do you stand (/)

1E: urm I think it's telling us to do something and I think that it it's continuing tone is (?) themselves so you end up you don't have the right to ask you (.) for something (.) so when they repeatedly begging

T1: that's interesting yeah that (.) or to beg (.) to beg is pretty is it's to put yourself quite low down in the grand status of things and I'm worried I'm wondering if they do draw on any sense of authority in the way that they speak here 1B (/)

1B: urm they kind of they don't well they don't necessarily stand in terms of authority but really stand in terms of like a moral high ground

T1: absolutely yeah I would agree I think they adopt that moral high ground which is why suddenly all of that use of language there that 1A pointed out starts to make so much sense 1N

1N: urm it's really persuasive due to the fact that (.) urm (.) the first sentence is you know Christmas is the loneliest time of all it kind of sets the scene as well and gets you to (.) get kind of the gist (.) to see why you're doing it so it kind of encourages you cos you pity them (.) so kind of oh I feel really bad for them cos it's Christmas and it's like kind of designed to make you feel bad make you feel like oh you're so fortunate and they need your help in particular

T1: good (.) it's interesting by (.) something that you you know (.) I would probably bully many of you about in terms of essay writing for the next couple of years is mitigate- you know people quite often in their own language mitigate the things that they say in their essays they say oh perhaps we might see this it could be seen as (.) actually (.) you convey something very different the moment you start speaking with a sense of authority don't you (/) the moment when you speak in definites and assertions for many people you know (.) Christmas can (.) be (.) the loneliest time of year can there there's a conditional but there are certain things that are less conditional (.) aren't they this card will be given (.) ok prove that people really do care we will give your card there are lots of very definite positive assertions (.) urm phrased in a very different tense there (.) good (.) so (.) what I think we we've teased out something about the tone there as well (.) this last question I'm interested (.) has it struck the right balance (/) because (.) I get pieces of paper through my doorway all the time many of them from estate agents who want me to sell my house but I would say definitely (.) bet any of you get this for those of you that live in London (.) urm (.) that I would say don't strike the right balance cos I get them urm they're really not very convincing but you know yeah basically try sell me your house with us

P: [yeah

T1: no no not going to do it ah you know you get this (.) urm (.) almost bullying tone (.) it just makes you kind of react away from it (.) urm we don't respond very well as human beings to just being you know (.) forced into things that doesn't really sit very well with us naturally 1A do you think this has struck the right balance (/)

1A: I think it has because urm (.) the first thing in bold but then (.) it goes on explaining (.) so you actually understand what (.) the (.) card will be about (/) and (.) urm (.) yeah (.) these (.) yep

T1: yup lovely let's good 1D are you happy with that it's struck the right balance (/)

1D: yeah I think it it's like it's drawn a good line between the urgency but also like for the telling people because like urm (.) it already liked convinced us and made us feel sympathetic for like people who are like lonely at Christmas and it says like like the people that will be counting on us so it kind of makes us like feel like a sense of guilt like it could make us feel a sense of guilt if we like (.) if we like don't like let them it's kind of like we let them down

T1: yeah

1D: in kind of like that sense

T1: good do you think it struck the right balance (/)

[segment withdrawn as pupil speaks who is withdrawn from the study]

T1: ok excellent very good 1M what do you think (/)

1M: I think that if they hadn't put the the font of the actual title itself because it stands out so much (.) it (.) so if I kind of looked at it

T1: you mean the if you

1M: yeah so if you looked at it it would I would mostly just read the title (.) and then I'd probably throw it away [laughs]

T1: that's quite a we haven't talked about the title yet why do you see that as being so different in tone and you mentioned font as well

1M: yeah because it stands out so much (.) and because of the imperative I probably wouldn't really want to read on

T1: hmm send this one

1M: yeah

T1: you're probably entitled to step back cos it's too much

1M: yeah but if they had just put it like in the middle but without the bold or in like just in little

T1: interesting yeah presentation matters doesn't it with this type of thing doesn't it good 1B (/)

1B: urm I think that at first you read it it's sides a bit too much on the imposing side but then you think about it because they're trying to encourage people to write letters (.) and whilst you're reading it you may think oh this is a good idea

P: urm we have a jab now urm (2.0) we have a jab now yeah

T1: hit sorry jabbies (.) thank you (.) sorry 1B

1B: urm you might think that (.) you it's not necessary so we firstly are like ok this is a good idea this is a card for someone but then after we are like actually is this really worth my time (/) so it's it's about them being so imposing kind of encourages you to do it more

T1: very good nice one 1N

1N: urm so (1.0) ok so (.) hmmm (1.0) oh ok (.) in the title you don't say what exactly the whole thing's about which kind of leads to a sense of mystery so that you might want to read on cos they're like send this one we want to find out what this one is (.) so then you continue reading so it's kind of like encourages the reader to like read on (.) and we see like what it's all about in like the second line where it's like many people [mumbles] now

T1: hmm I'm always a bit dodgy about the urm about the making the reader want to read on but actually there's something that's persuasive with an advert like this at that is that is basically what you get when you get loads of leaflets through the door is someone actually going to read it so urm yeah yeah good point (.) so (.) urm (.) what are we doing with all of this (/) well (.) obviously we've looked at (.) urm a few different examples (.) within this erm within this piece that we might as having the different tones or creating a different level of force (.) what I'd like you to do together (.) urm (.) and clearly I was inspired by our presence in a maths classroom today as I've gone so far as to attempt to construct a graph here (.) urm (.) on the board I'd like us to just put together just a few examples and

see if we can agree (.) if we can scale (.) if we can rank (.) a few of these examples about how forceful (.) urm they are (.) if there are specific words that might adjust (.) the level of force that we perceive (.) from the message in urm (.) in the leaflet (.) ok (.) would anyone offer me a suggestion (/) up here at the top (/) of what they view as perhaps the most forceful (.) use of language or word or phrase (.) within (.) within the advert (/)

[segment extracted due to withdrawn pupil]

T1: ok good

[section extracted- discussion is centred around the sentence containing 'prove']

T1: why so (/)

[section extracted]

T1: yeah who who wants to think that you are the sort of soulless person who will not help urm someone who's homeless or lonely (.) no one wants that that's that's an extraordinary level of force I think urm and I suppose especially if you talk about the imperative to prove you get a really (?) language and really do care (.) very good urm 1D (/)

1D: urm (.) [mumbles]

T1: I beg your pardon (/)

1D: urm like all of the millions of people who count on us

T1: count on us good (.) yeah where would you rank that imagine this is ten (.) imagine that's your five (.) there (.) zero down at the bottom (.) where are you gonna put erm (.) count on us (/)

1D: eight or seven

T1: ok so about here so count on us tell me why you're putting it there (/)

1D: urm because it's like (.) urm we don't really know this like that there are this many people counting on us to like come (.) and make them happy so it's kind of like ma-pressurising us (.) a little in a sense (.) that like urm if you don't send this thing it would let that many people down

T1: ok excellent very good (.) can you give me one example that you would say is perhaps a bit further down (/) or one use of language in the piece that you think is not quite so forceful (/)

P: hmmm (6.0) noooooo

T1: would you say it's unanimously pretty pretty forceful (.) ok anyone got a 1A anything you would put lower down

1A: the if you do not put your name on the card (.) that's giving you complete choice so it it's really like I would say likw one

T1: ok so (.) put that down there so (.) if I will put the word if in there (.) woeful conditional if (.) let's just have one more example (.) it can be ranked anywhere (.) urm 1L one more example (/)

1L: urm

T1: and tell me where you'd put it

1L: [it maybe the only reminder that someone cares a six or a seven

T1: ok it's up here so (.) er maybe you can tell me why (/)

1L: urm cos it's sort of like you know if you don't do this you're like showing that no one's really caring for them because (.) they don't have this card

T1: ha ok excellent ok one- go on one more

[section extracted]

T1: ok

[section extracted]

T1: about your own action (.) ok it's telling us how to think though I suppose you know the loneliest as we said that superlative (.) it is I mean it is sort of preaching to us quite directly (.) isn't it (/) urm there's some strength there (.) urm one more 1N

1N: urm no this isn't a point I just wanted to say it reminded me a bit of it like of all those adverts which is just like you can make a difference like they put it like into a different form

T1: how'd you mean a different form (/)

1N: like they haven't physically said you can make a difference but they kind of imply that you can make a difference

T1: yeah the power of implication is a (.) powerful thing (.) ok (.) super (.) so what are we doing with all of this (/) well (.) all of this is useless if you can't consider it within your own writing and at this point in the lesson I want you to make the biggest leap in your thinking and to evaluate everything we have done thus far and it's this point we're going to bring things back to (.) Romeo and Juliet (.) because for the last twenty minutes of this lesson you're going to be doing a little bit of work in pairs and perhaps those of you who haven't been 1B if you wanna to team up with 1E urm as the soul remaining people in the quarter of the room who haven't been viciously attacked with jabbing needles at this point (.) urm (.) what are we going to be doing (/) well we're going to be writing a couple of letters (.) ok (.) you're going to be imagining er we're going to create some pen pals between some characters in Romeo and Juliet ok (.) and you've got a choice of one of three pairings here (.) and you are going to imagine what they might have to say to each other (.) at a certain point in the play (.) so for example you might want to think about that fight scene that we looked at in act one scene one and (.) you might (.) in your pair (.) create urm two letters one of you would be Tybalt one of you would be Benvolio and you would be writing to one another the letters don't in and of themselves don't have to be responses to one another (.) nor am I going to tell you what the letters should in and of themselves about (.) I could possibly suggest that tybalt would not be writing to Benvolio with an extended love poem (.) urm possibly maybe a little bit less positive in tone (.) ok (.) urm alternatively

you can think about Benvolio and Romeo by the end of act one scene two (.) think about how the events have moved on from there (.) what might Benvolio and Romeo have to say to one another (/) or (.) if you um feel your fancy to take on mercutio's um rather peculiar er choices of imagery and language (.) you could talk about (.) um (.) Romeo and Mercutio and you could think up to the end of the scene we looked at yesterday so act one scene four when they are preparing to go to the party (.) and think how um they might (.) speak to one another at that juncture (.) before they go into the party (.) the point of this task is to draw on everything that we've talked about earlier on in the lesson (.) obviously it becomes a bit meaningless if you're not using an accurate knowledge of what's happening in the play at that point um so you need to draw on that you need to think about plot and what you know about those characters so far (.) but the main thing I want you to think about is the relationship between (.) these two characters (.) ok think about the ways that you've seen them speak (.) to one another (.) so far (.) how are they likely to communicate (/) what tone (/) what relationship will they want to create between them through their use of language (.) ok questions before we begin

1N

1N: does it have to be in like in shakespearean language (/)

T1: nope you need not write in iambic pentameter nor need it be um nor need it be in (.) ye olde English

1N: and can we do this in the green book (/)

T1: um I would like you to do this in your red Romeo and Juliet diary yes please any other questions before we start (/) (1.0) alrightly you've got about fifteen minutes to write this

[overlapping talk 42:06 to 45:29]

P: er Teacher 1 (/)

T1: go on

P: I don't really know what to do I am meant to go and get my jab during break but I have an extra and if there's like a queue and stuff I don't want it to like run into my extra

T1: I think it might be unavoidable

P: miss your extra

T1: I'd go during breaks guys (.) if you're told to go during break go during break (.) there you go (.) imperative tense (1.0) lack of conditional

[overlapping 46:01 to 48:49]

P: er how long does the letter have to be (/)

P: what (/) you're so mean

P: er how long does the letter have to be (/)

T1: er thirty seven words

P: you're joking thirty seven what (/)

T1: thirty seven words

P: thirty seven (/)

T1: thirty seven yep

P: thirty seven (/)

T1: exactly exactly thirty seven consisting of three subordinate clauses (.) four conditional tenses (.) I'd like twelve nouns and no more than eight adjectives

[laughter]

T1: don't ask me if you don't like the answer

P: thirty seven was so specific

[overlapping talk 49:25 to 49:34]

T1: thirty seven would be a little bit of a stretch

P: a stretch

T1: the urm dancing related comment is specifically Mercutio at line fourteen of act one scene four namely Romeo we must have you dance

P: yeeeeessss

[general chatter 49:49 to 50:05]

P: this is so hard

P: er Teacher 1 (/)

T1: yup think of at the start think about how or first of all your purpose is going to be (.) so you are writing as (.) you're doing what (/) you're trying to convince (1.0) so that's your purpose then think about a few reasons and then (?)

P: so like what are the reasons (/) wait as in

T1: sorry (/)

P: I've written thirty seven words (.) I've written thirty seven words

T1: I will be (.) those thirty seven words they do need to be long enough

P: oh ok

[general chatter 50:55 to 51:17]

T1: don't worry about anyone else worry about yourself

[general chatter 51:22 to 51:42]

P: when was the Leonardo de caprio movie of Romeo and Juliet when was when was it set (/)

T1: when was it set (/)

P: yeah like because

T1: do you mean when was it filmed (/) or when was it supposed to

P: [no like it was it was filmed for like
Romeo and Juliet obviously but did you have drag queens during those times

T1: the er well you had loads of drag queens in shakespeare's time (.) urm [laughs] it was it was
filmed in it's it's supposed to be filmed as a sort of contemporary (.) thing when it was shot I think it
was about ninety six or ninety eight late nineties anyway (.) urm (.) and it's supposed to be so the the
whole thing there was you know (.) praised for being revolutionary for interpreting when it says fetch
me my sword and he you know picks up you know picks up the gun urm things like that it was d'you
know praised for being such a (.) a cutting edge interpretation so I think it's supposed to be late
nineties

P: ok

T1: and I think that I mean it's obviously the original shakespeare's play is set in Verona (.) urm
and they they have that sort of city called Verona beach that to my mind you know echoes a kind of
American west coast (.) urm l a esque (.) sort of

P: yeah rather than

T1: yep

[silence for 52:51 to 53:04]

1N: do they speak English (/) (1.0) cos like if it's in Italy do they speak Italian (/)

P: oh yeah

T1: the reason 1N your question is pushing the boundaries of propriety (.) however there is something that's interesting there so I will address it (.) urm (1.0) Italy was fashionable (.) Shakespeare wr-set most of his plays in italy because urm (.) it it was specially places like venice were kind of trade hubs of Europe at the time (.) and so to set his plays there was you know was the kind of fashionable place to set them (.) urm should you wish to write yours in Italian I would be delighted for you to do so (.) perhaps if you wanted to do it this evening to write it up fully in Italian in lines of rhyming couplets I would be delighted to

1N: that's like that's not what I meant like not that I would write it in Italian

T1: ok

1N: no like is the thing supposed to be in Italian (/)

T1: I'm very happy for you to take some extra time this evening to translate it into Italian

1N: noooooooo

T1: if you prefer

1N: is it (/)

T1: you can either stop now or carry on

1N: [ok (.) right (.) fine (1.0) I'm not going to say anything more

[quiet 54:11 to 54:30]

T1: you ok 1C (/)

1C: urm how old is rosaline (/)

T1: I don't think we get that level of er specifics about her but presumably from the way that Romeo's talking about her she's within the same age bracket (.) but I don't think we we don't get that is only because of that scene with capulet that we get the specifics about Juliet (.) urm (.) which (.)

part of that is because Juliet is on the cusp of growing up and one of the things that she does throughout the play (.) is I think take a little bit more charge and a little bit more agency (.) and that's why Shakespeare's interested in her age (.) whereas we never get that specific about Rosaline the only I think the only dramatic function that she seems to serve is inherently to be a slightly (.) er you know distraction for Romeo at the beginning in his mind (.) we never even meet her she never gets any stage time

[quiet 55:19 to 56:27]

P: what house is Rosaline coming from (/)

T1: again we don't get that I mean she's just generic citizen of Verona I think as far as we're aware

P: ok cos she's invited to the Capulet party

T1: if you look at (.) if you look at the letter that goes around with urm that goes around with Peter (.) urm (.) it's (.) not (.) not everybody I think in (.) Verona is necessarily of one of the two houses (.) they are simply two big families within town there are lots of people who are unaffiliated (.) in some way the friar (.) urm (.) although he's associated with Romeo by friendship he's not (.) necessarily he's a little bit more impartial (.) urm you know quite a few of them

[quiet for 6.0]

P: so is Romeo actually in love with Juliet cos Romeo says he's in love with Rosaline

P: he hasn't met her yet

P: oh yeah

T1: as far as we know (.) he's not going to meet her until this party

P: this is basically Mercutio's film

T1: basically Mercutio's film (/)

P: yeah cos he's forcing him to go tot the party (.) at the party he's going to meet Juliet (.) and then they're going to fall in love and then they're going to kill themselves

T1: technically then if you wanna follow that train of thought it's all peter's fault

P: yeah

P: well if you wanna follow that train of thought it's all capulet's fault for throwing the party in the first place

T1: then if you wanna follow that train of thought the reason that he's throwing the party really if we think about his character is probably he's trying to make social amends given that he's just been told off by the prince at the beginning he's trying to ingratiate himself again so then it becomes the prince's fault but then the prince is only really reacting to the initial conflict that's already existed

P: but then it's Gregory and sampson's mother's fault because she was pregnant and she gave birth to Gregory

P: yeah

T1: we're into butterfly effect territory here if we don't (.) we'll er wrap our heads (.) well no there's an interesting point there that we'll think about at the end (.) urm right guys two more minutes and then we're gonna hear a couple of these letters and we're gonna have a bit of a think

P: can I go to the med centre for a jab

T1: are you is it house (.) right house 1 and house 2 (.) right (.) I'm thoroughly bored of this jabbing business for today (.) urm what we will do is (.) er (.) this is we're verging on farce (.) urm let's wrap up and then I'll let those of you that need to go off to have a go (.) before you do I'd like to hear two letters I do not er (.) I'm going to hear (.) who shall we hear (/) let's hear (.)1K's letter (.) and let's hear (.) eeeerrr aaaahh and let's hear 1L's letter (.) in neither case I don't want you to use any names (.) I

want everyone else to listen very carefully and I want you to tell me whose talking when that's done
house 1 and house 2 you can go and be jabbed to your hearts' content (.) er (.) so

1K: I'm not sure about how well it's done

T1: no no no no don't worry don't fuss about that (.) so (.) 1K

1K: ok

T1: everyone else listening we want to see if we can work out whose talking to who by the tone
by the nature of the language (.) ok

1K: urm I pray that this letter reach you well and given you time to discuss the brawl of this
morning (.) and if we two men of fine households cannot settle a dispute urm (.) born of airy words
then what hope for the rest (.) you must know that my intention was not to hurt you but simply to
rule however when you took the first swing (?) it will please you to know that I was also ordered (?)

T1: ooh interesting hands up (.) it was very very good 1B (/)

P: Benvolio to Tybalt

T1: Benvolio to Tybalt excellent very very good (.) and you can tell yeah nicely pitched the way
that Benvolio is likely to guage into that erm lovely very very good letter right 1L

1L: urm why are you so lovesick (/) I cannot start to comprehend why you are fallen in love with
a girl (.) you know that this girl does not like you (.) her family despises and yet you still chase after her
(.) she is not the most beautiful girl alive and I'm going to show you this so pack your mask cos we are
going to go to the party so that you can see other women (.) and my ambition to change your mind
will succeed

T1: excellent (.) very good IL (.) 1B (/)

P: is this Mercutio to Romeo (/)

T1: ooh interesting

P: Benvolio

T1: yeah Benvolio how can we I I think that was quite clear that that was Benvolio rather than mercutio can anyone say why (/)

P: because he wasn't joking (/)

T1: well yeah we haven't got that kind of comic tone to what Mercutio very often has (.) Mercutio is actually extraordinarily forceful urm in (.) in his own right (.) excellent right good job guys (.) thank you very much (.) we get back to a house 1 house 2 enjoy your various jabbings

[1:01:40 lesson finished early due to disruption of jabs]

Appendix 27: Intervention Lesson TGI Passive

T1: this morning

P: two two two (?)

T1: how many supers was that (/)

P: pardon (/)

T1: how many supers was that (/)

P: five

P: er five

T1: five (.) five super morning (.) er mornings (.) pretty strong (1.0) excellent stuff (.) morning (.)1B how are you this morning (/)

P: I'm good thank you how're you (/)

T1: [how would you rate your morning so far out of ten (/)

P: pardon (/)

T1: how would you rate your morning this morning so far out of ten (/)

P: I've been up since six twenty

T1: [six (/) you've been up since six twenty well that's brilliant you got to see the sun rise so (.) that's a pretty good morning

P: yeah

T1: you don't sound convinced

P: [surely it's summer so the sun rise is earlier

T1: it is very important time the sunrise in summer

[general chatter]

P: urm I think it's five twelve or something ridiculous like that

T1: I think five twelve ish

P: yes

T1: you see these are the kind of questions we need to know in order to accurately identify the timescales of Romeo and Juliet

P: [four thirty eight

P: [morning

T1: morning

P: actually yeah that would be helpful

T1: it would be very helpful to identify what time romeo was wondering around the grounds

P: [with (?)

T1: morning

P: it would be early hours but just as the sun was rising it would be grey cos the sun is just rising

T1: a reddish murky tint depending upon the weather conditions that morning (.) I don't know the geography

P: [morning

T1: morning

[chatter until 1:31]

P: why is this being recorded (/)

P: my hand really hurts still from (?)

T1: all (.) will be (.) revealed in due course

P: [morning

T1: morning 1G

[general chatter 1:55]

P: it's cold in here really cold

T1: yeah sorry about that (?) last night (?) right where is everybody else (.) we'll move on

P: (?)

T1: right who are we waiting for we're waiting for 1A (.) 1C (.) 1B

[coughs]

T1: alright you guys

P: (?)

T1: alright guys let's get started (.) let's get started nice and quickly and hopefully those who are running a little bit late (.) will come in soon erm this morning we're going to think a little bit about your writing skills which I hope will help you out in the writing section of your summer exam (.) we are going to be talking today about one way you can erm play with (.) sentences one way you can manipulate (.) erm a sentence in order to achieve (.) a specific effect (.) we're going to tie it in with a little bit of your work on erm (.) er Romeo and Juliet we're going to tie it in to thinking a little bit to what happens in act three scene one and I'm going to be asking you to produce erm an extended piece of writing today where you use a skill we have worked on at a er sentence level and hopefully that skill will become clear as we do the first activity for today (.) erm you have five sentences (.) erm which erm I'm going to give you (.) in (.) some groups of two or three (.) hopefully once 1C is here we will

have full groups of three erm (.) each of the sentences that I'm going to give you just has a very simple sentence on it (.) erm all I'm going to ask you to do I'm going to give you a very quick (.) three minutes erm on the clock and in your groups without words in three minutes time to act out (.) what happens in that sentence (.) we're going to go round and watch one out of three of those sentences (.) so (.) we will start erm let's say er 1B 1F and 1I if you can have a look at that sentence (.) er for me please (.) erm let's say 1M (.) 1J and (.) if you would have a look at that one (.) finally let's say 1A 1D 1H (.) you have a look at that one for me please (?) three minutes

P: there's only two parts not three parts

T1: well you might have to be (.) creative (.) in your approach

P: creative (.) can we use props (/)

T1: urm no no props for this one

[general chatter 5:25 to 6:07]

T1: guys two more minutes

[general 6:08 to 6:33]

T1: guys there is no dialogue in this you've got to be completely silent what you show (.) you can't use any words whatsoever (.) you have another minute (2.0) can you join 1M and 1C please they will explain what they're doing you've got a minute and a half to do it

[6:49 to 7:18]

T1: oh kay guys one more minute

[7:21 to 7:45]

T1: were you inspired by last week's Romeo and Juliet (.) er I suppose so (.) you have another thirty eight seconds

[7:53 to 8:08]

P: are we allowed to use paper (/)

T1: er you you may use that paper as a prop if you wish (.) you have about another nine seconds so (.) er five (.) four (.) three (.) two (.) one (.) and (.) freeze where you are (2.0) eyes this way (.) let's wait until these guys are listening to me (.) eyes this way (.) 1A stay standing up everybody stay standing up for me (3.0) and (.) now we're just going to see you're meant to watch very very carefully (.) cos in a minute I'm going to ask you about what everybody else has done so all we're gonna do we're just going to go round at first and watch what everyone else has done (.) look really carefully (.) worry more about everybody else in the room this is not just about you (.) you need to have an awareness of what all five groups have done so watch very carefully (.) oh kay er number one (.) 1I's group let's see what you've got (.) just watch

P: this is so

T1: shhh shhhh

[silence until 9:16]

[laughter]

T1: excellent (.) very good (.) 1C's group (.) watching (.) looking at them now (.) I like the performance there (.) strong

P: this isn't very good but

P: ok

T1: ooh (.) dramatic (.) dramatic (.) we like it (.) excellent (.) right (.) next er let's have 1J's group then watching them (.) everybody watching

[laughter]

T1: interesting (.) perhaps a little bit of joy in smashing the window there (.) lovely (.) er let's see 1B's group next

P: oh

P: I'm the stone

P: you can't tell us

T1: [you can't tell us you're the stone (.) interesting but however I do like what you're doing (.) you might want to think about what they've done very differently to the others so far that's good and last (.) last but not least

[laughter]

T1: good (.) very good (.) indeed again rather abstract (.) right grab a seat guys

[movement until 10:40]

T1: super (.) nice and quick (.) she's in the medical centre is she (/)

P: yeah

T1: thank you 1B (.) good (.) so (.) the five sentences that erm (.) you were given there (.) perhaps seen from some of your performances there (.) urm (.) quite (.) er quite similar (.) there were a few urm differences between the five sentences that I gave you indeed one of you had the man smashed the window with the stone (.) er the next large group had the man smashed the window (.) the next had the window was smashed by the man (.) the next group had the stone smashed the window (.) and the next group had the window smashed (.) now can anyone pop their hand up (.) and make any suggestions does anyone think any particular group might have it doesn't matter if this is right or wrong (.) does anyone think any particular group might have had any one of these sentences and tell me a little bit about (.) why so 1B start us off

P: urm so it was 1A's group so (.) the stone smashed the window

T1: tell me about why

P: because 1A was the stone

T1: he 1A was the stone you are the stone 1A yup

P: [and the stone was like kind of (.) the person doing the action
that like (.) the stone is not a person

T1: I can't remember which group I gave that to

P: [so (.) the stone is doing the action

T1: yup (.) as supposed to
the man

T1: good yup we had 1A as stone urm (.) making her making her movement through the window they
chose to depict the stone as being er the sort of active agent the thing that was the thing that was
moving there (.) interesting (.) tell me a bit more

[voice retracted- consent withdrawn]

T1: oh kay and tell me a little bit about why you thought that might have been the case

[voice retracted- consent withdrawn]

T1: just out of interest guys which one did you have (/)

P: urm the window was smashed by the man

T1: the window was smashed by the man (.) that was interesting because you seemed much more
interested (.) I like 1C's wonderful smashing it was very very good there was a window smashing there
(.) you seemed more interested in the action of smashing whereas (.) those people who were up here
urm at the the front were we had a bizarre window and we had (.) we had the stone itself was
identified by our group at the front here who seemed interested in (.) the fact that it was the stone

that was going (.) urm as as again that was being thrown (.) oh kay (.) would anyone offer me any more comment urm 1C

P: urm was 1B's group the man smashed the windows

P: yes

T1: great urm very good how did you get there 1C

P: urm because we had the stone smashed the window and this group had urm they specified what was in the performance so the man and the stone so obviously the man (?) at the same time

T1: excellent very very good (.) now obviously there's a grammatical point that we're playing with here can anyone pop their hand up and identify for me what the grammatical concept that we've been (.) toying with here is (/)

P: like the words that are used within a sentence changes the (?) meaning

T1: good we are talking about how the additional er parts of a sentence adjust meaning it's very much how they adjust meaning which I am interested in 1I (/)

P: the passive

T1: tell me a bit about what the passive is

P: the passive tense is (.) erm (.) you doing the action (.) the action's being done on you

T1: excellent very very good it's lovely to see a definition there (.) oh kay so if you had say urm (.) well can someone pop their hand up for me and tell me which of these sentences you think is in the passive (.) tense (.) can you show me one that is in the passive from what 1I's just said from the way she's described it so her definition is I'll say it again for you (.) was that rather than somebody doing an action (.) oh kay rather than somebody actually undertaking being the subject of the sentence the verb is the thing that's done to (.) urm (.) was her definition was done to (.) urm er the person so 1J what do you think (/)

P: er the window was smashed by the man

T1: excellent (.) the window was (.) smashed (.) what's the difference between say the man smashed the window with the stone and the window was smashed by the man (/) er let's say forget the stone for a second (.) just what's the difference in phrasing the sentence in those two where ultimately the same set of events have happened you're reporting factually the same thing (.) there's no difference there in terms of what (.) happened but 1A how are we adjusting the meaning (/)

P: the subject is different (.) for the window was smashed it's the window that's the subject and the (.) man's the object

T1: good

P: but the window's the verb and in the first one it's the man who is erm the subject and the window's being

T1: good (.) why might we do that (/) why mi- why might we write a sentence in one of those two different ways (/)

P: to show intent

T1: good (.) it allows you to toy with the emphasis doesn't it if we were interested here in the window the stone or the man (.) now if you wanted to convey your extreme horror at this (.) horrendous man this horrendous window smasher this malevolent destroyer of glass (.) who has appeared and wants to cause this disruption (.) we might phrase the sentence with the man smashed starting at the beginning there erm were-if perhaps you were writing with the view of a staunch glass enthusiast (.) distraught at the destruction of this glass (.) you might perhaps be more interested in the window (.) you might start the window was smashed (.) ok erm equally erm perhaps if you were (.) wanted to convey some kind of dramatic action about you know the movement of the stone if you were (.) producing a piece of writing you had built up and you were ready to say that there was a man ready to throw the stone then you might like then you might like the alliteration of the stone smashed you

want the focus to be on the stone oh kay (.) but why does that matter (/) well the way that you place emphasis erm (.) does matter oh kay (.) urm (.) perhaps you know if there's if I put it to you that there's a great deal of different between you coming to me and saying (.) T1 I have not done my prep (.) and coming to me and saying (.) mr Winchester (.) my prep has not been completed (.) there's a difference hmmm (.) oh kay

[laughter]

T1: there's a different there in the level of blame (.) you (.) erm

P: would you be let off (/)

[laughter]

T1: well hmmm that's entirely dependent upon the situation urm I put it to you that I would probably see through your kind ruse if you were to use the latter urm however (.) I would appreciate your use of sentence structure (.) in that one it might get you off the hook itself (.) so you have to think about that (.) urm (.) so (.) we want to do a little bit of thinking about how that might matter in a slightly more serious context (.) next (.) urm in front of you (.) you have urm a (.) little paragraph (.) that's been taken from a newspaper report (.) it begins on Thursday urm (.) fourth of august twenty eleven has everybody got a copy of that in front of them can everyone see it (/) (.) er we should have one each (.) one each lovely erm 1G would you mind reading it out for me please (.) sorry some of them have been cut and you can't quite see what it is

P: on erm thursday fourth august mark (?) was shot by police officers in London (.) the incident was immediately referred to (.) as the independent news complaints commissioner (.) on Saturday sixth of august (.) the family and supporters of mister Dublin (.) numbering around a hundred and thirteen (.) marched (?) it was a peaceful protest (.) but later violence broke out

T1: oh kay bearing in mind the conversation we've just had about sentence structure and bearing in mind (.) where this report has been taken from you have two minutes to speak to the person next to

you (.) you can make any notes that you like on the sheet (.) to discuss how sentence structure particularly the passive tense have been used in this report oh kay two minutes

[18:49 to (there's some explanation in here from the teacher) to 21:03]

T1: another minute

[21:04 to 21:24]

T1: oh kay another thirty seconds guys

[21:25 to 21:49]

T1: another ten seconds

[21:50 to 22:14]

T1: oh kay I'm going to stop you in three (.) two (2.0) one (.) and (.) zero lovely oh kay 1E tell me a little about the passage

P: urm (?) it kind of makes the man seem like the victim but at the same time (.) it kind of hides the blame

T1: yeah interesting

P: ?

T1: yeah interestingly it puts the focus onto him onto his death (.) urm (.) you know obviously he was shot you know the passive construction (.) seems particularly inappropriate there (.) urm why does the issue of deferring (.) the role of the police officer played in this until the end of the sentence (.) seem appropriate given (.) what happens later (/)1B

P: so not to focus the blame on the police officer is to avoid any blame at all

T1: and why is the issue of them being blamed clearly a big thing here (/)

P: urm well it's written by the government (.) because it's written by the government for

T1: [yeah

P: for writing

kind of like the police (.) or something for the government

T1: it's yeah it's produced for the government website (.) erm I mean what from what you guys have seen in this report what happened next (.) after this man was (.) shot (/) urm 1N

P: well (.) like (?)

T1: so a complaint was made to the police complaints commission erm (.) and then (.) what happened later on in the day (/)

P: a peace ful protest

T1: a peaceful protest (.) which broke out (.) did anyone know what happened (.) after this (/)

P: a man got shot

T1: no this this is the no this is the outbreak this is why the London riots urm a few years ago erm twenty eleven broke out know whether erm (.) whether how old would you have been at the time this is six years ago (.) how old were you six years ago

P: [nine

T1: you would have been about eight or nine yeah out of interest if anyone remembers (/)

P: [seven

P: [I remember it yeah

T1: ok yeah a couple a couple of you seem to remember some (.) yeah (.) obviously you would have been very young (.) this was urm I mean this was urm er (.) mark dublin was was er he was a man who was accused I will use the passive (.) who was accused of having a number of connections (.) urm (.) er to er drug dealing er in the area er I think it was a taxi that was said to have erm (.) er (.) a gun with

him a weapon on him (.) erm police were sort of closing in on him some sort of raid erm he (.) er believe as far as I can remember (.) erm all out erm out of the taxi pulled out a gun armed police (.) shot him ok a man was killed erm this caused a huge degree of anger (.) erm in the local community erm (.) as it said here on the on the following (.) sort of Saturday two days later (.) erm the protest started out as a vigil to sort of as a memorial for the man's life broke out in to broke out into violent and that weekend there were riots all the way across London (.) erm (.) this was in the middle of erm woodgreen in totnam (.) I lived two blocks away (.) at the time erm very very scary (.) I went to sainsbury's and there were people in masks (.) in the middle of sainsbury's (.) very very scary

P: in masks (/)

T1: yeah (.) very very scary time (.) urm this ss sparked violence all the way across London urm so (.) so this incident (.) obviously needs to be handled with a great degree of tact (.) by the government agency who is reporting on it (.) urm (.) because (.) it provokes such a degree of feeling many people felt that the shooting was unfair (.) and that's what sparked many of these riots (.) it was really important to keep people calm (.) how does the- sorry to come back to the original question how does the sentence structures in this article then (.) bearing in mind the anger at the police (.) that this incident sparked in many people (.) can anyone think why the government had chosen to phrase (.) so many of their sentences in this way (/) urm 1!

P: the use of the passive in this urm paragraph

T1: [hmm mmm

P: is used to urm mainly prevent blame being laid on (.) mark or the police officers or anything or it it sort of just (.) portrayed almost as an accident

T1: hmmm mmmm yeah it's interesting the (.) if you look at the actual constructions (.) there is not one single instance in this (.) paragraph of the police actively doing anything (.) mark Dublin was shot (.) the incident was reported (.) the family marched (.) violence broke out (.) we don't look at the

actions of the police officers it's simply not something that's examined here (.) it's looking at the chain of events around them (.) not looking at them at all (.) good (.) why do you think we they might have chosen to say violence broke out (/) rather than saying (.) the protesters become violent (/) what's the distinction in (.) the difference in the two (/) there do you think er 1J

P: well it's sort of it's more like it's telling a story (.) like it's not focusing on anyone specifically (.) so (.) it's it's basically the whole entire paragraph is (.) listing events

T1: hmmm mmmm (.) so it keeps that air of detachment (.) and and and avoids assigning blame in that sense good (.) 1N

P: it doesn't specify who started the violence so it's not it's kind of neutral it's saying (.) that there was violence it's not saying (.) the police like (.) like a bunch of like violence violence towards the protestors (.) protesters being violent or whatever

T1: [yeah

P: but erm it's just saying that there was violence

T1: good (.) good (.) so again we're avoiding assigning er (.) we're avoiding assigning blame (.) we're simply looking at what happened in a kind of detached and neutral stance (.) ok (.) now (.) I think it's very appropriate for a government agency to to do that in those circumstances much like the prince er you know their their role here is to keep (.) urm you know is to is to want to ensure order and peace ensure that their priority at this point in time is to make sure there are no further riots (.) cos they did seem a rather violent fashion to spread round the capital and and further around at the time (/)

[voice retracted- consent withdrawn]

T1: oh it's (.) the argument about this were wide ranging I think there are still some people who are very upset about it I don't know what happened you know I wasn't there (.) urm (.) but (.) I think we can imagine (.) er I don't know it's (.) a very difficult thing (.) in er when urm (.) especially in this country when (.) er because it's such a rarity when a person is killed by the police (.) there's a great

deal of er urm you know (.) a lot of people who feel very disenfranchised (.) very disconnected from (.) urm the police feel that they're a very malevolent force and that kind of bubbles up to the surface (.) very very quickly urm (.) and I think that was a major contributing factor despite (.) yes I would share your sentiment that if somebody is involved in large scale drug dealing jumping out of taxis with a gun in the middle of police raids perhaps they may form some level of responsibility in in the events that unfolded urm (.) but much like this article we're not going to assign blame (.) so (.) what are we why are we thinking about this (.) and how are you going to be using it (.) well (.) urm in your end of year (.) examination remember one of the things that you're going to have to do (.) is you're going to have to read a passage and you're going to have to produce a piece of writing in response to it and we've been doing a lot of practise for that at the moment (.) later on this week T1(a) is going to give you a prep urm which will be urm a sample task which you'll be completing erm I think some of you will be completing on Friday with mrs speed thinking aloud erm (.) and that is another practice at completing this style of task and we're going to get a little bit more practice at that (.) today (.) now (.) the last one of these you did you remember was writing your letter urm (.) as if you were Juliet erm (.) a prep writing your letter to lady capulet (.) urm stating your reasons why you would not like to marry paris (.) if you cast your minds back to the feedback that I gave you for that prep can anybody pop their hand up for me (.) urm and tell me what some of the what one of the major thing pieces of advice I gave you for (.) doing a similar task next time (.) was when I handed those back what did I say you had to sort of bear in mind next time 1C (/)

P: you were like urm try not to contradict yourself (.)

T1: good so making sure you had one clear message one clear voice all the way through (.) good (.) er 1J what else (/)

P: er use all the information from the (.) thing

T1: good (.) good yeah (.) it's about using the information (.) remember in this style of task (.) you get urm you're going to get twenty five marks for it and of those twenty five marks (.) you're going to get

fifteen (.) for how well you write (.) but you're also going to get ten of those marks for (.) for reading (.) it's based on the information that you use within the text that you find from (.) the passage (.) and in the exam it'll be a sort of non-fiction passage of a page or two (.) (.) in this instance we're basing it on Romeo and Juliet (.) as we did last time around (.) the sort of mistake that quite a few of you made was not to base your work on the passage last time remember for that for that letter about Paris (.) about Paris many of you wrote very convincingly as Juliet you constructed a clear voice you wrote accurately you wrote a nicely shaped piece of writing (.) (.) however you sort of made up the reasons why Juliet might not want to marry Paris (.) we had all sorts of you know him being (.) guilty of all sorts of terrible crimes (.) whereas actually what we wanted you to do with those ten marks for reading was to look back to the text and say ah well we see Paris in this scene earlier on acting in this way perhaps Juliet might have picked up on his (.) arrogance or she might have identified he's (.) or he's really only interested in acquiring her as (.) an object (.) he doesn't really appreciate her for who she is you know those might be the reasons for that are founded in the text (.) today (.) your job for me (.) (.) is your going to have (.) thirty five minutes I'm going to ask you to write individually and in that thirty five minutes you are going to write for me a newspaper report (.) about (.) the fights that happen in Romeo and Juliet in act three (.) scene one and keeping simple we're just going to focus in the thing about these reading marks (.) today you're going to be thinking just about (.) act three scene one (.) now I want you to imagine that you write for a newspaper in Verona who is detached (.) that you are not (.) aligned (.) to either the Montagues or the Capulets

P: that you are neutral

T1: that you are neutral (.) and your job is to equally to try and maintain (.) (.) a very peaceful stance (.) so you're gonna write (.) a report of (.) at least three or four paragraphs (.) oh kay we're looking at at least three to four paragraphs (.) (.) you need to make sure that you write in an appropriate style (.) for a newspaper report (2.0) (.) actually I'm gonna change my mind there sorry I'm going to give you the choice (.) you may either (.) write as a detached and neutral newspaper or if you wish to

you may write as a newspaper who is which is aligned with either the capulets or the montagues (.) if you would like to do so (.) either way I want you to be very deliberate (.) in how you use language (.) to report the events of the fight that occurred in act three scene one (.) erm (.) your job to get the reading marks then look at the material in act three scene one that's tells you about facts of the fight (.) to weigh it up to decide what's appropriate what's interesting what you're going to report on (.) and for the writing marks you're going to be writing in the style of a newspaper report (.) and you're deliberately taking ah you know adopting a certain bias or being completely neutral (.) and I'll leave that (.) erm as (.) er as I'll leave that as your choice (.) erm you'll have thirty five minutes to do er erm the piece of writing (.) I'd like you to do so not in your Romeo and Juliet diaries today erm but on the piece of ay four lined paper which I've erm given you in front of you (.) first things first er can you put your name on the top right hand corner of that piece of paper (.) please make sure you start your newspaper article with a headline (.) but after that you don't need to worry about anything else to do with an article you don't need to write in columns you don't need a picture you don't need captions (.) you're just writing the text of it but I would like a headline (.) erm on there as well (.) any questions before we start erm 1J

1J: are we allowed to make up the date (/)

T1: er you (.) can (.) make up the date although (.) we do have certain information in Romeo and Juliet about exactly what time of year it is so whilst you might wish to make up the year (.) er there will be marks awarded for reading for accurately picking an appropriate time of year (.) and some suitable guesses about what that says about the er about the date good er 1B

1B: erm do we write in the same language er do we need to write in the same style (/)

T1: erm no (.) for this I don't necessarily want you to write in Shakespearean style I'm more interested in you crafting your language (.) to sound like a newspaper report here that's the voice that I'm looking for (.) not ye olde times but (.) speaking speaking as er in in a modern fashion (.) any other questions before we start girls (/) oh kay you've got thirty five minutes to write a newspaper report

P: erm do I have extra time (/) is this a test (/)

T1: no it isn't a test in that sense

P: does the headline have to like (.) have a lot of thought put into it

T1: you should (.) put (.) an appropriate amount of thought into it

P: but you can't sort of (.) I can't just write (.) fight in Verona

P: fight breaks out in the streets

T1: nah both of those examples are perfect

P: oh

P: just fight breaks out (2.0) or another

T1: 1B

[laughter]

[36:52 to 45:07]

P: what date do you think the ball was on (/)

T1: that is one of things I am asking you to think about for the reading mark

P: is there actually a right answer (/)

T1: there is (.) there's a timescale (.) do you remember that lesson when we looked at the time scale of romeo and juliet and there's a time of day

P: but it didn't tell us the specific day did it (/) (4.0) can I call it Sunday (/)

T1: call it which ever day you think is most pertinent

P: Sunday it is

[45:48 to 59:16]

T1: guys you have about five more minutes

[59:20 to 1:03:33]

T1: oh kay guys you've got about five more minutes (.) if you need to do any finishing off ah if you're not quite at the end of your newspaper article yet that's fine but you need to be finished within the next five minutes (.) something that I would also like you to do at the same time (.) you can either do this if you've got a differently coloured pen that would be perfect ah also you can also write a little subheading underneath of self reflection (.) erm either way either in a different coloured pen or using a sub heading I'd like you to write erm just to me erm a little note (.) just to say where in your writing have you used (.) erm passive voice (.) erm and in doing so what impact did you intend to have on your reader (.) so you've got five more minutes (.) in that time (.) you need to finish up finish your article (.) and write me your self-reflection (.) underneath oh kay so make sure you're wrapping up your paragraph now (.) make sure you find the time to do that

P: do I just underline (/)

T1: er if you want to yes you could back and underline or highlight and show me where you've used the passive that would be a good idea

P: how long is Romeo banished (/)

P: until further notice

T1: yeah generally a permanent thing banishment

[1:04:36 to 1:06:12]

T1: ok three more minutes make sure you get on to your self-reflection (.) I can see a couple of have done it the majority of you haven't

[1:06:20]

P: what if you deliberately didn't use any passive (/) (?)

T1: well hopefully at some juncture if you have deliberately not done so then long as you were conscious of it then that's still something that hopefully you have used the passive go back have a look either way the important thing is that we have practised what we have done today (?)

P: urm (?)

T1: wherever you are now guys urm if you could stop now urm and do your reflection don't worry if you haven't quite got to the end it's more important that you've found the space to put in the reflection now

[1:07:00 to 1:08:00]

T1: what impact did you intend to have on your reader from what you have written

[1:08:26 to 1:09:16]

T1: ok guys last minute so

[1:09:23 to 1:09:45]

T1: ok quite a few of you still need to do your self reflection

[1:09:50 to 1:11:38]

T1: oh kay if you finish up the sentence that you are writing for me please

[1:11:44 to 1:12:06]

T1: pens down I'll come round and collect those in (.) prep this week will be a task of a similar style (.) which T1(a) will give to you er before the end of the week (.) urm don't forget those of you that didn't see if I could come round and collect those in thank you

[1:12:21 to 1:12:54]

T1: make sure you've got your name on them guys

[1:13:00 to 1:13:30]

T1: alright thank you ladies you can head off

[1:14:01]

Appendix 28: 1G Writing Sample 1

Imagine you are the new teacher in the extract. You write a letter to the school governing council expressing your concerns about the state of the school.

Write your letter to the governing body.

You should:

- Describe what you have noticed about the students in the school.
- Explain how the staff have contributed to the atmosphere of the school.
- Make some suggestions as to how the council could promote improvement.

Base your writing on what you read in Passage A. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear school council,

Does this follow?

Over the last year i've realised the students of the school are very well-mannered and obedient and they are not the root of the problem with the school. In past years the children were known to be disruptive as ~~in~~ the last time the school held a production my colleagues said that the children would not rehearse. I think we can change ~~that~~ their attitudes towards school by creating a better environment for learning. The children are very ~~much~~ bored in lessons with other teachers and have no enthusiasm when learning, but this ~~may not be their fault~~. It is not their fault. I know how to bring out the best in them because they do not enjoy reading and writing but ~~they~~ love task and drama. When they students are given a task they complete it with enthusiasm and effort, this is shown by the excellent magazine created by the senior students.

A well structured response with lots of excellent content from the passage. Shows some ideas - you do! always use them

Appendix 29: 1G Think Aloud Transcript 2

1G: ok urm (.) [kerfuffle] (5.0) urm (.) act one scene three (.) [turns pages] urm nurse where's my daughter er urm [turns pages] (5.0) oh well this married are younger than you here in Verona ladies of esteem (.) are made already mothers by my tongue already mother what does not come easy is that you are now a maid thus may I be brief the valiant paris seeks you for his love (.) the man luck lady be such a man as all the world he's a man of wax not of wax he's of perfect (/) (.) urm nah here flower nay a flower in a flower (.) this (.) oh urm (.) he has harmonious features (2.0) read o'er the volume of young paris' face and find a like to which there (?) examine every appearance like (?) urm and see how one other lends content (.) urm what obscure in his fair volume lies (.) this precious book of love this unbound lover (.) to read him only lacks a cover (.) this fish lives in the sea and t'is much applied for fair without the fair within tide that book within many eyes doth share glory (.) that in gold clasp looks on the golden story (.) so shall you share that he doth possesses the having make yourself no less urm (.) and grow by name marriage [mumbles] pregnant urm (4.0) this unbound love this play on words he's like a book that has been bought without a cover and he is also not afraid to do as he likes because he's not married urm (.) what is paris' character like (.) not sure but I'm guessing he's quite (.) arrogant (3.0) act one scene two urm paris is talking to capulet and about montague's bounded world as I [mumbles] try to keep the peace (.) of one of whole (?) are you both (.) am younger than she are happy mothers made (.) urm (.) I (.) ok so why wouldn't Juliet want to marry paris because he's too perfect and (.) she (.) urm (.) explain why the marriage would not be beneficial well the marriage would not be beneficial because (.) I don't know urm (.) he's really arrogant and he is quite full of himself (.) and (.) erm (.) I don't know urm (.) ok (.) dear (.) lady (.) capulet (.) as (.) you (.) you (.) have (.) chosen (.) paris (.) is (.) urm cu-currently (.) my (.) suitor (.) for (.) marriage (.) urm but obviously Juliet doesn't want to marry him so (.) urm (.) urm (.) urm (.) unfortunately (.) I (.) I (.) am (.) no (.) longer (.) keen (.) with (.) the (.) idea (.) of (.) marrying (.) him (.) urm paris is really good-looking and arrogant

(.) where does it say this (/) act once scene one act one scene two where does it say that paris is arrogant (.) capulet tells paris that he is holding a feast (.) and he does everything every sp(?) for a large number of guests he invites paris and points out that he will meet many pretty girls there he sends a servant out with a written list (.) of the guests urm (.) are younger hmmm (4.0) urm (.) urm capulet talks about a wealthier (?) paris is (?) although capulet is not honouring it (/) he thinks Juliet is too young paris should wait another two years paris is unhappy about it and so capulet thinks that he should woo his daughter if she is willing and (?) he invites paris to the feast as (?) of Verona ok unfortunately not I am no longer keen on the idea of marrying him (.) paris (.) urm (.) is (.) a (.) is a very (.) handsome (.) man (.) although urm (.) he's yeah he's rich a wealthy young man (.) in Verona he is (.) he urm paris is a very handsome man I must admit (.) must admit (.) but (.) I don't (.) don't think he is (.) the right man for me (4.0) urm (.) I don't think he is the right man for me (.) paris (.) is (.) is very (.) urm (.) arrogant (.) and (.) only (.) cares (.) about (.) his look urm how is paris arrogant (/) urm (.) hmmm I guess we talked about it in class urm (.) urm (.) k urm paris is very arrogant and only cares about his looks (.) if I were to marry him I would get sick of him if I were to marry him (3.0) I would (.) get (.) sick (.) of him (3.0) very easily (.) urm (.) I think hmm I think she doesn't want to marry him because (.) he er (.) he she wants a man that is (.) that is more like loving (.) and like cares about other people (.) and is like and yeah I'll write that urm (.) I (.) would (.) rather (.) a (.) man (.) that (.) is (.) loving (.) loving (.) and (.) with (.) care for (.) me (.) while (.) urm (.) but capulet is not on wait paris is asking for Juliet's hand although capulet is not is not (?) paris should wait another two years paris is unhappy about this so capulet ok urm (.) I think (.) paris is kind of like a lady's man (.) maybe he'll cheat on her (.) if he gets tired of her urm (.) I (.) I (.) also (.) do (.) not (.) trust (.) trust urm I also do not trust (.) oh what's oh yeah paris (.) as (.) he (.) is (.) always (.) going (.) off (.) with (.) various (.) woman and he might get sick of her and he (.) might get and he (.) might (.) get (.) sick (.) of me and (.) possibly (.) be unfaithful (4.0) urm (.) though what where does married say married is on the left side but where is it on

the right (/) marred marred marred urm marred oh scewed by love I (.) I hmm marred (.) oh
yeah and too soon marred are so early made (.) and (.) earth hath swallowed all my hopes but
she she is the hopeful lady of my earth but woo her gentle paris get her heart (.) de de de de
(.) hmm (4.0) I don't really know what paris' character is like that much because (.) he's only
in one scene and they don't really talk about him much they just talk about her marrying so
I'm just going to they just say he's prob-he's really good looking so it means he's probably
arrogant and rich and he (.) goes to parties and (.) urm (.) could paris (.) urm yeah and possibly
be unfaithful (.) urm (.) ok (3.0) urm (.) paris (.) is (.) very (.) handsome (.) but I prefer people
(.) I (.) prefer (.) if he (.) within (.) and (.) and (.) paris is (.) is character (.) is (.) is very ugly (.)
ugly (.) I'm (.) not (.) only (.) attracted oh wait cross that out cos I've probably already said that
(.) [crosses out] urm paris is very handsome but I prefer beauty within paris' character is very
ugly (.) urm (.) [flips pages] urm explain why the marriage would not be beneficial (.) urm
beneficial because he's not a monatague or a capulet (.) ok (.) ok explain why the marriage ok
(.) this (.) marriage (3.0) would (.) not be beneficial (.) ficial urm because because he's not he's
not he's montague not no he's no montague nor capulet he's wait what would make sense
montague (.) he's a montague he's neither montague nor capulet (.) montague neither (.)
montague (.) nor (.) capulet (.) he's ne-he's neither montague (.) ne-neither montague or
capulet does that make sense (/) er cos he is neither montague ok I'll just write that neither
montague nor capulet (.) if (.) he (.) was (.) a (.) a capulet (.) it (.) would (.) be be better (.) so
then we can keep the so I can keep the capulet name (.) so (.) I (.) can keep wait would she
keep the capulet name or would she don't know I don't think so urm ok keep the (.) capulet
(.) name (3.0) if he was a montague (.) montague (.) it (.) could (.) this marriage cross that out
this marriage (.) could (.) bring (.) the (.) families (.) together (3.0) together (.) unfor-wait
another word for unfortun- I can't start a sentence with but (.) so but he is neither so it would
not benefit us at all (.) so (.) unfortu-unfortunately (.) wait (.) urm (.) sadly oh yeah sadly (.)
sadly (.) he (.) is (.) neither (.) so (.) it (.) would (.) so (.) it would so the marriage (.) the marriage

(.) would (.) not (.) benefit (.) us (.) in (.) on (.) would not benefit us in any (.) in any way (.) urm
(.) ok third point suggest ways in which you might be able to marry the man you really want
urm (.) though I've kind of already done that cos I said if he was a montague (.) he would bring
the families together which is a good thing oh I would be able so she would be able to marry
Romeo (.) and (.) hmmm maybe she could describe Romeo (.) as like the man she would want
to marry so wait let me find a description of Romeo (.) [turns pages] ok act one scene urm act
one scene no (.) ok act one scene (.) act one scene one is a description of Romeo (.) teachers
(?) Romeo is described (.) urm (.) [mumbles] I would thou were (.) hmm urm (.) at the time
Shakespeare wrote Romeo and Juliet [mumbles] writes about love using possible opposites
like love and hate these opposites are called oxymorons oh no big deal urm what's (3.0) urm
(4.0) ok maybe we can just base it on (.) he is (.) he is urm (.) he is (.) doesn't really know the
meaning of love urm (.) Romeo describes his love (.) urm (.) what is Romeo like (/) urm (.) he
is (.) wait we talked about him in class but I can't remember (.) urm (.) urm (.) ok (.) bring the
characters of Romeo and Juliet to life Romeo hum I can't (.) oh from montague he's in love
with (.) Rosalind but I don't think he is cos he doesn't know the real meaning of love (.) ok so
Romeo is really loving (.) and (.) he is (.) urm wait is there actually a description of each (.) urm
(.) description (.) [turns pages] urm (.) is it ok (.) that's it urm (.) paris' character (?) (.) urm (.)
what is Romeo like (/) where is a description of Romeo in the (.) urm (.) urm (.) ok (.) hmppff
(4.0) ok I'm going to say he isn't loving ok (.) urm instead (.) ok (.) instead (.) I think (.) I (.)
should (.) marry (.) some (.) body who's more loving than paris (/) yeah who (.) is (.) more (.)
loving (.) and (.) very very emotional (.) quite emotional (.) very emotional (.) urm (.) some-
body (.) is that the question cos I think I should marry somebody who is loving and emotional
some-ok I'll start a new paragraph- somebody somebody who urm who will do who will do
large gestures who will perform gestures perform large gestures (.) large gestures to show (.)
to show (.) his love (.) for (.) me (.) urm maybe she would describe his age and basically
everything about him so then have his her mum would like yeah would want eventually for

Romeo to marry her and then she just like get what she wanted (.) so maybe she can say that somebody who who oh what was I going to say again (/) somebody who will show his love for me somebody oh yeah (.) maybe someone-I know you might disagree but somebody I (.) know you (.) may (.) disagree (.) agree but (.) maybe (.) I can (.) marry (.) somebody from the capulet from the montague montague (.) also I've got five minutes left (.) to stop the wars the wars (.) and (.) bring (.) the (.) houses together (.) houses together (.) I think she should be just telling around ten like though I'm pretty sure Romeo's like twenty something and juliet's fourteen so he's going to be twenty four so it's around ten or imply like twenty years or something that's probably what Romeo is so I'll write urm (.) my suitor (.) should (.) should (.) be around (.) ten years (.) older than me (.) older than (.) er (.) urm so he can protect me and (.) yeah so he can protect (.) ok (.) er maybe she should finish off with like I'm sorry for causing you this (.) trouble yeah cos her mum obviously went through a lot of trouble to find paris and stuff (.) so (.) I'm (.) sorry (.) for (.) causing (.) all this (.) trouble (.) yours sincerely probably yours (.) sincerely cerely Juliet (.) ok let me read it back dear lady capulet (.) as you have chosen (.) wait what (/) as you have oh yeah as you have chosen paris is currently my suitor for marriage (.) unfortunately I am no longer keen with the idea of marrying him (.) paris- although this part is really short- wait as you have chosen paris is currently my suitor for marriage unfortunately I am not longer am no longer but if I put a comma there would that be the clause thing (/) hmmm (.) I'll just keep it short urm (.) paris is a very handsome man I must admit but I don't think he is the right man for me (.) paris is very arrogant and only cares about his looks (.) if I were to marry him I would comma if I were to marry him comma I would get sick of him very easily (.) I would rather a man that is loving and would care for me while we are married (.) I also do not trust paris as- wait I put (.) urm suggest ways yeah I'm kind of suggesting I'll leave that wait I'll cross this t urm anyway I rather I'd rather a man that is loving and would care for me while we are married (.) I also do not trust paris (.) comma comma there (.) as he is always going off with various women and he might get sick of me and possibly be unfaithful (.) paris

is very handsome but I prefer beauty within and paris' character paris' inner beauty not character inner (.) beauty (.) paris' inner beauty is very ugly (.) urm this marriage would not be beneficial because he's neither montague nor capulet if he was a capulet it would be better so I can keep the capulet name (.) if he was a montague this marriage could bring the two families together (.) sadly he is neither- neither-neither so the marriage would not benefit us in any way (.) instead I think I should marry someone who is more loving and very emotional somebody who will perform large gestures to show his love for me (.) I know you may disagree but maybe I can marry somebody from the montague household to stop the wars (.) and bring the houses together my suitor should be around ten years older than me so he can protect me (.) I'm sorry for causing all this trouble (.) yours sincerely Juliet urm hmm (.) yeah maybe yeah she basically describes Romeo at the end so that's so you can get a more view like yeah urm yeah I'm done

[29:44]

Wednesday, 1st March 2016

19 | 2 | 01-03-17

Benvolio to Romeo letter

Dear Romeo,

I know you think you're in love with Rosaline but I have to break it to you but, I don't think that you are. First of all, I think you're in love with the idea of being in love, rather than actually being in love with a person. You're soon going to realise that you ~~are~~ don't love her and you'll end up breaking her ~~heart~~ poor heart and we are gentlemen and it's unacceptable.

Appendix 31: 1G Think Aloud Transcript 3

1G: urm passage a stranded (5.0) what is marooned (/) (.) I'm guessing left alone (.) on a remote island and forced to remain there as a cast away (16.0) so they are stayed on the island because their ship wasn't like (.) fit (.) for it (5.0) what is stradling (/) oh oh a person (17.0) stradling (.) oh (.) he (2.0) I'm guessing he doesn't like Selkirk (.) very much because he told him he could be food for vultures (18.0) how did the ship (.) slip behind a cliff face like (3.0) oh the ship (.) urm (.) left (5.0) how did they forget him and realise he wasn't there (/) (1.0) I do not have a register (50.0) [page turns] urm (8.0) how (.) how (.) did they find him because it just said (.) he was left on an island (.) so he couldn't have been there forever (.) urm (.) but (1.0) so what happened is that (.) the ship (.) they were all going on was like really faulty so they went down and went into rough boats (.) and (.) he was left on the island because he like fell out or something like that (1.0) urm (1.0) but how did stradling do anything (/) sel-selkirk's concern about the ship was justified but no one elected to stay with him (.) nor did the oh (.) stradling is like the head and he he just didn't really care (.) so he just left him (.) he was left behind he didn't fall off (.) and (.) an Selkirk was like right (.) so they all died (.) oh no no they didn't all die stradling and them then got onto two rafts (.) and others drowned (.) ok (.) read passage a stranded (.) imagine you are a newspaper reporter (.) following selkirk's rescue from the island (.) you investigate the events surrounding his abandonment (.) and the shinking of the ship (.) you interview stradling Selkirk and other surviving members of the crew (.) in order to write a newspaper report (.) write your newspaper report (.) in your newspaper report you should identify and evaluate the events that led to Selkirk- shelkirk- Selkirk being left alone on the island and the ship setting sail (.) give your views on how far those involved in the events could be blamed (3.0) ok cast away (.) found alive (3.0) cast (.) how do you oh whoops I spelt it wrong (4.0) cast (.) ast away (.) found (3.0) alive (5.0) so I should probably start with an introduction (3.0) ok so te-ten marks for content (.) so is that like (.) urm (.) content is like (.) how you (.) how well you've read and like stuff (.) and the quality of the writing I'm guessing

is just how good you write (.) so cast away found alive so 'll start with like a (.) two sentence basically summarising what happened (.) and then on the second paragraph I'll (.) urm (.) I'll probably explain it more (.) third paragraph how like (.) no second paragraph I'll do (.) how (.) he was left on the island third paragraph how he survived (.) fourth what happened to the rest of the them and (.) how he got rescued (.) so (.) urm (3.0) last (2.0) week (2.0) sel-kirk (3.0) oh yeah I'm not supposed to use abbreviations (.) was (.) found (2.0) on (.) an island (.) wait where's the south seas (/) (3.0) on a remote island (5.0) remote island (5.0) urm where was he (/) he was (3.0) in the south seas (.) in a remote island in the south seas (3.0) so (.) by (.) him (.) self (2.0) where (1.0) he had been (.) adap-adapting (.) to a (.) much simpler lifestyle ok much simpler lifestyle (3.0) adapting (2.0) to (1.0) a (.) much (1.0) simpler (2.0) lifestyle (2.0) still on the second paragraph I'm going to start (.) with like how he got there (.) third how he survived and fourth like what happened (.) so how he got there urm (.) urm wait how long had he been surviving there (/) (2.0) two weeks and months (.) how (.) urm (2.0) so it could have been (.) say three months so (.) last octo-ok (3.0) in (.) october (3.0) in October (.) a ship (.) filled with explorers (2.0) with (2.0) filled with explorers (2.0) urm (2.0) urm (.) filled with explorers (.) trying to find (.) trying (2.0) to (.) trying to (.) find (.) treasure (3.0) in undiscovered islands (.) di-(2.0) discovered (1.0) islands (4.0) urm tra-urm have I used any abbreviations (/) (1.0) no in October a ship filled with explorers was trying to find treasure in un- in undiscovered islands (.) set (.) sail (1.0) so sel-(2.0) urm (5.0) sel- (.) kirk (.) realised (2.0) that (3.0) worms (.) is there another word for infesting (/) (1.0) that worms were filling (1.0) filling (1.0) the bottom of the ship (.) bottom (.) of (.) the (.) ship (.) urm (2.0) and (.) were destroying the (.) and was destroying the er (.) ship (.) was destroying the (.) oak (.) floor of the ship (6.0) the oak floor of the ship (4.0) of (.) the (.) ship (.) urm (.) stradling mocked his caution (.) Selkirk responded with fists and rage and stradling mut-what is mutiny him (/) (2.0) I'm guessing it means that he's lying (.) like that's just a guess (3.0) urm (1.0) they were on (.) they (.) were (2.0) on (.) an (.) island (.) on a (.) remote (.) on a (.) deserted [coughs] (.) deserted (.) island (.)

they were on a deserted island (.) and (2.0) the (.) who stradling is I want to say is the head of the ship I guess (.) and stra-the captain yeah (.) and the captain (2.0) wait no he can't be the (.) yeah the captain stradling (2.0) strad-er-ling (.) urm (.) disagreed with Selkirk (.) with (.) Selkirk (.) sel-wait- Selkirk (.) and gave an ultimatum (5.0) gave an ultimatum (4.0) urm (.) for him (3.0) for him to (2.0) to urm (.) to stay on the ship to (.) to (.) stay (.) on (.) the (.) ship (.) or (.) live (.) on the (.) island (.) maybe I should put an interview in here (.) and maybe I should say Selkirk said (.) that he urm (3.0) and that he should say well I don't think I should include the fists and rage bit cos we're trying to make Selkirk sound like a hero and make him sound vulnerable (.) so maybe he should say (.) miss that out and say Selkirk (.) said (.) Selkirk said to us (.) that stradling (.) oh (1.0) Selkirk said (.) ok (3.0) [writing sounds] (2.0) from (.) from an interview from Selkirk (.) not and urm (.) in-ter-view (.) from (.) Selkirk (.) he (.) said (1.0) he said (.) stradling (1.0) told me (2.0) the (.) I should (1.0) stay (.) on (.) the (.) island (1.0) and (.) it (.) was (.) better (.) than I deserved (.) and it was better than I (.) deserved (3.0) urm so that's probably the first quote and then (.) it needs to be stradling and other surviving members (.) so maybe (3.0) so maybe I should say a surviving member of the ship (.) said that (.) he wanted to (.) oh I'll say nobody else supported Selkirk so maybe another surviving member should say (.) I (.) I wanted to stick up for Selkirk (.) and I believed him (.) but if I (.) but I will not I was not sure if I could (.) I could survive on the island and (.) I'm afraid of stradling (2.0) [coughs] urm (.) so (2.0) nobody (3.0) else (2.0) wanted (3.0) to (.) over-rule I think that's using the same words but I don't think it's going to matter (.) stradling (.) stradling's (.) decision

[19:41]

Urm (.) then I'll say (.) a crew member (2.0) a crew (.) member (2.0) stated (.) that (3.0) I (.) I believed (2.0) sel-(1.0) kirk's (.) theory (.) was true (2.0) but I didn't want to (.) I didn't (.) want (.) to (.) stay (.) on (.) the (.) island (.) as (.) I wouldn't (.) have been able (1.0) able (.) to (.) survive (.) and (.) also (.) stradling (2.0) is (.) very (.) scary (8.0) urm (.) they had waited long

enough and although the ship leaked (.) it was the one chance of achieving their dream (3.0)
oh I don't think I read (.) he begged stradling to forgive him (7.0) urm (4.0) sel-kirk (.) realised
he couldn't survive on the island (3.0) not (.) sur-vive (1.0) on the (.) island (1.0) and (.) begged
(1.0) and begged stradling (.) and begged (.) for stradling's forgiveness (3.0) forgive-ness (3.0)
stradling (2.0) said (.) to (.) him (.) and I'll use a quote (3.0) he could (.) you (.) could (.) be (.)
food (.) for vultures (2.0) for all I care (3.0) care (1.0) I hope (.) cos he hopes I need to change
it to I hope (.) your fate (.) instead of his fate (3.0) will be (.) a lesson to all men (4.0) a lesson
(2.0) to (.) other (.) men (3.0) other men (2.0) so I think I need to put my own opinion (.) oh (.)
urm (.) stradling (3.0) was (1.0) was (.) urm (.) was not for-was not forgiving (.) not (.) forgiving
(2.0) and (.) was immoral (.) immoral (.) for (.) leaving a man for dead (.) leaving a man (.) for
(.) dead on an island (3.0) so that (.) paragraph is really long so I think I need to shorten the
other two (.) so how did he (.) survive (/) urm (.) so maybe (2.0) urm (.) so maybe I should say
(.) Selkirk was on the island for (.) weeks (.) for months (.) sel-kirk (.) was (.) on (.) the (.) island
(1.0) for (.) months (.) and (.) he described it (2.0) described (.) it (.) as (.) being (3.0) urm (.)
described it as being (.) urm (3.0) as being (.) lonely (2.0) frightening (.) frightening (2.0) and
(1.0) lonely frightening and urm (.) how would you feel if you were just alone on an island (/)
(1.0) and urm (.) and he would go crazy (.) and insane (3.0) insane (2.0) so he he had to survive
on the island (.) urm (2.0) Selkirk (.) sur-vived (2.0) by (.) by eating (.) eating (.) fish (1.0) fish (.)
pimentos (1.0) and (.) watercress (.) cress (1.0) urm (6.0) he (3.0) Selkirk (2.0) said (.) that (.)
being alone (2.0) was not ideal (.) not (.) ideal (.) but (.) but (.) there (.) were some upsides (3.0)
some (1.0) up-sides (.) such (.) such as (.) urm (.) as (.) the clear air (3.0) clear air (4.0) urm (1.0)
the clear air (.) the (2.0) the (.) fresh (3.0) fragrance (2.0) fragrance (.) and the beautiful view
(3.0) view (.) urm (2.0) urm (3.0) and the beautiful view (.) urm (.) he (.) oh yeah he settled on
er ok (.) he (1.0) chose (.) to settle (1.0) in (.) the (.) mountains (2.0) settle in the mountains
(4.0) he decides to settle (.) he chose to settle in the mountains (.) ok I I ok that doesn't really
explain the (?) but I don't really know what else to think of urm (3.0) ok (.) so maybe I'll do the

third paragraph about what it was like on the ship (.) and (.) ok (.) so (.) the ship (.) ended (.) up (.) sinking (2.0) ended up sinking (3.0) near (.) the Peruvian coast (.) via coast (.) and (1.0) and (.) straddling (2.0) and (.) thirty one (.) crew (.) members (.) survived (.) survived (.) so maybe straddling can say (.) um (.) the (.) rest (.) of them drowned (2.0) drowned (.) so during an interview (.) maybe straddling could be really defiant (.) to the fact that it's his fault (.) so maybe he could be like oh it wasn't my fault (.) um (.) like that that naturally happened like (.) it wasn't because of it it was because of (.) there's like ships sink all the time and it wasn't because of the worms that Selkirk said (3.0) an (.) interview (1.0) um (.) straddling (.) straddling (.) stated (.) ships (1.0) sink (1.0) all the time (.) all the time (1.0) and (.) it (.) wasn't (.) because (.) of (.) worms (1.0) there (.) are various other possibilities (3.0) other (.) possibilities (.) of what could have happened (2.0) could (.) have (.) happened (.) happened (5.0) when (.) we asked him (.) him (2.0) whether (2.0) it was his fault (2.0) fault he um (.) I've got to be realistic oh he chose not to (.) respond (3.0) to (.) respond (.) so maybe in the last sentence we should say that (.) how (.) he should have listened to Selkirk (.) and (.) um (2.0) ok um (.) sel-kirk's (.) survival (1.0) and discovery (.) discovery (.) is truly was truly imaginable (.) was truly unimaginable (4.0) able (.) and (2.0) Selkirk (2.0) could (.) er (.) and (.) Selkirk wants to press charges (.) to (.) press (.) charges (.) on (.) on er (.) straddling (3.0) press charges on straddling (1.0) as (.) he (.) left (.) him (.) on (.) a (.) island (.) by (.) him (.) self (2.0) other (.) people (.) are also to blame (.) are (.) also (.) to (.) blame (2.0) as (.) they (.) didn't (.) stand up to straddling (.) to (.) straddling (3.0) and (.) if (.) they (.) did (.) listen (.) to (.) Selkirk (3.0) plenty of lives could be saved (7.0) I'll finish um (.) cast away found alive (.) last week Selkirk was found on a remote island in the south seas by himself whe- (.) where he had instead of had (.) he had (.) been adapting to a much sss-(.) simpler lifestyle (.) in October a ship filled with explorers tried to find undiscovered islands set sail (.) Selkirk realised that worms were filling the bottom of the ship (.) and were destroying the o-(.) the oak floor of the ship (3.0) they wait I didn't explain that (2.0) er um ok I'll put a star there (2.0) and (.) this (.) would (.) lead (.) to

the sinking of the ship (3.0) this would lead to the sinking of the ship (.) urm (.) they were on an deserted is-on (.) on a deserted island (.) and the captain (3.0) captain (.) stradling (.) disagreed (.) with Selkirk and gave him an ultimatum (.) for him to stay on the ship (.) or live on the island (.) from an interview with Selkirk he said stradling said I should stay on the island (.) and it was better than I deserved (.) nobody else wanted to over-to overrule stradling decisions (.) a crew (.) wait how- that's not an ultimatum (.) and (2.0) and (.) forced him (3.0) and (1.0) forced (1.0) him (.) to (.) and forced him to stay on live on the island (.) from an interview with Selkirk he said stradling told me to stay on the island and it was better than I deserved (.) nobody else wanted to overrule stradling (.) a crew member stated that I believed that selkirk's theory was true but I didn't want to stay on the island (.) as I would have been able to survive (.) I wouldn't I would not have been able to survive (.) wouldn't have been able to survive (.) and (.) also stradling is very scary (.) Selkirk realised he could not survive on the island and begged (.) for stradling's forgiveness (.) stradling said to him you could be food for vultures for all I care and I hope your fate will be a lesson to other men (.) stradling was not forgiving (.) and was immoral for leaving a man (.) for dead on an island (.) Selkirk was on the island for months and he described it as being lonely frightening and insane (.) Selkirk survived by eating fish pim-en-tos and watercress (.) sel-selkirk said that (.) being alone was not ideal (.) but there was some upsides such as the clear air (.) the fresh fragrance and the beautiful view (.) he chose to settle in the mountains (.) the ship ended up sinking near the Peruvian coast and stradling and thirty one crew members (.) members not member (.) survived (.) the rest (.) of them (.) drowned (.) during a an interview (.) stradling stated ships sink all the time (.) and it wasn't because of worms there are various other possibilities what could have happened (.) when we asked him whether it was his fault he chose not to respond (.) Selkirk's recovery and survival was truly unimaginable (.) Selkirk wants to press charges stradling as he left him on an island by himself (.) other people are also to blame (.) as they didn't stand up to str-stradling and (.) if they did listen to Selkirk plenty of lives could be saved (.)

[23:17]

Overall: [42:58]

14/6/24-03-11

[REDACTED]

~~WIFE~~ ~~Mr Winchester~~ ~~Mrs Howard~~

Section A

Family grouping; the method in teaching, that means that people of various ages are in the same class having the same syllabus. *Very attractive - creates*

77) Currently, Mrs Wilkinson chose that because our school grades are getting lower and lower, our school should introduce family grouping or vertical grouping, as it is sometimes called. People of different ability and age will be put in the same class.

73 This will introduce a wide range of problems for people in these classes ~~and in the~~ whole school. One 16-year-old student said, 'I'll find uncomfortable learning' with people younger than me as they could be smarter than me.' Another younger student said, 'Learning with people older than me will be challenging because the things we'll learn will

113 be hard.' The main problem is that the student I feel? uncomfortable learning with people that are their own age as the younger ones will find the work challenging and the older ones in the class will find the work easy. This is because when you're younger your brain just simply isn't mature enough to process as hard work as when you're older.

710 Many other schools around the world have ^{you are} already started this programme and it has been a huge success. A student from another school that

Appendix 33: 1K Writing Sample 1

11/11/02-02-17

To whom it may concern,
As a new teacher I can deduce that the pupils ^{here, are} simply are not trying working to their full potential. The pupils are acting in rebellious manners ways, acting out against all authoritative figures within the school, which is why their classes do not run as smoothly as they might with your intervention. The pupils don't enjoy reading and writing and this is clearly the main way with which lessons are conducted which may provide an ^{explanation for} ~~reason for~~ ^{the} poor exam results every year.

Within my first year of teaching, my pupils' results have improved significantly, and the small changes I have imposed within my class are a key factor in this. Developing ~~with~~ strong relationships with my students and praising their work when they excel has proved extremely effective - there is a reason my room is plastered with copies of their work!

^mMy enthusiasm for innovation does not seem to be reciprocated by other colleagues within the school. There seems to be a reluctance to strive for anything better than mediocrity, which is a shame because all of the pupils have huge potential. And any extra-curricular activities are scarcely attempted more than once for insignificant reasons - such as blown electricity. The stage within positions of power are scarcely used in daily life and seem to ~~scarcely~~ be unusable even during the rare occasions they are present. Few members of staff appear willing to try new things and are reasonably stuck in their belief that old methods are the only plausible way to complete various actions.

Initially ~~that~~ ^{my} colleagues seem to have lost their spirit, and as you would be aware,

Appendix 34: 1K Think Aloud Transcript 1

1K: so I'm supposed to be writing about a letter to the governing body concerning what's happening at a school (.) and there are three main paragraphs we are focusing on so I am just beginning to address the letter at the moment (.) to (.) whom (.) it (.) may (.) concern (.) it's quite hard to think about how to address (.) the letter cos you have to think about the right title (.) and whatever you're going to address the letter to (4.0) this is actually really difficult to begin the writing (4.0) the teacher seems really keen to try and breathe innovation into the school (.) I think that's the main aspect of the letter trying to get a sense of what the teacher's trying to do (3.0) pupils (7.0) trying (.) not I'm not going to say try because that suggests people who are not working to like tension (3.0) kinda hard to understand the school in light of [name of school withheld] (?) at this school people just don't seem to have the right drive (4.0) so I keep on referring to the text even though you're using your own words cos you have to answer the question directly rather than just waffling (3.0) at the (?) (5.0) I think it's kind of sad that the (?) is the teacher rather than what the pupils can produce trying to get in the right mindset before writing (9.0) my first point is how the pupils seem reluctant to co-operate with the teachers I think that's really the focus of the essay so that's why I decide to start with that point as they act against all authoritative figures in the school (.) authoritative figures in the school which is why the class would be rowdy (.) why which is why the class is think about it if you were in a class in a school like this and there was no disciplinarian action you'd just think whatever (20.0) [mumbles] students lesson keep having to remind myself to do that [mumbles] (5.0) pupils enjoy (5.0) enjoy read-(7.0) this is clearly (6.0) clearly the cause (5.0) it (.) if I am going pretty well [laughs] it's part of English I really enjoy cos you can write (5.0) I think I just have to keep on referring to a correlation marks and their education cos that's what you would do if you were a teacher (?) (5.0) [mumbles] to explain the (5.0) I'll just read it through (5.0) [mumbles] do not [mumbles] not to explain...[mumbles] correlation lation (19.0) I think the voice of the the teacher is great but she's being a bit arrogant and she's giving reasons

arrogant will make me seem irrational when writing this letter (?) (1:06) at the moment I am just kind of writing facts it's kind of hard to describe my writing (.) comments (?) so I (.) it's actually I'm trying to allocate ten minutes to everything I'm a bit over but hey (?) (10.0) so I'm saying that the teacher's relationship is a culmination of with the pupils as in they will work harder for the teachers to gain respect (?) I'm writing what I am saying not what I am thinking (4.0) practise (14.0) pri-the work (17.0) each question cos won't do as their told is just one tiny part of my question (30.0) [mumbles] children's (?) homework (16.0) quite hard to say in English (.) I am (.) a (.) enthusiasm (5.0) and in an (?) not (.) in (.) wanted (.) my (.) other (?) exam results (?) my (6.0) somebody outside the door (5.0) s'maybe the idea we're not actually allowed to quote anything from the paragraph makes me think that we're not supposed to be writing anything (?) as there seems to be a reluctance (5.0) describe (5.0) anything (.) geography (.) teachers which is a shame need to write habit (?) tables (?) pupils (?) (5.0) slowly I've got confused between (32.0) once (15.0) so I'm about half way through it and I've got about fifteen minutes left so I'm just gonna power through so it'll be fine but I don't really know what to say but (?) such as (?) (7.0) the staff (7.0) (?) it's difficult to adopt a style when writing a letter because well we're not writing a persuasive letter oh I guess we are trying to persuade change within school we're not writing a letter to the president I just make it correct (21.0) I seem to be doing ok (8.0) the rare (?) they are (.) distract-(6.0) there seems to be a lot of no members of staff (17.0) seem to (1:21) ok two seconds say to get (?) some of my writing points two out of three in a paragraph (55.0) I keep on sniffing sorry (27.0) this was a big part of the essay I'm really driving to pull it home [mumbles] as in (29.0) between communication (.) communication (.) communication between the must (.) know (.) allow children to (23.0) more frequent (25.0) I've written clearly responded well (12.0) to (11.0) be involved (.) be involved (.) as evidenced (.) by (.) their excitement (16.0) production (30.0) entertaining I've just been told that I need to write my last sentence but I think I've got another four minutes or so (4.0) also pupils (.) in school life prospects (.) I better write it down it's a bit slower in

speech (5.0) the school running [mumbles] depressing the changes so that's the perhaps the council could can (.) area where there (.) there (.) deep (.) and be heard oh three minutes left (.) can be heard (.) maybe (5.0) the (14.0) they (20.0) a must (?) affected (.) way (.) of (.) noting improvement (.) with new (.) to (.) employ (4.0) better (.) (?) and a strive (?) (30.0) oh and that's it I've finished with thirty seconds to spare

[29:28]

Appendix 35: 1K Writing Sample 2

10 | 2 | 01-03-17

28/02/17 → Act 1, Scene 4

Romeo appears reluctant to attend Capulet's party
- Set about unrequited love with Rosaline
"Under love's heavy burden do I sink"

preliminary notes → New Character - Mercutio
- Rebelious to Romeo: friend
- Speaks good Italian
- Sharp sense of humour

01.03.17

Letter written by Benvolio: Act 1, Scene 1

To Tybalt,

I pray this letter reach you well, and you may be in a mind willing to discuss the brawl of this morn. And if we, two men of ~~of~~ five households, can not settle a dispute spawned from our words, ~~that~~ ^{then} what hope for the rest?

You must know, my intention was not to hurt thee but simply to part the brawl. However, when you took the first swing, it was, of course, in my best interest to return your blows.

If it pleases you to know, I too was ordered to the office of the prince, and he left no doubt that he firmly endorses a reconciliation between us two.

Appendix 36: 1K Writing Sample 3

1K | 3 | 17-03-17

Imagine you are Juliet at the end of Act 2 scene 2 of *Romeo and Juliet*. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

Write your letter to Lady Capulet.

You should:

- Describe Paris' qualities and why they are not attractive to you.
- Explain why the marriage would not be beneficial.
- Suggest ways in which you might be able to marry the man that you really want.

Base your writing on what you have read in Act 1 and Act 2 scene 2. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

109 Mother,

Marriage is a bond that can never be broken, and I beg you not to ~~accept~~ bid me to accept ^{Paris'} ~~this~~ hand. I do say you believe Paris to be a suitable man to wed and believe he could make me happy. For someone I'm certain he would be a great husband but not for me.

Paris has a great deal of wonderful qualities I am sure, but he and I do not belong in each other's arms and a life with him is not a life at all. His attraction is superficial, an infatuation with what he believes to be a beautiful face. However, Mother, knowst beauty fades and I implore you to remember that I am so much more than a pretty face; ^{and I deserve a man who would recognise this} you would not wish your daughter to be a woman of such vile character, I am sure.

You and father have shown to me all love can be, and I ask you to allow me the opportunity to experience love of a similar calibre. ~~Mother~~ ^{You} must remember I have not yet reached the age of fourteen and there is time enough for marriage. Whilst you raised me to be a woman of greatest regard for my duty ~~but~~ ~~to~~ you have also instilled in me a sense of morality, and to wed a man for whom I bear no affection, does it not contradict our heavenly father and all he instills in help ~~not~~ matrimony.

Appendix 37: 1K Think Aloud Transcript 3

1K: ok so this prep is about responding to this article this story about [disturbance] which would be verified with an unbiased report (.) ok [mumbles] (6.0) I'm going to begin with reading about what's happening (.) cast away (.) this is the urm headline we were given in class castaway found alive (3.0) in seventeen oh three [mumbles] ok you have to identify (.) and (.) the (3.0) of (.) Selkirk (.) who (.) was (.) abandoned (3.0) [mumbles] so (4.0) following a serious (3.0) [mumbles] urm (30.0) [pages turning] so I'm going to use references from the text and (?) that the other members of the (?) made (3:50) the captain (1.0) known only (3.0) after (49.0) local knowledge was consequentially gone (25.0) which stradling responded (15.0) I'm gonna put my paragraph has been responding to how (12.0) to abuse the (?) (35.0) [mumbles] (17.0) opinion give the er (1:20) stradling (.) did (2.0) demand (20.0) stradling is described as heartless (.) he also (16.0) the (?) (20.0) go back (4.0) home go back (1:12) stradling was (28.0) was important to leave Selkirk (1:12) as far (.) as far as (14.0) the other ships brought in (18.0) [mumbles] were (.) willing (.) to (.) stand (.) by (.) sel-sel-selkirk (.) Selkirk (/) during (19.0) too seduced by the honours (8.0) seduced by the promise (3.0) seduced by the promise of (?) when questioned (2.0) questioned (.) the crew (16.0) felt no fear (19.0) against (.) him (.) which (.) really (2.0) must be questioned (4.0) at (.) by (.) stradling (.) was (10.0) to believe (5.0) that (.) that (.) Sel-kirk (.) was (.) desperate for a second chance (.) I feel like I am leaning the bias towards them but the bias was desperate to return (.) return to (4.0) the ship (6.0) but without them (3.0) hmm (1:17) Selkirk (2.) seemingly (4.0) was extremely [mumbles] (7.0) I dunno (20.0) depression (16.0) if I put (45.0) so I'm going to use some quotes perhaps to describe how he's feeling (1:21) learn to develop (6.0) learn to begun (.) begun (.) to (.) dev-elop (.) the (?) (44.0) despite his (.) urm (34.0) he was (.) he was clearly (.) clearly he was also (39.0) stradling (2.0) were (3.0) were such (.) valuable (.) that's it (.) stradling (12.0) in truth (.) in truth (41.0) as of (59.) that (21.0.) only that (5.0) reminding him that the crew (.) were (3.0) urm (.) their (.) conduct (.) to (.) discredit (.) selkirk's (5.0) (?) [mumbles] but (.) no (10.0) that

not (.) not (.) because of (.) the (.) promise (.) the (.) life (.) of (.) the (18.0) ignored (.) the words
(.) of (13.0) to (.) explode (.) by (?) a valuable (.) effort (.) to (.) be (.) relentless (.) relentless (.)
and (.) and (1:11)

[36:38]

Appendix 38: 1K Writing Sample 6

1K / 6 / 24-05-17

Section A

introduce

It feels like a long time since I took over the running of our beloved
St. St. school. Many aspects of school life have grown and thrived, bearing success
outside as well as within our classroom. Yet one issue we have not yet tackled
is the structure of our year groups education. It is for this reason, I see it as
so important a new structure simply called Vertical Grouping. It is a system
whereby students of varying ages will be taught by ^{a single} experienced member of staff,
studying similar courses that will have been adapted and tailored for each individual.
We strongly believe it will raise the academic standard for children throughout
the school. Pupils will be given the opportunity to work on projects they may not
have otherwise have access to. The mix of different ages will inspire our pupils
to strive ~~to~~ further to achieve academic success as they witness others, who were taught
the same as themselves achieve incredible academic results.

Furthermore, the mixed age classes will allow a higher sense of community and
belonging in the school, due to the close relationships that will be formed within
the classroom. It will allow children to find companions who are similar
to themselves and share their interests, without the boundary of ~~separate~~
separate year groups. And despite concerns that it may promote feelings of
pressure when children are paired with those of an older age, we believe
that it will indeed strengthen pupils' coping abilities when it comes to social
or academic. A school crossing age boundaries will foster children who
better believe in tolerance, and ~~are~~ protectiveness and compassion, regardless
of their age.

And finally, perhaps the most exciting reason for the change is the fact that
our best teachers will be able to work with all of our pupils rather than
being reserved for those higher up in the school. It will allow pupils
the freedom to discover what teaching style works best for them, which will be
invaluable knowledge as they progress to the top university that they
will certainly gain admission to. Whilst many of you have expressed
your concerns that some of our more experienced teachers will struggle
to adapt, we assure you that all of our staff have great flexibility and

Appendix 39: Intervention Lesson TGII Modals

T2: ok (.) thank you very much girls now today (.) as I was just saying (.) we are going to be doing a lesson on modal verbs (.) do not worry if you do not know what that is (.) that is the point of the lesson (.) if you can have a little look in your pairs now (.) 2B (.) at the three statements (.) that you've got in front of you (.) wait don't say anything yet (.) what I would like you to do (.) you've got exactly five minutes to do this (.) I would like you to consider the differences between these three statements (.) and then (.) within your allocated five minutes (.) work along different freeze frames (.) to visually describe (.) or explain what these different sentences actually look like in practice (.) I e can you communicate (.) each of these three statements (.) visually (.) so you're going to have to be thinking about what kind of things as you do your freezeframes (.) how are you going to vary (.) your appearance (.) to change

P: facial

T2: yeah so it's going to be something to do with facial expression (.) good anything else (/) (.) 2B (/) facial expression

P: [body language

T2: body language absolutely (.) ninety three percent of communication (.) is non verbal (.) ok I'm going to give you five minutes (.) to have a little chat about what the differences are between these three statements and to work on some freezeframes (.) and then in five minutes I will pick (.) urm (.) from three of your pairs at random so we've got a sense of each of these ok (.) brilliant (.) off you go five minutes

[general chatter]

P1: ok so you may you may open the door (.) it's kind of like yeah just gesturing to the door and like it's just like a polite way of like (.) yes you are allowed to (.) like you may open the door (.) you ought

to open the door is more like you should probably open the door now (.) like no no no no you must open the door is a command

P2: yes (.) also (.) with you may open the door you don't have to do it because you can say oh yes I may

P1: yeah it's kind of like it's like an option it's an option (.) it's a polite optional thing to say (.) whereas if you say you must open the door (.) it's a command (.) and you should probably start doing it cos there's a urm yeah (.)

P2: so do we get up (/)

P1: wait so should we start doing our freezeframes straight away (/)

T2: you can start practising them (.) but you've still got about four minutes (.) you can start experimenting (.) girls do stand up if you'd like to actually give yourselves a bit of room (.) you could practise your movements it's probably a good idea

[general chatter for 0:48]

T2: just over two minutes (.) you must work out all three of these girls

[general chatter for 1:28]

P: we've never done anything like this before

T2: half a minute girls (.) to finish off your freezeframes (.) make sure you've run through all three ok

[general chatter for 0:19]

T2: ok girls (.) thank you very much (1.0) right so I'm gonna call on (.) girls thank you shhh (.) I'm gonna call on (.) three of the pairs to see what you've come up with so (.) first of all 2C and 2G (.) I'm gonna ask you to chose actually which of the three you'd like to do don't say anything (.) out loud and then the rest of the group are going to try and guess (.) which one you've done ok (.) and then obviously

the next two pairs will have a limited choice out of three cos you'll have done one (.) so (.) just have a little chat (.) just so you're clear (.) and then you can stand up and enact it

P: where shall we stand (/)

T2: just where where you are remember it's a freeze frame so (.) you can get into the movement but try to kind of (.) make sure it's still

[4.0 group giggles]

T2: very good ok (.) so what do we think (/) what are we thinking now (/) looking at our list (.) 2D (/)

P: you must open the door (.)

T2: must (.) why must (.) what was it about the facial expressions of 2C and 2G (/)

P: er like 2C was pointing (.) and (.) looked quite (.) adamant that she opens the door

T2: adamant very nice yeah and 2G's movement (/)

P: 2G's movement (.) didn't really want to do it

T2: so

P: she was being told to do something

T2: good so the word

Group: must

T2: must within this (.) er (.) actual sentence (.) is the one that caused some kind of slightly reluctant (.) facial expression from 2G (/) yeah would you agree with that (/) right any other thoughts on that (/) very good (.) 2H your hand was up

2H: oh no I was just gonna say it was like a command (.) like you must do this so it's not really like an option

T2: it's not an option absolutely (.) but again because of the force of the word must it didn't necessarily (.) induce 2G to (.) carry out the action in a very good in a very amicable way did it (/) so there's clearly something going on with (.) with must ok (.) fantastic (.) so (.) Alani and 2G (.) would you like to now chose one of the other two options (.) so have a little chat (.) just make sure you're happy and as 2C and 2G (.) er gave a demonstration so nicely just (.) take a moment to get into your freezeframe and then your (.) we'll have a think about it

P: so it's for like

T2: w-w-we're getting that I think (.) ok so are we all looking at that (/) which of these now two (.) phrases is this (/) 2B

P: you may open the door

T2: you may open the door (.) ok do we all agree with that (/) yeah that's fairly unambiguous urm 2G clarified it with the word polite but er no your body language clearly indicated that (.) what was is about 2G's facial expression (/) (.) which which leads us to believe (.) almost kind of intuitively that that's the correct answer yeah 2C

2C: well her face was all like kind of friendly and yeah go ahead

P: smiley

P: yeah

T2: friendly smiley what else (/) in terms of body language

P: the hand was like opened up and

T2: [good (.) absolutely (.) the overall gesture was one of openness (.) and (.) there's a lack of (.) antagonism isn't there (/) it's (.) I want you I would like you to do this (.) er very good and indeed what about 2L's facial expression (.) obviously in costume so er ha slightly restricted (.) did we notice anything about 2L (/)

P: she was quite like happy with it (.) she wasn't like f-under pressure

P: [being forced

T2: good she didn't look forced absolutely she did not look forced (.) very very true (.) so it seemed to be (.) yeah a mutually amicable kind of (.) arrangement (.) ok (.) so we've got the last one now shall we go for (.) er 2E (.) so (1.0) you've got a tough gig cos we know what you're going to do but we're still going to be talking about (.) your body language

[12.0 group giggles]

T2: very good no that was really good I mean it's difficult isn't it (/) why's this one so difficult (/) other than the fact that they've gone third

P: cos

T2: they've actually ended up doing in one sense the most difficult one 2G (/)

2G: cos it's sort of a mix between the happiest one and the sort of most forceful one

T2: absolutely I mean we see (.) I'm sure we we worked out the logic on the sheet (.) so they are in (.) you could say what (/) ascending order (.) of command does that make sense (/) so (.) as we go further down (.) they they get stronger so you ought (.) to open the door (.) it's all about the interpretation of the word ought (.) isn't it (/) so what was it about (.) her face because (.) who is she in the command (/) is she the one giving the command (/)

P: yeah

T2: yeah yep that much was clear (.) what was it about her facial expression (/) what was it about that (/) 2F what do you think (/)

2f: urm she was kind of like like you kind of need to do it but you don't have to if you don't want to

T2: inter-ok interesting (.) so so with that that that logic that allows 2E (.) some flexibility and what was it about 2E's facial expression that picked up on that or yep 2M

2M: well she was kind of like (.) happy but she wasn't too like quite firm I dunno it's kind of like 2E was like I may's well cos you don't

T2: yeah good firm is a key word isn't this a teacher's word (/) you mean I mean not exclusively but (.) you ought to really do your prep this evening (.) so there's a sense of (.) maybe suggestion (/) kind of mature suggestion yeah

P: it's quite like passive aggressive

T2: a ha interesting

P: [it's not like it's kind of saying basically you must but in a kind of nicer way because if it was saying like you ought to open the door you should probably open the door now (.) like you should probably do that

T2: it it yeah I think that's a lovely point it is

P: [it's quite passive aggressive

T2: there's definitely an element of its being passive aggressive (.) absolutely (.) ok fantastic that's really really good (.) urm I just wonder if (.) lets just picking up on (.) and 2E's (.) er freeze frame I'm just going to ask you to do something (.) if (.) that (.) statement you ought to open the door (.) if that statement (.) actually had the word please at the end (.) so (.) you ought to open the door please (.) how would that change the way you would have delivered it so just have a little chat in your pair (.) and the rest of you can talk about that as well (.) so you ought to open the door please (.) would it have changed it (/)

[general chatter]

P: the way you urm (1.0) body language you would still be the same but the wording would have been different cos body language you're still kind of wanting them to open the door so you'd kind of have the same body language (.) then there would be less conviction

[general chatter 0:05]

T2: right girls this is very interesting one (.) and just listening in there you clearly have kind of got onto the main point (.) it does change the meaning doesn't it (/) 2L I just heard you say something interesting there you ought to open the door (.) please (.) what what's the effect of the please (/)

P: it sounds more aggressive like

T2: yes keep going

P: trying to urm it's like a more polite way of the last one

T2: but it's meaning is the same (/) (1.0) do you think (/) so you cos 2H said passive aggressive (.) for (.) you ought to open the door and you think that please (.) as in aggression (.) who agrees with Alani here (/) I think she's definitely (.) onto something yeah 2k what do you think (/) and why (/)

2K: it's like (.) when you like (.) they wa-they don't they want to like say you have to do it without sounding really commanding so they just go please to just make it like (.)

P2: I hate it when teachers do that

T2: we'll come back to that comment 2H

P: it's sounds like when you like you know please so you have to like do it

T2: so it makes it more insistent does it (/)

P: yeah cos they're like (.) cos you you know they're like (.) you should and then they go it sounds like

T2: it's fascinating isn't it cos (.) the (.) obviously please (.) is meant to be a polite thing to say (.) I would ask my daughter to say please if she says to give me juice (.) which she sometimes does (.) I

would always say I think you mean to say please (.) and then she would ectera (.) but (.) here it's in a different context isn't it (/) because it's a command (.) er (.) but essentially even though that's on the middle ranking you ought to open the door (.) it is sort of passive aggressive command but (.) please (.) yeah it does doesn't that (.) in in 2E's erm interpretation there just asking you there having done the freeze frame (.) how would that change your (.) attitude (/) if (.) phrase and her facial expression is the one (.) giving the command you ought to open the door please (.) would it depend on the way she said the word please if it was actually said (/)

P: I feel more pressurised (/)

T2: you'd feel more pressurised (/)

P: (?)

T2: yeah so it m-may take it furth- you know to increase the strength of the command 2M (/)

2M: also if that please is like (.) they want you to do it so the language is kind of like if you ought to like anyone could say that but if you were to say you ought to do it with please (?) you might not actually do it

T2: absolutely yeah that's a lovely point yeah it's definitely er arguably adding an emotional (.) er element into the the command as you say (.) fantastic ok (.) so the next thing we're going to do urm you can see on the board on the projector there are some questions there (.) and these are based on (.) a salvation army advert (.) ok it's a very short advert and I'm gonna hand (.) each out a copy (.) so if you could have a read through (.) of this (.) salvation army advert (.) just on your own in silence for a minute or so (.) and then (.) in your pairs you will be considering (.) the (.) five questions on the board (.) ok (.) so (.) as I was saying have a quick read on your own (2.0) very interesting (.) how might this link to something we did earlier in the year (/) (2.0) how might this task link to something we did earlier in the year (/) (1.0) what are you thinking (/)

P: the time when we watched all the adverts

T2: yeah good (.) so we did that in a week didn't we that little unit (.) a short unit of work on advertising (.) we (.) we mainly did visual things didn't we we looked at yeah as kate says tv adverts but the language of advertising some of the words on those little adverts so it does link quite nicely there ok (.) so one minute to read (.) and then you can start discussing

[silence for 0:15]

P: what's the year?

T2: hold that question for a sec yeah we'll talk about that

[silence for 1:00]

T2: ok (.) 2L would you like to read through the advert for us please so that's everything on the page (.) expect for the red salvation army logo yep (.) thank you

2L: if you send only one card this christmas send this one (.) for many people Christmas can be the loneliest time of all (.) this card will be given to one of the many homeless or lonely people who count on us (.) please help us prove that people really do care (.) by signing the card and returning it with your gift (.) if you do not want to put your name on the card (.) just sign it from a friend of the salvation army (.) we will give your card to a homeless or lonely person (.) for many it may be the only reminder that someone cares (.) you can be rest assured that your address will not be disclosed with your Christmas present

T2: fantastic very well read thank you so (.) er no doubt you're already thinking about the language of the advert (.) the next part of the lesson is really (.) er to allow these five questions (.) to actually guide your thoughts (.) and discussion I'll scroll down in a second so you can see the er fifth question as well (.) so (.) in your pairs (.) er I would like you you to work your way through discussing those questions (.) I'm going to give you ten minutes or so (.) erm to do that (.) most of you have got your red books (.) I think (.) so (.) what you could do is maybe just erm (.) turn to the back of your exercise books (.) where you've got some space to jot some things down ok (.) so if you'd like to jot things down

individually (.) as is traditional (.) and discuss in pairs that would be fantastic (.) you've got the title at the top (.) er (.) and that's today's date the second of march (.) salvation army advert questions (.) ok (.) that's a very good question (.) girls a pertinent question from 2k what is the salvation army (/) (1.0) who knows (/)

P: is it an actual thing (/)

T2: it is an actual thing

P: is this like a chain letter they've sent out

T2: yeah (.) that's real absolutely (.) who knows what the salvation army is (/) 2J

2J: aren't they a group who (.) go around trying to help homeless people and (.) people (.) who don't have families and (?)

T2: yep absolutely (.) absolutely (.) what I'm gonna do (.) and those of you who are not still a digital farce (.) if you've got your phone (.) yeah (.) in front of you (.) you can spend one minute just simply googling looking up (.) salvation army (.) it's actually the history of the organisation is quite interesting (.) so see what you can glean (.) in one minute (.)

P: a Christian protestant church

T2: say again

P: it's a Christian protestant church

P: it's a Christian charity church

T2: it's a charity yeah

P: str-

T2: [anything else (/)]

P: strawberry field (1.0) here urm

P: for like forty days up until break time today

P: [forty days (/)]

T2: [understandably a digital farce that's quite a discipline

P: it's up until break

T2: [until break that's nice (.) very nice (.) right girls anything else about the salvation army (/) you don't have to say it out loud (.) but as long as you're looking at the information you're er looking up as it were (.)

P: the shortened their name is the sally army

T2: it is yeah (.) which makes it sound quite

P: kind of friendlier

T2: [slightly friendlier yeah exactly (.) sally army or aunt sally (.) ok so have we all got our books (/) kathy have you got your (/) have you got a piece of paper right (.) ok so jot down (.) a record of the conversation you're having about these five questions and work your way through please (.) as I was saying you've got exactly ten minutes to work your way through these questions

P: [do we have to write down the answers (/)]

T2: just the answers yeah you don't need to write down the questions (.) write some things down (.) off you go (.) I'll come round and see how you're doing (3.0)

P: T2 what happened to my Romeo and Juliet (/)

T2: ahhh no (.) 2C

P: [can we watch the movie now (/)]

T2: [as I was saying before we started the recording (.) this lesson (.) will be linking back to Romeo and Juliet anyway (.) at some point and then er (.) I'm not here tomorrow then on Monday we will continue (.) Monday (1.0) I imagine Wednesday will be on Baz Luhrmann (.) catch up

P: what's the title (/) the salvation army

T2: yeah I've scrolled down a bit (.) so the title is salvation army advert questions (1.0) yes

P: (?)

T2: you should both (.) girls as I said you should both write something down (.) discuss together but individually jot (.) things down

P: ?

T2: er I don't have any (.) on me what I will do is give you a piece of paper (.) as I did last time (.) cos starting a red book now is just (.) might not (.) be a great idea but do keep a record of this oh yeah (.) do hand that back 2G at the end (.) cos I've got to mark that (.) right (.) nine and a half

P: nine and a half minutes 2H (.) let's go urm

P: urm what is the purpose of the advert (/) to to

P: [to collect cards er to send out to people who may not have anyone at Christmas

P: [send to the homeless

T2: [you've got ten minutes so two minutes per question

P: and gifts

P: and gifts (1.0) from the public

P: yeah

(8.0)

P: homeless (.) homeless people and those that may not have anyone at Christmas (.)

P: homeless people

P: or those (.) and those (.) who (.) may not

P: have (.) anybody (.) chrimbo

P: chrimbo [giggles] (1.0) sounds so passionate (2.0) it guilt trips you

[general chatter 15.0]

P: how does the language in the advert reflect this (/) (1.0) it urm (1.) guilt trips you

P: it makes them sound desperate

T2: girls so discuss in pairs we have fallen into slight silence so keep discussing

P: so the language causes the reader to feel really guilty and if they abstain from doing this action (.)
then (.) people are lonely at Christmas

P: yep

[general chatter- there is some interesting discussion using previous learning here of the skoda advert
and some discussion of persuasive language in a smaller group for 1:46]

T2: you've got about six and a half minutes left girls so (.) keep working your way through the questions
(.) ask me if there are any queries

[general chatter for 0:54]

P: what is the relationship between the text produced and the text receiver (/) do you know (/) that
doesn't make sense to me

P: I think it's like (.) so we're the text receiver (.) so (1.0) it's like (.) what's our relationship with (.) the text (.) because I think it's using (.) it uses second person to like (.) it's not like if you if (.) so one doesn't want just any one card they can just sign it (.) from a friend of the salvation army (.) it says if you do not want to put your name on the card (.) just sign it

P: so it's quite like (.) conversational

P: it's conversational but also accusatory (.) I mean (.) I don't know if that's a word but it accuses (.) accusative (/) is that a word (/) (2.0)

P: this is so (2.0) you don't really get this this like advert (/)

P: [it makes you feel really guilty

P: [yeah yeah yeah it makes it's deliberately making you feel bad like you're a terrible person cos you've forgotten people

T2: and do you think the advert is counter productive cos it might put you off (/)

P: it's like save the children and all the videos of the dying (.) crippled

P: [its saying you should do it cos if you don't then I'll be upset but they're not going to say that

T2: you see how it's good how it's linked to the beginning exercise

P: like you're watching t v and you're casually in the middle of a really happy t v series and then save the children like ninety percent of children in Africa die or whatever

P: no but the thing is that's not (.) that's real (.) like that's a real (.) thing (.) this is real too but it's like guilt tripping (.) why (/) but also 2H without those adverts they wouldn't be able to raise the money

P: not funny

[0:05]

P: question three so what does the relationship (.) the

P: is accusive a word (/) like accusing (.)

T2: accusatory

P: accusatory ok right urm (1.)

T2: what question are we on people (/) (1.0) four (/)

P: [three

T2: three or four good (.) about three and a half minutes left so keep going

P: accuses (.) the reader of (.) using (.) what is you a pronoun (/)

T2: [yes

P: [using the pronoun

T2: [cos it's replacing the noun

[general chatter 52.0- some discussion of passive aggressive]

T2: two and a half minutes so question five (.) you think they're similar (.) urm I see you're point but three more explicitly makes you think more specifically about the relationship between (.) the text receiver and the text producer so you and the charity (.) there's definitely some cross over (.) there are some

[general chatter 0:53]

T2: ok just wrap up the conversation you're having unless you're thinking about question five (.) and we'll get some (.) feedback

[34:26]

T2: ok well done 2D for the water carrying (.) haha that's good (.) ok girls (2.0) there are some outstanding costumes today (.) as ever (.) right so let's have a look at the five questions (.)

P: It's very you

T2: thank you (.) it is impressive (.) very impressive (.)

P: wher did you get it (/)

T2: wh-where did I (/)

P: did you buy it (/)

T2: oh well Mrs Speed organised er the costume the costumes er I think they all came from er the school's drama department so if you look T1's got a very fetching slightly longer regency male coat

P: who's he (/)

T2: who's he (/) er the head of English

P: no

[laughter]

T2: oh who is he I don't think (.) I haven't spoken to him specifically about which character he is pretending to be but he could be one of a number from any erm any jane austen novel

P: who are you (/)

T2: well because of the sideburns (.) er the attention to detail (.) erm (.) you know with colin firth's (.) sideburns in the famous adaptation I'm going for Fitzwilliam Darcy (.) but again I could be any character (.) anyway sorry (/)

P: who's [extracted staff name] I saw her this morning

T2: er I don't think she's necessarily part of the jane austen (.) er group she looks like she's something slightly more (.) erm modern (.) right girls thank you that was a wonderful digression let's focus on the

salvation army advert ok (.) so (.) let's work our way through these questions (.) question one what is the purpose of the advert 2D

P: oh

T2: what were you and 2B saying

2d: well sorry well well we put something like

T2: sorry 2D start again

2D: to like guilt trip people into sending a card

T2: so the purpose of the advert is to guilt trip how many of us used that phrase (/) that er word guilt come up a lot yeah (.) very good lots of raised hands er to guilt trip us in to sending a card (.) so your answer to question one (.) demonstrates that you (.) possibly are feeling slightly (.) negative towards the advert would that be fair (/) to say that then again I'm guessing that's pretty similar (.)

P: to make people aware

T2: [sorry sorry

P: to make people aware of the situation people are in and how they can help

T2: so i- you're onto something there very much do you think that explains why it's so stark (/) so repetitive so emotionally manipulative (/) because people (.) might not be aware yeah (.) so to to make them aware absolutely (.) people may may have no idea (.) people may be starting from a point of ignorance (.) and again you've it's a really interesting point because (.) the advert is going to be (.) read by a wide range of people isn't it (.) you've got to (.) try to include (.) as many types of people (.) some people might know what the salvation army is (.) some people might not look at our little exercise of looking up some facts (.) so er any other thoughts on question one (/) the purpose (1.0) does anyone disagree with 2D's (.) er take (/) that it's purpose is to guilt trip us (.) any is there a more optimistic way of phrasing that (.) or

P: no

[laughter]

T2: no I think there might be 2K ha

2K: well there probably is

T2: there probably is but for you personally it you don't think so can we put a a national take on it optimistic rather (.) 2M

2M: well yeah it is for guilt tripping but there's like it's it's they are urm (.) like not forcing you to I don't know it's not saying like ok yeah it's yeah it's like encouraging it's not like (.) you must sign this card (.) it's just saying you ought to

T2: ah so on the scale we are going for number two

P: it's a bit condescending

T2: the teacher's word as I said

P: [it's still

T2: say what (/)

P: it's just like like they keep like (.)

T2: mmmm 2M thank you for bringing it directly back to the starter exercise cos that's very very interesting and that's the point in the sense (.) of the exercise is do we feel instinctively this is somewhere in kind of level two as it were (.) the second statement you ought to (.) is it ought to please maybe (.) ok so (.) er question two how has the language of the advert reflected this (/) so this is where we get specific (.) 2B

2B: it's kind of like (.) urm they use emotional language

T2: good (.) can you give an example

T2: obviously you said something

P: urm they are being on a personal level

T2: on a personal level isn't it that that they seem to have to (.) somehow justify their own existence (/) please help us prove (.) that people really care (.) is it the salvation army's job exclusively (/) (.) to prove that people care about the homeless (.) so yeah very good any other any other (.) examples any other specific examples for question two (/)

P: well when it says for many it may be the only reminder someone cares

T2: yep

P: the word only it's like (.) you're the only person it might be the fact that you're the only person who does it therefore you're the only (.) reminder

T2: [good so if you now as it were walk away from the advert (.)

P: you could have made that difference

T2: [you could have made that difference exactly

P: there's there's

T2: [good yeah

P: it's kind of like trying to ra-raise awareness in general and then it sa-it saying like not many people do it like stand out like be the one to make the difference like (.) you can change the world

T2: and and and if you're tone there is saying that there's a certain (.) cynicism in response

P: [that's what is says

T2: [interesting

P: [they always say

you could make the life

P: [you know they always say you could save the child's life

P: [they sound like they're like they're
entering a pageant or something you know when they say save the children

[laughter]

T2: do you think the language is a little bit (.) overly (.) manipulative emotionally

P: [yeah

T2: interesting (.) interesting (.)
katy

P: when you read it through the first time it just seems like a really innocent advert (.) and that's what
most people do they only read it once and then they donate but if you keep reading it (.) you realise
how manipulative it is

T2: [what so the better literature student urm (.) would actually

P: [yeah do not be fooled

[laughter]

P: do not be fooled

T2: [sage advice yeah that's interesting

P: [it's like from a friend

P: yeah literally like from your friend yeah

T2: [yeah the sally army

P: [yeah like keep supporting us you're our friend

P: this is so bad cos if they say you're a friend of the salvation army why you can't be you why can't it be anonymous not like friend like

T2: well you're given that choice aren't you it says if you do not want to put your name on the card just sign it (.) from a friend of the salvation army if you were to going to going to write this

P: but but there's not point maybe they should just like say from the salvation army

T2: or just make up names (1.0) or just make up a name then

[general chatter

T2: very good (.) I still haven't done that yet

P: urm T2

T2: urm question three what is the rela- so some of you were asking about this question and how is it differentiated from question 2 there are subtle differences er (.) interesting question this (.) what is the relationship between the text producer and the text receiver (.) so are we clear what that means (/) I'm assuming we do 2A ok who said number three (.) so who (.) can anyone explain that (.) what does that mean 2K I explained it to you a little bit

P: so it's like (.) like (.) oh it's really hard to explain

T2: [it is hard to explain

P: [when you're like blackmailed (?) and an the ad (.) for like pumpkin spiced lattes and their like starbucks is like the seller and you're the buyer (.)

T2: so there you're the (.) yeah so you would be the receiver or indeed the purchaser and enjoyer of pumpkin spiced latte (.) yes so you're the text receiver (.) and starbucks in that example would be the text producer so it's that kind of relationship between the salvation army (.) we presume who produced the text and the receiver who (.) either casually as katy suggests (.) read it once and donate (.) or read again and ha possibly (.) don't yeah so it's formalising that term (.) text producer salvation

army text receiver so what is the relationship (/) cos it is a slightly different (.) er question from two yeah (.) er 2G

P: well it's kind of like a community cos like it's (.) from a friend (.) so it's like a community you're involved in and now you can't go back

[laughter]

P: it sounds like a cult

T2: [that sounds quite Orwellian doesn't it yeah (.) you can't untangle it (.) you're in the sally army (.) ok try to leave and you'll be in trouble (.) I like that I like that sense of cynicism good so how do you know (/) again a little bit like question two presumably the question is asking you for some evidence (.) within the advert itself so (.) what is the relationship between the text produced and the text receiver how do you know so that could be something from the text or it could be something else (.) how do you know (/) (1.0) can we clarify our response to question three what is the relationship

P: friends

T2: so friends as 2G says

P: because of the pronouns (/)

T2: [because of the pronouns (/) good keep going

P: urm because it keeps like saying you (.) so it's like (.) and that's how you would address someone if you were their friend

T2: yes it's quite informal isn't it (.) it's quite invitational good (.) setting up a a relationship of friendship (.) which may well put us off as we've discussed (.) so yeah absolutely katy the er (.) the use of pronouns very very good (.) urm question anything else for question three (/) are those the kind of things we put down (/) (1.0) question four (.) what tone is the advert trying to convey (/) (1.0)

P: needy and desperate

[laughter]

T2: ha ha ha ha

P: guilt

T2: but but presumably that's carefully calibrated so they think (.) what that you'll (.) help them out because they

P: [they are

T2: [they're trying to seem needy and desperate (.) ok good (.) who (.) agrees with that (/) as a premise (1.0) well most of you do don't you (/) I dunno (.) no one's put their hand up (.) who has disagrees with 2k (/) has she put it in too strak a way I dunno

P: what did you say (/)

T2: what tone is the advert trying to convey (.) tone is really important girls especially in this subject (.) tone (.) 2C (.) tone

P: well a sort of tone like (.) it's sort of like a gloomy like (.) melancholic

T2: yes

P: tone like it's almost like (.) yeah (.) like it's not really great for them you're not going to be able to stay all together with your family

T2: [fantastic so

P: and eat roast you're going to be all cold and alone and like and if you don't like the least you could do is write this letter

T2: good (.) absolutely (.) look at the opening of the advert (.) the capitals (.) if you only send one card this Christmas send this one (.) for many people christmas can be the loneliest time of all and presumably when we read that through as 2C suggests there's lots of

P: [sorry for them

T2: yeah it makes you feel sorry for the because (.) for most of us (.) Christmas is (/)

P: merry

T2: exciting a time of urm (.) family (.) friendship (.) presents (.) so yeah there is (.) the tone is what one of (.) like 2C said one of melancholic (.) it's quite serious isn't it (/) who was making the point I think about education (.) that that actually the salvation army is (.) intending (.) girls listen shhh to open people's minds (.) to make them realise (.) yep 2B

2B: also yeah the bit at the beginning (.) if you send only one card you should send this one it's kind of cos most people send at least one card so it's kind of saying if you send a card then you also have to send this

P: yeah you may's well it's kind of saying like you may's well

T2: good (.) but again it's back to the kind of things we do at Christmas time isn't it we normally send cards to our friends and family

P: [and

T2: why not send one that really matters yep

P: also it's saying like (.) it's really not that much to do all you have to is literally write a card and sign it off and then send it

T2: [good so is there a calculation here then 2H that even this advert may (?) that we may still say (.) it's worth our while

2H: [yeah ok so it's not that difficult you know you don't have to like walk a hundred miles and then do something la la la

T2: indeed five hundred miles is the musical (.) I will walk five hundred miles (.) is a classic (.) absolute classic

P: [la la la

T2: look that up proclaimers I think is it (/) yeah

P: [yeah but surely one thing which confused me is (.) they wanted a gift and they didn't mention that anywhere else

T2: [ah do you mean the nature of the gift (/)

P: no they just said return it with your gift and they didn't mention the gift anywhere else

T2: [yeah that's a little bit

P: even if you're a (?)

P: oh wow

T2: oh well that would be your response would it 2G well yeah (.) you know I don't have a (?)

P: kind of

T2: just wasting my time (.) valuable (.) no well spotted absolutely (.) ok question five (.) has the advert managed to strike the balance between urgency and being too imposing again we've picked up on some of this already (.) if so how (.) so has the advert managed to strike a balance between urgency and being too evasive if so how (.) so it could be a yes or no response but you need to explain why (.) so who agrees with that premise do we indeed think it has struck a balance (/) between urgency and avoiding being too imposing (.)

P: yeah

T2: kind of (/) keep going 2E

P: it's leaning towards the imposing side

T2: it's leaning towards the imposing side (.) yeah

P: I think they don't really make it too forceful because they (?) because if they did receive a gift from the salvation army they wouldn't want them to think they didn't want to do it like so it's showing that you don't have to but you kind of should

T2: yeah exactly (.) exactly that's some lovely work er yeah

P: it's like the first two sentences are quite urgent but then the rest of it is quite forceful

T2: mmmmm

P: so it's like it the parts where they inform you are those that are

T2: yes and the urgent part comes first

P: yeah

T2: yup whoooo just oh 2G yeah then I'll ask a question

P: well it's like an onion

T2: hahahahahah

P: it's like shrek

P: once you read it (.) it's like yeah it's like sort of ah yeah they're nice and then once you read past the first bit yeah and then it's suddenly like

T2: pushing that to it's logical (.) yeah no that's (.) that's very interesting (.) erm yeah I can't remember what I was going to say erm yeah it's it's balanced between urgency and imposition isn't it (/) it's an interesting one er absolutely erm so er oh I know what I was going to say if you had actually seen this advert (.) in [location of school] what effect would it have (/)

P: [is this a genuine thing (/)]

T2: [in early December

P: probably

P: I would do it

[general chatter]

T2: ok

P: [it isn't very pretty

T2: ok so it could work on the presentation

P: [yeah

T2: it's a difficult question to ask you cos obviously we've already gone through and analysed it

P: I think initially they could just keep the presents

P: also surely they need money to keep the (.) like the entire (.) organisation going it's all about getting that money

P: [yeah you know you know those adverts of save the children and stuff you know they use so much money on advertising you know you know the money that like that like oh like give them like five pounds of what

T2: yah but

P: [well like initially three of those five pounds would go to their like advertising

P: if you go to your post box and you're like oh there like ten and their like card

T2: [that that's a very interesting point yeah

P: it's so like it's so like the writer is like go to our bank and you know

P: in [location of school]

T2: is that but 2M makes an excellent point it's about the organisation has to be psychologically clever doesn't it (/) it (.) if everything is there already you're going to be more likely

P: [it just (?) literally pay the scheme money

T2: yeah

[general chatter]

T2: yeah gift aid erm absolutely (.) there are two points to make sorry just going back to 2H's point you're absolutely right often charities do get some kind of discount on advertising (.) space (.) so you're no you're absolutely right they spend a lot of money but a lot less than a commercial non charitable company (.) erm back to your point about gift aid (.) at the end do you know what gift aid is (/)

P: oh yeah

T2: you've heard of it (/)

P: like where if you pay (.) taxes

T2: [good

P: then part of the money will buy (.) stuff (.) when you give stuff to charity (.) they (.) tax (.) the government pays like ten percent of that

T2: yeah yeah it's even more than that so the the charity can claim back (.) the tax that you have already paid (.) cos if you think about it my salary (.) when it comes into my bank is a net salary (.) the tax is already paid so if I were to contribute money (.) to the salvation army for example (.) er they can actually get the tax back I would have paid for that amount from the organisation so it's something like twenty eight percent so it's really important when you're when you're older when you're a tax payer (.) if you're given the option to to do gift aid and the they're not asking for it to cost you anything extra always tick it cos then the organisation can claim back the money it's what my wife used to do

when she was working in the finance department (.) er used to go through the gift aid (.) for the (.)
dulitch picture gallery ok so it's an issue after my heart er ok girls now this is where we move onto
Romeo and Juliet (.) ok so we've been talking a lot without necessarily realising it (.) er about modal
verbs we haven't used that phrase much explicitly erm (.) ok let's let's just have a little look at this
scale showing weak and strong (.) er what kind of words that featured in the initial starter exercise
questions and possibly in the salvation army (.) er advert (.) what kind of words do we think (.) might
be part of this idea of verbs (.) what are the key what are the key words in the three statements

P: ought must

T2: ok so it's so it's the (.) the middle ones so we've got (.) so we've already established haven't we
that may (2.0) is weaker and must is stronger (.) and what else what other words (.) that may not have
featured on the initial sheet (.) er or the advert what other words could we put between them

P: should

T2: so should we've thought about putting in the middle er (.) 2B what about sh-what about could (/)

2b: probably put it between should

T2: do we agree with that (/)

P: shall (/)

T2: ah that's an interesting word

P: surely shall is closer to must

T2: shall what's the relationship between or rather what's the difference between shall and must (/)
you shall open the door (.)

P: that sounds more rude

P: it's yeah yeah you'll open it whether you like it or not

P: [yeah it's like you will open it

T2: so shall we do we put shall underneath must

P: [yeah

T2: [eye eee stronger

P: yeah it's like you will

P: like must is saying you will

P: and will is at the very bottom cos it's like that's what you're gonna do like you will open the door

T2: yeah that's an excellent point so may could should must shall will in ascending order any others (/)

P: might (/)

P: where's ought (/)

T2: where is ought where would we put ought (/)

P: above should

T2: between should and must (/)

P: what about might (/) or is that not one

T2: [ah

T2: yeah no where would that be in relation to may (/) weaker (/)

P: above may

T2: might (/) may is you're allowed to or you can ought is

P: [yeah

T2: might might be weaker

P: might might be weaker

T2: why stronger (/)

P: cos it's

T2: is it passive aggressive (/)

P: yeah

T2: you might go and open the door (.) but if a teacher said it in a sarcastic way you would know that they were being a bit naugh-

P: but if they were being sarcastic

T2: [so might is something you could ok girls keep that scale in mind as we move onto the next stage (.) so (.) first of all do we all have our copies of Romeo and Juliet

P: yes

T2: fantastic (.) have a look on the (.) right hand side of the board (.) this is something I've been scribbling a little bit while you've been doing the salvation army exercise (.) so let's have a look at this (.) I want to explain it (.) as clearly as I can (.) before you (.) girls listen (.) shh I want to explain this as clearly as I can before you start (.) doing this task (.) we've got (.) we've got fourteen minutes to go (.) and we'll see how we go

P: I'm giving up

T2: yeah I'm sorry these pens are not that good (.) and (.) (?) and that's that's I will read it out ok (.) so (.) Romeo and Juliet (.) chose one of the following character pairs (.) so within your pair (.) you need to chose either (.) Tybalt Benvolio at the end of act one (.) er Benvolio Romeo at the end of act one er sorry Tybalt and Benvolio at the end of act one scene one (.) Benvolio and Romeo at the end of act

one scene two (.) lady capulet and Juliet at the end of act one scene three or Mercutio and Romeo at the end of act one scene four (.) apologies some of you weren't here yesterday which will make this that much harder erm so the instruction here building on everything we've been doing so far in the lesson you've been brilliant let's see if we can put this into action (.) in each pair (.) er so within your twos you need to become one of these characters (.) so you need to decide who is going to be (.) Tybalt who is going to be Benvolio (.) ecterta (.) erm so you need to become one of these characters and write a letter to your pair or your partner character trying to use modal verbs (.) so some of the er (.) verbs some of the words on the left hand side of the board (.) to argue or persuade your partner to do something (.) so (.) this is quite difficult you've got to consider (.) whichever pair you pick (.) obviously links perfectly to Romeo and Juliet cos this is quite fresh in our mind (.) what's the relationship between (.) the characters (/) think about the questions on the salvation army advert (.) the relationship between Tybalt and Benvolio is obviously a lot (.) more (.) distant it's it's a lot more er there's a lot more animosity isn't there (.) than something like lady capulet and Juliet so you've gotta be thinking what is that relationship (/) (.) is a nice bit of revision and if you're going to write a letter from one to the other (.) what kind of persuading would you be wanting to do (/) (.) so for example if you were lady capulet (.) if you chose lady capulet and Juliet what kind of (.) persuading might you be thinking of about doing if you're

P: like marriage

T2: good so if you're lady capulet you're going to be persuading Juliet remember at the end of act one scene three (/) was Juliet reasonably amenable to the idea of marriage (/)

P: she was after

T2: I'll look yeah I'll look exactly (.) so she's not she's not (.) she hasn't outright refused so that would change how persuasive you need to be wouldn't it (/) yeah cos she hasn't (.) we're going to see later in the play (.) when her father is much angrier with Juliet (.) and so her language would change (.)

when she thinks er when he thinks she is disobeying him so have a little think (.) 2A can you see that I know it's difficult (/)

P: yeah

T2: is that a little bit better (/) fantastic so have a think a little discussion in your pairs (.) hopefully that task makes sense it doesn't you don't have long now you've only got (.) ten minutes or so to actually write a letter (.) ok (.) so decide which of these pairs you want to be then (.) then decide which individual within that pair discuss the relationship between the two (.) and then write your letter (.) I'll give you some pieces of paper too

[general chatter 58:05 to 59:54]

T2: you ought to use your green books (.) no it's up to you and anyway it's all about content (.) you may you them if you would like (.) ok so (.) you've got ten minutes off you go (.)

[general chatter 1:00:02 to 1:001:06]

T2: obviously you don't have very long now so this is the test in eight minutes can you actually compose a letter (.) which seems to take on (.) the characteristics of your of your given (.) er character (.) that shows (.) er girls (.) that shows some knowledge (.) of the precise moment of the play (.) that your pair is being referred to (.) and using some modal verbs so there's a lot to do (.) if you can put that together (.) that would be fantastic

[general chatter]

P: do we have to speak in Shakespearean language (/)

T2: if you cn tr- if would like if you would like to speak in Shakespearean language you can but it's not an (.) obligation (.) you might like to give (?) (.) yup

2H: do you get more marks if you do (/)

T2: there aren't any marks 2H

P: you don't

T2: quality (.) of (.) the persuasiveness

[general chatter 1:02: 08 to 1:02:37]

T2: do use the text girls have a look specifically at the end of those scenes (.) k don't write the lines

P: wait T2 I have a question

T2: yes

P: you know how this is being recorded

T2: yes

P: after she goes into everything (/) and just (.) surely

T2: everything 2H

P: [that's an hour long

T2: [everything that's been said (.) but that's the nature of academic research (.) you know it's you've gotta do this kind of

P: how do they hear from all the way over there though (/)

T2: oh well I I think the technology is pretty impressive

[laughter]

T2: surely

P: [whispers]

T2: they might not have been able to hear that

[laughter]

T2: good fun

P: ok

[general 1:03:20 to]

T2: that's a good question I'll answer that question in ten minutes it's been there for a while (.) it's

P: how old is paris (/)

T2: very good question er presumably older (.) obviously older (.) er (.) almost certainly older than

Romeo (.) I'm not sure if we're told exactly (.) we imagine him to be (.) er late teens early twenties

P: euggggh

[general chatter 1:04:21 to 1:07:20]

P: what is a modal verb (/)

T2: a modal verb (.) look on the list on the

P: oh yeah

T2: you've essentially (.) the lesson has been trying to (.) establish what they are but yeah verbs tht

can (.) persuade the way you do things

[1:07:36 1:08:59]

T2: oh kay ten o clock is fast approaching if you'd just like to swap and show your partner your letter

let's have a quick look (.) at what you've said

[1:09:15 to 1:09:31]

T2: yeah so just have a quick read girls (.) the bell is going to go shortly

P: (?)

T2: it's up to you something plausible depending on the relationship

[general up to 10:10:04]

T2: ok girls the lesson is about to end (.) 2k will have a chance to (?) (.)

P: do we click stop or pause (/) do we T2 (.) do we click stop or pause

T2: press pause initially ready after three

P: wait can we hang up again (/)

T2: three two one

P: pause (/)

T2: pause

P: three two one pause

[recording ends at 1:10:28]

Appendix 40: Intervention Lesson TGII Passive

T2: no no we've started ok so (.) just to remind you (.) urm you've got those five statements there I'd like you to just read erm them through and then what I'm going to get you to do er in your groups for about two minutes is actually to talk through how you would (.) enact each of those statements (.) and then (.) in about two or three minutes I'm going to be asking you to do (.) or some of your groups (.) to do a freeze frame for each of the statements so you've got to be quite creative (.) who's going to be the stone who's going to be the window ekctera so read through the five statements please (.) and then we'll get some freeze frames so (.) have a discussion off you go

[general chatter 0:43 to 2:08]

T2: oh kay one more minute you need to have practised all five (.) all five yes

[2:18 to 3:40]

T2: oh kay ten seconds remember you have to have done all five

[3:42 to 3:56]

T2: oh kay [claps] (.) 2L your group (.) (?) don't tell us which one of those five you're going to do and I'd like you to just confirm quickly now which of those five (.) are you going to enact (.) and then (.) listen the rest of you (.) we're going to have a look and try to figure out which one (.) and then we're going to look at the questions underneath to guide us (.) so (2.0) are we ready (/) (2.0) oh kay have you started (/) right

P: oh kay so I stand right here

P: oh

[laughter]

T2: you're the window so that's rather given the game away (3.0) very nice (.) urm thank you very well done so (.) which one do we think (/)

[laughter]

P: was 2L the man or the stone (/)

P: [the man smashed the window

T2: oh kay so

P: [2L were you the man or the stone (/)

T2: 2L did a clear fist gesture (.) oh kay (.) so (.) yes

P: the stone

T2: the fist

P: [yeah but the stone could have been round

T2: [would she have had a different hand gesture if she were carrying a stone (.) who thinks it's

P: [number two

T2: number two (2.0) who says number two (/)

P: [oh I thought it was the just the stone that was actually

T2: [it is the stone

P: no I though the stone was (.) I thought the stone actually just smashed the window itself

T2: oh kay (.) so (.) who thinks it's number two (/) (.) hands up (1.0) who thinks it's number one (/)
would you like to reveal it

P: number two (.) number two

T2: 2L you put your (.) you put your hand up (.) for your own group

[laughter]

T2: thanks for that well done (.) right the quartet oh kay (.) yeah again you've got to choose you've got a choice of four remaining

P: so we only did basically

P: oh kay so that's

T2: oh kay sorry have you started (.) stop there

[overlapping talk]

T2: oh kay (.) are we ready (/)

P: yes

T2: oh kay

[laughter]

T2: (?) nice are we all clear on that one (/)

[overlapping talk]

T2: so we all says it's (/)

P: five

T2: five

P: yah

T2: yeah (.) the window smashed (1.0) I really like the hand gestures there (.) that 2k you used(.) suggesting what (2.0) smashing

P: [breaking (1.0) breaking cos there's lots of glass pieces

T2: [breaking oh kay right so your group (.) with (2.0) are you
ready (/) (?)

P: oh kay

[general chatter]

P: oh kay

T2: oh kay (.) yeah check you're doing the right one

P: yeah

P: yeah

T2: oh kay

P: oh 2H

T2: it's tough though

[movements]

T2: off you go

[movements]

P: what's happened (/)

T2: a freeze frame remember

[laughter]

P: that was a totally different plan

T2: who who think they've got that (.) oh kay 2J which one is that and why

P: the window was smashed by the man

T2: the window was smashed by the man

[overlapping talk]

P: [I thought 2D was the stone

T2: sorry (/)

P: I thought 2D was the stone

T2: was 2D the stone (/)

[overlapping talk]

P: she was the man

P: she was meant to be the stone

T2: the stone an inanimate object pointing at the man (/) which one was it (.)

P: number three

T2: the window was smashed by the man (/)

P: yeah

T2: so you were just pointing at the man

P: yeah

[overlapping talk]

T2: well done (.) right your group (?)

[overlapping talk]

T2: oh kay (.) oh kay (2.0) are we ready

[movement]

P: erm the stone smashed the window

T2: [very nice (.) oh kay (3.0) the stone played by 2B (.) smashed the window

[overlapping talk]

T2: erm are we going for number four (/)

P: yeah

T2: oh kay so obviously the man (.) sorry that you had to do this last as well (.) cos 2E and 2M you've got you know (.) you're liberated cos you know what it is (.) but that should allow you to really go for it in terms of acting ability (.) but no pressure

[overlapping talk]

T2: oh kay (.) ready (/)

[laughter]

T2: yeah oh kay but one second one second I like the way that you seem to almost kind of (.) put a spell over the stone as it's travelling (.) urm (.) well done (.) oh kay fantastic (.) great stuff girls well done very creative (.) so we've got two (.) sets of questions really to think about (.) look at the bullet points first of all (.) girls listen up thank you (.) some of you may have looked at this (.) as you went through anyway but it says look carefully at the five sentences well we've done that (.) and enacted them (.) see if you can identify (.) who is the agent (/) so if you look at the worked example (.) the agent the person doing the action here (.) is urm the man in the first sentence (.) the target or the undergoer (.) of the action (.) is the window and the instrument is the stone (.) oh kay does that make sense (/) for the first one as a worked example so number two (.) what have we got in play there (/) agent target or instrument (/)

P: urm agent

T2: [we've got agent and target (.) the man smashed the window (.) we don't have an instrument (1.0) hence (.) it's been very interestingly done earlier (.) was (?) portraying the instrument or not (/) oh kay fantastic so number three the window was smashed by the man

P: target and agent

T2: target and agent (.) yeah with no instrument good number four

P: Instrument and target

T2: Instrument and target very crucially no agent yeah and number five

P: Instrument and target

P: No target

T2: Target yup so why is that interesting what are we learning so far

P: Don't know

[laughter]

P: That we that we don't need an agent and the and a instrument all the time to be

T2: Yeah to create to convey a message to create meaning that's super this is very much the point of the lesson to use the passive voice successfully so we can actually subtly change the meaning just as our lesson on modal verbs did ok great so the questions at the bottom er have a little look at these again in your groups if you could just join go through those four oh sorry there's five actually so which sentence is actually (1.0) object or person now which is the most objective er katy just asked about this this are we clear about what objective means in this context (1.0) i'm asking what does what does the word mean (/) objective

P: objective

T2: it's not to do with objects necessarily

P: it's

P: [blame

P: [to blame

P: [it's like

T2: it's when you present a fact objectively what does it mean (.) as supposed to subjectively

P: neutral

T2: [yeah it's more neutral ok so subjective is is (.) is to do with the writer's own view if you like um colouring the reality yeah so subjective is neutral or fair so how might we use this sentence in a piece of writing (/) what impact would the use of this type of sentence have on a reader (/) and how can you describe the sentence structures (/) or what is missed out (.) so um yeah have a little think about those questions (.) I'm going to give you two minutes in your groups and then we're going to feed back we're going to look at the examples back so two minutes off you go (.) 2M work through those questions (2.0) you can use your sheets to jot things down

[13:32 to 15:59]

T2: ok listen up (3.0) let's get some feedback so er 2B your group initially so which sentence attaches the most blame to your object or person (/) what do you think (/)

2B: we thought it was the man smashed the window

T2: yup would everybody agree with that (/) 2B

2B: yeah

T2: we disagree so the man smashed the window (.) 2J

P: the window was smashed by the man

T2: is that because of the syntax or the ordering of the words (/)

P: yeah and also the by

T2: by the yeah absolutely fantastic one of those two (.) we would we agree with you there (/) one of the two 2k

P: I think that one to an object is the st- the stone smashed the window cos like it's the object

T2: so (.) so in that

[overlapping talk]

P: yeah cos it's like which sentence attaches the most blame to an object or person so I think the object one the stone is the fourth one and the first one is the stone one

P: [neutral

P: no

P: yeah

T2: but it says which sentence attaches the most blame to an object or person

P: oh I thought it was like two separate questions

T2: it is (.) the first question is really which question attaches blame to an object or person

P: oh no I thought it was like which one is the object and which is the person

T2: ah no if (.) oh you're thinking about it in terms of the grammar yeah yeah yeah (.) as in subject verb object (.) it's slightly confusing I see your point (.) urm I think I'd agree though with the first example (.) although you could make that point with that one (.) what about the second question (/) which is the most objective (.) as in neutral (.) 2M

P: five cos it's like the window smashed

T2: [the window smashed say again

P: urm five (.) the window smashed kind of like it could have smashed on its own accord like it it it's not really yeah

T2: [so it's subjective or neutral cos it's a statement of fact (.) no apportionments of blame (.) er so it's maybe converse or opposite to the previous example or question (.) good so why might you use this sentence in a piece of writing (.) er accepting 2M's (.) er response there the window smashed (.) why might we use this 2M

P: erm to allow the reader to think like deeply and like outside the box like why is the window smashed (/)

T2: good (.) it provokes more questions why absolutely it doesn't state anything explicitly (.) excellent so urm question (.) four what impact would the use of this type of sentence have on your reader urm 2H's already (.) essentially answered that (.) erm any comments (/) what impact would this type of sentence have on the reader (.) so forcing us to read between the lines (.) I think that's that's the most important point (.) good (.) how can you describe the sentence structures (/) what is missed out (/) (.) what would we say to that (/) I mean we've essentially touched on that haven't we in dealing with the bullet points (.) as in this is a target this is an instrument (.) etcetera you were saying you are doing this in latin in classics your use of classical

P: [yeah

T2: so you presumably do quite a lot of work in latin and greek and other modern foreign languages subjects verbs objects (.) obviously it gets more complicated in latin and greek (.) declensions and all that (.) stuff conjugations ok brilliant very well done lets turn over the page please (.) so

P: wait what's the last one

T2: describing using (.) words that we that were given in the bullet points (.) you can use the target er (.) the agent and instrument (.) ok as a way to describe the sentence structures (.) there are deeper meanings as I said but we will move on at this stage (.) so in opening of a government report (.) so we

will read it a government published report (.) in two thousand eleven London riots (.) urm so the task here is to (?) the person reading the passage (.) erm the passive I should say in an authentic text (.) some of you will remember this I'm sure (.) how old were you when this happened (/)

P: urm

T2: the London riots

P: eight

P: seven

T2: seven or eight (.) do you have a strong memory of that (/)

P: [oh my gosh (.) I remember

P: [I was in spain

[overlapping talk]

T2: yeah (.) who lives in London (/)

P: me

P: I do

[overlapping talk]

T2: do you remember one of the locations that was er badly damaged was croydon (/) there was a family furniture store called reeves (/) that was (?)

P: [I not sure I remember

T2: so I remember feeling incredibly scared

P: [yeah

T2: the riots continued for two or three days (/)

P: I remember

T2: [so it was a very scary

P: [a newsagent's was like completely

P: [what was it about (/)

T2: it's a good question (.) reeva (.) what it girls listen up (.)

P: it was about

T2: yeah what it was about is exactly what is being described (.) listen up girls (.) what it was initially about

P: is there a (/)

[laughter]

T2: ok don't worry about that (.) what it was initially about (.) listen (.) 2k (.) was (.) the shooting (.) of mark barnes as we shall see but there were underlying social issues of course (.) and it certainly took the government some time to (?) so (.) who would like to read this out (.) in a nice neutral voice

P: 2J

T2: 2J (.) thank you very much

P: [sorry

T2: sshhhhh

P: on Wednesday the fourth of august twenty eleven (.) mark dougan was shot by police officers in Tottenham London (.) the incident was immediately referred to by the police complaints commission (.) on Saturday the sixth of august (.) the family and supporters of mister Dougan (.) numbering around a hundred and twenty (.) marched to Tottenham police station (.) to protest about the shooting (.) it was a peaceful protest (.) but later in the evening violence broke out

T2: oh kay excellent thank you very much (.) so the question (.) was what was that (/)

P: was that when there were riots (/)

T2: well as I said that was what initially caused

P: [really (/)]

T2 the urm (.) the protest followed by riots (.) but as I said
a minute ago there were other underlying social tensions so

P: [why was he even shot (/)]

P [[sneezes]

T2: well there are there are lots of reasons to go into that urm (.) he was under yeah he was under suspicion I think (.) of being armed and carrying a weapon so and he'd had a particular kind of criminal history I think there were various reasons at that time why police officers did think (.) he was actually drawing a gun (.) to attack them (.) so that the reason why th-urm protested (.) cos they felt there was an injustice they didn't think it was necessarily in his character (.) but it's a good question but (.) the point here if we look at the question is (.) is how the writing tries to (.) urm (.) be neutral and may be avoiding portioning blame (/) so think about that in newspaper reports when you're not exactly clear of the facts ok (.) so (.) we've got the questions here (.) how does the extract manage to avoid blame (/) so it does avoid blame but how (.) does it manage to avoid blame so let's have a little think about that (.) to go through urm 2A

2A: oh so urm the last sentence like peaceful protest (.) then violence broke out it didn't say which

T2: good so we can think about the previous examples at the beginning violence broke out (.) there is no (.) commitment there (.) in telling us who perpetrated the violence excellent so what is or is not mentioned (/)

2A: like (.) the reasoning of who was shot

T2: [good

P: and it doesn't have any like (.) it doesn't say like was shot (.)
for no reason or something that doesn't relate to

T2: [yeah so there was a good indication wasn't there in my answer to 2J which was still slightly
er tentative (.) because I am recalling the event six years ago but also I remembered it's quite a
complex legal case 2E hand up as well (1.0) what else (/)

P: like it doesn't mention like how injured he is like whether he's dead or alive like we don't know

T2: good it's just stating the fact that he has been shot excellent so in what context would newspapers
use this type of language structure (/) (2.0) so whereabouts in a newspaper (/) might you

P: [front page

T2: front

P: front page but also (?) to recall stuff

T2: good (.) a newspaper article this is exactly something you would see towards the front page if not
on the front page (.) it's a different style of writing isn't it do you remember the times columnist (/)
urm we we read about (.) er food fads and eating and dieting and all of that kind of stuff (.) that was a
completely different style of writing wasn't it (/) it was much more opinionated whereas this (.) is
much more neutral what impact might this have on you as a reader (/) what impact might this as in
reading this text (.) have on you as a reader (/) 2L

P: you might like want to find out more information (.) about what happened

T2: [absolutely yeah (.) back to the point that 2H made
on the previous page it might provoke you or intrigue you (.) to go and find out more information (.)
absolutely no it's a really interesting example (.) this yeah because at that point it's a responsibility
you know of news reports to be as neutral as possible (.) because if there's an ongoing legal

investigation (/) you don't want to prejudice it do you if you're reporting (.) urm the news that's that's often the danger that happens (.) ok brilliant we don't have that much time left but we've got five minutes so (.) the final section here says application slash Romeo and Juliet so what I'd like you to do urm (.) we'll pair this down to just er a quick five minutes so write report on an event in Romeo and Juliet that seeks to avoid blame and uses the passive (.) you should imagine that it's the Verona times so a newspaper (.) owned by the prince which does not wish to add to the conflict (.) now why is that an important piece of information (/) 2F

2F: because it's like the prince kind of like wants to save the (?) so the two families don't like fight so the prince starting it

T2: exactly so there's no fighting over a biased interpretation (?) excellent we've got four er potential examples you could think about (.) tybalt's going (.) mercutio's going (.) juliet's seeking death (?) (.) therefore urm romeo's banishment (.) and the last bit don't worry about that too much we're going to run out of time (.) which is self-reflection so have a think about (.) what (.) which of those four you would do

P: what is the title (/)

T2: so the title (.) you've got the title on the sheet so (.) urm lesson on passive voice so (.) lesson on passive voice can be your title (.) so write underneath Romeo and Juliet

[26:03 to 26:30]

P: do we write this in our

T2: [yeah do write in your green books

P: do we have to have a headline

T2: ok so think about which one of those you would consider doing (.) from those stories

P: what's the title for this (/)

T2: lesson on the passive voice (.) yes (.) you don't have long but (.) initially select a news story and then (.) start talking about how you would (.) report it neutrally (.) as in the example above ok

[26:51 to 27:55]

P: do we make up a date (/)

T2: yes

P: wait so when it says (.) where you have used the passive de (.) does it mean in your own writing (/)

T2: yeah so in the news report (2.0) oh don't worry about that last bit at the bottom of the sheet that's that's an additional task (.) the (?)

P: yeah

T2: so just just try to avoid blame and use the passive (2.0) in your news report

P: these are being scanned right (/)

T2: yeah

P: what year is this in like set (/) like Romeo

T2: [what Romeo and Juliet (/) it was essentially written probably fifteen ninety four or fifteen ninety five maybe slightly earlier actually so (.) fifteen so yeah it would have been set in contemporary verona so you could give it a date of ninety three or four

P: what family does tybalt (/)

P: he's a capulet

[laughter]

T2: well no it's a good question (.) he is (.) he is a capulet

[29:18 to 30:43]

[recording stopped at 30:43]

Appendix 41: 2A Writing Sample 1

Dear Sir,

2A/1/03-02-07-

I am writing to express my concerns about the state of school I am currently teaching in.

Firstly, I have noticed a few problems with the students in the school. Students who participated in a drama production wouldn't turn up for rehearsals.

This is a serious problem as a drama requires practice & teamwork. Without members of the team, a rehearsal is pointless & a waste of time. By this, I have noticed

the irresponsibility of the students which then leads to issues in ^{the} society for the further generation. Next, I would like to draw attention to the students' working attitude.

Homeworks were completed hastily. If they show disdain towards reading & writing, however they love drama & talk. I tried my best to engage the students' attention in lessons & the set of results ^{has} ^{vastly} improved in a term. This shows students have the potential to achieve better & it is the school's working ethics that limited their ability.

Teachers are a guidance & a role model for the students. Therefore, it is extremely crucial that the school teachers set a good example for them. A teacher was sleeping in his office & others were reading newspapers in lessons. Teachers have absolutely no authority or control over the student. A teacher even advised no

→ Sorry for atrocious handwriting. I just burnt my hands.

Appendix 42: 2A Writing Sample 3

2A/4/17-03-17

Dear mother,

Marriage is an honour I dream not of, I am ~~not~~ ^{currently} particularly interested in it. ~~It is~~ ^{to} us, women, one of the most important stages in our lives. I would like to take it slowly & marry the man I truly love. Paris is indeed a very well-mannered gentleman, however, he is too popular in Verona, women swarmed around him. In the least, he showed much admiration to me, ^{but} he is too nice & never refused to any dance offers from other women. ~~Even~~ ^{Even}, though he ~~was~~ ^{is} very eager to dance with me, I am afraid he will soon lose interest in me, I am also a bit apprehensive about his intentions to be a Capulet. Our family has everything, wealth, fame, power. Paris is a nobleman & I ~~am~~ ^{do} fear he is using me to gain power. This marriage will not be beneficial to us, Capulets. Mother, I know you truly want me to settle down & have my own family soon but Paris is just not the right man. Marriage is every girl's dream, walking down the aisle in a white wedding dress, meeting my own prince charming. As a woman, I strongly believe that I should have the choice to choose the man I marry so I will be spending the rest of my life with him. I would rather die than to marry him. Mother, please let me choose who I marry if you truly want me to be happy. I am willing to wait a few more years to explore the world & meet ~~my~~ ^{the} the love of my life.

(1) to be a woman, my need to be
 out to marry to you, please, I am
 already grateful.

have,
 Juliet

and my
 English
 1/10

(1/10) a new chapter structure developed a new world and //

2A/2/02-03-17

Lesson on the relative value

On Thursday 4th August 2014, 2 men were shot
Mercurio & 2nd Joseph St. James was involved
in the accident & was given the sentence of
execution by the Prince. The 2 men

At 4:00 pm, Mercurio & Joseph was engaged
on an unknown course in the city center. Mercurio
was shot & Joseph was shot. The 2 men were
totally wounded & put the 2 men as guards
was present in the city. No weapons

- interesting & pertinent with
- detailed analysis of
- consideration of cinema
- structure your argument

Appendix 44: 2A Think Aloud Transcript 2

2A: imagine you are Juliet at the end of act two scene two of Romeo and Juliet write a letter to lady capulet trying to explain to her why you cannot marry paris try to persuade her to cancel the marriage completely without giving away your new relationship with Romeo write a letter to lady capulet you should describe paris' qualities and why they aren't attractive to you explain why the marriage is not beneficial suggest ways in which you may be able to marry the man you really want based base your writing on what you have read in act one and act two scene two address all the bullet points and be careful to use your own words you have thirty minutes to write your letter so I'm Juliet writing a letter to my mother trying to explain why I can't marry paris but I can't tell her that I'm in love with Romeo so I'll start by dear mother urm should I say this is such a cancel the marriage suggest ways so I will be s-writing dear mother in this letter no sounds really dear mother I can't tell her I am currently in love with Romeo so urm paris' qualities paris is er a nobleman and he is a kinsman to the prince lets write that down nobleman kinsman to the prince to the prince why they are not attractive to you so I'll just [?] a lot of things about paris and he's quite irrelevant in act one two so I'll just make up some not really nice qualities mm explain why it's not beneficial but he's like the nobleman so that should like benefit this her family erm it will not be beneficial why so I'm just going to say persuade her by saying like I should have the choice to marry the man I like and to love for love in the greatest bond I don't know urm k so dear mother do I need to use like the language of like old language imitate mother ok dear mother marriage in act one scene three Juliet says so lady capulet asks how stands you just the means to be married and Juliet says it is an honour that I dream of not so marriage is an honour I dream not of an honour should I say urm shall say to basically say she met paris and she didn't like and she met paris at the feast with she didn't have like a great impression of him so that's why she did not want to spend her entire life with that man marriage is an honour I dream not of it is to us women were one of the most one of the most important important urm event no important thing

important section of our life important important ehh I can't think right now important stage of our life lives urm blah blah blah it is one of the things [?] I have not I have talked to paris very briefly in the capulet's capulet's feast recently he is urm indeed a very nice kind of he is indeed a gentleman I don't know indeed a very nice very kind very ehheh very fair very urm what does it say? He is very very [?] [6.0] very kind and well mannered cos he's a nobleman kinsman noble yes gentleman urm why are they not attractive to you? Kind of like you could be funny like he has bad breath and like I don't know or body odour urm describe paris' qualities [sighs] we know nothing about paris in act one in order to like act three act two basically we just know that he's like a really young gentleman who's like rich and like famous erm some some yeah doesn't say he's a nobleman kinsman he's a prince well erm erm he is oh god [?] however however he is too too mmm how can I describe like paris just like what can I say about like paris is not like jew-jew he's too he is too I'm just reading act one scene three the conversation lady capulet and juliet's conversation to know more about paris feeling right now [5.0] he's too good for me for me explain why his qualities are not attractive to you he's too good for me we unfortunately unfortunately can't spell fortunately is not my ideal type paris paris is so so erhh paris is like too nice like he's he's always like too nice to Juliet and he can't urm Juliet wants like a strong approach she doesn't want like she wants she wants someone who actually likes her you know how brainy she is I don't even know paris ok I'll read it out and just dear mother marriage is an honour that I dream not of it is just even one of the most important stage- s one of the most important stages of our lives I met paris briefly in the capulet's feast recently he did look a very well-mannered gentleman whoever he is too good for me unfortunately he is not my ideal type paris oh can I just say he is too popular and like all the girls are like fawning over him paris is too popular in Verona in women of our age women swarm around him him even though he showed much love and admiration to me I he urm should not he and me he is too nice and never never rejects rejects never never sort of views any offers to dance dance he is too fair too too too er I can't sound like a 5Fn woman

speaking he imagine first [?] during the feast women swarmed around him even though he showed [?] and never rejected an offer to dance he's too fair too weak I can't say like negative and urm too nice I've said too nice yeah he's too kind for me urm why are they not attractive to you? I am afraid I do not I should say something first I nnn I know I am well informed I am aware I am aware aware he is extremely popular how you say urm popular around among girls in Verona too fair too kind too and is [/] he is a normal man but extremely handsome extremely handsome and popular kin-nobleman he isss ok he is aware that oh my god he's aw-I am aware that he extremely he is an extremely handsome an extremely handsome nobleman and and popular among girls in Verona I am afraid he will soon be loooooo-no lose interest interest in me and forget about me after the marriage urm marriage has always has al-has is a is every every girl's every every girl's dream walking down the aisle urm walking down the aisle with fathers with fathers with a with a urm scrap er what's the word just with a walking down the aisle in a walking down the walking erh how do you put? Marriage is every girl's dream walking down the aisle in a white with a father in white with oh god I've ten minutes left with a father so [?] walking down er my father meeting my my own prince charming meeting my prince charming mother I know you will you want you desire you want you fanc-no urm urm wish you want me to settle down and have my own family my own family-oh I'm thirsty have my own family soon but paris is just not prince charming urm I've got to say bad qualities qualities he has bad qualities he has bad breath and like body odour and and decaying teeth and like don't know it's just not prince charming I am what does it say in the thing about her age urm act one scene three what my daughter maidenhead I am of a pretty age do they say paris is a capulet of pretty age but it is too it's too [?] in their time to write this to be a bride to to to marry to to marry and have a full and have children and have children I am willing to wait for a for a few years to ok I am willing to wait for a few more years to blossom paris is a nobleman a no-to the prince he is is very important important man in Verona us capulets are also mm there are there is is Verona urm can I say about the marry me

marry in a older [?] we we haven't like with like the royal family and we should urm don't urm
what should I say ok in Verona urm connection with the royal family we should expand our
our family with other countries old countries yeah [?] suggests ways in which you can marry
the man you really want ok urm without giving away that it is Romeo oh this is hard marry the
man you really want love is the [?] is the oh this is so cheesy ok I'm just going to put that this
is I I strongly strongly believe that I should have a choice to choose the man I truly love mm
truly love urm nee-I will be spending the rest of my life urm with a with this one only one and
paris seems to be not a not oh I don't have enough time urm if I don't have enough time I but
I haven't finished the lecture shall I continue or?

T: urm yeah continue later it's your prep so if you don't continue it you need to carry on from
there

[30:39]

Appendix 46: 2L Writing Sample 1

Imagine you are the new teacher in the extract. You write a letter to the school governing council expressing your concerns about the state of the school.

Write your letter to the governing body.

You must divide your answer equally between the three bullet points.

You should:

2L | 1 | 02-02-17

- Describe what you have noticed about the students in the school.
- Explain how the staff have contributed to the atmosphere of the school.
- Make some suggestions as to how the council could promote improvement.

Base your writing on what you read in Passage A. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

To the members of Governors

I am a teacher at North End Secondary School. I have some concerns regarding the ethos and community of the school.

The students and I seem to have a trusting relationship and they are well-motivated and engaged during lessons. They are all a pleasure to teach because they seem to ask apparently in various subjects of my own. There is rebellious and inappropriate behaviour in other lessons and the teaching staff seems to be letting responsibility over the situation. The students are not ask concerned and less in reading and writing experience. During my first years the students produced a school magazine, discussed the writing staff members and commenting with comments about projects. I have advised discussing about the students enjoy the most exercises we performed to play responsibility over with various in with give think explore homeworks when tasks to do at home.

I started work at and I could see an improvement in exam results and attitudes.

2L | 2 | 02-03-17

2nd Mark 2012

Keep your handwriting clear

Answer clearly

If you are a first and your father's answers about you
 may not be your. His first entry shows available for a story
 on a house is usually that. In a house, there are different
 ways you can do things. But although there are many things you can do
 you will be a better person for a longer time. I will find out
 because when I was your age, the writing that he wrote
 with different notes and would be told to the group about
 what you were doing with a long discussion. You might also
 be talking and it is for you to see you should soon
 be able to write the first lesson

your answer

Keep your handwriting clear

Appendix 48: 2L Writing Sample 3

Imagine you are Juliet at the end of Act 2 scene 2 of *Romeo and Juliet*. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

2L/3/17-03-17-

Write your letter to Lady Capulet.

You should:

- Describe Paris' qualities and why they are not attractive to you.
- Explain why the marriage would not be beneficial.
- Suggest ways in which you might be able to marry the man that you really want.

Base your writing on what you have read in Act 1 and Act 2 scene 2. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

To Mother,

As you have already said to me that I should marry Paris, I have recently thought about the matter and I have decided that I do not want to marry him. Instead, I have recently thought about the matter and I have decided that I do not want to marry him. Instead, I have recently thought about the matter and I have decided that I do not want to marry him. Instead, I have recently thought about the matter and I have decided that I do not want to marry him.

I love Paris so very much. Also, we already have an alliance with Paris' family. Had this marriage not been our first with the Capulets, Paris is a very good person and a nice person. He thinks very highly of himself also. Paris is a very busy man and it would not be around me such as I would still feel as lonely as I already am.

Paris is a very good person and a nice person. He thinks very highly of himself also. Paris is a very busy man and it would not be around me such as I would still feel as lonely as I already am.

Paris is a very good person and a nice person. He thinks very highly of himself also. Paris is a very busy man and it would not be around me such as I would still feel as lonely as I already am.

Appendix 49: 2L Writing Sample 4

2L/4/05-03-17. [REDACTED]

Lesson on the passive voice

VERONA TIMES

On Friday 8th May two men were killed. Romeo Moraglio was knowingly involved in the incident and had been given the sentence of imprisonment. The men involved in the case earlier - Tyndal Knight and Mervin - were killed. No guards were present at the time of the incident and it is believed both leaves. Romeo may also be out of the cell now and has also been transferred from Verona.

Appendix 50: 2L Writing Sample 5

2L/5/05-05-17

Read carefully Passage A, *Stranded*, in the Reading Booklet Insert and then answer Question 1.

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

Write your newspaper report.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed.

Base your newspaper report on what you have read in Passage A, but be careful to use your own words. Address each of the bullet points.

Begin your newspaper report with this headline: *Castaway found alive!*

Write about 250 to 350 words.

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

Castaway found alive!

On 16th January, 1703, Selkirk, a pirate and buccaner who apparently belonged to a crew sailing the South seas for gold and ~~hunger~~ ^{spoils} was found on a remote island. When being asked if he was one of the lucky survivors from the shipwreck that occurred last month, he said, "Oh no, I was a castaway. I know everyone on the ship were going to die but no one believed me. They all thought I was mad."

According to Selkirk, he received orders from their captain, Stradling, to sail onwards when Selkirk had already advised the crew about the damaged oak timbers of their ship (this happened around October). "My thought was justified by some of the crew but ~~se~~ Stradling mocked me and ^I responded with my fists. Then I was left alone on the island after being accused of mutiny. I felt hopeless and devastated as I watched the ship heading out to sea. I ran into the water begging for the captain's mercy but all I heard was the sound of oars dipping into the sea."

Appendix 51: 2L Writing Sample 6

2L/6/24-05-17.



English Summer Exam

Q-1 Directed Writing

FAMILY GROUPING

As you may have heard, may introduce family grouping into our school. If you didn't know, family grouping is a teaching method which involves mixing up girls into classes of different age groups. This means that students will be grouped on their own ability and placed in classes according to intelligence. The idea is being assessed for two and we haven't been informed about anything just yet.

Not in the range. Poor quality

Some of development but not excessive writing out the form

I do not think that this is a good idea because I see how students start from the lower school and gradually expand their knowledge throughout their time at Woodrow Academy. Also I personally would begin to feel self-conscious if a younger girl scored higher than me in a Biology test for example. Additional difficulties may occur as new students join the school. This raises many issues. For example, where would they sit in throughout the system? If everyone is at the same stage how would a new person take up a subject like? How would we manage the extra classes that would be created for girls. And if we were to have a school as a female girl, why are we not in contact with school?

It has also been said that could be having one class is this plan to phase ^{it out} gradually. This is a step in the right direction. If we are working with all age groups within school, we shouldn't be working with adults outside. If adults would like to enhance their learning ability, they should be taught elsewhere. Not working

Appendix 52: Intervention Lesson TGIII Modals

[General chatter]

T3: thank you I did I did I have I've marked it I have it I saw it thankyou that was very responsible of you I was praising you to the others in here er many of you were getting your jabs weren't you for hours and hours and hours?

P: Yeah

P: Yeah

T3: Don't worry

P: I was in the queue for an hour and a half

T3: [chatter] an hour and forty minutes two hours

P: I was in the queue from break til twelve twenty

P: Oh yeah same

T3: [chatter] love it I wanted to curse but I won't because we're recording

P: More than two hours

T3: That is more than two hours that's nearly two...yeah two and a quarter hours

[chatter]

T3: Urm wonderful what we did we just watched a funny TV show about Shakespeare so...

P: It was really funny

P: And drew on the board

P: What are you by the way?

P: [unknown] gangster bunny

T3: David Walliams...David Walliams...Oh I see

[chatter]

T3: Good erm

[chatter]

T3: Alright Alright my friends shhh shhh erm we're gonna do a bit of er language grammary type things today

General: yeeeahhh wooooo

T3: It's going to be fun

[general chatter]

T3: erm [?] I need you to pair up

[general chatter]

P: I love English so much

T3: With your partner I want you to think about...pardon me erm...what's the difference between these three and when might you say one versus another? Just with your partner could you discuss

[Chatter 40.0]

T3: keep discussing tell me tell me think of an example of when someone might say one rather than the other

[Chatter]

T3: yes but could you do your favourite favourite activity could you develop a freeze frame for each of these three

P: gasp oh yeaaaasss [claps] in pairs

T3: In pairs

P: Ok

?: yaaaaaayyy

[general chatter] 60 seconds of freeze frame

T3: alright go back to your seats

[movement and chatter]

T3: [laughs] Erm...where you are...[?] could you pick one of the three don't tell us pick one of the three and act it out

P: yeah we'll do the last one yeah [giggles]

T3: Alright three two one

[Pause]

P: which one is that? you Must, you must

T3: yeeahh good Why why are you using must class

P: because she's an axe murderer

P: ooh because it looks like urm that she's like that she is giving her a command and it's more like strong

T3: Very strong there's a sense of violence

P: It's because she's an axe murderer and I have to open the door in order to urm leave because else we'll die

T3: I I feel that er...alright er to your seats erm yes you can pick one [0.3] er pardon me

[pause for freeze frame]

General: may

P: yeeeeesssss

T3: why may someone said may

P: because they're like really relaxed

T3: really relaxed [good]

P: [yeah chilled]

T3: How do we think they relate to each other? Because earlier we had some people with an axe murderer and his potential victim...

P: They're like friends

T3: They're like friends they're pals good er so what suggestion should why did should go through your mind

P: cos if they're like this then they are kind of encouraging you to

T3: yeah so there is some encouragement along the way

P: yeah but you may have been like

T3: so there may have been encouragement what else could may be so if we said like may then it could be if we said like may it may mean encouragement it just means like you all- like you don't have to- but you're allowed to it's possible that you could you you may like certainly you may but yeah but there's a little bit of should like go for it you should treat yourself open the door erm... this pair pick on yup and this pair I 'll have you go as well yeah so pick one three two one

[chatter]

T3: you can do it where you are you can do it where you are

[chatter- singing]

T3: you must I thought it was a should I was convinced it was a should tell me why why the pair itself
tell me why it was a must

P: because it was like

T3: shhhhh

P: it was you must open the door

T3: it was like this yup so point your finger you must erm [0.2] ok I thought the facial expression
seemed relaxed which is why I thought it was more of a should situation I don't know I don't know if
that makes it the same

[chatter]

P: can we do it

T3: I said it was voluntary

T3: alright five four three two one

[chatter]

T3: oh look at those grins

Pl: should no that's a may that's a may

T3: that's a may

P: yeah you did a thumbs up so I thought it was going to be a should because it's like you said it was
like a should

[chatter]

T3: wait here here listen to this situation tell me more

P: you know when you go to a friend's house and the door's like unlocked and you ring the bell and they're like you can come it's unlocked

P: you can come in but I prefer you to stay outside

T3: Yeah so you're saying the door is openable go for it right like don't wait for me just go ahead help yourself good we're good so it's not like a command you're not saying you have to open the door dummy if you're saying no you can open the door if you want to

P: [?]

T3: urm alright lets keep going we're going to talk about changing the tone of writing today through the use of something called modal verbs which we'll talk about it in a moment urm [can you see this]

P: [?]

T3: urm what?

P: my mum works for the salvation army

T3: lovely urm could you 3M read the first half of this and when you get to your gift stop there and could I have 3J urm continue on from if you do not want

P: for many people

T3: oh start at the top I am sorry, I'm sorry

3M: if you send one card this christmas send this one for many people Christmas can be the loneliest time of all this card will be given to one of the many homeless or lonely people who count on us please help us prove that people really do care by signing the card and returning it with your gift

3J: if you do not want to put your name on the card just sign it from a friend of the salvation army we will give your card to a homeless or lonely person for many it will be the the only reminder that someone cares you can rest assured that your address will not be disclosed with this gift

T3: terrific thank you very much

P: they just ruined the whole sad atmosphere by saying your address won't be shown don't worry

T3: erm

P: it's to stop worrying people

T3: ok ok erm no so let's discuss first of all what is the purpose of this advert if you call it an advert 3H

3H: to make you send the card to a homeless person

T3: good to get you to send the card er someone to expand on that 3L

3L: it kind of uses language that shows you that this might be the only sign that someone cares it makes you look at your life and be like aww I'm so lucky [?]

T3: good so it encourages a change in respect and what class of writing might that fit into

[whisper]

T3: persuasive yeah yeah it wants you to think differently and even to do what after you think differently

P: To act

T3: To act very good urm anything else we can to add to the purpose of this piece of writing

P: to make you feel sorry

T3: To make you feel sorry yeah or to guilt people

P: yeah to guilt trip you into like

T3: to spread awareness of what they're doing?

T3: where does it [?] I think you're right

?:

T3: Ah ha

P: and oh and a friend of the salvation army

T3: sure

P: but how else if you don't want your name to be on it how else would you sign the card you might go happy Christmas anonymous

T3: you could say a friend I suppose I dunno er good also it talks about people who count on us er it's the only reminder like I was saying where do they stand in the relationship with all of this

P: they're saying you must open the door they're not saying you may or you ought to they're saying you have to be-

T3: Good so it's encouraging a very definite course of action isn't it? there's a bit of command how does the language here 3B reflect the purpose of the advert?

3B: er it's all very sad and it shows kind of er

T3: and what is the sad language which purpose does that relate to?

3B: well it guilts you because it shows you kind of how sad it must be so it's showing that

T3: also I'll stop you I'll stop you there yeah so the guilt purpose

3B: Yeah

T3: give me an- give me an example of sad language

3B: urm it for for many it may be the only reminder that someone cares

T3: yep urm only especially seems to be a part of that [0.1] so saddens I'll put the saddens logo there that didn't work oh well urm 3G

3G: they say we will be given to a homeless or lonely person how do they judge who is lonely

[general chatter]

T3: I imagine it's like urm I imagine there are people saying like old people who you know

[general chatter]

T3: well no no there are like older people who say oh you're the only person I have talked to this week
urm...[refers to a participant who does not want to be recorded]

Exchange for 22 seconds

T3: oh yeah yeah people that come to the soup kitchen alright shhhh girls gather yourselves girls shhhh
what other purposes what language fill you have a kind of rock fingers 3L

3L: can I go and get a drink of water

T3: you may I'm on the water today it's not coffee in my mug urm i know of one other sorry 3D not
right now

3D: urm It's kind of like if you're only going to send like one card then send this card yeah

T3: mm-hmm

3D: Then one card

T3: what what purpose does that tie in to?

3D: that you ought to send this card must I don't know it's must not ought to

T3: what's the purpose when we talk about

3D: It's more important than every like any other card you've ever given cos like they're miserable
they're not going to get another card any other card any other year

T3: do this so yeah sort of sort of getting you to prioritise this yeah that's the purpose saying it's
important at Christmas time to be charitable right that will give you the guts to do this erm 3M
language reflecting the purpose of the advert

3M: well basically if they're like it's not actually in-th-in this- in this advert it's saying after you have written the cards sort of thing so it's saying if you don't want to put your name on the card do this so instead of going to sign the card people will be happy about it urm they're saying that like telling you what to do after you signed the card

T3: ok

3M: sort of thing so it's kind of like you've already like signed the card kind of make you like I dunno like words are coming out like very [?] but like it's like if you like would you need more of the sign the card and then it's like we will give your card to the homeless like you already signed the card or

T3: OK OK

3M: if you signed this card it will go to a homeless person

T3: so drawing like a bigger picture you can see where you would fit into this scheme ok yeah no I think that's good urm so wha- which purpose does that tie into?

3M: er like er urm...ur...

T3: well they probably swore {?}

3M: yeah yah yeah

T3: that's good that's good urm which would be like to get you to like obey the scheme to sign the card

3M: yeah

T3: good urm what urm three what is the relationship between the person writing the text and the person reading the text? So you're the person reading the text er maybe imagine you are the person reading the text and you got this through your door er what's the relationship between you and the person who wrote it er 3J

3J: well if you were the one receiving that through your door the person writing it is trying not like guilt trip you but kind of like make you feel bad for all the people who are homeless so the- that you'll give them the card so they will be happy

T3: good good so they're sort of urm an emotional element to that relationship yeah?

P: also it's kind of like you know when your parents like before when you were a child like you should be kind you should help people no yeah yeah so basically your mum makes you do good things right? Like makes you do good stuff for charity and like be kind of like a parent being like you should be a good person

T3: good so so like the urm what how can we describe what's one word we can use to describe that sort of [?]

P: family?

T3: parental?

P: they're kind of like being like a higher person

T3: yeah anyone er have a latin word for parent or father?

P: pat pater patri

T3: so what would be a nice English word coming from that?

General: pat/ paternal/ paternity

T3: what's another word if you take out the eee

General: parton...

T3: say it again, 2G

2G: It's very patronising

T3: Patronising

P: I said patronising

T3: did you I'm sorry

P: so patronising is like really negative

T3: so patronising is a few things yes lets listen lets discuss this patronising we do mean as a negative thing I guess in a sense though it means treating someone like you're their parent though right so oh you can be like so she was being really patronising and she was acting like she knew what was best although my friend or something like that rather than someone who's allowed to speak to me that way urm do you agree though do you agree about what 3D said about this has a patronising tone to it it's kind of telling you this person assumes that they know better than you sort of

P: they say like every single step if that makes sense

T3: OK yeah

P: so say like a friend of the salvation army or like do this and be a good person I wouldn't like that if someone was like to me be a good person I am a good person [giggles]

T3: [laughs] good urm could anyone else patronising yes or no?

3M: if it's saying you're a good person it's like guilt tripping you be a good person but kind of like you are like I am a good person that's why I'm gonna sign this

T3: ok

3M: you be like angry signing the card

T3: so there's a bit of so what's the what's the type of relationship then? What's what's is the one person doing to the other?

3M: It's like it's like it's trying to like trying to like make you feel like you need to sign the card to be to be a good person

T3: yeah it's like guilt tripping you it's sort of challenging isn't it? So it's saying aren't you going to do this? Urm

?: kind of like blackmailing

T3: oooohh

[chatter]

T3: urm [chatter] you know how every so often you get kind of people like criticising you sort of charity

P: yeah

T3: emotional blackmail essentially

P: it's like every second one child dies from drinking dirty water and then they show videos

General: yeah yeah

P: of children drinking dirty water

3M: it's just like you can see them just stop them drinking the water you're there jesus

[chatter]

Teacher plays an advert on you tube over general chatter

P: aww so cute

P: I've seen this

[in the heart of the angel fly away in the arms of the angel fly away fly away]

P: awwwww no no

P: I'm going to cry

P: It's the one eyed dog

P: awww so small

P: Sad dog

[Video: hi I'm sarah mcCloghlin animals are abused and beaten...your call says...please call right now]

P: look at that dog he looks so happy

P: shall we call?

P: shall we call?

T3: [laughs]

P: I think we should call

T3: you may shhhhh shhhhh alright er so bring it back in so that's emotional mani-manipulate- it's that?- manipulate

[chatter]

T3: alright one conversation here yes 3L

3L: it like draws you in it and sort of [?] sad and soppy for animals

T3: good what about this salvation army ad is there any manipulation here?

P: yeah yeah

T3: why do you say that 3G

3G: Urm because they're sort of assuming that oh you are going to do this you are definitely going to do this

T3: where do you see that? Where in the language do you see that?

3G: it's like for example like when 3M was mentioning urm the send thing they sort of guess that you're going to send the letter

3M: exactly that's what I was trying to get at that was like my whole like

P: position

3G: you will give a card

T3: yeah so

P: they're trying to make it imperative that you do

T3: it's making an imperative shhh so where else do you see

[chatter]

P: in the title

[general chatter]

T3: so so just sign it right so just sign it there's a kind of direct command

P: they're saying like it's easy like just sign it

T3: it's so easy

P: in the title is kind of being like erm kind of like putting your priorities like this should be your priority
you shouldn't have to write a letter to your friends

3M: Don't get a meal for yourself [0.2] give a card

[laughter]

T3: good what about tell me about this sentence

[general chatter]

P: please help us to show that people really do care by signing the card it's sort of saying that please
help us

[general chatter]

T3: good so maybe there's [0.1] tell me about the word us

[general chatter over speaker]

P: oh so it's sort of saying that we are we are they are really

T3: shhhh

P: sort of already dedicated to the charity

3M: it's kind of like the thing before where it was like angry signing the card well no I'm going to prove to you I can [0.1] I'm going to sign the card

P: well the word like us is sort of like uniting everyone [?]

T3: very good yeah it encourages you to be part of the us

P: k so you know how it says like can you help us like prove people really do care

T3: yeaahhh

P: it's kind of like saying like if you don't sign this people will get really sad and it'll be your fault so it's your fault if you don't sign this [?]

T3: so suggesting kind of consequence so what about the very first word there

P: urm please

P: plllleeeassseee

P: so begging

P: they're being polite

3M: they're trying to be polite but they're trying to not be polite

T3: very good yeah

3M: so they're like please and then they go onto to say something like which [?]

T3: how many different ways can you use the word please? Give me an example of the different ways you can say please? What

P: whining

P: pppllllleeeassseeee

T3: you've never done that have you?

P: yeah [laughter]

[general chatter]

T3: er tell me more [exchange with a participant who does not wish to be included]

T3: yeah so door please

P: mani-

T3: yeah urm thankyou I'm not I'm does anyone disagree? I I kind of take it as it's like being cheeky when they say please like are they really saying please or are they saying come on get on with it

[general response]

P: they're like putting it in there so they're like pretending to sound nice

T3: yeah yeah so it's just as a courtesy or to show

3M: it's like your mum saying please shut the window I'm not saying that politely

T3: good exactly yeah yeah urm

P: it's like passive aggressive

T3: good but is that [?] or not?

[general]

P: making an effort

T3: It is making an effort I mean it's nicer than saying you know shut the window you cow

[general chatter]

T3: I want to hear 3L I can't hear shhhhh

3L: it's sort of like saying help us and if you don't help us they're going to be left lonely and homeless so if you don't do this like it's sort of like there's a consequence

T3: yeah yeah and presumably they are actually going to help so if they sound patronising it is they are actually the ones out there doing so they're saying come on it may be nice for some help

P: yeah they're trying to do like they're duty and becoming [?]

T3: very good very good duty a good word urm and can we find language again that makes it feel like a duty?

P: just sign it

P: If you signed it [?] one card this Christmas

T3: yeah which bit does that

[?]

T3: can we find the direct commands in this real quick?

P: just sign it's like just sign it and urm you can like you can rest

3M: we will give you a card

T3: sorry urm you can rest urm is not necessarily I guess it's different than saying rest assured but it's saying you can rest but yeah

P: and then please help us

T3: so help us help us is definitely a command urm ssssss-

3M: it's like trying to make contrasting so-

T3: ssss

3M: nice when they say like instead of going help us they're like please help us

T3: no yeah it does have a different tone

P: desperate

T3: urm so send help sign urm maybe [?]

P: it's quite like cheeky because

T3: yes

P: they're talking about a card the whole time and but then it's like return it with your gift

T3: yeeeeesss

P: so it's like oh you know at first I only need to sign a card that's fine and then it's like when you like read it like closely it's like oh

T3: good so maybe it comes with like an envelope to put your money in urm ok go back to this like idea of the the fact that please is changes it a bit some how it's putting a different layer of meaning on it and the other lesson urm the other side I teach we were talking about how at first it seems really nice and then they were reading it a second time there is more a like an edge to it does anyone else feel that?

P: yeah

T3: feel that why at first do you get a kind of good impression of this?

P: because it's a charity

T3: it's a charity and where how do we know it's a charity?

P: cos it's the salvation army

T3: it's the salvation army so you see that logo and you think oh they're military people

P: and it says donate please help

T3: and there are like doing a good thing so maybe you feel strange to go on but it is a good thing they're doing

3M: also it kind of says like like they they're doing stuff for the community so we will give your card so you like matter if you put that time and effort in and we'll help the rest of the way like we'll do everything for you

T3: yep

3M: you just need to do this one thing

T3: so you think the fact that there are lonely and homeless people that there are people who are so you're saying yeah I'll give you that er where is the sort of edge coming in?

P: the help us is talking about like they're like making themselves seem like [?]

T3: sure

P: like we'll do all these great things like we're like so great like literally you're going to write your name like five minutes writing it you want to help but we're the ones that are taking it to the person

[chatter]

T3: you almost feel like lazy or jealous the fact that they're doing the sending

3M: if you sign the card

T3: sorry 3L

3L: they're making themselves seem really superior to you and being like oh like we're doing all of this stuff the least you can do

T3: 3L

3L: when they're saying you can they don't really mean like you can if that makes sense

T3: yes

3L: it's not like you may it's more like you should

T3: good

3L: it's like you should do this and [?] happening

T3: wonderful er

3M: it seems like your big people and you're signing the card if someone gave you a card I dunno saying happy Christmas sarah you're not going to go ahhh sarah's such a kind person you'll look at the person who delivered the card the salvation army and you're like thank you so much like this means so much to me like you're not saying that to sarah sarah has just used a bit of ink

P: well they could just use different pens or whatever

T3: [laughs] they could they could erm good erm final question what tone does this advert convey? Is it successful

General: yeah

T3: Yeah successful in?

P: making you feel bad

T3: making you feel bad [laughs] you think oh crumbs at Christmas time should remember yeah ok

P: they've already like convinced you like they want you to sign the card so they have succeeded in like

T3: good good urm wonderful one last thing before we go on we were talking about please a moment ago how your freeze frames been different if we had added please so you may open the door please

P: it would have made it seem a lot kinder

P: no that makes it seem more like ought

T3: yeah so maybe it's different in a different context I think you're right [?] I think you may open the door or you may open the door maybe please turns into more of a command rather than just a sh- more of should what about you must open the door so please you must open the door

P: so begging

T3: more of a question or maybe

P: please please

T3: you're asking yeah repunzal would surely say please you must open the door please

P: so actually if you put a please with a demand it makes it sound nicer whereas if you put a please with one that's like meant to be friends it sounds more like passive aggressive you know

T3: good I think it's kind of it's funny cos this is off topic but words that kind of do that so [?] one sec I don't know how many people say this but yeah right because they're two affirmative things somehow they can't quite well I guess it's just the two phrases or half phrases urm

T3: yeah sure yeah urm or

3M: so one thing cancels out another so a nice thing and a nice thing cancels each other out like a horrible thing whereas a horrible thing and a nice thing like come together you know

T3: I think sometimes we kind of qualify things so if I if I say your essay was good that's nice if I say your essay is pretty good

P: you may open the door please

T3: yeah so it doesn't sound as fully good as as it is

P: if you say like pretty bad it's not bad

[chatter 4 seconds]

T3: alright so modals are verbs we use when we talk about how certain probable or possible something is they are a a certain class of helping verbs so how certain probable or possible something is what modal verbs do you think you have encountered today? They are in front of you

P: must

T3: must

T3: ought

T3: may very good what I want you to do is put your name on this sheet ur can you copy this little definition of modals

T3: It is the second

[chatter]

T3: they do sometimes wax fruit

3M: the apples here are like when you bite into them you feel really healthy and then icky

T3: oh kind of crumbly

T3: alright so modals verbs we use to talk about certain probable or possible situations can you draw this little scale next urm may ought must could you tell me where may ought must lies on this put your hand up may I'm going to start here where's may 3F

T3: all the way all the way here

P: like in

3M: in the middle in the middle

T3: ok

3M: oh my god I love calibrating we used to do it all the time in my old school

[chatter]

P: putting may in the middle means you could do either

T3: urm this is what we're saying it depends on what we're saying weak and strong means so how forceful is it perhaps urm if it's just saying it's a possibility I dunno if that's forceful at all I would agree with this but I hear what you're saying erm cos you're not going one way or the other but it's not it's not yes no or weaker stronger as far as commands

[?]

T3: we need to specify what weak and strong means

[?]

T3: that says may under there sideways sorry very well ought where is ought fall ought to

P: in the middle maybe it's stronger than may so like I think it's half way yeah it's like you should

T3: do copy in this scale

P: ought no may quarters

T3: sorry must

P: kind of go where may is but the other side

T3: yeah here

P: Up a bit

T3: what are some other modal verbs you can think of

3J: could

T3: could thank you char where does that fall

3J: urm I think between may and ought it's may it's more like may

P: how about how about you should

T3: together should where should should go

P: after ought

T3: after ought

P: it's it's more like must

T3: ought ought is something a grandmother would say so should seems nicer as it's a word I would use but I'll put it here [0.1] you really ought to you really ought to not

P: is that right?

T3: urm

P: but should is more like a question

T3: yes to I expect you to

P: I expect you

P: will have to

T3: where does expect

[chatter] that's like strong that's so strong

T3: I expect but if it's [?] I'm trying to think if that's properly modal

P: How is like [?]

T3: have to

P: have to you must

T3: think of a context which word when would do you must more than have to?

General: but have to is not positive you have to open that door or you must open that door

T3: sorry 3A give me your opinion

3A: er we-nobody really says you must open the door if everyone is really like you have to open the door

T3: yup I would agree so so when give me a context when must would actually come out of your mouth

P: you must

T3: maybe maybe you need another word [?]

P: you must brush your teeth twice a day

T3: is that stronger or weaker than you have to brush your teeth twice a day

P: I feel like has to

T3: sure

P: you have to open the door or you should

T3: open it next to it

3M: have to is like the second part must is like you're telling the person to do it like if I was begging

I'd be like you must rather than you have to

T3: you have to you mu-yeah- you muuuusstt doesn't really work goody

P: will

T3: will tell me where should will fit in

P: right at the end

T3: you will open that door yes

P: oh yeah

T3: erm is will a modal from our definition

P: yeah

T3: it tells how certain or probable something is I would think it is erm

T3: I command you to open this door I'm trying to think because it's because it uses the infinitive afterwards is it properly modal urm I command where would that fit in

P: erm after [?]

T3: after

p: I forced like the furthest one

T3: the furthest one

P: no no you could just defy the command

P: whereas you [?]

T3: thank you good other modal words do we have any soft modals

P: I urge you to

T3: I urge you to

P: oh that's a good word urge

P: that's such a teachery command

P: I suggest

P: does would count?

T3: would? Urge someone else said something just after that [0.1] I wish you

P: what about would

T3: give me a context

P: I think would is quite

T3: would I would that you like a conditional or something

P: would you please do this

T3: er what yes yes sorry yeah yeah very good erm

P: wouldn't would be like quite weak?

3M: want could be one like I want you to do this

P: that's like

T3: [?] implore a very good word where does that go?

P: what does that mean?

T3: I think it's strong but not as strong as [?] thank you 3J

[chatter]

T3: I think implore implore you shhhh what why is command with implore I think implore you're still recognising that they person has a choice so you're like your I'm begging you to but you're not saying you have to and you will because I can't hold all the power urm 3D one final comment

3D: the only thing is is with implore the kind of person who would implore you to do something would be like stricter than someone who like not use it

JK: mmm just because the word itself

3D: [?] would not implore you to do something she would be like I expect you to try I implore you to do this

T3: mmm

3D: so obviously I would do it

T3: well maybe it's kind of the idea of the person who is using it because if it's just a word like with ought I think of someone of my grandmother's generation as someone who would actually use that word so it sounds stiffer so but I think it is more respectful because it's not saying I command urm you know you could implore you could say to your parents I implore you to take us to Disneyland this summer but you can't it would be silly to say I command you cos they would just laugh you off good now shifting gears here just a bit what thinking about what we did on Monday at the party scene what is Capulet's view of Romeo?

[chatter]

T3: shhhhh

P: Romeo is like an ok guy only like he just didn't want to make a scene at the party

T3: so second question he says?

P: he says he's not making a commotion but like so leave him

P: he's quite a good person

T3: good [yawns] so urm 3G the first

P: well he also says that everyone else in Verona says- thinks that Romeo is a good guy

T3: yeah so the whole town speaks well of him so he's a virtuous youth erm and so he tells Tybalt to

[?]

P: like go you're going to make a mess but if you stay here any longer

T3: yeah it's specifically with Romeo what'ss—Capulet

P: don't make a big deal of it

T3: don't think about it yeah yeah don't fight don't make a scene erm very good erm what we are going to do we are going to write a letter from Capulet to Tybalt imagine that you are writing from directly after what we read on Monday so er so the way that we are actually going to [?] Tybalt goes out into the streets of Verona in a huff Capulet is very concerned so he calls who would he call to deliver a message?

P: Peter

T3: Peter yes he calls Peter he says he dashes off quickly a letter and he says a long note a quick letter and gives it to Peter and says give this to Tybalt what he is going to do is just a well persuade Tybalt to leave Romeo alone begin your letter dear Tybalt so before we begin I want you to think about what of relationship do Capulet and Tybalt have? Is it an equal relationship? If not who is more dominant? Based on that thought what types of words would your character use when trying to persuade the other I'll put that scale back up

P: does it need to be in Shakespearean english

T3: it doesn't need to be in Shakespearean English but I do need you to pay attention to the language you use so thinking you are Capulet when you write this how would Capulet address Tybalt so words on the scale on the board those modal verbs that clearly show the relationship between Capulet and Tybalt we'll be doing some sort of peer assessing to make sure you have clearly shown that I am Capulet and I am clearly addressing Tybalt by that our relationship demands does that make sense good so you're writing a sort of actually we have a bit more time to do this so erm a very long note or a short letter to Tybalt emphasising your point miss [?] good yes

P: what does implore actually mean is it I'm begging you

T3: yes it's a strong synonym for beg

3M: so shall we write the letter on here?

T3: yes do write it on your sheet of paper in front of you

[chatter]

T3: so last lesson there were about five six of us here so we watched a sitcom in which David Mitchell the deviant urm plays Shakespeare and he tries to write Romeo and Juliet

3M: it was so funny

T3: it was pretty funny

[chatter]

P: what happens in scene five?

T3: when Benvolio Mercutio and Romeo show up at the ball and they put the masks on and Tybalt says [gasp] I recognise that voice

P: I haven't read this scene yet whhhaaa-

T3: we saw it the other day so it's when Capulet calls Tybalt a saucy boy

[giggles]

P: did we write a summary for it

T3: urm I don't think we got to the summary stage we haven't finished the scene you know saucy

P: sassy

T3: so I'm really confused are we like persuading him not to be friends any more [?]

P: no no just not to fight with him remember Tybalt says there is a bunch of you here I am going to slay him and Capulet says no no no this is my party chill out

P: but I'm like really confused because are we writing after the party

T3: yes you're saying the same thing as it says in the scene but you're putting it into words now within your letter kind of affirm what you said

P: it does seem like Tybalt the party was going really but like while he was at the party

T3: yes I would have said so he ran off into the night and you don't know what he's going to do later of if he's going to come back but you're saying definitely don't come back

P: can I please go to the bathroom?

T3: you may

P: does saucy mean like hot-headed

T3: I think so fairly insecure

P: what's a rapier

T3: it's a sword a fencing sword

P: oh I thought it was like a [?]

T3: no [laughs] if someone has a [?] they have a wit a very sharp wit like a [ffsss shrewwww] why don't regency gents get swords?

T3: to our revels potentially yeah

T3: Year nine year ten

T3: So I moved school twice during high school and they were all reading Jane Eyre and I showed up so I went through it three times Jane Eyre

P: you must know it really well though

T3: reasonably yeah having never bothered reading it too quickly classic classic Rochester today is the second of the third two thousand and seventeen

P: what's another word for enemy?

P: is hot headed like h o t h e a d e d

T3: foe yes it is

[48.56]

P: Next week is short leave heeey summer term

T3: play the cassette

[49.35]

T3: Sok sok

[51.38]

P: But she also says lord capulet's daughter herself

P: I would think I like that I like that it's nice

P: urm can you go back to the slide about what we are supposed to be writing about

T3: absolutely:

P: ok

T3: so imagine you have paused the scene and capulet's put it all in the letter

P: ok

[52:45]

T3: sorry

P: wait do we have to do any of the middle before the beginning

T3: no so just kind of think about

P: how long does it have to be

[53:15]

P: does it have to be very long

T3: not terribly

P: would this be like long enough

T3: really hammer home your point

P: I've done it in a really short commanding way

P: yeah it's very persuasive

P: I've done it like I've done it like this

[53:44[

T3: urm could maybe work for another until quarter til so another three or so minutes ok I understand

P: if I say you will Romeo alone...

T3: these are saucy pens

[54:21[

P: wait how long did you say it had to be?

T3: urm as long as you can go in another two minutes

T3: c u n c o r n u n ?

P: I'm done

[Silence 56:40 - 57:34]

T3: urm can I get a hand up if you've finished another few seconds what you can do when you've done is gone through and highlight all modals that you have used or underline as you wish

[general chatter]

P: I just realised I haven't really used that many

T3: [gasps] get em in now get em in quick

P: is will not one?

T3: it could be it could be the future tense so if you're saying I will not be there tomorrow or you're saying you will not do that

P: what if you say you will not

T3: I think it's a command rather than a

P: wait is stop have

T3: it's a command

[58:50]

P: I trust you will do this I trust is a modal right

P: what about do as I say

T3: some of these a helpful tip is to think of an adjective so you can't say two so you can't say too should or too will or to must

P: what if it's to trust so I trust you will do this

T3: some of these are kind of [?] so not not every helping verb is going to be a modal is a point remember erm so yeah if you have like future tense or urm you are moving you are [?]

P: what if you say I want you to be my

T3: it's just stating a fact isn't it

T3: that's just a command isn't it

[1.00.23]

T3: urm it's hard to say some people might have five some people might have one

P: one of them is actually directed at Tybalt and one is directed at myself

T3: alright urm now could you swap with your neighbour again [0.2]

P: I used six

T3: wow so has sshhhh has your partner shown the sort of relationship that Capulet and Tybalt have?

P: I can't read [?] yet

T3: it's ok on their sheet yes

[General chatter- up until 1.02.03]

T3: so has the letter you read does it show the sort of relationship that Capulet and Tybalt have how effectively does it show it?

[General chatter- up until 1.04.36]

T3: have we done this good short paragraph more than one sentence on how well they have captured it

[1.05.16]

T3: it's like you're doing a PEA on a piece of writing that was just written that would be very nice

P: what's another word for relationship?

T3: dynamic?

P: can I use a thesaurus?

T3: also my my very brief research says that some of the words we were discussing are quasi modals so they do have these modals they're not just modals so like I erm hope you this or that yeah they are

not commands commands are not quasi- modals urm but things like I I hope you never cos you are just seeing the fact that you hope the relationship following the infinitive and when it suggest possibility or probability good urm [0.3] hand up when two of you have completed urm this little peer review thank you urm 3I could you read the read 3J's letter and tell us about how it shows the relationship between Capulet and Tybalt if that's ok with you 3J

3J: yes alright

3I: ok urm the whole letter?

JK: yeah

3J: dear Tybalt I undertand your hatred for Romeo firend or foe he was not in my [?] party but why I ask you with pride to take no-no note of him my command shall be your [?] for which you endure him be the bigger man for I am the master here not you after this evening I will look at you with dignity yours sincerely Capulet

T3: very nice there was even some Shakespearean language very nice why not erm what wsa your analysis of this?

3I: urm I put you have clearly shown the relationship between Capulet and Tybalt cos her language was quite like it kind of showed Capulet as more was of a higher status than Tybalt

T3: very good

3J: and she used various commands and modals as well which also clearly showed the relationship

T3: give us an example of one of the modals

3J: urm modals urm I command or I will

T3: good good urm know is a qu-quasi modal quasi-modal saying of which if you would like to ring the bells [?]

[Laughter]

T3: why aren't you laughing? It's funny it's yes urm the girl with the hunched front

P: dear Tybalt stop being such a saucy boy Romeo is doing no harm to our revels at my party there is no reason to be so hot-headed I command you to stay away from him as a fight between you will solve nothing though he is a Montague he is well respected in Verona and I trust him you can not go after him and you shouldn't be so saucy you will leave Romeo alone Tybalt because I have power over you you must do as I say I trust you will do this Capulet and I said that her use of modals has captured very well the relationship between Capulet and Tybalt the choice of strong modals such as you will create the idea that Capulet is in charge the [?] tone this as well

T3: very nice very nice urm 3L very-very

3L: sorry?

T3: you want to read?

T3: So read your reading 3J's?

3L: Dear Nephew I haven't seen you in days as you stormed off after our silly dispute about Montague who snuck into the ball young Juliet is spending quite a long time in her bedroom alone I am worried about her Tybalt talk to her for me she listens to you persuade her that Paris is a good suitor [?]

Tomorrow night Juliet will be overjoyed to see you and I and we will sorry and we will prepare a feast nephew I implore you to drop this nonsense about Montague immediately it would break my old heart if you were executed for something I could have stopped don't make a fuss if you see him or other Montague's on the street instead walk away you will not be caught fighting or I will disown you from the house of Capulet do as I say and choose your actions wisely love Capulet

T3: interesting that he had this loyal [?] dynamic Paris really wants your land how tell me your assessment of 3J's letter

3L: I said it's a good use of modals and it was an interested first paragraph

T3: yes

3L: good use of strong language but the target is like don't use the bullet points like at the start [?]

T3: sure I like it at the end you will not I think that is a very strong one to use one that you could use in your everyday speech it is a very powerful er but subtle sort of command isn't it er 3D

3D: oh no dear tybalt I will not lie to express to you my disappointment at the banquet your hatred for the Montagues seems to be growing every time I will expect you to show more composure in the future this Romeo that you name as a villain is not what you think he is encourage (?) civil words Verona [?] of him and he has the potential to be a virtuous youth you must keep your negative feelings from getting away I command you to do so or I shall st-or I shall keep him away from you I hope to see you soon [?]

T3: very good er give me your analysis

3D: I said that she sh-she showed tactics when talking to Tybalt by using patronising words like erm er disappointment disappointed in you urm and then urm also he has power over him like I'll teach him the way to behave er but he also shows that he is like a father in that and a son like he's trying to make him better so he's kind of like a kind and friendly attitude

T3: yeah very good er good let's stop there can someone read me their definition of modals yes [?]

3D: words you use when talking about how certain probable possible something is

T3: good certainty probability and possibility good erm true modals can be definitive can be to do should but quasi modals exist with to thank you so much can I have that sheet back please girls I need to collect the sheet back from you

P: shall we name these?

T3: erm are your name on these?

3M: yeah mine's named already

T3: name

T3: who are you?

[sounds of tidying up]

T3: thanks girls

[1.14.52]

Appendix 53: Intervention Lesson TGIII Passive

T3: (?) it was really good urm could you hand some of these out and could you also hand some of these out (/)

P: yeah

T3: urm so if we are talking about say writing an essay or writing a piece of (.) narrative writing like (1.0) talking about (.) voice yeah as in how it sounds how you understand the author (.) right but in grammar we also have the term voice (.) what (.) does voice mean if before we talk about grammar (/)

P: urm maybe the tone of like the sentence like whether it's I dunno whether it's like use of grammar

T3: hmm that's more to my mind still the sort of urm literary voice how does it sound

P: I'm not sure how to say but is it like the independent (?)

T3: I think that's still kind of the same sort of thing what about (.) urm (.) two two things

P: urm accent (.) I dunno

P: punctuation

P: answer

T3: say again

P: active and passive

T3: active and passive very nice (.) urm wonderful so that's also called voice (.) isn't it cos

P: [this is like latin

T3: yeah (.) yeah yeah yeah yeah (.) english obviously has a relationship right (/) so it is blanket was blanket (.) is the passive right (/)

P: yeah

T3: and that applies to the other voice too cos sometimes if you use the passive voice a lot that makes a piece sound different doesn't it (/) yes

P: ok

T3: yes that was 3J that said active and passive (.) very good urm thank you I remember urm (.) anyway so I would like you (.) to look at these sentences (.) I would use three terms and they are not terms that we have used before but we can easily apply these urm (.) these sentences (.) many of them have an agent (.) an agent we'll call it (.) yup and an (.) instrument

P: ok I get that

P: oh man with no stone

T3: brilliant alright erm what I want you to do (.) is in groups of three (.) so one two three so groups of three (.) I want you to figure out where those are in each of these sentences (.) three and a four no no no (.) you two you two (.) urm (.) could you keep sorry wait wait wait sorry

P: shhhhhh

T3: thank you urm find out those urm and I'm also gonna give you (.) one of the sentences label them great I'm gonna give you one of those sentences to act out

P: ahhhh yeeeahh that's so exciting

P: oh my goodness gracious me

T3: urm alright could you have five

[2:54 to 3:13]

T3: yeah so thinking about the instrument in all of these instances and thinking about acting out I'll give you four minutes (.) it shouldn't take long

[3:19 to 5:28]

T3: so think about how we'll act out our assigned sentences (.) one more minute

[5:34 to 6:50]

T3: oh you're done ok everyone back to their seats apart from this group right here (2.0) shhhhhh
urm (3.0) which sentence is yours (/) which is yours (/) number four actually no we'll start with you
can sit down who has number one (/)

P: we do

P: oh do we not guess them (/)

T3: urm (2.0) yeah

P: [yeah can we guess them

T3: I'll let you guess them from now on

P: (?) adds to the effect

T3: ok (.) I'll let you go last

P: ok

T3: alright so we'll do the sentence number one

[movement]

P: urm wait

P: [yes

P: [the man

[laughter]

P: the man smashed the window with the stone

T3: good

P: wwwweeeeyyyy [claps]

T3: urm (.) you

P: up you come people

T3: loving the (?)

P: are we are we guessing (/)

T3: yeah we're guessing (2.0) alright (.) five (.) four (.) three (.) two (.) one

P: the man smashed the window

P: yes [claps]

T3: ah very good why (/) why (/)

P: cos she's the stone and she smashed it

T3: ok good good good (.) what was lacking there (/) was lacking in sentence two (/)

P: instrument

T3: instrument we are not given an instrument (.) errrrmmm

P: I'm guessing the man is the instrument

P: yeah exactly

T3: in the sentence the man is the (.) no no I think he is the agent (.) I think he is not employed as the instrument (.) what you want to say I don't agree (.) you have a good argument for it (.) but I wouldn't I wouldn't that doesn't mean I'm right

[movement]

[laughter]

P: wait can you do that again

P: [the stone smashed the window

P: the stone smashed the window

P: [ooooooooohhhh

T3: showing number (?) yes very good urm (.) number four I like that errr (.) 3!

[movement and chatter]

T3: oooooohh

P: the window was smashed by the stone

P: [the man (.) urm the man smashed the window

P: the window was smashed by the man

T3: why (/)

P: cos I was the man and (?) was the window

T3: but why do it as a group why number three and not

P: [because we've already done so

T3: ok ok but it could be two or three (.) you haven't deduced it (.) it was hard to act it out as passive
or active

P: yeah

T3: good good urm (.) go

[movement]

T3: three (.) two (.) one

P: the window was smashed

P: [the window was smashed

P: [yeah

T3: whey

[chatter]

T3: so that was five by the way what do we have or not have in our

[overlapping talk]

T3: so we said that maybe this is our passive sentence so it's the window smashed or the window was smashed as justification or you could say there is an agent hence the window smashed as in sort of like smashed itself or that sort of thing

P: [but you can't (?) though

T3: hmmm (/)

P: you can't (?)

T3: yeah but I guess for now you can say it sort of is (.) I know you can say it crumpled (.) and so you indi it just did

P: yeah

T3: there isn't an active agent in this case the window just smashed which maybe makes our writing different if you say it was smashed it's (?) erm good so we either don't have our agent or location or our agent (.) very good (.) this is our last point does anyone else have one (/) yeah go for it girls

P: ok

[movement]

T3: whhhooooaaa

[claps]

P: the window smashed

T3: hehehehe (.) that was really strong (.) I like that (.) I like that (.) a question (.) looking at these (.) looking at these what (.) it will be your understanding of it will be (.) passively ha passively informed by these (.) thinking more of the text on the page rather than how we're acting them out (.) any of these more sort of objective (/) or even less objective do you think oooohh it's not

P: what does he mean by objective (/)

T3: like it just means it just states the facts clearly (.) it doesn't really I dunno attach blame

P: oh

T3: 3K

P: I think it seems more objective if the window goes first in the sentence (.) like goes first in the sentence

T3: [tell me yeah as in which sentences

P: urm (.) three and five cos it's saying like (.) with the you're saying the noun first and like one and two it you could say that the one that

T3: [uh ha well they're both nouns you're saying the agent first

P: yeah if you say the agent first

T3: uh ha

P: then it kind of like narrates the story whereas the three and five (.) kind of makes it more agent based

T3: I think that I very much like how you put that it kind of narrates the story whereas three and five are sort of you're saying agent based maybe they're saying like (.) easier to get the facts from it right (/)

P: yeah

T3: that is how it stands I won't get into who it why they did it just the fact is (.) it's like this very good I like that a lot (.) urm (1.0) anyone else thoughts about blame attached to an object or person in any of these sentences (.) yes

P: urm I also I feel like when you don't add the stone (.) then it kind of makes it more the man (.) if that makes sense so like the man's like wh-like with the stone it could just be like accident

T3: [good uh ha

P: but if the man smashes the window it's like on purpose

T3: yeah so if we have this thing about erm (.) sentence one we have the (.) agent with his instrument now sentence four the stone has become the agent (.) like the stone is the agent right (/)

P: yeah

T3: so we don't even talk about any man being the instr-the agent (.) we just think that the instrument has become the agent if that makes sense yeah

P: urm with the with number five the window smashed

T3: uh ha

P: like it could be like it could be it's more mysterious

T3: yeeeahhh

P: so in like a book where it's like a man smashed the window with a stone it's just it's just a bit like
oh ok (.) fab

T3: yeah

P: but like (.) with like the window smashed like ooooohhh who smashed the window (/)

T3: [ok so (.) these things we
definitely feel like things have been left out there

P: yeah

T3: very good very good (.) urm (.) and (.) [coughs] pardon me which leads on to the next question
which is kind of where would we use these particular ones maybe five maybe that's intentional to
leave that out to draw interest

P: intrigue

P: in like a mystery book

T3: yeah (.) is there a time when you would not to make interest when you would leave something
out (/)

P: lying (/)

T3: lying (.) tell me more

P: like if you're lying and you're like not (.) well I dunno like (.) you don't wanna be specific so for
someone to find out like what really happened and like the details of what really happened

T3: sure so if you have a bit of an angle (.) and you don't wanna tell the whoel truth (.) yeaahh you
might urm (.) good why might you change from (.) one to four (/) what sort of writing (.) what would
be your purpose in writing (.) what would make you say mmmm I should say the stone smashed the

window rather than the man smashed the window with the stone (/) what would be our kind of purpose in going from one to four (/) yes

P: to not say who did it (/)

T3: yeah

P: so yet again to like to leave a question (.) and (?)

T3: good so you could be (.) dramatic

P: [yeah

T3: or what's the other option (/)

P: it like flows better

T3: ok urm (.) yeah the first one's a bit clunky yeah this kind of prepositional phrase at the end (.) urm so it just sounds clunky

P: also I dunno this is just only you can only take this in one sort of scenario that if like (.) you were talking about this in the past tense (.) so the stone has already smashed the window (.) but you don't know who it was then

T3: [uh huh

P: it maybe you were in a house and the window has been smashed and instead of like the stone smashed the window you're like the man you don't know any more (.) because it's probably been done but you don't know it was the man not the stone

T3: sure (.) so simply you don't have the information (.) you might put it er (.) in that way either referring to the instrument or putting it in the passive (.) so the window was smashed (.) or the stone smashed the window you just won't have a conclusion (.) and again you could say (.) 3B's answer that you're trying to kind of limit what you're saying very good urm (.) and again we're talking about all a

few of these that don't have all three either agent action or instrument (.) urm (.) so the first one has agent (.) action instrument in that order (.) er number two what do we have there (/)

P: agent and patient

T3: and no (/)

P: instrument

T3: ok number three

P: agent and patient

T3: urm

P: no agent and action

T3: patient and agent no instrument yup (.) yeah and also we have the passive there definitely (.) urm (.)

P: agent and instr-

P: agent and instrument

P: instrument slash agent

T3: and agent number four good yes (.) I think (.) I think technically it is (.) so the stone (.) that's the subject isn't it so that may very well be the agent but we have used that word first as an instrument somewhere else (.) so (.) interestingly there's not really a human agent here but this dumb thing (.) a stone (.) is now becoming an agent (.) urm (.) which is interesting (.) finally

P: patient or agent

T3: patient or agent we're saying it sort of smashed itself or is this is the window smashed meaning (.) the window was smashed (.) urm wonderful I want us to look at (.) a real piece of writing that's used (.) the passive (.) can I show you something on the board urm (.) and I want to think (.) why has this

been worded the way it has (/) we have agent agent instrument (.) thinking of passive voice (.) urm (.)
could I have 2G chuah read this aloud (/)

P: urm on Wednesday the fourth of august two thousand and eleven (.) mark dougan was shot by
police officers in Tottenham London (.) the incident was immediately referred to the police complaints
(.) commission (.) on Saturday the sixth of august (.) the family and supporters of mister Dougan (.)
numbering around a hundred and twenty (.) marched to Tottenham police (.) to urm protest about
the shooting (.) it was a peaceful protest (.) but (.) later in the evening violence broke out

T3: wonderful (.) thank you (.) very much urm (.) first of all does this sound (1.0) like a fair account (.)
does it sound (.) objective (/)

P: mmmm yeah

T3: why (/)

P: cos it sounds like quite factual

T3: yes good

P: so it's like this happened then this happened then this happened

T3: yeah good does it sound like interesting writing (/) what sort of writing do you think this is (/)

P: news article

T3: ok news article maybe maybe a report yeah (.) it comes from the government (.) so I assume this
has been some sort of official report (.) and makes us feel (?) by the police and people saying that they
have been (?) urm what else sounds relatively straightforward (/)

P: cos they're not really like saying putting any like emotion into

T3: good

P: urm because like (.) there's no like people were angry like

T3: good

P: supporters marched to this place

T3: good

P: on this like

T3: [no use of adjective

P: no

T3: we have immediately (.) use of adverb

P: [it like refers to peaceful

T3: urm peaceful is an adjective but yeah not not a lot of adjective or adverb (.) pardon (/)

P: does it say like the guy who was shot by police officers instead of saying police officers shot the guy

T3: very good so

P: so technically it's the guy

T3: [so what do we have there we have the (.)

P: passive

T3: passive voice (.) we have (.) ah it works (.) was shot (.) what else is in the passive in this (/)

P: was a meeting

T3: eh (/)

P: was a meeting

T3: was referred we don't say (.) so and so referred it (.) er it just it just was referred (.) what can we not have in our sentence from agent passive agent urm instrument

P: instrument

P: yeah no instrument

T3: there's no instrument (.) what else is there (/)

P: mmmm (2.0)

T3: it was referred

P: eerr

T3: who no agent (.) yeah it says the police referred it cos they wanted no follow up it doesn't say (.)
er mister double yews lawyers referred it (.) it just sa-it just says what happens happens naturally erm
(.) wonderful (.) urm (2.0) what else do we have (.) we have a (.) number five type number five type
sentence in here

P: er the the (?)

T3: yeah who said that (/) (1.) yeah very good erm (.) cos this is sort of like number five why is it like
number five (/)

P: cos it's just stating something

T3: yeah

P: and there's no like it doesn't show

P: it doesn't say why

T3: [yeah it doesn't say that we wouldn't think that (.) patient (.) no one incited the
violence (.) urm it just sort of happened (.) in the same way we were thinking that the window just
kind of crumbled (.) on the (?) the violence just you know violenc-ed (.) yeah urm (2.0) urm tricia

P: urm I was just going to (?) could you say as the way they say mark Dougan was shot by police men
(.) instead of saying that's like what happened cos urm mark Dougan is (?) and that's why he was shot

and that's why the police shot so it's sort of putting the blame on mark Dougan (.) instead of the police officers if that makes sense

T3: I think it does make sense and why exactly how it that worded

P: cos it's like mark Dougan was shot like (.) that's like what he did so therefore he was shot

T3: good the first thing we hear about is mark Dougan (.) right (.) so he's the actor and he (.) is shot rather than is being shot so how else can we word this then someone else said already (/)

P: police officers shot mark Dougan

T3: good

P: it's their fault they shot him but it's like he was shot for a reason

T3: good good so maybe I'm starting to think like because everyone knows the name mark Dougan from the news stories at first ok so it is interesting that they don't say police officers shot you don't think oh wow that's (.) striking

P: [they make him sound guilty

P: cos they are police officers they are obviously not supposed to shoot people

T3: good yeah very good er yes

P: urm so by saying violence broke out at the end it kind of says it's not really placing the blame on anyone it's not saying that the protestors got violent and it's not saying like that the police got violent

T3: sure

P: which (.) could mean that they're trying to like cover something up (.) or it could just be that

P: I feel like it was a cover up

P: [that it was just happened

T3: good well what else could it be (/)

P: they don't want to blame the police but they don't want to blame anyone cos they might lie

T3: yeah they don't want to blame anyone right so maybe this is like being a government report maybe there are people who are sort of (.) erm victims rights groups maybe people who represent (.) the police and they had them say (.) this is it this is it this is it and they just said we'll just say it happened (.) right so we want to not assign (.) any sort of blame

P: (?)

T3: yeah yes

P: please may I go to the loo (/)

T3: you may er (.) 3L

P: er it's like before when you said they were like no (?) when the window smashed (.) it's like they're not going to exactly tell you like how or what happened

T3: very good yes (.) we have some of these elements of agent agent instrument saying we're not going to bother to explain the whole thing (.) we'll leave some of it just unexplained erm (.) very very good (.) you are going to write a report (.) you will just have about ten minutes here I will give you lined paper (.) er please put your name at the top (.) and (2.0) we're writing a report for did you know that the prince of Verona actually runs a newspaper called (.) the the Verona times

[laughter]

P: erm

T3: erm and (.) he doesn't want you to stir up any more trouble so please (.) as politely as possible as objectively as possible (.) could you describe (.) er something's that happened so I'm going to give you options here (.) you can talk about Tybalt being killed (.) erm (2.0) erm Mercutio being killed or

Romeo's banishment could you talk about one of those (.) could you describe it objectively (.) without stirring the pot

[chatter]

T3: indeed (.) you just have about erm (.) eight minutes (.) erm so this will have to be fairly brief but a little longer than that

P: may I please have some paper (/)

T3: [you can write up more than one together

[general chatter 25:07 to 25:58]

T3: so pretend you're actually in Verona right

[general 26:05]

T3: act three scene one pretend that you're actually in Verona and you want to describe something and the prince says really I don't want (.) the capulets I don't want the montagues angry with me with how it's been reported I want it right down the middle

P: is this after romeo's banishment (/)

T3: if you want it to be yeah (.) sure

[general chatter 26:32 to 29:38]

T3: you've got (.) four more minutes

[29:42 to 31:39]

T3: one more minute

[31:46 to 33:07]

T3: oh kay put your hand up if you have kind of finish-have complete completed your (.) report

P: kind of

P: kind a yeah

P: kind of yeah

T3: erm (.) yes (/)

P: hmmm mmm

T3: if it helps to follow the (.) format on the board then that will be fine (.) oh kay (.) urm 3H would you read yours out for us

P: oh kay urm last Sunday two men were killed during a street fight (.) urm Mercutio montague twenty seven was stabbed during the fight by Tybalt capulet who was also lat-later stabbed by Romeo montague the fight started peaceful but later turned violent (.) an account of events was given by Benvolio montague following these events Romeo montague friend of the late mercutio was banised both montagues and capulets have entered into mourning

T3: very good (.) extensive use of the passive (.) urm 4G

P: mine's not very good but (.) on Monday the twelfth of September (.) Mercutio valentino was stabbed by Tybalt capulet after violence broke out on the streets of Verona (.) later before any reports were given (.) Romeo montague stabbed Tybalt capulet (.) an eyewitness account given by Benvolio prada confirmed this (.) the prince of Verona settled this dispute by banishing Romeo montague then protests by the family and friends of the victims (?)

T3: very good (.) er (.) any one else (/) good when you have finished this in the next one minute (.) could you at the bottom write a sentence or two about your use of the passive and what you hoped to do with it so (.) erm (.) passive voice helped me say so (.) what (/) sort of (?) this format (.) and write it (?)

P: so we're writing a sentence about the passive

P: [I don't understand

T3: yes so reflecting now on what you just wrote (.) how did the use of passive

P: oh

T3: impact your writing

P: oh right

[Quiet from 35:39 to 36:05]

P: how do we (/) what do we (/) I'm so confused

T3: so when you have written your little bit (.) just keep going and say (.) how is it you've made it sound
urm (2.0) why you have used anything objective (.) urm so sorry erm why you've used the passive (.)
urm does it make it more objective urm that sort of thing

P: what does objective mean (/)

T3: urm (.) very factual (.) without opinion

P: oh ok

T3: so very subjective would be like something only you could describe (.) objective would be like (.)
it's almost like (?)

P: ok oh

[36:43 to 38:33]

T3: right have we all written (.) written a tiny section on how the passive came into it yeah (/)

P: but like

T3: as you are writing that I'm going to read you a funny thing that I found yesterday about the passive
voice and about this issue of er (?)

P: why does what does (.) what does the passive mean though (/)

T3: so instead of saying the man smashed you say (.) this window was smashed by so (.) urm three is technically the passive so you're saying was whatever or is whatever

P: oh I didn't put that in

P: I didn't put that in

T3: maybe start it how (.) whatever other techniques you used to make it objective (.) maybe you didn't include agent (.) or something like that (.) oh kay good urm

P: (?)

P: what if you said which resulted in the killing of mercutio (.) would that be passive (.) cos the killing of Mercutio (.) or should I just make it

T3: not not technically (.) not technically (.) urm just describe how you made it sound more objective

P: what effect does the passive give to my writing (/)

T3: what effect does passive give to your writing good question (.) it is the question of the day

P: [(?)

T3: urm not necessarily

P: urm it kind of removes all opinions (.) from from the piece of writing so (.) like you can't

T3: cos what does it more specifically definitely remove (/) it removes what from the piece of writing (/)

P: why

T3: it removes the

P: agent

T3: agent yeah (.) we don't use the agent when we use the passive (.) urm (.) and sometimes people (.) especially (?) are obsessed with using passive all the time (.) urm (.) it's more about what's actually going on so say (.) we do this we do this urm (.) so instead of saying urm you know the report was conducted in the laboratory sorry instead of saying I conducted the research or I you know or these scientists conducted the research (.) it's was this was that (.) is being is that (.) urm (.) cool (.) as you're writing I'm going to read you this little thing urm every time the cops shoot the media starts describing things in the passive tense (.) this is I guess (.) bitterly ironic (.) so it's sort of comic but not entirely comic urm (.) in the past tense the next day cop shoots teen with a rifle so instead of saying cops involved in shooting of a teen (?) so when you're writing do you describe your own crimes the same way cops do (/) so interrupting I'm awfully sorry some student was involved in plagiarism copying from the internet (.) at work I'm sorry boss there's been some employee related theft and money was taken (?) I'm sorry honey but there has been some husband related adultery maybe (?) related (.) see just like a cop if you remove yourself from the equation entirely and never take responsibility for any of the consequences

P: wow

T3: yeah so remove yourself from the equation right (.) that's what we're saying (.) we'll take out the agent (.) we'll say he was shot mark Dougan was shot (.) use the passive rather than urm (.) describing exactly this person did this (.) urm (.) wonderful if you are done you may have a two minute break

P: yeah

T3: put your name on your sheets (.) urm can you bring me your sheet when you're done

[42:26 to 43:00]

T3: keep going if you're not there yet

[43:23 to 44:37]

T3: urm if you haven't finished your review from yesterday can you try to knock that out for me (.) I think most of us did finish yes (/) good

[44:53 to 46:12]

T3: put your hand up if you have not finished your review

[46:29 to 47:25]

T3: could you turn these off by the way

[47:27]

Appendix 54: 3A Writing Sample 1

Imagine you are the new teacher in the extract. You write a letter to the school governing council expressing your concerns about the state of the school.

Write your letter to the governing body.

You should:

3A11/03-02-17

- Describe what you have noticed about the students in the school.
- Explain how the staff have contributed to the atmosphere of the school.
- Make some suggestions as to how the council could promote improvement.

Base your writing on what you read in Passage A. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear Governing body,

The students at the school are not used to doing much work or have any homework. The students are quite creative and enjoy doing plays and talking but they don't have teachers to encourage their creativity in their work. All the other teachers have dull classrooms and the students need a more colourful environment so that they can have pride in their work and this will inspire them to work harder. They are all lazy and know that all the teachers won't care if they don't work hard enough. When the my class got good marks I was thrilled and the students were proud because they achieved something and their parents were delighted making their children happy too. Overall the students are good and can work hard but just need some encouragement from the teachers and a better working environment for a better work ethic.

The teachers on the other hand are quite dull which makes

Appendix 55: 3A Think Aloud Transcript 1

3A: (5.0) reading this I feel like it's quite a lazy school the teachers are quite (.) set back and don't really do anything ok I'm going to start with the first bullet point (.) I think I'm gonna write about how like lazy the teachers are the students don't really don't like doing anything they don't like doing work but then when she makes them do it they enjoy it and they work harder (.) so I'm writing to the governing body (.) so all the students they don't really like doing work but when there's something cr-creative creative they like doing it and enjoy it (4.0) they're not really used to the work (5.0) the work (.) urm (.) to work (4.0) or have any homework (.) the students are quite creative and like talking (.) and doing things but they just because of the teachers they haven't done anything good (10.0) but don't really have (5.0) urm but they don't have (.) have (.) teachers to encourage (.) their creativity in their work (.) urm (3.0) in (.) I think that they did more things they enjoyed they would work harder like all the classrooms their dull and boring but then hers is colourful and they like they put pride into their work because it gets put up (5.0) have (.) classrooms (.) and (.) the students (.) need (.) more colourful (.) more colourful environment (.) [coughs] more colourful environment that they can urm so they need a more colourful environment so they can urm take have pride in their work (5.0) and (.) and will cause them to work harder will inspire them to work harder you can say (5.0) urm just reading it (6.0) urm the magazine that they like although they because they found it fun they all enjoyed urm making it and then everyone enjoyed reading it even though it was (.) about like bad things in the school and about the teachers (.) I think they're quite lazy because all the teachers are lazy so it so they're a bit like oh we don't have to do anything cos the teachers don't care that they're doing it they just can't be bothered (.) they (4.0) won't care if they do anything bad or not bad they don't work hard (4.0) urm when in the summer how she urm (.) make they have good exam results this was obviously because she taught them better and had a more friendly colourful environment and inspired them (.) urm so and their parents were happy about which when you're parents are happy about something you'll

react to cos you like making them happy (3.0) when the (.) when my class (.) got good marks (.) I was thrilled (.) and she knows that all of her students were proud of themselves cos they worked for it and they got better than everyone else in the school (.) because (.) they achieved something (.) and their parents (6.0) would like it you couldn't really say I think there should be more teachers like me because it's you can't really urm but she could say something about I think all the teachers have to be you could say the teacher's part (.) parents were delighted making (.) their children (.) better (?) overall (.) urm the te-the students they urm (.) they are good students that can work well they just need more encouragement (.) and they should be proud of that work (.) students (.) are (.) good (.) and can work (.) hard but just need (.) some (.) encouragement (.) but just need some encouragement and urm (.) from the teachers (.) and a better environment a better working environment (5.0) I'm going to start the next paragraph about the teachers (.) so urm it's been a fact that the staff have contributed to the school well hmmm (.) urm I think that [coughs] the teachers are quite dull and make the school dull because everything and (.) the quote she said keep your head down never volunteer for anything and forget the homework it only creates more marking it shows that they don't enjoy teaching and (.) another quote that says that would be urm I have one colleague who had proved a loyal friend and shared some of my outrageous ideas we had many giggles after the others had hurried home urm it shows [coughs] that the other teachers just go home straight away and while she likes to stay back and probably make everything ok at the school (9.0) so the sort of underlying urm (.) I can (.) use the school to do the teachers the teachers on the other hand (4.0) school (?) (4.0) urm I think it's an example of (.) the head od department's room how it's all brown and they could make it colourful they can make it (.) a (.) more colourful environment which they which the students will see (4.0) urm my (4.0) is all brown (.) which (.) will definitely (.) not (.) be (.) an environment (.) where students will learn to students will (3.0) urm (.) teachers have a lack of effort of (4.0) of effort (.) and (.) they (.) and when I first arrived (.) urm I was told (.) I don't know whether to quote that or not urm (5.0) I

think I'll just write it in I was told (.) I could say I was told not to do anything for the school and not to give the students homework not to give any suggestions (5.0) not (.) because it would put more work on myself to do anything (.) oh and not to give urm homework because it will put more work on me because (.) it (.) will give me more work (.) this is definitely not the right attitude the teachers should have because it will inspire the students to be like this as well (.) students (4.0) should have (3.0) as the students will grow up like this too (3.0) urm what things have I underlined urm every time that urm she does something good for the school all the other teachers urm either aren't happy or their just (.) urm can't think of a word (.) just (.) kind of like can't be bothered but not in that way urm (.) all the teachers (.) were like why why would she do like (.) would grow up like this too urm (.) never (.) urm (.) I would do (.) anything for the school (.) get (.) good grades (.) make (.) school (.) production (.) none of the teachers (.) are interested (.) or happy though happy or (.) excited (.) urm yeah I'll write about how the teachers are all of the teachers just work they don't put any I don't know if I've said effort yet put effort into it I'll write effort urm they don't (7.0) so all of urm (.) of the teachers (.) actually I don't know if that would be important urm (.) just generally college liking (?) lost their energy yeah I might just write that urm all the teachers who have been who are working at the school (5.0) working (5.0) have (.) and (.) and can't even think of tasks to give students that will help them learn (4.0) and (4.0) to give the children (6.0) on the whole the teachers I might conclude this paragraph (.) cos I have only got thirteen minutes left (.) the teachers (.) are (.) just like summarise the teachers are not a good influence on the students (4.0) and should change their attitude (4.0) oh ok now I'm going to start a new paragraph that says make some suggestions as to how the council could promote improvement urm they could definitely make well not make but help make the school more happy friendly environment where more students will want to learn and achieve more if the students started working harder they would achieve higher results and want to work harder to keep these results (.) and it definitely should not be a dull urm brown class it should more like well my classroom (4.0) urm some

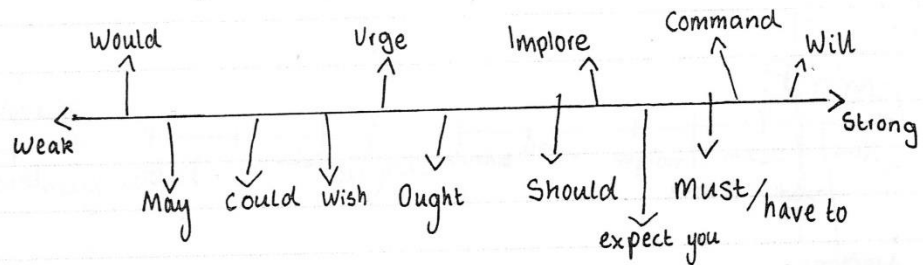
improvements (.) could be made (.) so that (.) the students (.) have a better (.) mind urm (.)
learn more (.) and have a (.) interested not interested I can't think of a word like interested
but they have (.) children the students have a urm like expanded mind expand urm what's the
word (/) have an ex-an expanded (.) mind (.) and hear (.) my (.) they also need urm (.) one of
one of this proves (.) could be more decoration (.) to help (3.0) to help the urm (.) students
improve their work (.) I'm just going to finish my sentence and it's the end of the time (4.0)
yes I'm just going to end there

[31:01]

Appendix 56: 3A Writing Sample 2

3A/2/02-03-17

Modals: verbs we use when talking about how certain, probable or possible something is



Dear Tybalt,

So far the Party is going well but, I have noticed your attitude towards Romeo, the ~~montague~~ ^{was} montague, who ^{is} doing no harm at all ~~being~~ ^{being} at this party. You will stay away from him and I command you not to start a fight. I ensure you nothing good will come of starting ^{another feud} ~~a fight~~, you ^{will} ~~will~~ be remembered to be the one who ruined ^{my} ~~the~~ party, so. I expect you ~~to~~ to follow my wishes and stay away from the boy.

Your Sincerely
CAPULET

good. this is very effective, as words like "will" and "command" help emphasize the dominance Lord Capulet has over Tybalt

Appendix 57: 3A Writing Sample 3

3A | 3 | 17-03-17

Imagine you are Juliet at the end of Act 2 scene 2 of *Romeo and Juliet*. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

Write your letter to Lady Capulet.

You should:

- Describe Paris' qualities and why they are not attractive to you.
- Explain why the marriage would not be beneficial.
- Suggest ways in which you might be able to marry the man that you really want.

Base your writing on what you have read in Act 1 and Act 2 scene 2. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear Lady Capulet,

I am writing to you to say I do not want to marry Paris anymore. Thank you so much for choosing him for me and I understand he is a wonderful man to marry but my heart is telling me it isn't true love. Please cancel the wedding I am only 14 and I feel Paris isn't the one for me.

Paris is almost too perfect, he does everything well and has almost no faults. This makes me feel I have too many faults, I don't feel myself around him and feel felt feel I am not good enough for him. We have completely different personalities and we just don't mix well which is not how I want to spend my life. There are so many other men that I could one day marry and I met someone who I felt a true connection

Appendix 58: 3A Think Aloud Transcript 2

3A: imagine you are Juliet at the end of act two scene two of Romeo and Juliet (.) write a letter to lady capulet trying to explain to her why you cannot marry paris (.) try to persuade her to cancel the marriage completely without giving away your new relationship with Romeo (.) write your letter to cap-to lady capulet (.) you should describe paris' qualities and why they are not attractive to you (.) explain why the marriage would not be beneficial suggest ways in which ways in which you might be able to marry the man that you really want (.) base your knowledge on what you have read in act one and act two address all of the bullet points be careful to use your own words (.) you have thirty minutes to write your letter (5.0) no I'm gonna start with dear lady capulet (6.0) first I'm going to write about I'm going to write an introduction about ho-like how she doesn't want to marry paris anymore (.) yeah (6.0) what's a way of starting (/) I'm going to say (3.0) urm (.) I'm writing to you (9.0) to say I do not want to marry capulet (.) no not capulet (.) do not want to marry paris (10.0) to marry (.) marry capulet I'm gonna say something about how I'm grateful that they found pa-capulet no paris for me that urm (4.0) it's to her mother so it doesn't need to be that formal (3.0) to marry paris anymore (3.0) urm (.) urm and then I'm gonna be like thank you so much (3.0) for finding him not finding him for choosing him (3.0) yeah choosing (17.0) thank you so much for choosing him to marry but I just don't my heart (3.0) my heart is just telling me it isn't right (.) it isn't true love (13.0) my heart is telling me it isn't true love (.) I want to marry I think she wants to marry someone who she's in love with because (.) otherwise (4.0) so (3.0) urm (3.0) for me my heart is telling me it isn't true love (.) he (5.0) urm please cancel the wedding I (3.0) I am only fourteen (5.0) and (4.0) I feel paris isn't the one for me (4.0) because that's kind of like my introduction now I'm going to describe paris' qualities and why they aren't attractive to you so I think that paris is I think that Juliet could think that paris is too perfect because he is (.) been there he's like their family friend (.) and (1.0) he's (.) urm (.) he's like it's just the same and she wants to marry Romeo but I can't say that (3.0) and I thought paris just wanted

someone (2.0) oh I'll put something about I know that it's such hard work no I'm just gonna end it there (.) ok (4.0) paris is (4.0) paris urm (.) is almost (.) too (3.0) heedless (?) well (3.0) no faults (.) so I could do like a comparison between them (.) he has almost no faults (.) urm (.) urm (.) does everything well and has almost no faults (3.0) so this (.) makes (.) me (.) feel urm yeah feel (.) I have (.) too many faults (3.0) comma I don't feel myself (3.0) around him (3.0) and (.) feel (3.0) I am not good enough (4.0) for (3.0) we have completely different personalities (3.0) we just don't mix well (3.0) which is not how I want to spend my life (3.0) urm (3.0) I'll write about how urm (.) I can there are other people I can marry and I just don't think I can [mumbles] (5.0) urm (3.0) there (.) are sss-ooo many (.) other (.) men (8.0) urm (6.0) so I've written that urm there are so many other men that I could one day marry and I met someone who I felt a true connection with (4.0) at the party (3.0) urm (.) paris can find (3.0) someone so much better than me (4.0) I'm not too sure how old paris is but I'm guessing he is older (.) urm (.) yeah I'm not too sure but (.) so much better than me (5.0) he's smart (3.0) and intellectual (3.0) whereas (2.0) I'm not (3.0) and don't (2.0) enjoy (.) his conversations (4.0) about urm (2.0) holidays and things (3.0) urm (.) I simply (2.0) will not be happy (.) if (.) I am (.) married (.) to paris (.) so please (4.0) mother (3.0) cancel (3.0) please mother cancel the marriage to him (4.0) k so I've finished that paragraph urm (.) explain why the marriage would not be beneficial (.) oh well I have kind of done that but I will just expand on that (.) urm explain the marriage (.) I can ensure you (3.0) this (.) marriage (.) will (.) not (.) end well (.) paris and I (.) almost (3.0) complete opposites (.) and (.) I'm going to write a few more sentences urm (.) I'll be like he's I've already mentioned that that's the thing (3.0) explain why the marriage would not be beneficial (3.0) so (.) Juliet (.) wants to marry Romeo but I can't say that she wants to marry Romeo (3.0) urm (.) I don't know if I can put something about her (5.0) my (.) my heart (3.0) was not (.) connected (.) with paris' (3.0) and I promise (3.0) this (.) this will not (.) this will not (5.0) urm (.) I could put he's older than me [mumbles] wiser (3.0) with (3.0) younger (4.0) think he is younger and I wanna put dumber urm (3.0) and (3.0) I could I

don't know what the word is (.) I can't think of the word (.) which is not (8.0) urm (4.0) I'm going to end there and just end urm suggest ways in which you might be able to marry does it mean marry anyone else (/) (3.0) without saying you want to marry Romeo oh I'll do it in general like (.) I know (3.0) that (2.0) my heart (4.0) I know that my heart loves someone else comma paris is not the one for me (5.0) anyone is not the one for me urm (1.0) I know that (2.0) I know that you want that you want the best for me and I can't and I can ensure you that this isn't the best (6.0) this this is (6.0) this isn't the best (3.0) is not so (.) mention Romeo without saying Romeo urm (5.0) the boy that I have felt a connection with (.) the other day (3.0) the other day (3.0) I met (3.0) when (2.0) I don't (3.0) love (.) paris (2.0) and I (4.0) before (.) and (.) I hated (.) find someone else life could change (3.0) I would (5.0) I want to be different (3.0) and then I'll put maybe if I marry a Montague (3.0) if it's true (5.0) [mumbles] (6.0) lots of love (6.0) done

[25:29]

Appendix 59: 3A Writing Sample 4

3A | 4 | 05-05-17.

Report about Act 3 Scene 1

On Monday 4th May, Mercutio Filebow was stabbed by Tybalt Capulet on the streets of Verona. A few moments later Tybalt Capulet was stabbed by Romeo Montague on the same street. Romeo was then banished. This led both the Capulets and the Montagues mourning.

The passive made mine more to the point and factual. It made it more objective.

Appendix 60: 3A Writing Sample 5

Appendix 61: 3A Think Aloud Transcript 3

3A: read carefully passage a stranded in the green booklet insert and then answer question one

imagine you are a newspaper reporter following selkirk's rescue from the island you investigate the events surrounding his abandonment and the sinking of the ship (.) you interview stradling Selkirk and other surviving members of the crew in order to write a newspaper report (.) write a newspaper report in your newspaper report you should identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail (.) give your views on how far those involved with the event in the event (.) could be blamed (.) base your newspaper report on what you have read in passage a but be careful to use your own words (.) address each of the bullet points (.) begin your newspaper report with the headline cast away found alive write about two hundred and fifty to three hundred and fifty words and its twenty five marks (3.0) so (.) urm (.) after reading it the passage (.) I might start with (.) just a few facts (.) like the date and yes so (3.0) urm yeah I'll just start with some facts that are so I'll start with on cos it's a newspaper report (.) ok (.) October of seventeen oh three (3.0) or just in seven- (3.0) in seventeen (.) oh wait no (.) because if I'm writing it from what-who when is it (/) after (/) like right after (/) in I'll just start with in October (.) this year cos I'll write it from as if it's this year well no as it hasn't been quite a while so I'll just put in instead ok (.) in seven- so I'll just start with (.) ok (8.0) no [mumbles] I don't know ok I'll just read it and then re-write it myself (.) the pirate above was part of the crew sailing the south seas looking for gold Selkirk was deliberately abandoned on an island and forced to remain there as a castaway so (.) I'll re-write it in my own words (.) Selkirk (.) who (.) was (.) a who was a pirate (.) sailing the (.) south seas (.) south sea (.) he (.) he was left (.) left (.) urm left arranged well that's the word they use but (.) it's kind of not the word to use marooned (.) on (.) a (3.0) island (.) and (.) for and (.) for (5.0) forced to stay there abandoned (3.0) so that's my first sentence and I think that's quite a few facts in there so I might (2.0) urm (.) so I'll probably (.) just (.) keep that as a sentence and re-start (2.0) so (2.0) what I might do is just

write what my name is stradling who is probably the captain (.) yes (.) yes (.) who is the captain (2.0) so (.) it (.) so I'll just write what how Selkirk was (.) like abandoned on the island like what led to that (.) the main event (3.0) the main event that (2.0) led (.) to (.) the (.) abandonment (.) abandonment of (.) Selkirk (.) who was so they say urm stradling (.) in October stradling gave orders to sail on Selkirk advised the crew to refuse in his view this ship none of them would go anywhere but to their own so he thought the ship would sink which it did in the end urm (3.0) so basically because Selkirk was being smart and didn't want the sh-the ship to sink (.) he (.) he knew that he knew that it would sink (.) urm (.) he was trying to make the crew to refuse the captain's orders (.) but (.) urm (.) obviously the captain wouldn't like this so accused him of mu-mutiny (.) which is like overthrowing him (.) so (.) he's trying to be in control basically he told him he couldn't stay on the island (.) he could stay on the island it was better than he deserved (.) so basically he told him that he had to stay on the island and he didn't deserve to stay on the island he deserved to like (.) be somebody on the island so the main event that led to the abandonment of Selkirk (.) was (2.0) I might change it the word event to (.) his main reason I should say (.) that led to the abandon- was (3.0) was (2.0) was a (.) was (.) seeell- wait (.) selrick (3.0) being (.) whoever (.) attempt no not attempt and putting his point forward urm and trying (.) to (.) warn (.) the crew (.) that (.) the ship (.) would (.) sink (.) ship would (.) sink (.) if they continued with the voyage (.) voyage (.) there were worms (.) oh I would say Selkirk had reasons for this (2.0) was backed up with reasons (5.0) for this (.) one of which (.) was (.) the (.) comma (.) there (.) were (.) were (.) lower deck (.) on the (.) lower (.) deck (.) of the ship (.) which would (3.0) deck of the ship (.) the captain (3.0) strad-ling (.) then (.) accu-no I think I should first say how he told the crew (.) but I'll say it quite fast (.) Selkirk told the crew (.) not (3.0) voyage (.) even (.) after (.) the captain (.) urm stradling (.) had (.) told (.) them (.) to (.) the voyage (3.0) now I'm going to do quite a short sentence for my next point (.) I'll say stradling (.) accused (.) sel-was accused (.) of (.) hi-accused of (.) mutiny and urm overthrowing (3.0) the captain (3.0) I'm not going to say the captain anymore cos it doesn't

anywhere say he is the captain it just assumed he is the captain (3.0) stradling (3.0) told (6.0) [bell tolling] at first he has the choice but I think (.) after he doesn't (.) sel-rick to stay (.) on (.) the island (7.0) urm (9.0) after this (3.0) his belong- (.) were thrown (.) over the (.) ship (.) onto (.) the (.) island (5.0) belonging were thrown (.) and selrick was (.) not (.) allowed (.) to (.) return (.) onto (.) the (.) ship (.) selrick (.) had been (.) deserted (3.0) so I've written basically what's happened (.) urm identify and evaluate the (.) events that led (3.0) give your views on how far those involved in the events (.) could be blamed so the events are basically him (.) telling (.) hmmm urm the ship setting (.) what I might just write one more sentence here (8.0) ok (.) so I'm gonna go onto the next and it says that you should interview (.) stradling Selkirk and the other surviving members of the crew so I think I can make up something (.) about (.) this (.) and (.) urm yeah using this I can just say like (.) I'll say (4.0) we have (.) spoken (.) on (.) then I will say at the end of this have been deserted (.) after many months (3.0) of (.) of urm (3.0) the ship (.) as predicted (.) by (.) selrick (.) sunk (.) near (.) the island (3.0) the (5.0) stradling (.) found thirty two others thirty one others (3.0) were saved by (.) the others (2.0) the treasures (.) were (.) left (.) down to (.) we have interviewed now I'm going to say we have interviewed first I'm going to find out how many words I've done so far ten twenty thirty forty fifty sixty seventy eighty ninety (2.0) hundred (2.0) well I've done around two hundred (.) a bit less than two hundred words so I've actually (.) if I were to do double this then (.) double this then yeah haven't done too much yet so that's good (.) give your views so my views as a reporter how far (3.0) the (3.0) ok so what am I going to say (/) so (.) I might just say (4.0) give your views on how far those involved (.) no one wanted to stay with me (.) no (3.0) one (2.0) mentioned (.) they would (.) have stayed (.) on (.) the (.) island (.) as (.) it (.) was (.) evident (.) that (.) they (.) would (.) sink (.) but wouldn't (.) risk (.) losing (.) their (.) dream (3.0) so I think that's fine cos I've mentioned interview even if I haven't actually had an interview obviously (.) so I need to give my views urm I'm still just thinking of (.) how far in the events could be blamed (.) those involved (2.0) so (.) I don't know how to write it cos if it's my opinion I can't I don't know if in

a newspaper I can start with I believe that (.) though I probably could cos it's like opinion (3.0)
I'm just gonna do it (.) the captain (.) at least if I do this I've mentioned all the points which is
good cos even if it's wrong I can't lose like half the marks cos I haven't done it (.) stradling (2.0)
the captain (.) stradling (3.0) was definitely (4.0) just (.) [coughs] frustrated (.) that in a
member of the crew (.) had (.) stood up (3.0) and (.) tried (.) to (3.0) tried and tried to
overthrow him (.) just frustrated (.) not just was definitely frustrated a member of the crew (.)
had (.) stood up and tried to overthrow him but yes urm (.) as all (.) strad-ling and the (2.0)
wanted (.) was (.) to (.) find all the urm find all the gold and treasure (3.0) find all the gold and
treasure (.) it was definitely (3.0) so he at least he didn't want he knew that the ship was going
to sink or had a chance of sinking but I don't think he wan- he did not want someone to be in
the queue in the ship in the ship saying that it's going to sink and just putting everyone down
I think I'm just going to write that and then I'll do a new paragraph (.) gold and treasure (.)
stradling (.) knew (.) that (.) the (.) ship (.) had a chance (.) of sink-ing (.) but (.) he (.) didn't (.)
want (.) shel-kirk on (.) the (.) ship (.) being negative (4.0) and disobeying him (3.0) his orders
(.) as they all (.) did (.) have a chance (.) of (.) sur-viving (.) even if it meant he basically risked
his life (6.0) k (3.0) sixteen seventeen eighteen nineteen hundred hundred and ten a hundred
and thirty hundred and forty a hundred and sixty seventy eighty ninety two hundred two
hundred and ten twenty thirty forty fifty sixty seventy eighty ninety (.) so two hundred and
ninety (.) so if I just do a conclusion and paragraph now I think that will just be perfect (.)
length wise (3.0) so (.) have I identified and evaluated the events that led yes I think I think I
have (.) give your views on how far those involved in the events could be blamed (3.0) I might
write something about (3.0) shel-kirk shel-kirk (.) was (.) a member (.) of (.) the (.) crew (.) so
(.) had (.) no (.) power (3.0) hmmm (5.0) urm a member of the crew so had no power to (.)
order the crew (.) not (.) to (.) go they or-der (.) for I believe that he (.) had (.) has to (.) be (.)
blamed (.) and (.) in his interview (.) he (.) says (.) I (.) want to (.) didn't (.) want (.) to be (.) to
be sink (.) it was horrible (.) alone on the island (5.0) I knew the ship (.) would (.) eventually

sink (3.0) I knew the ship would eventually sink I had something too I can't remember what I was gonna write I was all alone on the island and I knew that the ship would even but I knew (.) but I knew that the ship would eventually sink (.) that (4.0) I didn't (.) want (.) us to lose (.) every-thing (.) we (.) found (.) evidently evidently evi-dentially the (.) we (3.0) it I think that if I go any longer it's going to be too long (.) I'll think I'll just leave it there (13.0) yeah (10.0) ok (.) I'll just read through it so it makes sense in seventeen oh seven (.) the pirate (.) [mumbles] main reason [mumbles] worms [mumbles] not continue the accused overthrown after this [mumbles 15.0] urm (6.0) ok I think I'm going to end it there so yes I'm going to end it

[37:57]

Appendix 62: 3A Writing Sample 6

3A/6/24-05-17.

No - head question

My school has recently introduced vertical grouping otherwise known as family grouping. This is when classes consist of children with various ages, normally 11-16 but is sometimes narrowed down. I believe that vertical grouping is good for the students until they take exams as they will have tuition separately. Other schools who have taken part in the idea have been very pleased with the outcome, these schools have had better behaviour, higher academic achievement and the older girls have taken good care of the younger ones.

Good things will come with vertical grouping. Many children who took part in vertical grouping have now gone on to the university of their first choice and remember having a fabulous time at their school. The younger children look up to the older girls and work hard to try and get to their standard. The older girls also help the younger as it teaches them life skills such as 'responsibility' and 'tolerance' for the future. Having mixed age classes is now proven to improve the children's social skills and how hard they work which is very good; the children now challenge themselves and have more confidence with themselves and people around them.

On the other hand vertical grouping can be quite difficult as teachers must change their teaching ways so they can teach the mixture of ages at the same time. Parents are also concerned if their children won't mix well with older girls. Some of the older girls believed that they would not get enough attention as the younger girls need more help and support because of their age and ability.

Family grouping is similar but slightly different as instead of children in mixed age classes adults and children are

And now
what you
school
will
do

Appendix 63: 3D Writing Sample 1

Imagine you are the new teacher in the extract. You write a letter to the school governing council expressing your concerns about the state of the school.

Write your letter to the governing body.

You should:

- Describe what you have noticed about the students in the school.
- Explain how the staff have contributed to the atmosphere of the school.
- Make some suggestions as to how the council could promote improvement.

Base your writing on what you read in Passage A. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear Governing Body,

30/11/08 02-17

~~My second year~~ I have been a secondary school teacher for almost two years now, in my first year my relationship with the students was friendly though they made sure they worked hard. Since the new head teacher ^{has} arrived I am glad to say the work ethic of the whole school has increased mainly because of the critical change of employment and increase of rates. Teachers that were ~~being~~ inspected in the first week and my half term ever half the management has left. There has been an increase of teachers meetings but one a while is more than a week though there has been many good changes. The increase in pressure for the students have caused an increase of the amount of students to leave at 16. Since if you weren't up to speed you would be punished ^{with} more work and the school rules becoming stricter made the students start to hate the teachers. The staff over working the students and controlling them made the school change from being creative even into a prison of sorts.

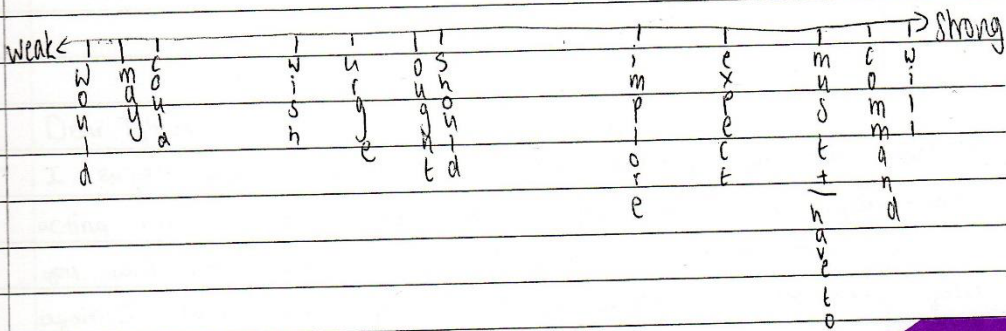
I'm wondering if the punishments could be lightened and the creativity could be brought back to the school. The change of no after school activities or plays because of stress in academic pressure is being worrying.

Appendix 64: 3D Writing Sample 2

30/2/02-03-17.

03:17

modals: verbs we use when talking about how certain, probable or possible something is



Dear Tybalt,

I know the appearance of your foe romeo caused you much anguish. Though ~~you were charged with~~ ^{you are as} anger was spark like a struck match let your flame die down or else I shall have to blow you out. I implore you to cause no harm to Romeo, he is known as a kind ^{soul} and I expect you to treat him as harmless and not let your hatred of the montagues get the better of you. I will not have a brawl in my house at such a ^{I am sure} happy occasion. ^v That if the fight begins will only end worse for both parties. So I command you to let Romeo be.

Capulet

I think the sentence describing Tybalt's 'flame' and the fact that Capulet will have to blow it out if it is uncontrolled is really nice as it shows Capulet's superiority as well as using a metaphor! Capulet seems firm with Tybalt by using modals like 'I will not have a brawl'.

Appendix 65: 3D Writing Sample 3

30/3/17-03-17

Imagine you are Juliet at the end of Act 2 scene 2 of *Romeo and Juliet*. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

Write your letter to Lady Capulet.

You should:

- Describe Paris' qualities and why they are not attractive to you.
- Explain why the marriage would not be beneficial.
- Suggest ways in which you might be able to marry the man that you really want.

Base your writing on what you have read in Act 1 and Act 2 scene 2. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear Mother,

I am writing to plead that the thought of marriage with Paris be terminated since his character is dull and flimsy and has no strong characteristics therefore in no way the man I want to marry.

Paris is a good friend of the Prince so though it may ~~make~~ help increase our good name and wealth but since he is so connected to the Prince and since there is such a large feud between ~~the~~ the Capulets and the Montagues it would just cause more uproar with the Montagues since they would see it was made trying to get a one up.

I believe father wants me to have a choice to whom I marry, if it displeases you so much I will renounce my name and flee all I wish is for me to choose you ^{need} ~~are~~ no longer ~~with~~ about me.

Juliet

Appendix 66: 3D Writing Sample 4

4-05-17

30/4/05-05-17.

In Monday, Tybalt Capulet was killed by Romeo Montague on the streets of Verona. Romeo's friend Benvolio and Tybalt's body was found by citizens. The Nurse, the Montagues and Capulets arrived at the scene where they discussed the matter and Romeo was banished.

* Because being killed

violence broke out on the streets of Verona which resulted in ~~the deaths of~~ Tybalt Capulet and ~~the death of~~ Romeo. The citizens found Benvolio and Tybalt's body. The Nurse, the Montagues and the Capulets arrived at the scene where they discussed the consequence for Romeo's actions which resulted in ~~him being banished~~ Romeo being banished.

I used the passive when talking about Romeo being banished and Romeo killing Tybalt and Mercutio being killed so by almost not focusing on the person to blame but the fact of the matter.

Appendix 67: 3D Writing Sample 5

30/5/05-05-17

Read carefully Passage A, *Stranded*, in the Reading Backlist Insert and then answer Question 1.

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

Write your newspaper report.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed.

Handwritten notes:
 crew going against Stradling's orders
 Stradling wrong more hostile
 he was kicked back when needed to stay on the ship

Base your newspaper report on what you have read in Passage A, but be careful to use your own words. Address each of the bullet points.

Begin your newspaper report with this headline: **Castaway found alive!**

Write about 250 to 350 words.

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

Castaway found alive!

In 1703 a pirate ship looking for gold and treasure in the south seas, decided to leave pirate and buccaneer Selkirk stranded on a desert island and never to return to his ship again, as a result of a brawl between Stradling and Selkirk about whether their ship was powerful enough to sail onwards. Due to Selkirk's aggressive actions he was accused of mutiny and therefore the reason he was banished.

Stradling wanted to set sail to be able to raid for treasures despite his ship not being able to withstand the journey. When Selkirk prompted the crew to refuse Stradling's orders, in view of his doubts of the sturdiness of the ship being too fragile claiming the ship would only sink with the crew along with it. Considering the destruction of the bottom of the ship's oak timbers by worms. Stradling hearing of Selkirk's desire to remain, made fun of Selkirk's cautions which resulted with a fight, which included fists and animosity resulting in Stradling accusing Selkirk of mutiny. The punishment was being exiled to an island alone with only his sea-chest, bedding and clothes.

The crew is a bystander in the events of Selkirk being banished since they didn't stand up for him. This meant that the ship set sail towards their graves. So they are to blame for not standing with Selkirk against Stradling's orders, which meant that they were carried out. Stradling can be blamed for both events. The ship sinking, since he disregarded the inability of the ship to survive the seas. He was the one who banished Selkirk, though you could say that after their fight there had to be a punishment since Stradling could not look weak in front of his crew. Selkirk cannot be blamed for the drowned ship since he tried to prevent it from happening, though some may say if he had not started a fight with Stradling he would not have been sent away and he could have changed Stradling's mind if they had had a proper discussion.

341 words

Appendix 68: 3D Writing Sample 6

30/6/24-05-17.

Section A

Our school Blackbird College is already to introduce a method called teaming or vertical grouping which is the method of grouping children of different ages in a classroom together.

It was used at Green College and successfully saved the school from closing and gave the students in the class better behaviour and social and educational benefits such as the older student called Ahmed choosing to join a teacher training college and a student called Emma good enough grades to get into her first choice university college, Amelia also takes great feeling of pride when younger children from her people are same age at the old school. I agree that this is amazing but we may not necessarily be the result of Blackbird's ~~teaching~~ ^{college} school. Since our school may be different they are thinking of of joining children 11-16 in a class.

Engineering

By this school hierarchy is important and is almost a tradition and many would think it unfair if younger children were in their class and there is a higher possibility of fights and bullying happening in the classroom because of it. When I interviewed a current student who is 16 and will be put into one of our classrooms probably said "I am worried that since the 11 year olds don't have big exams like us they will bring the class down whilst the 16 year olds will have exams to worry about". Another worry is that the younger children will either get too much or not enough attention. At the Green college the teachers had to relearn the ~~teaching~~ ^{teaching} but courses to be able to be able to follow the new system and at Blackbird I am worried that the teachers will ~~not~~ ^{not} be able to be able to not want to teach as well as with the new system. The grade row are pretty alright.

I firmly believe that the possibility is one bad for everyone. The possibility of the good ones cultural activities can be created like extra tutoring sessions and older student and younger student clubs. ~~But~~ ^{But} the thing at Blackbird is the students education my education whilst it is not will shape it to have either a good or bad later life and do you want the children's

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Appendix 69: Intervention Lesson TGIV Modals

[laughter]

P: this is exciting

T3: they're going they're going that's good (.) alright

P: hi mrs speed

T3: why do you think I'm recording this (/)

P: oh yes for our for mrs speed

T3: yeah

P: hi mrs speed

P: hi mrs speed

[general chatter 0:22 to 0:36]

T3: alright (.) shhh [claps] (4.0) [whispered] today (.) we're being recorded (.) so be good so mrs speed doesn't fire (?) me

[laughter]

[smacking sounds]

P: ouch doctor king stop hitting me

[laughter]

T3: alright (.) alright (.) alright

[laughter]

T3: (?) and 3A will be a pair and the front three you'll be a trio (.) ah and let's do what's on the screen er so in your pairs so the instructions say in your pair discuss how forceful each of the three sentences is (.) how do they (.) differ (2.0) and give me a context for them

[general chatter 1:27 to 2:34]

T3: urm let's move onto the next thing (.) it's your favourite activity

P: [ooooh freezeframes

P: oooooh yeaaaaaah

T3: [so we have three we have three freezeframes you need to have (.) I'm going to give you ninety seconds

[2:50 to 3:46]

T3: three more seconds (2.0) three freezeframes (.) you have three (/)

[3:58 to 4:08]

T3: alright (.) three seconds (2.0) urm could I have er (.) 4M could you do (.) the top oh no whoah whoah no (.) forget what I said forget what I said (.) alright starting over (.) urm

P: yeah

T3: I'll come back to you urm (.) 4O and 4I (.) sorry 4O

P: 4C

T3: 4C and 4I I can't do anything urm (.) pick one of em don't tell me which one actually (.) pick one of the three so if the next group wants to do the same one again they can

P: ours is really abstract

P: [do we even really have a door

P: k(?) not everyone's blessed with a door

T3: alright (.) come one girls (2.0) pick one quickly (.) pick one (.) stand up (.) just where you are (.)
everyone can see you if you have space

P: [oh I don't have space

T3: [on three freeze frame one (.) two (.) three (.)
freeze frame (3.0) alright what

P: [so bad

T3: er any interpretations from the class (.) yes 4N

P: ought to

T3: ought to (.) anyone agree (/)

Ps: may

T3: may (/) oh was it may (/) I thought it was ought to

P: I thought it was ought to cos you were being like this and you were being like

T3: should I (/) or should I not (/)

[overlapping talk]

P: and you were like I may open the door no you're telling me you're the teacher

P: [no that's that's an ought to

P: ooooooh

T3: 4N that's fine that's fine (.) alright take a seat take a seat (.) er you two girls pick one of your own
preference don't let anyone know (.) make sure you both know which one it is

[overlapping talk]

T3: alright three (.) two (.) one (.) freeze frame

[laughter]

P: you ought to

T3: [slightly (.) I think it's ought yeah (.) anyone like to tell me why I think that was an ought (/)]

P: oh no

T3: (2.0) 4J why d'you think that was an ought (/)

P: urm I thought it was an ought because (.) urm (.) 4M was kind of like (.) sh-really (/) and then she was like yeah yeah yeah you should

T3: ok (2.0) urm (.)

P: urm because 4M's kind of in the eyes was like gone on (.) like go for it

T3: [go on

P: [she's kind of like go for it

T3: there's a bit of a push but not like a strong one yeah it's saying come one you ought to

P: [it's er it's advice

T3: you should yes I like that (.) urm (.) I've had two different people who've said kind of (.) categorise these remember what your categories urm cos they are very good urm alright (.) urm which group was it that I just said (.) yes you two girls do one more (.) and then the front row can do another one

P: can we go now please

T3: I should let everyone (.) ok (.) alright (.) three (2.0) three (.) two (.) one (.) go

P: may

P: may

T3: may

P: [you see that's what I was trying to do

T3: [why

P: the door was open

T3: [very open

P: [so

P: [she was kind of opening her arms for

[overlapping talk]

T3: so open arms what about the facial expression (/)

P: happy

P: [very happy

P: and not kind of at all like (.) pressurising

T3: no pressure

P: [not stern

T3: hmmm (/)

P: not stern

T3: no sternness I like that (.) alright (.) front row

P: who's the door (/)

[laughter]

T3: ok (.) five (.) four (.) three (.) two (.) one (.) freeze/frame

P: 4G's the door

P: must (.) must

T3: I can see some must in this

P: I think ought

P: [I have no idea

P: [I think it's may

P: I kind of feel like it's

T3: [ought

[overlapping talk]

T3: why 4D do you think ought (/)

P: why may (/)

P: no because 4L was doing this and then daisy was going (.) so it's kind of like a contradiction that's made like equal out

T3: [ok

P: it's kind of (.) I thought it was kind of oh can you open the door

T3: ok

P: like oh (.) stop you going in that direction and then you're going hey can you open the door

P: [it's kind of like (.) a bit different

T3: ok and what you were saying about (.) the kind of equals out

P: [yeah cos

T3: [treating one as equally you don't feel like
one was in control of the other

P: no 4L was like (.) more controlling cos she was like pointing and being like you ought to do that but
I'm kind of giving you a choice

T3: [yeah I do that so it's a fair way of describing it (.) urm (.) who else wanted to
go (/)

P: oooooooh

T3: pick one (.) er (.) you other two girls pick yours now (.) alright (.) three (.) two (.) one (.) freeze

P: oh gosh er

P: you may

P: you must

[overlapping talk]

P: she had to do it

[overlapping talk]

T3: very good (.) you two

[overlapping talk]

T3: shhhhh (.) three (.) two (.) one (.) everyone looking

P: must

T3: wow (.) how do you know it's a must (/)

[overlapping talk]

T3: anyone notice that raised fist (/)

P: I saw it hanging

[overlapping talk]

P: cos it was more kind of sideways and it looked like rather than that (.) like it was more kind of like a thug (.) like she's holding a knife

T3: so it looks like like an angry gesture (.) shhh girls girls (.) it's an angry gesture (.) suggesting what like control (.) force (.) and that brings must into your mind rather than may or ought yes (/) good (.)

4K

P: can we do ours again cos ours failed (/)

T3: no (.) cos that's helpful isn't it to understand how slippery these are

P: oh (.) you ought to you ought to

P: must

P: must

T3: 3A you you you you were the fastest one to say ought why (/) what makes you think this is definitely must (/)

P: [because she is grabbing her so

[overlapping talk]

T3: yeah you're being aggressive you're taking charge (.) saying you must (.) ok (.) er (.) wonderful so we had our freezeframes (.) we're going to talk today (.) erm (.) you might recognise T5's er nice (.) formatting (.) changing the tone of a piece of writing using something called (.) modal verbs

P: [gasps]

T3: alright er lets have a gander at this (.) can you see it from where you are (/)

P: yes

P: [er kind of

T3: just about (.) just about put your glasses on (.) sorry (.) erm (.) yes

P: can I read it (/)

T3: [I would love you to start reading (.) maybe read the first half and then (.) when it gets to if you do (.) 4A could you take over

4A: if you send only one card this Christmas send this one (.) for many people (.) Christmas can be the loneliest time of year (.) this card will be given to one of the many homeless or lonely people who count on us (.) please help us provide (.) please help us prove that people really do care by signing the card and returning it with your gift (.)

P: if you do not want to put your name on the card just sign it from a friend of the salvation army (.) we will give your card to a homeless person (.) homeless or lonely person (.) for many it may be the only reminder that someone cares (.) you can rest assured that your address will not be (.) disclosed with your Christmas present

T3: wonderful thank you girls (.) erm (.) questions on the board (.) first what is the purpose of the advert can you put your hand up so that we don't talk over each other too much (.) erm (.)

P: erm it's to get you to it's kind of like to guilt trip you into writing erm into writing a letter or a card to erm (.) homeless people

T3: good (.) erm so writing a letter or card (.) and (.) you used the term guilt trip (.) we'll come back to that in a second (.) 4N

4N: I don't think it's really guilt tripping I think it's just kind of like (.) appealing to people's erm (.) better nature (.) like at Christmas

T3: [an appeal

P: but also cos a lot of people like want to do good stuff (.) like in the world (.) but they just don't really know how like but this gives you like a really easy way (.) all you have to do is write your name on a piece of paper (.) and you know that you're going to be helping someone (.) so it's just kind of like you could do this it's a really nice thing to do (.) we really suggest that you do it (.) urm

P: cos it makes someone happy

P: yeah

T3: wonderful (.) so we have (.) one (.) guilt tripping (.) two (.) appealing (.) three kind of raising sympathy (.) urm and four (.) providing an opportunity (.) good urm I think I I (.) could be convinced of any of those maybe all of them (.) so let's look at question two how does the language use reflect the purpose of the ad so look at specific language and think where do you get these different ideas and again I think each of those four possibilities is a strong one and maybe more than one could be correct (.) er (.)

P: in the title it just says send this one

T3: hmmm mmmm

P: which is like the must order

T3: ok

P: so it's (.) urm using like a language which is quite purposeful (.) because they're like urm desperate to (.) urm (.) like they're like advising you to do this (.) but they're being purposeful

T3: good yeah (.) so it's a direct command send this one (.) good (.) very good urm 41

P: I also noticed that throughout the urm (.) what they've written the language is actually quite forceful but overall (.) it seems more like a suggestion than something you must do this cos it says (.) we will give your card (.) or rest assured that's pretty forceful (?)

P: [cos like

T3: good so on second glance it's a bit (.) stronger than you thought maybe

P: yes

T3: good urm (.) why did you think in the first place that you thought this is kind of a nicer softer thing

P: I think it's because (.) we know it's from the salvation army

T3: [sure

P: and it's from a charity as well

T3: [sure

P: so

it's sort of a more peaceful sort of thing

T3: yeah so you think oh yeah I have time you know I don't have to be afraid of what a charity person or organisation will say (?) can we talk what other thing have you noticed and we'll move on to study you can (.) and give your card what sort of (.) language

P: well it's like urm (.) speaking directly to the person

T3: [good yeah (.) direct address

P: so it's more forceful

T3: and you could call that which of the first second third

P: urm second person

T3: [very good

P: cos it kind of connects the reader as like you're talking to me

T3: good and did you have a point to make about

P: yeah I also urm was saying

T3: [the language

P: they also use lonely quite a lot of times so you're feeling like really bad about them and it's like please help that someone cares so it's quite like emotional language which would help like lonely (.) they're own way (.) to let them know that you care like you know like tears in the eyes

T3: [yeah (.) yeah (.) something emotional

P: [no there's like a (?)

T3: urm 4M

P: also (.) if you kind of read it they kind of (.) urm (.) they don't let you forget that (.) like they don't let you stop feeling sorry for the people (.) that they wanna help so for example (.) it says (.) if like we'll give it to a member of the homeless like you can count on us (.) please help us to prove that people really care and no doubt give you all the details you know if you don't wanna put your name just sign it whereas we will give your card to a homeless person (.) for it may be the only reminder that someone cares you know so they kind of don't let you forget the purpose and like (.) that kind of stuff so you that you kind of still feel guilty not to do it so yeah

T3: wait did you say only or lonely they use a lot (/)

P: only and lonely

T3: oh both of them yeah

P: urm please may I go to the bathroom and fill my water bottle up so

T3: you may (.) you may (4.0) urm (2.0) urm (2.0) only and only (.) lonely (.) lonely (.) lonely (.) fair enough

P: lonely only lonely only

T3: can you see it urm

P: [whosh there's very

T3: good urm (.) connecting language and purpose again (.) connecting language (.) and the purpose (.) how have they served their purpose of language use 3A

3A: I don't know if this is really language but by starting with (.) Christmas can be the loneliest time of all it can be the (.) like the purpose that you realise (.) you have everything because you think that as a sort of juxtaposition

T3: very good yeah so Christmas is a time of like happiness (.) and (.) er abundance (.) and they are trying to shock them christmas can actually be poor (.) very good urm 4N

4N: urm I think I can say the same thing as kira because (.) urm (.) with urm oh like there's an emphasis on lonely

T3: hmmm mmm

4N: so it says the only reminder that someone cares (.) so it's sort of (.) gives you so much sympathy that there are so many people that care about you (.) well (.) most people do (.) hopefully (.) urm (.) but with lonely or homeless people they may not have many people who care about them (.) so you sort of feel like may maybe I should be caring about them cos I do (.) without having to give this Christmas and it (.) in a way (.) guilt trips you into

T3: [yeah

P: sending a message

T3: good urm (.) 4I

4I: it's kind of like what 4C said but (.) urm so when it says you a lot (.) it kind of (.) puts you it makes you feel a bit uncomfortable

T3: sure

P: urm so it makes you feel uncomfortable that you're not doing it now (.) it feels like they know that you're there (.) it's like an advert on tee vee when they look into the camera it's like looking at you

T3: [yeah

P: it just kind of makes you feel uncomfortable after you've seen it

T3: yeah I'll give you that (.) like comic relief

P: [they're communicating directly to you

T3: er final comments particularly those that could be really helpful for our next question

P: urm I think also it's making you like compare your life to theirs

T3: [hmmm mmm

P: cos with the you a lot and (.) it it voice like oh it probably these homeless people like maybe like pass around to like homes or something like

T3: [hmmm mmm yep

P: and like if if you live in like a nice house and they're like yeah like Christmas is a terrible time and that Christmas is such a great time that you're like oh god

T3: good urm (2.0) thank you and I think that this can also tie into the next question so (.) question three what's the relationship between the person writing the text and the person reading the text (.) how do you know (/) 4L

4L: well I'm guessing that the person who's writing it (.) is someone who's urm (.) like done quite a lot for charity (.) they've set this thing up (.) and so they've probably written loads of cards (.) and they're

quite like a good citizen (.) and (.) they're making you feel bad cos you know they're like a good charity (.) and you want to be a bit more like them (.) and because they do like (.) using such persuasive language (.) it's like making you feel bad

T3: good urm and the second part of the question how do you know where do you get that image from I think that's a very good image but where does it come from

P: well (.) it has the salvation army badge on it so you know that they're part of the salvation army

T3: good good urm (.) good

P: urm but you you can kind of assume that they've never met each other

T3: k

P: cos urm (.) for m-because the fact that's it written so vaguely

T3: sure

P: urm it's kind of you can kind of be like yeah it's just been sent round here it's just something that everyone's been sent round urm (.) so you probably don't know them like you might know them (.) but there's no like urm (.) dear blah blah blah or (.) from blah blah blah

T3: good

P: urm so you kind of know that they have never met but he's he's (.) the writer is still trying to address them as personally as possible

T3: good so it doesn't say ella could you send a card to granny remember when we saw her at thanks giving she was really lonely

P: yeah

T3: sorry I said thanksgiving urm (.) yeah so it it looks (.) like it's formal it doesn't have that like personal detail like a greeting or salutation er very good (.) er (.) tell me more (.) how (.) do you feel er we're

talking about maybe it's guilt tripping people maybe it's creating sympathy (.) what sort of relationship do you have to the person who wrote this (/) what sort of position do they occupy (/) in their relationship to you

P: it's like they're on higher ground than us

T3: ok

P: we just feel a bit guilty about ourselves

T3: [oh kay

P: there's a suggestion that they're doing this and that you should be as well

T3: good urm (.) where do you see that (/)

P: urm (2.0) urm if you do not want to put your name on the card just sign it from a friend of the salvation army (.) cos I feel like they are the salvation army

T3: [yeah

P: so we're (.) I dunno

T3: [I think that's good can anyone see another place where they seem like they're (.) urm (.) 2G yes

P: well it's like (.) when it says you can rest assured that your address will not be disclosed with this message so it's like kind of like (.) making you feel (.) if they're like saying that (.) they've already assumed what you're thinking (.) in a way

T3: [sure good

P: so

T3: good

P: and when it says (.) like lonely people who count on us you need to make some it's like like er we're more important than you cos loads of people rely on us and no one relies on you (.) urm

[laughter]

T3: well no no I think that's right (.) the us language is helpful urm 4G

4G: well when they say please help us prove that people really do care cos it's like (?) but like haven't done anything so it's like

T3: good urm (.) can I ask you a question what does (.) er we were talking about forceful language earlier commands (.) if something started with help us (.) if it read help us prove that people really do care (.) by signing the card and returning it with your gift (.) how does that sound (/)

P: not as like (.) not as (.) urm persuasive as please cos please is really like (.) makes you think really like awww I'm a horrible person

P: [desperate

T3: fee suggested some sort of desperation (.) what else does please do (/)

P: please is also like urm (.) them advising you so it's like the ought part (.) urm because (.) urm (.) they're like dunno

T3: so please can sometimes mean (.) ought (.) you know if your mother says please open the window you think she is telling you to right (/) so it's a command but it has that sort of ought

P: it's kind of like urm (.) it just makes it more (.) emotionally like (.) gets to you more (.) because if (.) to be honest like (.) everyone like slightly (.) you know naturally slightly wants to do what they want to do (.) so if someone just says (.) urm (.) open the door

T3: yes

P: urm they're gonna be like urm why would I open the door for you it's not like gonna help me like why would I like you can do it just as easily (.) whereas you say please can you open the door like I actually really need you to do this for me (.) it's kind of like yeah yeah yeah yeah yeah sure like

P: [it's like

P: you just (.) they just feel more (.) like (.) need to do it

T3: that's exactly what I was getting at so with those three sentences you have (.) if you had a please at the end so (.) you ought to open the door please (.) what does that do (/)

P: it's a nicer tone

T3: it's a nicer tone

P: a bit courteous

T3: courteous that's exactly what I had in mind monica (.) 4H

P: [sounds a bit like

P: urm please can we be excused for our jabs (.) for the

P: [oh do we need to

T3: [yes (.) it's a thing for the next piece (.) who needs to go (/)

[overlapping talk]

T3: 3A do you need to go now (/) oh kay so ama (.) mim (.) 4H

P: it's different houses

P: it's down by the like dining room

T3: 3A if you're going 3I you're going too aren't you in the same house no (/)

P: we're not due yet

T3: you're not due yet thank you (.) alright

P: is it oh kay if I leave five minutes early cos mine's at ten oh clock

P: same

P: same

T3: oh crumbs yes

P: how do you know (/)

P: cos it was on our door

T3: urm ok let's keep going girls let's keep going (.) er final question shhhhhh final question what tone is the advert trying to convey (/) is it successful in creating this tone (/) ama

P: (?) cos if you don't have then you're sort of selfish

T3: ok and tell me about the tone specifically

P: urm (.) was like (.) it's it's forceful but it makes me feel (.) it does it's not like (.) oh you have to do this it's basically like (?)

T3: good obligating sort of tone (.) 4N (/)

4N: it's like a pleading tone as well (.) cos when they (.) the way that the language so things like lonely and also like please it also makes you kind of like (.) excited and try to do it because you were being asked nicely

T3: sure

4N: urm cos if they were forcing you to do it (.) like 3L said I would be like why should I (/) like (.) I don't need to dedi3M my time to this like (.) you're not speaking to me nicely so humff (.) like if they're like please come do this then like please please please then you're like well I guess I could like

T3: good so somehow like it gives it like a nicer gloss that olivia picked up on (.) 4l

4l: it's like if more kind of firm but it's also understanding cos like (.) so they kind of they're definitely trying to get more members and also to try to make you urm (.) urm send a card but it also understands that you have you want to keep your privacy obviously (.) so with the name the address (.) err (.) and like yeah

T3: urm I think we're going to move on girls sorry (.) er (.) so (.) hmm mmm as I say we're talking about modals today which you use when you're talking about how certain probable or possible (.) something is (.) I was about to say could you write this down and actually I can give you a slip of paper and not just the whole sheet just for you

P: urm do we need the whole paper if we don't have our books (/)

T3: urm yes because I would like this at the end (.) are they coming back from the jabs do you think (/)

P: no (.) there's a huge queue

[overlapping talk until 28:18]

T3: ok so could you copy this (.) shhhh (.) could you put your name on the sheet girls please (.) ok (.) put your name on the sheet (.) er and then copy copy that definition for modals so verbs that are used when talking about how certain probable or possible (.) something is (.) so what (.) modals did you encounter earlier (/)

P: er (.) may ought and must

T3: may ought and must (.) erm (.) could you (3.0) place those on this

P: scale

T3: scale (.) that's the word that I was looking for thank you

P: does it have to horizontal (/)

P: risotto (/)

P: horizontal

T3: [so (.) er usually you need to write this on your own I would just say for (.) for this one where would you put er (.) may (.) on the weak or strong (/)

P: weak

P: I would go weak

T3: there (/)

P: er (.) no like (.) yes yeah

T3: cool (.) urm lets see if we can control the oh nope argh (.) sshhhh (.) what about (.) ought

P: oh my god (.) that handwriting

T3: yes I know (.) I know (.) yes

P: urm maybe like in the middle (.) towards strong

T3: towards strong

P: cos when someone says you you ought to do something you're like oh I have to do it but like (.) they they're saying it's more ou-they're saying it more politely than you must basically

T3: it's more polite than must which means where would you put must erm (.) sarah where (/)

P: strong at the moment but less than strong yeah there

T3: there (/) cool cool (.) erm what other modals can you think of off the top of your head (/)

P: have to (/)

T3: have to (/) yes good where would you put have to (/)

P: strong

P: strong

P: like before must

T3: before must (.) yeah (.) I I agree with that (.) erm not not that I am the judge of accuracy (.) erm
should where would you put should (/)

P: before ought but after may

T3: oh kay

P: cos it's like yeah you should do this

P: but still near strong

T3: near strong

P: no I think it's stronger than ought

P: no if someone said you should close the door instead of you ought to close the door

P: you should close the door you'd probably be like yeah you should

P: but you ought is like you ought to you ought that's something you're going to have to

[overlapping talk]

T3: I say (.) I can imagine in context it could go either way (.) instead of saying you ought to you no you
really should (.) or if you do it werethe other way round no you should no than you ought to I dunno

P: it depends

T3: I think yeah yeah totally

[overlapping talk]

T3: shhhh we'll have a vote we'll have a vote

P: obligated

T3: hmmm (/)

P: obligated

P: it could

P: but please (/)

T3: (?) where would you put could

P: like just in front of may

T3: just in front of may (2.0)

P: [yeah like you could open the door

T3: is it weaker or stronger than may (/)

P: I think it's stronger cos it's like you could open the door

P: [I'd say it's weaker but I have no idea

[overlapping talk]

T3: 2G may open the door

[laughter]

T3: 2G may

[overlapping talk]

P: I always say may rather than could

T3: yeah so you may have been taught one use over the other

P: I know so it's cos like can I get a drink

T3: yeah but you may

P: I'm always like urm can I go to the toilet and then my big sister is always like urm I don't know if you can but you may go to the toilet

T3: [it's may (.) good

[overlapping talk]

T3: so (.) can (.) shhh (.) is can a modal (/)

P: no

P: depends on the question

T3: is it talking about how certain possible or probable something is (/)

P: no

P: you can open the door

P: [it's possible

P: [it's talking about

P: [yes it should be between should and ought

P: [oh no never mind

P: [I think I think T3 I think it's like can

T3: [yeah

P: it's more (.) if you have the capability to open the door

P: [yeah

P: [yeah if it's possible

[overlapping talk]

T3: I think it depends on the context in which we are using can so

P: yeah if you're like can you open the door then can you open the door

P: [if it's possible (.) it's possible

P: [no but if I ask can I drink water

[overlapping talk]

T3: so because it's about how possible is the following verb (.) right (/)

P: yeah

P: [yeah

T3: so all of these need another verb with them (.) er (.) so kind of how possible is it (/) er (.) is it physically possible for me (.) I can do it (.) if it is possible

P: it is distinctly possible you want to

P: [yeah

P: it's more like ought but it's if you want to (.) what's another er suggestion for that kind of desire what's another

P: I want

T3: would or want to yeah (.) er would where would we put would (/)

P: weakish

T3: [weakish

P: [like around could

P: yeah in between could

P: [like in the middle

T3: is there a difference when it's 2G (.) it's always a command when is it a command (.) so that it's even more secure

[overlapping talk and laughter]

T3: have you ever heard would as part of a command (/) or less

P: yeah

P: would you open the door

T3: would you yes (.) very good (.) very good very good

P: as in kind of like (?)

[overlapping talk]

T3: I've got the wrong pen I'll need to calibrate it

P: doctor king what about want (/) do you want to open the door (/)

P: that's just like put

T3: so I (.) I think that's just talking about desire not certainty probability or possibility

P: [oh that's true

T3: but I can see

where you cos we often use want as a verb I want to run a marathon

P: well no I just

P: [who says that (/)

T3: alright we have a task and by the way the lesson runs til ten oh five today because of the ashing service (.) urm (.) but if you need to go for your jab of course I'll let you go (.) we have another task (.) so (.) thinking about Monday (.) what is capulet's view of Romeo (/) and what does he instruct Tybalt

P: oh

T3: yes

P: urm so capulet says that (.) Romeo although he's a montague (.) he's going to be quite a decent person

T3: good

P: and he's (?) and he he's instructs Tybalt to (.) although that he's a montague (.) just to ignore him (.) and just to pretend that he's not there (.) cos at the moment he's not really causing any trouble

T3: good

P: and he'd rather not have a fight

T3: good

P: [at this party

P: [so he's being the bigger person

T3: [he's (/)

P: being the bigger person

T3: [he's being a bigger person

P: [and also I left my blue book in my locker can I run and get it (/)

T3: you won't need it today (.) yes 2M

P: urm (.) he thinks romeo's quite (.) urm even though romeo's on like a completely opposite side he think romeo's quite a respectable person (.) and that urm

P: [he feels sorry

P: [he's a gentleman

P: and that he won't cause much harm

T3: urm (.) good (.) good (.) what (2.0) one second I'm trying to figure out what's best (.) urm

[chatter]

T3: I want you to think of (.) how (3.0) capulet would speak to Tybalt (.) lets say (.) urm (.) after the scene we finished with the other day (.) urm (.) capulet (.) and tybalt (.) urm capulet writes a note and hands it off to urm (.) who would he hand it to (/)

P: his messenger

P: [peter

T3: peter (.) good (.) and says give this to Tybalt (.) it contains my instructions (.) what we're gonna do for the rest of our (.) or most of the rest of our time rather (.) is this so (.) write a letter from capulet to Tybalt (.) a short letter (.) a long note a short letter (.) imagine you are writing directly after act one scene five (.) write a letter from capulet must try to persuade tybalt to leave Romeo alone (.) begin your letter dear Tybalt (.) yes 4A

4A: sorry can I go to the loo please (/)

T3: you may (.) just wait for the instructions

4A: sure

T3: er before you begin (.) discuss what type of relationship do capulet and Tybalt have (/) (.) is it an equal relationship who is more dominant (/) (.) based on this relationship what type of words would you care to use when trying to persuade the other (/) (.) urm

P: so politely aggressive

T3: [urm rather than discuss I want you to ssss-so that you are sss mmm no no we will discuss it (.) urm so

P: [you ought to

T3: just so we're clear you should use the words on the scale on the board that we made to clearly show the relationship between the two characters (.) urm (2.0) so (.) what type of relationship do capulet and tybalt have (/)

P: I'm so alone

P: [is cap-is is Tybalt capulet's man (/)

T3: good (.) yes (/) I think

P: so capulet's more senior cos he's more of an authority figure

P: [yeah cos he's he's more junior

P: [and also in the scene when urm (.) capulet was telling tybalt to leave Romeo alone (.) he when he capulet says Tybalt finally backed down after a while but if they were more equal he probably would have kept arguing

T3: urm (4.0) 4G

4G: I was gonna say was like when boys grow up and like they start arguing with their father's because like (.) they can't argue because (.) that's his house

T3: d'you remember when you saw it in the er

P: blood brothers

T3: no in the in this task very good actually very good

P: urm (.) he was like this is my house (?) so he says something like this is my house so you can follow my rules or something

T3: yeah he was mocking him for acting like he was the head of the household you you good man yeah (.) very good 4F

4F: urm capulet is like the leader of the capulets (.) so like he has loads of (.) he's like kind of like the king (.) of of their family

T3: [hmmm mmm

P: urm so he can't really argue with the king

T3: sure (.) the chief of the clan

P: [an he's also he's like he's hosting the party (.)

T3: [yeah

P: so like he chooses who goes and stays

T3: sure enough urm (.) the next two bullet points together is it an equal relationship who is more dominant (/)

P: [to cap-

P: [can I just ask (.) do-is this is this for us to use the must part of the modal (/)

T3: er potentially

P: because he's like he's the boss and he's going to order Tybalt not to

T3: [ok so what he's the boss er he (.) capulet (.) and then (.) you're next point say that again more loud so the class can hear

P: what did I say (/) so he's the boss so he can tell Tybalt what to do

T3: yeah and so what sort of words are you saying he's going to use

P: must

T3: must

P: or will

T3: orders (.) commands (.) yeah

P: yeah

T3: urm (2.0) good shall we have a crack at our long notes short letters (/)

P: yeah

P: can I go and get my green book to write it in

T3: urm no I want you to write it on this sheet

P: oh on this sheet (/)

T3: [on the sheet (.) not in your books (.) on the sheet you put your notes on

P: how long (/)

T3: you may

P: [it's a long note or short letter

P: er does it have to be old English (/)

T3: er (.) no

P: dear Tybalt (.) how d'you spell Tybalt (/)

[overlapping talk]

P: can we only use words on the board (/)

T3: no no no no use all the modals you can (.) urm (.) but think about this scale right

P: can we use them in phrases

T3: of course of course but write write however you will (.) urm but remember (.) urm this idea of weaker and stronger (.) forms of (.) urm tones yeah

P: [urm do we so we don't have to write in Shakespearean language

T3: no

P: wait so this is after they've had a conversation about Romeo

T3: yup (.) so capulet is confirming what he said saying (.) leave Romeo alone (.) but think of how he would say that

P: ok

P: oh we're we're not supposed to be writing in Shakespearean language

T3: you don't need to

P: [ok

T3: er you get a commendation if you write it in iambic pentameter

P: [really (/)

T3: no no no no (.) oh no I was being silly

P: de ah Tybalt de de arrrrhhh

[laughter]

P: de dah de dah

T3: every second syllable needs to be like

P: [you'd be like

P [dear Tybalt

P: [could I be like a random line at the top and then

T3: you could you could

P: de ah Tybalt my de errrr

[overlapping talk]

T3: oh kay shhhhh let's be a bit quieter while we work (.) I'll give you about twelve thirteen minutes

P: please would you like is Tybalt his nephew (/)

P: yes tybalt's his nephew

P: please leave

P: [Romeo montague is six ssss- how how's that meant to be in iambic pentameter (/) (.) how does shakespeare put Romeo montague in iambic pentameter

T3: [I don't think he ever said Romeo montague

P: [Romeo alone right now

P: Romeo son montague

P: just like a para-rhyme

P: [yes cos there are loads of other romeos in this story line

T3: hhhheeee heee yeah but no don't worry about iambic pentameter (.) ok

[general chatter 40:53 to 40:59]

T3: shhhh so we've just begun our letters (.) so capulet is confirming his instruction to Tybalt to leave Romeo alone

P: just after the party (/)

T3: just after the party (.) we said he's given peter a note run over and say capulet insists (.) and think what sort of tone what sort of language capulet used to make his point

P: oh kay

P: how do I spell unnecessary (/)

T3: shhhhhh two ens

P: you en en

P: esss sea

T3: [one see two essess

P: one cee

P: [eat salmon sandwiches

T3: [shhhhhh

[41:39 to 44:07]

P: can I say that you have to lay off of him (.) like lay off (.) is that like too informal (/)

T3: [lay off (.) yes (.) shhhhhh

[44:11 to 44:17]

P: I'm done

T3: good

P: whhhhhaaaaa

P: how many lines have you written (/)

P: one (.) two (.) three (.) four (.) five (.) six (.) seven (.) eight (.) nine (.) ten (.) twelve

P: ok (.) I've written six

P: I've written three so

[general- there's some chat about iambic here that I may want to look at later- 44:26 to 50:12]

T3: er (.) could I have you do this next (.) oh you'll be back oh kay

P: yeah

T3: good urm (.) what we have done (.) is written a letter from capulet to tybalt (2.0) oh kay give me girls your attention

P: [can we can we

T3: you can say you must pay attention doctor king is what you can say (.) save it for connie too

P: huh (/)

[laughter]

P: what (/)

T3: shhhhh yes (1.0) erm that's a command too listen to erm (.) this is what we're doing can I have you girls highlight all the modals you have used urm but (?)

P: shall I start writing (/)

T3: yes we have time we have time

P: (?)

T3: so not every helping verb is going to be a modal per se

[a girl has come in and she explains the instructions again]

T3: so (3.0) you are trying to convince him 3Aso what you're saying is leave Romeo alone (.) so imagine Tybalt (.) slipping off into the night (.) and capulet says peter come here and he writes a note and says give this to Tybalt to make sure he doesn't (.) erm (.) mess with Romeo (.) we were before that we were looking at this (.) we made this chart which said (.) modals we tried to talk about how modal verbs were used we talked about how certain possible or probably something is (.) and we have kind of weak (.) strong (.) modals

P: er instead of saying like you must or something I said like you are to like

P: [yeah I said you are

P: does that count (/)

T3: erm (.) yes yes yes (.) that needs to be could be a modal

[51:45 to 51:53]

P: T3 I need to go

P: so do I

T3: erm you may go I don't imagine you will be back will you (/)

P: afraid not

T3: oh kay could you just leave your sheet there then (.) and take your things

P: I accidentally highlighted might I didn't mean to

T3: I was just thinking about that and trying to think (.) that is

P: T3 can I go (/)

T3: yeah yeah of course yeah (.) er the lesson today ends at five past so imagine

P: I'll be quick

[general chatter about jabs 52:39 to 53:33]

T3: oh kay so who is still (.) you four have letters in hand (.) erm (.) could I have you swap (.) what I want you to do is on the board I want you to swap (.) er and in a different coloured pencil (.) tell me (.) how effectively the person has used language to effectively convey the relationship between capulet and Tybalt (.) sorry (.) oh kay urm (.) does that make sense so how effectively have they used

language (.) to show (.) the sort of dynamic that exists between capulet and Tybalt which we said was one of (.) the capulet (.) yeah (.) 4H(.) oh crumbs I erased the

P: what shall I do (/)

T3: on a sheet of paper

P: you can take mine if you want

T3: er (.) could you copy this little definition so modals (.) are used when talking about how certain probable or possible (.) something is

P: doctor king shall I give her mine (/)

T3: erm (.) actually yeah d-yeah yeah yeah (.) thank you that'd be helpful

P: (?)

T3: yeah and then we got that little chart

[54:45 to 55:21]

T3: do you have the little chart on your sheet (/) the little bit about the definition of modals (/) maybe at the bottom so if you write this down (.) on the board here

P: oh aggressive (.) I will throw you out of the house

P: what (/)

P: shall I write it in my English book or in my Romeo and juliet book (/)

T3: on there

P: on there (/)

T3: hmmm mmmm

P: ok

T3: I don't know if everyone did that (.) most people did (.) good

P: what (/)

T3: er copied the definition of modals (.) erm (.) so (.) I'm going to ask you to underline (.) the modal verbs you used (.) so if you can highlight (.) in your letter (.) when you've used (.) modal verbs (2.0) so (.) you must (.) not (.) you should

P: done

T3: you're sitting pretty

P: urm doctor king is it just like about like what the relationship is like (/)

T3: yeah and how the language has shown that (2.0) so what sort of tone (.) has capulet used (.) and how does that let you know that he is the boss

[56:23]

P: imagine if every lesson we had was recorded

P: it's the cursed classroom (.) it probably wouldn't be good

T3: yeah [laughs]

P: are we still recording (/)

T3: yes

P: hi mrs speed

P: hi mrs speed

T3: profanity just spills out

[laughter]

T3: we won't get you in trouble

P: oh no now I feel like I am

[laughter]

[jab talk 57:17 to 57:41]

T3: alright who has (.) can I get a hand up who has finished reading their peer's (.) letter

P: I have

T3: one two have you (/)

P: yes

T3: and commented

P: [and commented

T3: oh kay 2I have you just about done commented (/) wonderful (.) urm (.)

P: [can we read them out

T3: so 4B and (.) 4Hthe next

thing to do is to write a letter (.) from capulet to tybalt

P: saying (/)

T3: saying (.) leave romeo alone

P: I'm writing from capulet to Tybalt now

T3: yup

P: is that wrong (/)

T3: no that's it (.) that's right (.) so you write away (.) urm (.) so (2.0) would you read the one in front of you and then read your comment

P: do it in iambic pentameter (/)

P: but is is the letter meant to be like must

T3: I think it would have to be you're talking about how Tybalt is er subservient to capulet right so capulet has the power he can kind of order people around (.) so I think you're right to be using the must of the spectrum very good

P: can I read (?) cos she wrote it in

T3: ok yeah yeah

P: dear Tybalt (.) please leave romeo alone right now (.) do not go near him he is quite alone (.) do not er (.) do not go near him he is quite violent (.) he is not disrupting anyone (.) I've been told that he is qu- I have been told that he is quite a lad (.) tybalt do not do (.) Tybalt do not disown my orders (.) if you do then you will pay the price (.) have a good night and forget it all (.) but if you fight with him it will end the ball

[laughter]

T3: he he very nice (.) we will have to discuss iambs and trochees (.) again

P: oh dear

T3: that was very very nice (.) very nice erm ama tell me about (.) the tone

P: [urm I said

T3: Capulet's using

P: urm capulet is ordering Tybalt a lot (.) like throughout the letter (.) and then he threatens him so it shows that he knows (?)

T3: good which modals were identified in there

P: do not (.) do not (.) you will (.) and yeah

T3: good (.) good (.) erm (.) not not sure it's a modal but it (.) so we have commands definitely (.) and will is one of those tricky ones we were discussing (.) were it seemed to be a modal erm (.) would you like to read the letter you were reading and your comment

P: so dear Tybalt (.) I am not content while writing this letter (.) however I feel it is necessary because I am absolutely sick of your behaviour (.) which I witnessed on during the mascaeraed (.) as any capulet there is no doubt that you sh- that you shall- you should be proud to be one (.) and defend your name but the situation with romeo is really getting out of hand (.) you must come to your senses at last and leave him alone (.) should I also mention (.) he is a very respected citizen of Verona (.) and has achieved this good reputation which you my dear are seriously (?)

[laughter]

P: erm I want to also remind you of your position in the social (.) hierarchy (.) as a capulet I expect you to obey my order (.) which is to stop this behaviour right now (.) as well as this you intend to argue with mew-you're (.) your intent of arguing with me (.) is extremely dishonourable (.) and I expect to see no more of it (.) capulet and then I said you showed the relationship between capulet and Tybalt well because you used a firm tone showing that capulet is the head of the household (.) and putting Tybalt down because

T3: good (.) erm modal verbs that show that (.) erm

P: oh erm

T3: that firmness

P: shall must should (.) what to expect but

T3: very good erm (.) (?) makes sense (.) good erm shall we oh erm we should stop there actually (.) erm (.) er (.) no you don't have to stop it sorry erm (.) alright everyone has their name on their (.) chart and sheet (/) (.) you that's ok (.) alright er thank you girls I'll take those (.) you can keep those slips or throw them out as you please (.) thank you

P: erm T3 this is 4G's

T3: thank you

[recording ended 1:02:27]

Appendix 70: Intervention Lesson TGIV Passive

T3: that's ok (.) urm (.) alright

P: urm why are we recording (/)

T3: urm not funny

P: T3

T3: we did that already (.) 4M's already done that (.) it was funny the first time (.) urm we are going to talk about the passive (.) today (.) and the passive is part of what how would (.) if I were describing it I would say

P: the pass

T3: not pat the passive (.) not pass (.) passive

P: the passive participle like in latin

P: type of (.) verb

T3: no

P: predicative verb

P: can the passive be like something

P: [it's like suffering but like

P: what (/)

P: it's like I was hit (.) rather than the person hit me

T3: yeah (.) yes (.) good (.) so the was

P: [how did you know that (/)

T3: was it (.) not is (.) there is a word beginning for vee for what it is

P: verb

P: vernacu-

P: vernacular

T3: the passive v- v

P: the passive veeerr

P: vo-

T3: yeah

P: ca- tive

T3: nope (.) vveeeerrr

P: vov

P: vocal

P: vocative

P: [what (/)]

T3: good urm (.) I just said that a much better way

P: voice

T3: I hope not (.) you can look you can look you can look no it was as disturbance (?) urm (.) passive voice (.) I introduced that much better in the last one so my apologies to mrs speed as she transcribes this much worse start to the lesson urm

P: does she have to (.) type (/)

T3: well she's doing it for her (.) educational research purposes

[chatter 1:48 to 156]

T3: urm could I have you shhhh (.) no one knows where or 4C are (/) hmm

P: san

P: 4C's in house so they might be together

T3: 4C (/) any ideas (/)

[overlapping talk]

T3: urrrmm ok

[2:22]

T3: let's keep going girls urm so shhhh (.) girls come on (.) thank you (5.0) I want you (.) and your neighbour to identify (2.0) actually no in trios er (.) (?) can I have you move er (.) next to you there there and there (.) in your trios (.) could you identify in each of these sentences an agent an instrument a patient and the verbs

P: [what does that mean (/)

T3: erm

P: what if there isn't a

T3: shhhhh (.) I'm going to be kind to you and say they might not all be (.) in each sentence (.) thank you for listening (.) alright so can you label them agent

P: agent (.) is the man

P: window is the instrument

[chatter 3:31 to 5:32]

T3: are we done with our identifying yes (/) alright (.) I want you (.) I'm gonna come round (.) shhhhh (.) and assign you a er (.) a sentence to act out in your trios (.) you know kind of one second acting out (.) urm you guys can do (2.0) actually (?) (.) do that one (.) that one (.) you girls do (.) that one

P: wait sort of like a freeze frame or acting out

T3: act out like a moving freeze frame

P: ok

[6:15 to 6:33]

T3: do we need one more minute

P: can we

T3: you need to be ready (2.0) thirty seconds

[6:48 to 7:09]

T3: ok ten more seconds to finish your tasks

[7:12]

T3: seven (2.0) three (.) two (.) one (.) to your desks (.) thank you thank you thank you so number one (.) the agent is (.) who (/)

P: the man

P: the person doing the

T3: yes in number one what is the agent

P: the man

T3: that's good um (.) erm sorry the patient in number one (.) what has something being done to it

P: the window

T3: the window and the instrument is obviously (.) the

P: stone

T3: good yup number (.) two (.) agent

P: man

T3: the man ermm (.) kind of number two give me the patient

P: the window

T3: the window give me the instrument

P: there

T3: [there isn't an instrument very good good (.) erm number three (.) agent

P: the man

T3: the man indeed (.) and it doesn't come first because this in the passive voice (.) right so it says here
the man did this the man did that we have (.) what else do we have in this sentence (.) patient or

P: the patient

T3: why where is the patient

P: the window

T3: the window so it's passive to put the patient first and say it was this or that did by someone else
right (.) ok good so we have patient first and then agent passive voice window was smashed by (.) the
man erm number four (.) agent (/)

P: stone

T3: stone (.) patient (/)

P: window

T3: instrument (/)

P: man

T3: man anyone think really stone should be should be instrument (.) should be agent in that one did anyone think that (/) urm tell me a little but more about it 4G

4G: oh yeah (.) urm well cos it was the stone that was (.) stone was smashing the window (.) then (.) it would be agent

T3: yeah so stone it does kind of take the place of the (.) agent in the sentence right grammatically it's it's the only thing there (.) it's the subject of the sentence (2.0) urm (.) but earlier on we've seen in sentence one (.) stone was the instrument right so (.) it's hard to think about the stone could just wake up in the morning (.) and say I should smash a window right (/) if you look at the stone as having agency (.) so it's the subject of the of the sentence here but we have in mind (.) probably someone would have used it right (/) so you think of it as an agent still (.) by turning the thing that could be the agent we've changed the scene half way (.) the stone smashed the window yeah

P: so is it the agent (/) or the (/)

T3: [it is the agent here (.) but I can understand if you thought hmmm it is a bit introverted here with the stone finally the stone smashed what do we have there (/)

P: just the agent

T3: is it the agent (/)

P: yeah

T3: what else could it be (/)

P: it could be the agent

P: [it could be the agent

T3: jinx everyone (.) erm good (.) yeah so it's unclear (.) so did the window smash itself or smash in on itself or (.) is it just (.) it was smashed (/) so is it the agent in that the window smashed the window or is it the patient (/) the window is smashed was smashed (.) it's hard to tell

P: it could be the window was smashed something cos it says the window smashed

T3: sure

P: but how

T3: that's not that's not typical you wouldn't say the hulk smashed you'd say the hulk smashed something though (.) but yes (.) I'm sure erm (.) good so (.) three (.) is a true passive in that you say I have something was something's by someone (.) erm but interesting and four and five (.) you have changed round the agency so we have the agent in one and two (.) and let's say they are all describing the same event (.) yeah could these could these all describe the same event (/)

P: yes

P: yesh

T3: yeah essentially yeah this could be five ways of describing the same thing (.) except we haven't used man as the agent in the first two right so the first two are definitely active voice (.) four and five are active technically (.) grammatically but they're a little bit there's something different going on (.) urm (.) could I have this group act out your sentence and don't tell us we'll guess

P: oh us

T3: yup

P: can we have ten seconds (/)

T3: ok can I have this group act out

[11:11 movement to 11:17]

T3: this is a great way of revising passive (2.0) three (.) two (.) one (2.0) three (.) two (.) one

[laughter]

P: the man smashed the window

P: [the man smashed the window

T3: the man smashed the window (/)

P: no

T3: no (/)

P: it's like

P: the window was smashed by the man

T3: the window was smashed by the man

P: yeah

T3: interesting so we have the window for definite in there yeah (.) but the task it's hard to present (.)
which makes us think it's more a trick of the language rather than (.) (?) thank you sit down (.)

P: yes

[11:59 to 12:01 movement]

T3: you girls are on standby (.) three (.) two (.) one

[laughter]

Ps: the stone smashed the window

T3: very good (.) the stone smashed the window so we see the instrument turn into agent

[laughter]

T3: the last set (2.0) three (.) two (.) one (.) go

P: the man smashed the window with a stone

[laughter]

T3: the man smashed the window with the stone we clearly have three elements to the sentence (.)
good yes (.) was that right (/)

P: yes

T3: good are you three girls ready oh thank you

P: right

T3: three (.) two (.) one

[laughter]

P: well I couldn't fall cos I was going to fall onto the desk

T3: that was the window smashed obviously (.) there was no sign of agent nor instrument (.) three (.)
two (.) one (.) go

P: the window no

P: the man smashed the window

T3: the man smashed the window very good very good (.) erm would you mind being the instrument
right (/) er great (.) so (.) which of these feels more (.) objective (.) just giving you the facts (.) just very
factual

P: the man smashed the window

P: [the first one cos it gives you like everything so

T3: [the first one

P: the man smashed the window cos it says who smashed the window (.) and that the window was
smashed

T3: er do any of them seem to have more blame attached to them (/)

P: huh (/)

T3: do any of them

P: [the window was smashed by the man

P: because he has his own part of the sentence

P: [cos it's by him

T3: oh kay by the man

P: it's kind of like the window was smashed by the man it's like that's the main statement (.) because
it's like by the man

T3: oh kay which of these seems to apply the least blame (/)

P: the window smashed

P: the window smashed

T3: the window smashed (.) you only imagine

P: the man

P: [the man

T3: what about number four (/)

[overlapping talk]

P: it could be like a stone (.) blew up (.) I dunno

T3: uh ha

[laughter]

T3: sure (.) so when we took our urm (.) when we took our (.) officially now the instrument and the
agent (.) er it's literally saying er number (.) one I think this is quite objective I mean it avoids blame

we said (.) earlier this morning we thought number three actually (.) had too much blame because (.) what we thought well one if we thought one was definitely blame (.) two cos you have a command (?) difference there right (/) urm straightforwardly urm (3.0) when might you want to use number five (.) versus number one say you're a friend of the man

P: yeah

T3: when might you (/)

P: to protect him or to like say the the window smashed but we don't know by who

T3: good good so you might just kind of leave some things unsaid

P: [so it's kind of like you're not technically lying but you're not telling the whole truth

T3: good urm

P: or if you don't really know what happened and you're just there when the window was smashed (.) like

T3: just I'll just hang around eruh

P: I I saw the window (.) and it wasn't smashed and then

P: it did smash

P: and then the random window smashed

T3: smashed

P: [yeah

T3: very good

[overlapping talk]

T3: shhhhh

P: oh (.) I was going to say urm if in the sentence before you said it the man who something (.) and then with the other sentence you were like the window smashed

T3: good er we are going to read (.) a bit of real life writing that uses the passive and so does interesting things with the urm these concepts of the (.) agent patient and instrument erm (.) I imagine you all remember (.) the London riots a few years ago

P: kinda

T3: the riots in London

P: oh yeah

P: [kinda

P: [they were like London riots

[overlapping talk]

T3: anyone never heard of the London riots (/)

P: me

T3: I guess it was what five years ago so you were fairly young at that point

P: [I'd have been nine

P: [I've heard of them

T3: could I have (2.0) 4M read this

4M: on Thursday the fourth of august two thousand and eleven (.) mark dougan was shot by police officers in Tottenham London (.) the incident was immediately referred to to the police complaints commission (.) on Saturday the sixth of august (.) the family and supporters of mister Dougan (.)

numbering around a hundred and twenty (.) marched to Tottenham police station to protest about the shooting (.) it was a peaceful protest (.) but later in the evening violence broke out

T3: very good thank you (.) urm (.) first things first any true passive voice in any of this

P: mark Dougan was shot

T3: was shot right so he (.) was (.) oh there it is (.) he was shot (.) any other passive voice in here (/)

P: oooh (.) oh kay it was a peaceful protest (/)

T3: no that's just past tense

P: urm the incident was immediately referred

T3: the incident was referred (.) very good (.) now (3.0) the tone of it how does it strike you (/) what sort of writing is this (/)

P: it's very factual it seems like it kind of documents things

T3: very good documenting factual

P: it's kind of backing up mark Dougan because he could have done something to deserve being shot (.) but it literally just says like mark Dougan was shot like he was like (.) the (.) I don't know the word but he was the one who started it

T3: ok

P: victim

P: yeah he was like the victim of it

T3: use these words

P: [oh the patient

P: [the patient

T3: good he's the patient of this and you think it's supporting him interesting

P: I disagree with

T3: yup

P: cos it doesn't say like it doesn't say who he was shot by it just says he was shot by police officers and normally you would like you would think that when (.) like someone is shot by a police officer (.) it's for like a reason

T3: good so we might assume there is a reason

P: yeah

T3: what else how else does this make you think about the police officers (/) how could they have done this differently if you use the five sentences (/) and which of these five manners have the police been described in here (/) looking at the various sentences in front of you

[3.0 seconds]

P: agents

T3: agent good and the structure of that first sentence

P: oh urm it's like shot by the police officers (.) which is smashed by the man

P: [puts the most blame on them]

T3: so it's like number three which you are saying placed more blame more blaming (.) we said (.) this morning that there was perhaps less because would it be stronger to say police officers shot mark Dougan or that mark Dougan was shot by police officers (/)

P: police officers shot mark Dougan

T3: [why (.) why do you think that is (.)]

P: because it's more like

[1.0]

T3: [what's the opposite of passive voice (.) what's the accompaniment of passive voice (/)]

P: errrr active (/)

T3: active yeah (.) and so we could put it in the active it sounds more like police shot him what (.) well why did they shoot him (.) instead of the passive voice he was shot by (.) police officers yes

P: but I actually disagree (.) because urm if he was shot by him (.) everyone wants to know why it's kind of like he was shot and everyone's like by who (/) you know ins-instead of like (.) it makes it sounds more dramatic by saying oh it mark Dougan was shot by police officers (.) rather than like police officers shot yeah

T3: interesting (.) I wanna see the next line it's the passive again it's the incident was immediately referred to the independent complaints commission (.) what is left out there (/) (2.0)

P: the reason he was shot

P: [the (.) the agent

P: who did it

T3: no it's the incident (.) he was referred to yeah there's no agent here is there (/) so it doesn't say police er (.) in order to hold up their integrity reported or it doesn't say Dougan reported it just says it was reported urm (.) good (.) what about the final sentence it was a peaceful protest but later the violence broke out

P: so it's kind of saying that (.) like urm it was meant to be peaceful but (.) it's kind of like it was so bad that (.) even the people that wanted to keep the peace had to (.) be violent to show their

T3: [well who was (.) being violent

P: oh the police

P: we don't know

P: [we don't know

[overlapping talk]

P: the supported of mister Dougan

T3: [well it doesn't say that it just says

P: [numbering around one hundred and twenty

T3: [the last three words give you pause
don't they

P: [yeah it does it like implies cos it says (.) to the police station to protest about the shooting
and then it says it was a peaceful protest so presumably they're referring to the same protest
otherwise that would be a bit weird

T3: yeah

P: it could be like the police trying to defend themselves all the way through like they're saying this
happened but straight away we reported it (.) and like violence broke out but that could be the police

T3: good good

P: [breaking

T3: good urm a bit like our number five sentence it says the window smashed (.) and violence broke
out (.) now we don't think the window smashed itself it's not like the violence started violencing

P: we don't know who started it

T3: [yeah so the agent is left out there right (/) (2.0) so it sounds formal and like
a report do you think it assigns much blame (/) or does it try to avoi-avoid assigning blame (/)

P: I think it I think it's trying to avoid blame because of urm saying you know it's not naming names when it says the violence broke out

T3: [yeah

P: but at the same time it's kind of implying that what the police did was like (2.0) not wrong because there might have been a reason for what the police did but like people were against it (.) so (.) there must have been like an odd reason like they it probably could have been prevented

T3: sure

P: so

T3: er one final hand

P: er I think they try they at the end but they don't really put (.) any blame on it (.) at the beginning they only they kind of blame the police and they don't really give a reason cos he could have like done something but in this it sounds like they just killed him innocently (.) but they don't know why like he could have (.) I dunno (.) he could have done something

T3: [could it convince you though (.) but by being in the passive voice it could be the police shot mark Dougan

P: I think it gives you

T3: [just a quick yes or no (.) would it be stronger and more kind of (.) prejudicial against the police to say (.) they shot mark Dougan rather than saying he was shot

P: yeah I think it was

T3: [yeah (.) that's more blame when they are saying police shot him (/) no it's not more blame (2.0) er good we need to move on sadly cos time is escaping us (.) urm gallop apace (1.0) did you know that in Verona the prince runs a er a newspaper (.) the Verona times and you are all going to be reporters for the Verona times (.) so the whole tybalt Mercutio (.) (?) I want you to describe that in a

one paragraph something like this (.) er (.) but (.) the prince runs the newspaper and he wants no more of this uncivil madness (.) so you need to write as objectively as possible (.) thinking about agent patient instrument thinking about passive voice in order that neither of the capulets or the montagues will be upset about how you did it (.) so be (.) as (.) objective as you can (.) play right down the middle (.) I want you to describe the whole (.) tybalt Mercutio feud (.) do you understand (/) and I would like you to do it on that piece of paper I gave you (.) with your name at the top (.) is that (/) so you have about eight minutes to do that (.) one whole paragraph on verona (.) one paragraph a piece of writing (.) does that make sense yes no (/) yes

P: can we put the blame on

T3: no I want you to blame no one

P: but

T3: no yes

P: what's that on the board (/)

T3: well it's it's a good question (.) this guy was talking about the same thing that police actions are often in the passive he says every time a cop (?) the media starts describing it in the passive voice (.) er they never say cop shoots teen they say cop involved in the shooting of a teen by a rifle (.) you imagine a rifle (?) (.) wouldn't it be great to describe your own crimes the way cops do (/) as school I'm sorry teachers there was some student involved plagiarism of an essay that was copied from the internet (.) so it's not saying I copied it's saying something was copied or I'm sorry boss there's been some employee related theft from the (?) (.) I'm sorry there has been some husband related adultery that may have been (.) you just remove yourself from the situation entirely and never take responsibility for anything (.) the idea is instead of saying someone actioned something you say (.) like something was (.) done (.) erm (.) or something was actioned to (.) the window was smashed (.) you could there say I smashed the window (2.0) some people say that takes the sting out of (.) a sentence

(.) and actually it makes for less interesting writing as well if you're writing a history essay (.) you'll be told don't use passive too much like the law was passed by (.) you know the government you'd have to say the government passed this law (.) because it gives it a bit more if you say this law was (.) blamed that was blamed (.) it's interesting to have actors so if you're trying to neutralise it you might take them out and put it into the passive (.) sort of change the voice yeah

P: ok

P: (?)

T3: hmmm you have to give it a date

P: do we have to go into detail can we not go into detail so it doesn't

T3: urm that's up to your discretion (.) it's a report so there should be some (.) detail but yeah you might be careful with the detail you choose (.) you also might want to make up things like last names for these characters

P: could you go back to the er

T3: absolutely

P: thank you

T3: yes the Verona times

P: does it have to be like old fashioned (/)

T3: no you can write it in your own language (.) I would prefer your own regular language actually

[26:26 to 26:54]

P: so am I supposed to write it like this like in the passive way

T3: yes exactly as passively as you can (.) so thinking of the passive voice so the plane was (.) or is (.) but also think about using agent (.) patient (.) instrument

P: do we have to come up with a title as well (/)

T3: I'm not bothered about a title cos we only have about five or six more minutes

[27:10 to 27:50]

P: is it how Romeo is led to being like how how Romeo is led to being banished (/)

P: no it's about how they killed each other isn't it (/)

P: how how

T3: yeah it's the fight

P: so how Tybalt gets killed by Tybalt kills Mercutio (.) Romeo kills Tybalt

T3: hmmm mmm

P: right

[28:08 to 31:11 general]

T3: once you have (.) come to your conclusion (.) could you add a sentence beneath explaining how you've altered the voice here to make it a bit more objective (.) a bit more report like so I've used the passive here (.) I've not used this there (.) what have you done to give this the voice that you've given it (2.0) so could you add that (.) in a sentence or two (.) urm (.) on your page yeah does that make sense (/)

[31:42 to 34:55 general chatter]

T3: right you are dismissed if you have done this please make sure you have written a sentence or two of reflection a sort of how I would change this to make it whatever it is that you made it

[35:09 to 36:12]

[36:12 recording ends]

4g/163-02-17

Dear governing council, Titan High
 I am writing to you to discuss the state of ~~one of~~
~~our way of local schools~~ ~~the state~~ - As I'm ^{sure}
 sure you already know, schools influence ^{and}
 the environment around them immensely.
 Titan High is a school full of bright children
 with outstanding potential. However there are a
 few changes that could be made, to help these
 children get all that they can out of their
 education.

The students in Titan High are extremely
 curious and obedient. But they seem to
 not be excited or show any gusto when
 it comes to learning. The learning strategies
 used here become outdated. ~~the way~~
~~the way~~ ~~the way~~ the way the student
 are being taught, makes them believe that
 not only is school irrelevant but ~~that~~ ^{not} useful
~~what is the point~~. I suggest, the use of
 new equipment and textbooks, that do a
 better job of linking the two worlds; school
 and life ~~at Titan High~~ - after the bell rings.
 The performing arts and music, are

Appendix 72: 4G Think Aloud Transcript 1

4G: imagine you are the new teacher in the extract (.) write a letter to the school governing council expressing your concerns about the state of the school (1.0) write your letter to the governing body (.) you should describe what you have noticed about the other students in the school (.) explain how the staff have contributed (.) to the atmosphere of the school and also to address ways as to how the council can could promote improvement (.) base your writing on passage a address all of the bullet points but remember to use your own words (.) you have thirty minutes to write your letter (2.0) dear (.) governing (.) governing body capital letter dear governing (.) caps (1.0) I (.) am (.) writing (.) to you (.) to (.) to discuss (.) the state (.) of one (.) of our (.) own one of our own (.) one of our (.) local schools (2.0) schools hyphen erm (.) titan high (1.0) erm (.) as I am sure (.) already (.) know (.) schools (.) erm influence (.) children (.) and (.) the (.) environment (.) en-vi-ron around them immensely (2.0) titan high (.) is (.) a (.) school each other one of them in fact the schools (.) with (.) bright (.) children (.) with (.) outstanding (.) teachers (.) however (.) erm (2.0) erm however erm (.) there (.) are (.) a few changes (.) that (.) could be made (.) to help (.) these children (.) et all respe all that (.) and then (2.0) mm maybe I need to talk a about what she actually thought about the school (.) actually maybe about the students first (.) the students (.) mmm making (2.0) opportunities (2.0) and (2.0) but (.) they (.) seem (.) to (.) lack (.) any excitement (.) and listen to (.) not to (.) have (.) or show (.) any (.) gusto (.) when it comes to learning (2.0) the lear- (.) learning strategies (3.0) used (.) are (.) become (.) outdated (.) lessons (.) what (1.0) the- the-er no [crosses out] isn't (.) are being taught (.) makes (2.0) not only (.) is school (.) irrelevant (2.0) but outdated (2.0) but only useful when you're older (.) now she's said what the problem is (.) and she's said why there is a problem so now she has to suggest how to fix it (.) erm I (.) suggest (.) the use new (.) of new equipment (.) and textbooks (.) that (.) do (.) a better job (.) at linking (.) the two worlds (.) closing school (.) and life afterwards (.) hmmm (.) another point she said is that the children love drama but there is no drama (.) so (3.0) the performing

arts (3.0) arts and music (.) are (.) something (.) these children are good at (.) good at given
the chance (2.0) urm (3.0) the end of term (.) the play (.) they put on (.) at the end (.) of (.) the
term (.) was witty (.) and (.) extremely (.) promising so this leads to a couple of things I think
promising suggests that they have talent that should be invested in (.) urm (4.0) i believe (.)
that (.) more money (.) should (.) be (.) put in schools (.) to help (.) the advancement (.)
advance- of the arts (.) as it is something the children enjoy (3.0) ok the next paragraph will
be about staff (5.0) urm the conscien no mmm (.) unfortunately (.) un-fortun- [unzips pencil
case] urm lack of enthusiasm (.) for lear learning (.) the teachers (.) show (.) a lack of interest
(.) when teaching (.) when teaching (3.0) urm the unhelpful ways (2.0) hmmm [coughs] (.) the
(.) teachers (.) set tasks (.) set (.) that (.) do not let their students (.) for example (.) what does
she say here (/) asking them to copy texts (2.0) hmm mmm the lessons (.) are also taught (.)
with (.) the minimum (.) encourage- en-courage-ment (.) encourage-ment (4.0) hmm the
teachers (.) mood reflect (3.0) on the students (.) altogether this is the conclusion now (.) i
will pull all of this together (.) all together titan high (.) is the home (.) to talented (.) talented
(3.0) talented (.) and (.) promising students (2.0) they are ready to work (.) to work (.) to work
and learn (.) yet (.) the wrong (.) techniques (.) of learning (.) of teaching (.) have (.) led them
(.) to believe (.) that what they learn (.) in school can (.) never (.) apply (.) to them (1.0) with
(.) the right staff (.) staff I wrote write instead of right (.) right staff (.) a healthy (.) and creative
environment (.) can last but not least (.) but not least (.) another sufficient (.) amount amount
amount (.) of school (.) urm (.) funds (.) I trust (.) that you will take (1.0) all (.) that I've said (.)
into (.) consideration (.) and (.) the (.) right (.) decisions (.) will (.) be (.) made (.) now how to
do the right sign off not too personal (.) urm (2.0) ok (.) a teacher (.) with (.) a vision comma
(.) miss what shall we call her (/) miss carol miss (.) and from the beginning (.) dear governing
council I am writing to you to discuss the state of one of our (.) very local schools (.) state of
this it the governing council of the school (.) state of titan [crosses out] (1.0) look at the
question [crosses out] (.) as I'm sure you already know schools influence (.) hmmm (.)

influence students and the environment around them forgot a word (.) titan high is a school filled with bright children with outstanding potential (.) however there are a few changes that could be made to help these children get all that they can out of their education (.) the students in titan high are extremely courteous and obedient (.) but they seem to not be excited or show any gusto when it comes to learning (.) the learning strategies used have become outdated (.) the way the students are been taught makes them believe that not only is school irrelevant but you don't need school when your older (.) no i need to change that cos even if the teachers in the school they need to teach (.) so learning school environment but not [crosses out] I suggest the use of new equipment and textbooks that do a better job at linking the two worlds school and life after school and life after school and life (.) after the bell rings (1.0) the performing arts and music are something these children are good at yet hardly get the chance to showcase (.) the play they put on at the end of this school term was witty an extremely promising I believe that with more money should be put in schools to help the advancement of the arts in them as it is something the students enjoy (.) unfortunately as the students have a lack of enthusiasm for learning the teachers show a lack of interest when teaching (.) the teachers set tasks that do not really benefit their students (.) for example asking them to copy text (.) the lesson obs- the lessons the lessons are also taught with with the minimum encouragement required which the student to not concentrate which encourages [crosses out] (.) the students to not concentrate (2.0) the teachers the teachers mood reflects on the student altogether titan high is the home of talented and promising (.) students pupils instead (2.0) titan high is the home to prom- to talented and promising pupils (.) they are ready to work and learn yet the wrong techniques teaching have led them to achieve that what they learn in school can never apply to them (.) with the staff (.) a healthy and creative environment missed that word out (1.0) and last but not least a sufficient amount of funds (.) the school could go far (.) I trust that you will take all that I've said into consideration and the right decisions will be made (.) a teacher with a vision carol banks (.)

and now I'm going to go over the question to make sure I've got everything in it (.) describe what you have noticed about the students in the school (.) explain how the staff have contributed to the atmosphere of the school (.) and make some suggestions as to how as to how the council could promote improvements (.) I have just checked to see whether i have all the question (.) bye

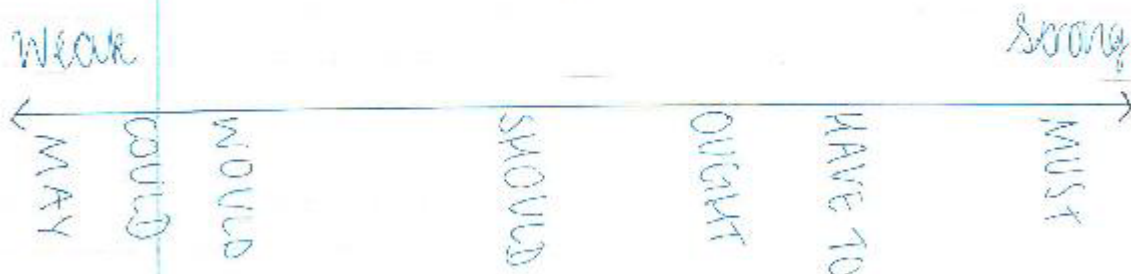
[31:28]

Appendix 73: 4G Writing Sample 2

49/2/02-03-17

Wednesday, 1st March 2017

Modals: verbs we use when talking about
how certain, probable or possible
something is.



Dear Tybalt,
I am glad you are a man of integrity
who wishes to keep the honour of his house.
However, you are left to learn that not every
fight is worth fighting. You were part of
the brawl in the streets on Verona today
and you heard the prince's orders. I will not
praise the prince for a stupid fight you have
with one of the respectable too when Verona
has to offer you will leave some alone. And
were no mistake, if I hear that any harm
come to the boy because of you, you
will answer to me. If you decide to
disobey the orders of not only your uncle
but the lord of this house, you will
deny the name of the Capulet. Someone will
is not dear to me. With Tybalt!

The letter shows that Capulet
is stronger than Tybalt as he is
slightly patronising and orders him
to do this and it is a harsh tone

Appendix 74: 4G Writing Sample 3



4G/3/17-03-17

Imagine you are Juliet at the end of Act 2 scene 2 of *Romeo and Juliet*. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

Write your letter to Lady Capulet.

You should:

- Describe Paris' qualities and why they are not attractive to you.
- Explain why the marriage would not be beneficial.
- Suggest ways in which you might be able to marry the man that you really want.

Base your writing on what you have read in Act 1 and Act 2 scene 2. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

With Paris, I simply would not be happy. There are other ~~options~~ ^{options} in Verona and I'm sure one of them would share the same values ^{and interests} as me. This match would only cause me sorrow, and as my mother, I know you would not want this for me. I am putting all my heart to you, in hope that you'll understand and me. I could list out the pros and cons of this marriage as if it were a business deal, but I hope that, as my mother, you hear not being it, is enough for you to put an end to this. No good will come from this. Paris believes that he could or does love me, but I know that his supposed love would ^{not} stand the test of time for a number of years. I know that I'm ~~probably~~ ^{surely} ~~will~~ ^{will} ~~you~~ ^{you}

Appendix 75: 4G Think Aloud Transcript 2

4G: ok so I'm not gonna start the mother the letter with dear mum because I don't think you would start a letter to your mother in that way (.) so I need to find a way to start it that makes it seem like she is talking to her mother (.) but through a letter if that makes sense (.) so urm (2.0) k so we can make it we can make it i can make it obvious that she's given the matter lots of thought so she can say urm (.) I know (.) no no no no no for as long (.) as I have mm (.) i can remember [3.0] you and i (.) and I have talked about my wedding day (.) and basically what I want to do is when make the audience know whatever relationship she has with her mother my wedding day (.) wedding day colon [mummers] (.) whether (.) whether or not (.) and the man himself and I put with the man himself last because it's the most important thing and it's what the letter is about (.) so then she's gonna to say wh-whoever she wants to marry like (.) when I was younger (2.0) this man seemed sweet ok more living (.) so now I'm gonna like bring in the history of their relationship (.) and how Juliet has grown like older (.) and then I also (.) I do (.) not want to (.) leave (.) he knew how to knew how to dance (.) to dance (.) was attractive (.) and had an attraction [?] sort of shows like how wonderful and [?] since she's got older (.) and now she's gonna talk about how she knows what she wants now (2.0) so then now she's going to go back into like the present so before (.) I started (.) writing this letter (3.0) I was (.) in (.) deep (.) thought [mummers] for what exactly I did want (.) and make the rest as informal as possible as it's her mum (.) exactly (.) I now realise (.) that all the things I wish for (.) wish for (.) previously (.) previously are not [?] (2.0) to make it seem intimate I'll say I realise (.) now that I want a man who's brave (3.0) who is brave (.) man (.) he (.) other (.) then (.) in order to I need to put in a simile in order to [?] a man (.) who (.) who (.) would (.) friend with me (.) with me (.) more important errr more importantly (.) a man (.) who love (.) that shows how she doesn't love paris (.) and to get back into it (.) when so now she's going back into the present and her conversation with her mother (.) and ff-ffoor something (2.0) and for me and paris (2.0) urm I could say that [?] shows that she was thinking about it (.) and she's like I do

(.) me make sure I wanted (.) comma (2.0) I talked to him (.) and it can be better (2.0) but I know this isn't going to work (3.0) and now she's talking about age (.) she can say urm say urm (.) urm and I want to live (.) to live (.) a full life and the [?] of everything and this is going to show a contrast between her and paris who is very safe (.) into everything (.) and do want (.) anything (.) a man (.) I do not want anything to stand in my way (.) and that shows how like paris is safe (.) paris is safe (.) I am sure (.) I'll have a clear secure life with him (.) but I won't truly be happy (2.0) and now she can bring up how her mother would want her to be happy (1.0) made (.) her children (2.0) marriage (.) and try to be personal so that she can be sympathetic to her so she can talk about mother married men and what happened to them as they got married so early (.) but (.) I hear that (.) heard the argument (.) you had (.) when you thought I wasn't listening (.) listening (.) listening (.) and the way you look at each other (.) the reason I think this is because we watched a production (.) and you could see there that capulet and lady capulet were kind of opposite and lady capulet seemed quite wild (.) and her husband was not really happy (.) so I see the way you look at each other (.) and so now she should say I don't mean to offend you (.) in case at this point her mum gets a bit angry (.) when you both (.) have given me (.) a good (.) future to do (.) but (.) time for me to do one more now (/) (2.0) mmmm (.) this is a decision I must make for the better (18.0) k urm (.) so if I go back to the question (.) I have talked about why paris isn't attractive to her (.) urm but I haven't talked about why (.) the marriage would not be beneficial (.) and so now she can be talking about the whole keeping herself safe and how she's the only child and how she's a girl (.) but what is her cousin a capulet so (.) if (.) a no actually that doesn't work because she wouldn't (.) oh I don't know anyway (2.0) she can see with paris (.) so (.) paris (.) simply (.) would not (.) be happy (.) there are other bachelors (.) bachelors in Verona (.) so now she can provide an idea for an alternative (.) in Verona (.) and I'm sure one of them (.) would share would share the same views as me (.) views as me (2.0) this match (.) would (.) wouldn't sorry (.) this my (3.0) and this is not for me and tricking her mother (3.0) now she can really guilt trip her

mother (.) and say I am pouring out my heart to you (2.0) to you and hope (.) that understand (.) urm (.) sam (3.0) and then she could say (.) I could (.) miss out (.) the pers- (.) and (.) come with this marriage (4.0) with have been this (.) deal (.) but (.) I hope (.) after this my mother (.) my heart (.) will be in it (.) it (.) for you (.) to touch and and (.) and could (.) on this (.) paris believes and now she can talk about paris' point of view (.) paris believes that we could (2.0) could (.) have built (.) not (.) this is the I know I could prepare the would not from the test marriage (.) a number of years since you married would be a good one (.) and she could talk about how she is the only child (.) only ch-and only child you have you have (.) you have and then talk about [?] enters a pawn for enters (.) and then she says some and quite show the emotion in the letter (.) so now she can almost threaten them and be like (.) married to paris (.) though which (.) I will not (.) not really bring (.) shame unto (.) the capulet name (.) but also (.) but also never (.) look (.) at you (.) or my father (.) the same way (.) and she could talk about how she decided to do the whole thing and how now she feels like a wave of emotion to come (3.0) [?] not she says (.) or now I will make them she says I do not I will never marry paris (2.0) some (.) I have (.) no interest (.) in headphones (.) shows you that it's a letter I just had to cross out that word (.) I would hate to marry (.)I to marry paris (.) never forgive (.) you (.) if you (.) ok now I'll talk about how (.) the marriage would not be beneficial talk about (.) so I kind of talk about that already (.) different in Verona but if I were to marry for love (.) if I were to marry for love (.) love I would be (.) over the (.) moon (.) Verona and make (.) the (.) happier (.) side (.) urm (.) if I were to marry for love (.) and she can talk about how she is still young so (.) I would have to time (.) time to grow within myself (2.0) more in myself (.) and build (.) a strong family (.) who is better for my love (3.0) and she can use a rhetorical question so what is so special about paris anyway (/) (2.0) Paris anyway (.) man now she can make her mum smile man I present (.) to be my husband (.) will be (.) be the most (.) kind (.) yet generous spirit (.) Verona has ever seen (>) and then she can flatter her mum a bit she can say (.) you made me that you raised me well (.) and I promise you (.) I will truly (.) the and then she can

say (.) forever and always Juliet (.) forever and always yours (.) Juliet (.) k (.) ok for as long as I can remember (.) you and I have talked about my wedding day (.) the dress I would wear (.) where in verona where in Verona it would be set (.) and the man himself (.) when I was younger this man sold sweets for a living and loved to play games (.) said [?] (.) as a grew a bit older (.) he knew how to dance was attractive and had a good fashion sense (.) had good fashion sense (.) before I started writing this letter I was in deep thought about what exactly I want (.) I now realised that I wish (.) that what I wish for (.) I wish for that I wished for previously (.) what I wished for previously is not what I wish for (.) I know now that I want a man who is brave (.) a man whose eyes see further than the borders of Verona (.) a man who would defend me (.) who will defend (.) me (.) not defended me defend me (.) explore with me and more importantly a man I love who loves me (.) when you first told me your plans for me and paris I didn't know what I wanted (.) I tried I really tried I tried mother I tried my hardest (.) I talked to him and tried to see whether he would get to know him to know him (.) know him better (.) I am so young that I want to know life to experience everything (.) I don't want anything or anyone to stand in my way (.) paris is safe and I'm sure that I would have a particular life with him but I wouldn't be happy (.) yes you are married and had children with my father at my age (.) but I heard the arguments you had even when you thought I wasn't listening and I see the way you look at each other (.) I don't mean to offend you both of you have given me a girl's dream childhood and all I could ever want but it's time for me to be a woman now and this is a decision I want to make for myself (.) with paris I simply wouldn't be happy (.) there are other bachelors in Verona and I'm sure one of them will share the same values and interests as me (.) this match would only cause me sorrow and as my mother I know that you will not want this for me (.) that's guilt tripping (.) I am pouring out my heart to you and hope that you will understand me (.) I could list out the pros and cons of this marriage as if it were a business deal (.) but I hope that as my mother my heart not being in it is enough for you to put an end to this (.) no good will come from this (.) paris believes he could or does

love me (.) when I know that his supposed love will not stand (.) important to go over the work
(.) but not (.) stand the test of marriage for a number of year (.) I know that I am no your only
only child only child you have a pawn for alliances (.) but if I were to marry paris I would not
only bring shame unto the capulet name but would not look at you or father my father in the
same way (.) so far I have been silent about this(.) and you have told him my feelings are not
clear (.) but now I will make them clear (.) I have no interest (.) would hate to marry paris (.) I
will never forgive you if you make me (.) if I were to marry for love I would be the brightest
woman in Verona and make the capulet name shine (.) I would grow as a woman myself and
build a strong family with a respectable man (.) what is so special about paris anyway (/) The
man I present to marry will be the most kind yet daring spirit Verona has ever seen (.) you
raised me well and I promise I will chose my husband well [3.0] forever and always yours Juliet

[34.47]

Appendix 76: 4G Writing Sample 4

49 | 4105-05-17

On the 3rd of July 2008, Romeo Montague & Tybalt Capulet and Mercutio of Verona were killed during a brawl. Tybalt Capulet met with Benvolio and Mercutio earlier in the day before Romeo found ^{them}. A fight broke out and ~~he~~ Mercutio was killed by Tybalt. ~~Tybalt was then killed Tybalt~~. Tybalt was then killed by Romeo. Romeo was then banished. We await further information and details from the prince.

I used the passive voice rather than the active, to avoid putting blame on the agents of the sentences. For example: 'Mercutio was killed by Tybalt' rather than 'Tybalt killed Mercutio'.

Appendix 77: 4G Writing Sample 5



49/5/05-05-17

Read carefully Passage A, *Stranded*, in the Reading Booklet Insert, and then answer Question 1.

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

Write your newspaper report.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed.

Base your newspaper report on what you have read in Passage A, but be careful to use your own words. Address each of the bullet points.

Begin your newspaper report with this headline: *Castaway found alive!*

Write about 250 to 350 words.

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

Castaway found alive! 1704
On the 5th of January ~~1700~~ 1704, Selkirk
was rescued from an island in the South
Seas. He had been part of a crew led by
Captain Stradling, that were the sailing the
South Seas to find gold and treasure, but
became a castaway on the island in 1703.

In October 1703, the crew were about
to sail on despite problems with the
ship's infrastructure after receiving orders
for their captain, Stradling. Selkirk,
however, thought that doing so would
lead to catastrophe ~~and~~ told his
 fellow crew members so. When Stradling
 heard of this, the two got into an argument
 that ended in Stradling accusing Selkirk
 of mutiny and punishing him by
 saying he would be left on ^{the} island alone.

Appendix 78: 4G Think Aloud Transcript 3

4G: ok so first I'm going to read the passage see what it's about (.) and then read the question (.) so continue describe the str- (16.0) and (.) ok so the question says imagine you are a newspaper reporter (.) following selkirk's rescue from the island (.) investigating events surrounding his abandonment and the sinking of the ship (.) you interview stradling selkirk and others surviving members of the crew describe the news report write the news report in your news report you should identify and evaluate the events that led to sh-selkirk being left along on the island (.) and the ship setting sail give your views on how far those involved in the events could be blamed (.) base your newspaper report on what you have read in passage a but be careful to use your own words (.) address each of the bullet points begin your news report with the headline castaway found alive (10.0) ok I'm going to highlight all the basic (.) from passage a so that I make sure I don't add anything else that isn't what the passage is saying (.) cast (.) away (.) found (.) alive (.) ok so I'll start with the date cos news paper letters or newspaper reports start with dates on (.) the (.) fifth (.) of January (.) nineteen ninety (3.0) selkirk (.) was (.) rescued (.) from an island (.) does it say where the island is (/) (2.0) oh seventeen oh two whoops (3.0) so I'm just going to alter the date to ok so I'm just going to say something good (.) so say seven oh four (.) was rescued from the island (.) on the south seas (3.0) he had been part of a crew so I'll I'll mention how he was part of a crew to do it (.) part of a crew (.) led (.) by (.) captain (.) stradling (.) oh yeah stradling (.) that was sailing the south seas (.) that was sailing (.) south (.) seas (.) to (.) find (.) gold and treasure so this is a good review treasure (.) but became a cast away (.) a cast away (.) on (.) the island and this is a conclusion of the story that is about to come and when we read news letters or news reports they read the first paragraph to see what it's about and this is it cos this is what happens at first (.) here so (.) so now we talk about the ship (2.0) urm (.) so in october (.) october seventeen oh three write the date (.) in october seventeen oh three (2.0) the crew were about to (.) the crew were (.) about (.) to sail on (.) despite (.) problems (.) with (.) I don't know it's

part of the ship oh (.) with the ship's infrastructure (.) the ship's (.) infrastructure (.) after (.) receiving (.) orders (.) orders from the captain (.) comma (.) stradling (.) then selkirk however (.) thought (.) that (.) doing so would be a bad idea (.) would no doing so would lead to catastrophe (2.0) and advised (.) no that's what it says in the thing and (.) told (.) his fellow crew members so (4.0) when (.) stradling (.) heard (.) of this (.) I can just say urm instead of just saying stradling had beaten him urm could you say instead of this (.) the two got into an argument over which (2.0) that ended (.) in stradling (.) accusing (.) selkirk (.) of mutiny (3.0) and punishing him by saying he would be left on the island (8.0) be left on the island (12.0) so to when so when Selkirk realised (.) that none of the crew (.) the crew (.) or the belongings (.) would (.) stay with him (.) he immediately (.) changed (.) ch-(4.0) so then says stradling (.) was deaf to his cries (.) his cries (.) hoped that the rest of the crew learned a lesson from this (10.0) urm so now I have basically I have written a lot in the first two paragraphs (.) no actually the first few paragraphs (.) the thing about this is we can't talk too much about what Selkirk felt because we don't know for sure (.) oh actually we do know for sure because we interviewed them (.) ok so now we can say (.) in a recent interview (.) interview (.) with selkirk (.) probably should have highlighted that (.) in a recent interview with stradling (.) he claimed (.) that (.) he decided (.) to not back down (.) down from his decision (.) or listen (.) to sel-kirk (.) because (.) he was simply (.) exaggerating (2.0) and (.) the (.) pace or the the fast (.) urm the fast pace (.) in which he changed his in which (.) he changed his argument (.) showed that he was not a- he was not a I'm quoting here in quotation marks truly (.) a man (.) of (.) his (.) word (.) urm when this is a new paragraph when i informed so this is how urm the two quotations lead into the supposed informed (.) so con-of what (.) str---had to say (.) about the matter (.) he called (.) himself (.) a true this is in quotation marks survivor (.) at (.) he called (.) that he still knew (.) still knew (.) the (.) fate of the ship (.) but the fact that (.) he would last longer (.) last longer (.) with (.) the crew (.) than he would have (.) have (.) on (.) the (.) island (.) alone (.) ok so now I have to say what happened after (3.0) so sel-kirk was then abandoned (2.0) abandoned (.)

on (.) the (.) island (.) to (.) fend (.) for (.) himself (5.0) to quote indirectly in here I am going to quote the passage because it's quite a good line to quote him directly (.) whatever the island had (.) island had (.) he could use (.) what-ever (.) it lacked (.) he must (.) do (.) without (.) urm so now I need to talk something about the island ok so he lived (3.0) he lived (.) on (.) fish [recording disrupted] (3.0) and built somewhere to sleep (.) urm (.) wood and stones (.) so i've covered the whole urm passage and given my opinion i need to talk more about where they live I need to figure out more to say (.) so now it needs to be about how the ship sunk (.) a month (.) after (.) sel-kirk (.) was (.) left (.) on the island (.) the ship (.) he had warned (.) stradling (3.0) about (.) sunk (.) because (3.0) stradling chose (.) to ignore (.) selkirk's (.) warning (.) many men lost their lives (4.0) that's putting in (.) giving my views as to who should be blamed (3.0) urm also who (.) for the (.) surviving (.) I was told (.) that apparently and this is where I can mention exactly what was wrong with the ship (4.0) worms (.) had taken over (2.0) the (.) the bottom of the ship (.) the ship (.) making the tim-the oak timber frame (2.0) that puts in some more detail as well (.) so I'm going to start my last paragraph a rhetorical question (.) who is to blame (/) for the (.) death (.) of (.) these (.) men (.) should (.) stradling (.) have pardoned (.) sel- oh- selkirk and listened (.) to (.) the (.) warnings (3.0) or should (.) selkirk (.) not have (.) backed down so this is putting two rhetorical questions in there makes the reader think (.) not have backed down and found and (.) found a way (.) to (2.0) the crew (2.0) cos now I'm going to a question in (.) well (.) surely (.) the responsibility (.) responsibility (3.0) and (.) care of the ship's (.) crew (.) lies (.) to the (.) ship's (.) captain (.) another rhetorical question but this one has already had an answer so this one will be really short (2.0) what happened (.) to sel-kirk (.) and the rest (.) rest (.) of those (.) men (.) was a grave (.) pity (.) ok so was a grave pity and this makes so like basically I've put in an opinion was a grave pity (.) and (.) we all know (.) where the blame lies (3.0) ok so (.) I'm going to read it again identify and evaluate the events that led to sh-selkirk being left alone of the island and give views on how far those involved in the events could be blamed (.) on the fifth of january seventeen oh

four sel-selkirk was rescued from an island on the south seas (.) he had been part of a crew led by captain stradling (.) they were sailing the south seas to find gold and treasure but became a castaway on the island (.) in seventeen oh three (3.0) in october seventeen oh three the crew were about to sail (.) on despite problems with the ship's infrastructure after receiving orders for their captain stradling (.) selkirk however thought that doing (.) so would lead to catastrophe (.) and told his crew members so (.) when stradling heard of this the two got into an argument that ended in stradling accusing selkirk of (.) mutiny (.) mutiny and punishing him by saying he would be left on the island alone (.) when selkirk realised that none of the crew or his belongings would stay with him he immediately changed his tone stradling was (.) no actually once selkirk heard realised no urm heard of the punishment (.) cos that would change his tone heard of his punishment and realising that none of the crew or his belongings would stay with him he immediately changed his tone (.) stradling was deaf to his cries and hoped that the rest of the crew would learn a lesson from this (.) in a recent interview with stradling he claimed that he decided to not back down from his decision or listen to selkirk because he was simply exaggerating and the fast and the fast pace in which he changed his argument showed that he was not truly a man of his word (.) when informed when i informed no when informed (.) lets not put i in there when informed (.) no actually I had to put i in the sentence selkirk of what stradling had to say about the matter he called himself a true survivor at heart (.) he claimed that he still knew (.) the fate of the ship (.) but felt that he would last longer with the crew than he would have on the island alone (.) little did he know (3.0) selkirk was then abandoned on the island to fend for himself (.) to quote him directly whatever the island had he could use whatever it lacked he must do without he lived on fish and built somewhere to sleep with wood and stones (.) a month after selkirk was left on the island the ship he had warned stradling about sunk (.) because stradling chose not to ignore selkirk's warning many men lost their lives in an interview with the surviving crew members mmmm not i was told (.) it was (.) blunt it was (.) it was discovered (6.0) it was discovered that

apparently worms had taken over the bottom of the ship making the oak timber weak (.) who is to blame for the death of these men sh-should stradling have pardoned selkirk and listened to his warnings (/) or sh-should Selkirk not have backed down or sh-should selkirk not have backed down and found a way to convince the crew (/) well surely the responsibility and care of the ship's crew belongs to the ship's captain (.) what happened to Selkirk and the rest of those men was a grave pity and we all know who where the blame lies yup think i'm done

[33:09]

4/6/24-05-17

English

Question 1: Discourse Writing

Dear Editor,

I learnt recently that the school has plans to introduce streaming or vertical grouping. This means that a student from age 11-16 and adults will be taught in the same classroom from now on. I think this is an absolutely amazing idea and in the following paragraphs I'll say why.

One of the biggest problems we face in our school ~~is~~ are the major divides between year groups. Most of the students in younger years have never spoken to the older students and are scared of them. With this new method of teaching, students ~~of different years~~ of different ages would be able to form bonds and friendships with each other.

Some people claim that vertical grouping is a bad way of teaching because there is a possibility that the students wouldn't be able to follow some courses or ~~reach~~ enough grades for university. However, this is still a possibility with methods of teaching we use now. With younger and older students in the room, the students would learn even more information from one another. Younger students could also learn from a ~~lot~~ really valuable experience from the older students and

Appendix 80: 4L Writing Sample 1

4L/1/03-02-17

Imagine you are the new teacher in the extract. You write a letter to the school governing council expressing your concerns about the state of the school.

Write your letter to the governing body.

You should:

- Describe what you have noticed about the students in the school.
- Explain how the staff have contributed to the atmosphere of the school.
- Make some suggestions as to how the council could promote improvement.

Base your writing on what you read in Passage A. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear Governors,

I have been teaching at your school for a year now am writing this letter to you because I am worried about the overall atmosphere ^{of} Witterham High School. The staff have no interest ~~in~~ ⁱⁿ teaching the pupils and the pupils have no interest in learning.

The pupils are not intolerable or badly behaved and they treat me with the respect most pupils should show towards their teacher. However they put no effort into anything except chatting and messing around. At Witterham High all the students share a hatred for reading and writing which appals me, that is because

Appendix 81: 4L Writing Sample 2

4/2/02-03-17.

Modals

↳ verbs we use when talking about how certain, probable or possible something is



Dear Tybalt,

please leave Romeo alone right now.

Do not go near ~~him~~ ^{him} he is ^{quite} a fine

He is not disrupting anyone a tad

I've been told that he is quite ~~beautiful~~

Tybalt, do not disobey my ~~wish~~ wish

If you do, then you will pay the ^{price}

Have a good night and forget ~~it~~ ^{it}

If you fight with him, it's ~~the~~ end the ^{own}

Appendix 82: 4L Writing Sample 4

4L/4/05-05-17-



On the 4th of May at precisely 1 o'clock, Mercurio Ravello was shot by a member of the Capulet family. The crime was committed at Verona Bay and was executed using a hand-gun. The man in question has also been slain and his family has paid for depression in this edition of the Verona Times. The witness, Benvenuto Montague has confirmed that Mercurio Ravello was shot in the side and that the killer* is on the loose but said man was banished according to the Prince's wish. Condolences to both families and the Prince's orders are to blame no one for this family feud.

* of Mercurio's killer

Appendix 83: 4L Writing Sample 5

4L/5/05-05-17

Read carefully **Passage A, *Stranded***, in the Reading Booklet Insert and then answer **Question 1**.

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

Write your newspaper report.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed.

Base your newspaper report on what you have read in **Passage A**, but be careful to use your own words. Address each of the bullet points.

Begin your newspaper report with this headline: **Castaway found alive!**

Write about 250 to 350 words.

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

CASTAWAY FOUND ALIVE!
Yesterday morning, a man was found stranded on a remote island off Mexico in the Atlantic sea. The man in question is Selkirk a sailor who was part of Captain Stradling's crew. It seems that Selkirk had been on that island for a rather long time, when he was discovered he was lying on a bed of moss, shaded by the leaf of a palm. He was dripping with sweat and dressed in shorts ripped and covered in dirt. If he had not have been on the beach he would never have been spotted by his rescuers. He was running up and down the beach,

Appendix 84: 4L Writing Sample 6

11-16/24-05-17

①

Question 1

// = paragraph

As a student of [redacted] I am writing on behalf of the new plan to introduce vertical grouping. Many of my peers are shocked at the decision to mix all the year groups into the same classes. I myself have many doubts about this decision. It is apparent from the article about Green College that the only reason they turned to "family grouping" was because they were under the threat of closure and mixing the year groups was a desperate final resort. If this is the case then why are we, a fully functioning, highly academic boarding school taking the same approach? I think that the program set up by Green College is completely illogical due to the fact that the students in the older years will have to re-do everything they have learnt to insure that all of the pupils are on the same page. The decision made by Green College was made purely to save the jobs of

Appendix 85: Intervention Lesson TGV Modals

T5: ok so this lesson (.) we're going to be (.) focusing on how to improve your writing but we're going to use Romeo and Juliet as a vehicle for that as well (.) so (.) I'm going to put you in (.) pairs (.) so you're a pair (.) anna can you come and sit here (.) you're a pair (.) erm (.) can you (.) go over there please and make a pair (.) please (.) urm you two (.) can be (.) a pair (.) er you two can be a pair (.) you two can be a pair (.) and I think we'll have to end up with a three (.) cos the nature of of the class so (.) everything that you do for me to today needs to be on a four paper (.) no books (.) so get your books right out the way (.) your pa-you pair and your Romeo and Juliets ok (.) so I'm going to put (.) some urm (.) sentences (.) on your desk (.) and I need you to follow the instructions on the board which say in your pair (.) discuss how forceful (.) each of these sentences seems (.) how does the level of force differ (.) between the sentences (.) and then the third point is discuss what context (.) can anyone is explain that to me what sort of context this sentence might be used in (/) (.) anybody (/) yeah

P: background

T5: what does that mean (/)

P: the the erm story surrounding the sentence (.)

T5: getting better yeah

P: what the that the circumstances are

T5: thank you what circumstances you'd use a sentence like that in (.) so (.) I'm going to put these round (.) and you can use the prompts on the board please (.) to start discussing the questions

[1:46 to 2:08]

T5: I can't hear much discussion start discussing please (.) use the prompts on the board

[general chatter 2:12 to 3:26]

T5: right can you stop for a minute (.) so I can hear (.) some discussion cos you're such good girls there's no need to write all the time you can just talk about it (.) I need to move the task on (.) so in your pair now (.) I want you to think of a freeze frame (.) only in your pair don't talk to anyone around you (.) that would represent each (.) of those sentences (.) so how would you visually capture (.) that sentence (.) so that we could guess (.) which of the sentences you were actually doing (.) so you'll have to decide which element of the sentence if you like (.) gives it its meaning and then I will pick randomly (.) a (.) well three pairs (.) to come out and perform or freeze if you like (.) their their frame for us (.) and then we'll try and guess (.) which of the sentences you're enacting for us (.) so think of a freeze frame for each of them and then in a few minutes (.) I'll call upon three pairs to come out and do one of their freeze frames (.) and we'll try and guess which one you're doing (.) does that make sense to everyone (/) ok you've only got a couple of minutes for this you'll have to work very fast (.) feel free to stand up if you want to

[general chatter 4:37 to 5:52]

T5: ok one more minute then I'm gonna call on you to come out and act it

[general 5:57 to 6:15]

T5: right let's make a start right you two up the front you're going to enact your freeze frame (.) I'm going to count you down so five four three two one freeze (.) and then you'll freeze and then we will guess which one you're doing (.) right shhhh (.) ten (.) nine (.) shh eight (.) seven (.) six (.) five (.) four shhh (.) three (.) two (.) one (.) freeze (4.0) which one do you think they're doing (/)

P: ought

T5: is that right (/)

P: yeah

T5: and where what did you get that from (/)

P: cos it's (?)

T5: can you be a bit more explicit so 5N was

P: no

T5: [?] was

P: pointing

T5: so pointing (.) was was showed the nature of the power perhaps between the two of them (.) good
right you two come out and do one for me

P: we're in a three

T5: doesn't matter come out and do it (5.0) ten (.) nine (.) eight (.) seven (.) six (.) five (.) four (.) three
(.) two (.) one (.) freeze

[laughter]

T5: decide what position you're holding (2.0) right sh-make sure you're keeping your eyes in one
direction it should literally be like a photograph (.) ok what do you think 5L (/)

P: a must open the

P: yeah

T5: so what gave that away (/)

P: wh-cos basically were like don't (.) pointing at but they look really really

T5: they look really angry so the degree of menace was the the one that worked for that one (.) ok you
two come out and do yours (9.0) ok ten (.) nine (.) shh eight (.) seven (.) six (.) five (.) four (.) three (.)
two (.) one (1.0) freeze

[laughter]

T5: that's very nice anybody want to guess (/) go on then

P: you may

T5: you may (.) so what gave it away (/)

P: well it was kind of (.) seen as 5G being

P: 50 it's ok

T5: 5G looking quite tentative (.) in her facial expression yes not looking as menacing or (.) er scary as some of the other ones we've had (.) good and thank you very much for doing a different one (.) cos that was your choice (.) I didn't make you and it was nice to have that variation (.) so that that was brilliant (.) of you that really helps the the learning so (.) we've looked ay (.) urm how inflection if you like (.) changes urm things th-the word within the sentence (.) that can be urm (.) inflected (.) that allows us to have more force or not (.) and when the word is altered (.) which is is really important (.) so now we're going to (.) move onto looking at a real live example of erm language (.) where there is an intention behind it and we're going to look at how the degree of force in the language affects our response (.) so (.) urm (.) what you're going to do is your (.) in your pairs going to look at an advert which I'm going to place in front of you and you're going to follow these prompts you're going to decide the purpose the language the relationship between the person writing the text and the person reading it and the tone and the urm whether it's successful (.) so if I come round with these I want you to dis-start discussing those in your pairs (8.0)

[general chatter 2:0]

T5: so this is real answer the questions

[general chatter 10:16 to 13:01]

T5: right so urm several groups have finished (.) so I think we should (.) shhhh talk about it shhh shhh shhh shhh urm would anybody like to read it out in the most emotive way they can imagine (/) so I want someone to read it out (.) thank you

P: many people

T5: can you can you speak up for me (.) and read it from the beginning with the title as well

P: if you send only one card this Christmas send this one (.) for many people Christmas can be the loneliest time of year (.) this card will be given to one of the many homeless or lonely people who count who count on us (.) please help us prove that people really do care by signing the card and returning it with your gift (.) if you do not want to put your name on this card on the card just sign it from a friend of the salvation army (.) we will give your card to a lonely or homeless person (.) for for many it may be the only reminder that someone cares (.) you can rest assured that your address will not be disclosed with your Christmas present

T5: thank you (.) so (.) the purpose of the advert (.) the purpose of the advert (.) 5I the purpose of the advert (/)

P: urm it could be like telling you to send the card

T5: because

P: urm because it it wants people to really care

T5: ok anybody want to add to that

P: they want (?) they want people to (?)

T5: yes but why why do the homeless people need cards (/) yeah

P: because they feel (.) lonely (.) and urm not cared about (.) and I think that the purpose of this is to make them feel guilty

T5: yes so you think the guilt (.) works on the reader to encourage them (.) to do what the salvation army feel would help people the most when they feel lonely at Christmas so it's a very persuasive task isn't it (.) how does the language use here reflect that purpose (/)

P: they also say if you can do this you will do this (.) I mean if you want to do it they say this card will be given so they're already telling you will do it

T5: ah so the level of presumption (.) that yeah so it's a I mean I don't think it's (.) it's harsh to use the word manipulation (.) but sometimes when you're in a charity when else are you going to get money you have to work on people somehow use all the tactics in your armoury so you're right there's that level of assumption (.) urm which which perhaps would would would (.) would stop the reader considering not doing it that's very clever (.) yes

P: in a way they're just trying to guilt trip the reader

T5: go on

P: they're like urm (.) urm like (?) you like someone cares

T5: so can you can you urm (.) talk to me about the use of language there (.) what is it in that language that's a device if you like (/) that i-that persuades them to do what the salvation army wants them to do (.) could you think of a device (/) (2.0)

P: no

T5: read that sentence again let's see if anybody can help you out

P: for many it may be the only reminder that someone cares

T5: for many it may be the only reminder that someone cares

P: hyperbole

T5: there's a level of hyperbole there (.) I mean yes ok it might be it might also be true but there's a level of of of definitely going towards exaggeration (.) which convinces (.) so let's unpack a little bit more any other language devices (.) yes

P: so the use of exaggeration (.) would highlight I think might would scares the reader maybe (.) cos they say like Christmas can be the loneliest time of year (.) and they say that (.) please help us to prove (.) that people really do care sounds a bit like we (.) the reader doesn't really care about the homeless

T5: yes

P: only if you buy this card

T5: [so it shows you care (.) so it's sending us back to the idea of guilt again isn't it (/)

P: yeah

T5: I'm not sure if it scares them (.) if it would only scare them if they were kind of anticipating their future that they themselves might be lonely (.)

P: [yeah

T5: yes 50

P: (?)

T5: yes the loneliest yes

P: its suggesting their they might be the only ones who are lonely

T5: yes absolutely (.) so again (.) making sure we're tipping over into a degree of (.) of of exaggeration which allows the the urm salvation army to persuade people to do what they want (.) yes 5A

P: urm the use of sad and like lonely only in that the sentence that somebody cares it kind of creates sympathy for the people

T5: yes

P: and makes us see things from their point of view

T5: yes so you found a collection of vocabulary all to do with isolation (.) which would (.) encourage the reader to (.) again feel sorry feel empathy (.) for people in this situation that's fantastic (.) 5F

P: urm (.) it really makes the reader feel like compelled again like it might be like the only way that somebody cares (.) is like oh it's my fault they don't know

T5: yes

P: they don't like

T5: yes I love that word compelled brilliant word (.) so you feel compelled to do it because you don't want somebody if you're a nice person you don't want homeless people to feel that no one cares so if it's (.) it's actually attracting those of us (.) who have concern for our fellow man (.) who have empathy who have some (.) something in our in our urm heads that makes us think about other people not just ourselves (.) good (.) alright urm the relationship between (.) the person writing the text and the person reading the text how do you know (/) a kind of complex question that (.) so what's the relationship between the person writing the text and the person reading the text (.) how do you know (.) any ideas any ideas (.) go

P: I feel like the person writing the text is (.) more (.) not important but like (.) how do I say this like (2.0) hffff (2.0) as in like

T5: [so you would say there's a sense of importance in the writing

P: [yeah because they

T5: [well if you just take the first sentence for many people Christmas can be the loneliest time of all (.) how would you describe the tone of that statement 5I what's the tone of that statement (/)

P: urm like (.) they know

T5: [yes can anybody build on that so take that further yes

P: it's factual like they're urm

T5: [yes it reads like a fact it's very assertive tone (.) is it (.) full of statistics and facts no but the tone is assertive (.) does doesn't allow for any disagreement on anybody's side so that sense of authority (.) behind the language is what what builds on what you saying on what you on what you were saying to us (.) what about the person reading the text 5A

P: so as the person (.) who is writing the text seems really trustworthy and confident the person who's actually reading it is the opposite (/)

T5: so you're saying the sense of confidence in that tone

P: kind of makes it the reader (.) feel (.) like to obey I suppose

T5: well yes it's back to that word beginning with d (.) that I have used quite a lot in our lessons what's the word (/)

P: didactic

T5: [didactic (.) so the instructive nature (.) of the (.) advert which urm I think you're right creates (.) a different sense of power between the reader and the person writing the advert (.) I think you're absolutely right (.) well done you (.) was there anything else that you would say (.) about the (.) advert (.) anything else (/)

P: urm we thought the advert was in the same style as the second sentence (.) so you ought to open the door even though it's not forceful it still persuades and kind of (.) can flip from the end of the

T5: [I love that (.) so you've made a link between (.) the urm words that we started the lesson with (.) and what's in this piece (.) I think that's fantastic so you've decided (.) which of the words (.) or the sentences matches this the closest and you've said (.) the

P: [the you ought to

T5: [ought to (.) yes (.) yes right so it's that's brilliant so moving on (1.0) what we're actually covering (.) in more in more detail in this lesson now is the idea of modal verbs (.) has anybody met modal verbs before (/) yes just just one of you (.) ok so I would like you please to write down what those modals are (.) so (.) can could may shall should must (.) can we write those down (.) we also have er others we have ought (.) um as well in one of the sentences (.) and we've also had (.) any other differences I think that's the only other difference so you can add ought to that (.) to that um (.) so it's (.) explained on the board as well (.) when you use modals you use modals to do things like talk about ability ask permission making request and offers and so on (.) so that's er an idea what modals are (.) so what we're going to do now (.) is we're going to create a scale (.) on the board and we're going to decide (.) the degree of power if you like behind the modals (.) and how how effectively (.) um they would convince someone to do something (.) depending on their er severity (.) weak to strong so let's have a little look at that has everyone written them down (.) can could may shall should must ought (.) yeah on the piece of paper I've given you

P: do we need to write the

T5: [no just the words (.) it would be helpful to write modals and write your name on it (.) have you got them down now (/) just the words

P: do we add ought (/)

T5: add ought yeah (7.0) great so sorry we're going to go back (3.0) so we're going to (.) decide (.) weak to strong actually it would be more fun if you came out and did it so do I have a volunteer to come and put their modals on the board (.) in terms of scale (.) um why don't you write them out for me (.) yeah write on the board and decide which ones which sort of order you'd put them in (4.0) see if you agree guys so while we're having somebody come up and do it (.) make sure you know what you would do (.) to see how much it concurs with what you would have done (7.0)

P: er (.) it's kind of

T5: er I don't know why it's doing that I tell you what let's do it on here (.) just do it on there

[silence 15.0]

T5: I'll do (?)

[silence 51.0]

T5: ok so do you want to read out your order (/)

P: urm may shall can will might should could ought must

T5: ok would anybody disagree with that (.) at all (.) ok

P: ok maybe they should swap urm could and should

T5: why (/)

P: cos if you like could it means you can do something so you're not like being like forced to should
you know leans towards more like

T5: definite (.) yes (.) would you agree with that would you make that
change do you want to change that for me (.) so we're gonna have urm (.) just use the red cloth (.)
we're gonna have (1.0) could then should (2.0) any other changes that people would make

P: maybe like can should be more to the strong cos it's like (.) like can do something

T5: so where would you put it (/)

P: be like (.) where could is

T5: instead of might so you want the more tentative ones so if we switch round might and can (5.0)
so may we've now got may shall might will (.) can (.) could should would must (.) anybody like to
change the board yeah

P: well I think will should go (.) below should and would because it's saying you will do something

T5: [yes so yes it's not leaving any any
room there for deliberation (.) so if we move will to

P: [to below would

[silence 10.0)

T5: so can we can we do this slowly so (.) may (.) shall (.) you see I think shall is stronger would anybody
do that as well (.) so what are the most tentative ones (/)

P: could and might

T5: might (.) could (.) is it (/) like options so

P: it's like you don't have to

T5: yes would

P: may

T5: I think would's strong-a little bit stronger urm I so so what would you say the weakest one's are
let's define that yeah 5L

5L: I actually think can cos if you say may it's like (.) you are allowed to do this but you can if you
choose (.) to do this like

T5: [yes you can (.) if you choose

P: [can (.) but you may (.) it's like you are allowed to do this

T5: [yes

P: might (?) should

T5: so you're realising that they all have (.) different levels of force and can be used in different contexts in different ways (.) urm (.) what are the most powerful ones there (.) if you if you were telling someone off basically (.) which ones might you (.) use yes

P: you must

T5: must any others (/)

P: urm will

T5: will (.) any others

P: shall

T5: shall (.) yes

P: should

T5: well I think should just is appealing to their conscience (.) you know you should do that so I think they they are more (.) powerful words (.) so (.) what we're perhaps learning this lesson is being precise with your language thinking about the choices that you have as a writer (.) can effect that quality of your prose and how successful (.) you are when using language for different purposes (.) and remember I told you when you get to g c s e you're writing for different audiences and purposes you have to show you can suit you're writing to the task so (.) currently thank you you did really well there we're going to move on now to an actual task now (.) because you guys were involved in vaccinations yesterday (.) we didn't have the urm well the content of the lesson I hoped to teach yesterday didn't happen so we're going to slightly alter what I'd planned for this lesson bearing in mind the fact that some of you read the whole of act one scene three (.) and some of you haven't even got there yet so I'm going to give you the task (.) we're going to talk about it (.) but I'm going to need you to write on the sheet whether we're going to have to slightly alter it dependent on whether you were with me in the lesson yesterday (.) or not (.) so let's just do this (2.0) and (4.0) now all the writing you do when you actually do this task (.) has to go on a four so you may need some a four if you finish the sheets (.)

so having met modals we're going to try and put them into practise (.) a little bit more (.) so (.) this task says you're writing to persuade (.) write a letter to Juliet imagine that you are writing directly after act one scene three (.) in your letter lady capulet must try to persuade Juliet to agree to marry paris (.) we're going to do something a little bit different from that (.) so (.) I'm going to suggest to you (.) that (.) you are (.) either in your pair (.) urm thinking about the prince (.) speaking to (.) capulet (.) or montague (.) you could be (.) Tybalt (3.0) to Benvolio (3.0) or (.) you could be urm (.) montague (.) to Romeo or you could do the one on the sheet (.) which is (.) urm lady capulet (.) and (.) Juliet (.) now (.) what you're trying to do is you're trying to re-create a sense of (.) er the relationship between the (.) the characters (2.0) urm so if I just go down to (.) this er (?) back wall and read it out (.) urm you need to think about the relationship that those characters have (.) so (.) we've met montague who's romeo's dad (.) and we've met Romeo now (.) what sort of relationship do you think Romeo and montague have (/) what sort of relationship do they have what sort of father did montague seem to be we did talk about this (.)

P: caring

T5: caring (.) so (.) if he were to write a letter to Romeo (.) now under what circumstances might he write a letter to Romeo bearing in mind what you have read in the play so far

P: (?)

T5: yes or asking him why (/) or asking him (.) to stop shutting himself away (.) yes (/) what sort of tone do you think he would adopt

P: er caring but persuasive (/)

T5: caring but persuasive (.) so you might have a mixture of modals there why (/) why yeah

P: demonstrating or showing that he cares

T5: yeah you wanna show you care (.) so you want to use a bit of carrot and the stick so you wanna show you care and you want to show perhaps the consequences (.) of (.) shutting himself away

adopting a kind of depressive melancholy attitude how it might affect him in the future (.) so (.) it's about sort of mental health with Romeo isn't it apart from anything else so (.) you might think about that then you'd have to think perhaps about a letter back from Romeo to Montague erm (.) what would you do if you were (.) acting in role as Romeo how might that affect your language in the letter (/)

P: appreciate Montague's concern for like but I'd I'd show him why I was sh-

T5: sure you might show that you appreciate his concern it's a patriarchy he's your father you've got to show a degree of respect (.) erm sorry 50 were you going to say that I'm sorry urm but but yes you might also be quite forceful teenagers can be very forceful with their parents so you can actually say well these are my reasons and I'm sticking to my guns and yes I will urm stay in my room (.) using that using a modal there (.) yes

P: Romeo would probably be irritated cos he kind of wanted (?)

T5: yes so you might get in the letter a sense of his irritation I agree yes

P: he's going to be quite urm empathetic because

T5: which character's got to be emphatetic (/)

P: Montague

T5: yes but we're talking about Romeo now yeah

P: yeah towards Romeo

T5: absolutely if you were doing his letter (.) good (.) right (.) talking about being the prince (.) we've met the prince (.) what's the prince's position within this society 5M

P: urm he's quite high up

T5: quite high up (/)

P: he is high up so he would be like quite polite and like

T5: would he (/) was he polite in that speech to montague and capulet that we read together (/)

P: I don't remember

T5: you don't remember you might need to go back to your text cos I'm telling you now he was anything but polite (.) any other ideas on the prince and his tone in the letter (/)

P: oh he's trying to like keep the capulets and montagues in order he's trying to stop them like being rude to each other

T5: sure so how's that going to affect your language (/)

P: quite forceful

T5: [very forceful (.) absolutely urm what about montague or capulet back to him (/)

P: erm

T5: yup

P: erm probably (.) definitely more polite and a bit urm sucking up basically

T5: yes (.) absolutely (.) cos they what could the prince do to them ultimately (/)

P: kill them

T5: [kill them (.) so you're going to have to be careful with your language there aren't you (/) so we also wrote on here urm tybalt and Benvolio (.) urm (.) what's kind of person (.) is (.) Tybalt and what kind of person is Benvolio (/) do you remember yeah

P: Tybalt is more serious and Benvolio is really (?)

T5: yes it's in their names so teh sounding beh really reflect their characterisation Benvolio the peace maker (.) not wanting to upset anybody just wants everybody to be friends (.) is that like Tybalt (/)

Ps: no

T5: no tell me about Tybalt

P: urm well quite like (/) getting into fights he's like the bad person

T5: yes he's aggressive he likes fighting (.) he and Benvolio calls him the fiery Tybalt (.) yeah (.) so the tone's going to be very different what about lady capulet and Juliet (.) if you were to write a letter from lady capulet to Juliet (.) er as it says here trying to persuade her to agree to marry paris (.) yes

P: urm you could like be like forceful but formal

T5: yes with a degree of formality we talked about that yesterday in class cos juliet's had a wet nurse urm the close relationship is between the wet nurse and Juliet rather than Juliet and her mother there's a degree of separation urm there (.) yes

P: well not like really forceful but trying to like (.) kind of forcing her to like

T5: so you feel there would be a level of balance (.) why would you try to find that balance then if you were lady capulet and you were writing to juliet

P: well trying to tell her like (?)

T5: so at this stage in the play actually remember this for later on cos things do change so try to convince her as supposed to being completely (.) urm (.) er forceful and saying she had to do it (.) yes just suggest that it's a good idea she ought to marry paris in fact (.) and Juliet obviously we we spoke about this for (.) doesn't know her mother it seems that well not a very close relationship so there's going to be a sense of formal distancing in a in a letter there (.) so (.) in your pair (.) you need to choose which pair of characters (.) you are going to be (.) one is going to be one one is going to be another (.) and then you you need to write a letter (.) to each other's characters (.) using words from our er (.) our modal scale (.) ok (/) so I'm going to give you oh by the way don't write any names so urm I don't want to see anywhere on your sheet the name of the person you're writing as so you can go as a pair

(.) but don't tell anybody else ok who you're who you're writing as do not use any names (.) now I'm going to give you (.) no more than fifteen minutes (.) to decide which pair you're going to be (.) and to write your letters using modals (.) does that make sense to everybody yes

P: how long does it have to be (/)

T5: however much you can write in fifteen minutes ok

P: urm when you say don't use the name what are you supposed to write

T5: just put dear ex cos we want to make it a bit of a test to see if we can guess (.) who you're being ok (.) so dear ex please (.) off you go

[general chatter 39:37 to 39:45]

T5: I'll come round with some more paper if you need it

[general chatter 39:49 to 39:53]

T5: no no you're deciding on which pair of two characters one is one and one is the other (.) does that makes sense to everybody (/) so you're a pair one writes as one pair and one writes as the other (.) yeah (/) does everybody get that (/) so you're writing as two different characters but as a pair (.) did you guys get that (/) two different characters but as a pair (.) so you're two different characters (.) two different characters (.) three here (.) so you could have some duplication if you want (.) so if you take a pair two of you (.) oh so in your three you can choose two characters

P: oh ok

T5: if anyone needs any extra ay four (.) I've got it if you need it

[general 40:43 to 41:22]

T5: girls with all of you I think there's a degree of planning and thinking that has to happen before you write (.) because you need to if you're writing say to persuade someone to (.) fight or not fight (.) to

marry or not to marry (.) you're going to have a sequence of points aren't you (.) and you're going to decide on their order (.) in your letter (.) so I would find it difficult to contemplate the idea of you just starting to write a letter without a little spider chart a little bit of planning a little bit of thinking cos you need to decide what would (.) work in terms of persuasive tactics just as that salvation army urm advert (.) decided what would (.) affect people emotionally

[general- quite silent 42:19 to 43:22]

T5: anybody need any more ah four (/) no feel free to talk to your partner that's fine the people you can talk to your partner to just discuss and share ideas (.) that's fine (.) so long as you've got your individual letters [coughs]

[general 43:40 to 44:59]

T5: so think about the organisation of your ideas

[general 45:20 to 46:59]

T5: yes if you try and take out any clues (.) to which character you are being (.) just writing something up on the board for you then I'll come round

P: can we use like other names so like Romeo or Juliet paris

T5: giving it away a bit (.) you see try to make it as try to make it (.) as (.) I don't think you should use any names cos it just gives it away too much

P: so should we just say marry him

T5: yeah

[general 47:32 to 48:18]

T5: it's a task in cryptic writing

[48:26 to 51:15]

T5: don't forget to try and paragraph I mean this it's quite clear to me when things haven't been planned (.) cos there's no paragraphing (.) and I don't think I've ever written a letter (.) and you will write letters when you're applying for jobs and things like that (.) urm (.) which hasn't had paragraphs in (.) so you do need to think perhaps of a three part structure (.) or or more a more extensive sense of of analysis urm (.) sia could you take that off please

[general 51:46 to 52:44]

T5: urm another five ten minutes to (.) to really craft these letters if you want more input do re-draft that's fine

[52:54 to 53:25]

T5: I'm grabbing some more ah four cos some of you will want to re-draft you will need to put your name on everything you do today and I will be taking everything away (.) at the end (4.0) really try to craft it at the beginning (.) if you're trying to be really diplomatic (.) every word has to count (.) but again if you're trying to convince somebody of something (.) as some point some of those more forceful modals might come into play

[54:01 to 59:36]

T5: right if you're if you're producing something now that's a great draft and you're pretty happy with it (.) underline in pencil the modals that you've used

[59:55 to 1:00:27]

T5: so in er a couple of minutes (.) just a couple of minutes now (.) urm (.) you're going to be moving on to (.) sharing (.) these letters I'll give you sort of two three four minutes (.) more and then we'll be sharing these letters (.) does anyone need anymore ah four (.) you alright (/) do do feel free to share your letters in your pair give each other advice about what's good about them what can be improved just not with anybody else

[1:01:02 to 1:03:08]

T5: when we swap (.) you'll be swapping to somebody outside your partnership and that person will be considering which character produced the letter which character received it and urm how (.) how they know then they have to write (.) a short paragraph at the end of the letter explaining how they know (3.0) if you think you've finished have a look at it have you crafted it as well as you might (.) has it got paragraphs (.) are there any spellings (/) is it formal enough (/) does it sound like someone in the play in their voice (/) I don't want it to sound too modern (.) is your punctuation correct (/) (1.0) have you got an extensive range of points (/) is it a bit too simple (/) would it convince you (/) stand back from it would it convince you (/)

[1:04:11 to 1:04:52]

T5: and then if you think you've finished as well how many modals have you managed to fit in (/) could you have used more

[1:05:00 to 1:05:42]

T5: underline all of those you have used please (5.0) ok one more minute then I'm going to get you to swap

[1:05:58 to 1:08:00]

T5: thirty seconds (.) while you might be waiting to swap can you make sure your name is on every single piece of ah four that you've written on today (.) please (.) your name and my name would be helpful (.) cos mrs speed will need these and it would be good if she knew (.) which class you are in (.) ok and my name on all the ah four you've used today (.) right (.) swapping (.) so you're about to swap with another pair I don't care who (.) you need to decide which character produced it which character received it how do you know a short paragraph by you written on that work (.) ok (.) swap swap swap swap ok (.) no just the sheet you've written on (.) swap swap swap swap with a different partnership

please now now now no time to waste (2.0) quick as you can everyone should have swapped by now
(.) stop the sentence you're on

[1:09:03 to 1:09:26]

T5: quick quick you need to write the paragraph using the words on the board (.) quick paragraph at
the end when you've swapped has anybody not swapped (/) (.) who's still swapping (/)

P: where do we write the paragraph on the board (/)

T5: at the bottom of their work (.) on their work (.) ok you write the paragraph on their work ok 5E
you can't keep writing cos you won't get to the end

P: I'm on the last two words

T5: keep writing and then swap then (.) so you're writing a paragraph on their work 5O you're reading
and then writing a paragraph on their work (.) shhh don't talk to them (.) shhh don't talk to them
paragraph (.) no no you write your paragraph

P: on her work (/)

T5: does everyone understand (/)

P: yeah

T5: you read the instructions on the board (.) you read the one you swap and then you write a
paragraph on the piece of paper you've just been given on somebody else's work (.) so I get their work
followed by your short paragraph (.) explaining the details that are on the board there

P: do we write it on their work (/)

T5: you write it on their work (.) so if you don't have enough ah four then you can write it yes (2.0)
nobody's leaving until they've done their paragraph (10.0) you don't have to write a lot but you do
have to cover the information on the board (22.0)

P: ?

T5: no you've read someone else's work so which character has received that letter (.) not nothing to do with what you were writing (.)

P: ?

T5: yes your paragraph is entirely based on what you're reading now somebody else's work

P: ?

T5: yes yes any detail

P: but it's kind of like obvious

T5: well that's fine you might think it's obvious (3.0) well obviously the focus of the lesson was modals if it's something about the tone and modals even better (.) but it may not be it may be other things (10.0) ok once you have written your paragraph I will take in from you that letter and urm (.) the ah four you have written on you can keep (.) the rest (.) please (3.0) do you understand 5L (/) are you reading your paragraph (/) (2.0) so you have to explain who wrote the letter who d'you think (.) who received the letter (.) how do you know (3.0) it would be nice to have some details about how the language reinforces that (.) so (.) cos we have been working on specific language features (.) the more you say about how the language used reinforced that (.) all the better (.) have you done your paragraph (12.0) good (.) right (.) if you are done (.) as long as you hand to me (.) any ah four (.) you may go

[1:14:16]

Appendix 86: Intervention Lesson TGV Passive

T5: right today girls then we're going to be working on the passive (.) has anybody met the passive before (/) an understanding of what the passive is (.) that's great doesn't matter cos that's what I'm here to do with you so I'm going to give a sheet out with five sentences on (.) I'm going to talk about those sentences (.) in a bit (.) so can I just pass these out (.) ignore the bit at the top (.) for now (.) it's just the five sentences (10.0) right (.) so (.) what (.) I need to do is to talk to you about some specific terms here (.) so has anybody met the term agent before (/) do you know what it means (/)

P: is it something that does the action that makes a sentence (/)

T5: it is well it's something that does the action in any sentence (.) so it's someone who does the action so (.) urm (.) if you look at the er (.) if I said the cat (.) went outside (.) it sounds like a bit of an anthropomorphic cat but anyway (.) it's the cat is doing the action so the cat (.) is the agent ok (/) does anybody understand what the object is in a sentence (.) tell me

P: like the thing that's having something done to it

T5: the thing that's having something done to it (.) well done (.) and does everybody understand what an instrument is (.) anybody met the word instrument before (/)

P: I haven't met it but it's just a guess (.) it's like for the sentence the man smashed the window (.) would the instrument be with the stone (/)

T5: the stone yeah the thing that you do it with (.) instrument absolutely (.) well done (.) that's really really brilliant (.) oh kay (.) now what (.) urm I need to do is to put you into groups of three and I want you to (.) look at these sentences and work out who is the agent who is the object and who is the instrument or what is the instrument and whether each sentence contains all of those things (.) you're just going to do that so I'm going to urm put the word agent object instrument on the board to help you (.) and then you need to decide whether these sentences contain one both all of those things (.) and then (.) after that (.) you're going to (.) act out (.) those sentences (.) so you you need to work out

how you would act out (.) that sentence urm visually (.) er for us so we can get get a sense of the the sentence so if I put you into groups of of three for that now (.) one (.) two (.) three (.) a funny face sasha so you can definitely go first one two three (.) you're a group (.) one two three you're a group (.) one two three (.) now we're gonna have do you want to do it as a two (/) yeah (/) that's brilliant alright so you've got urm (.) about eight minutes to work out (.) the key terms I'm going to put on the board (.) whether the sentences have them and then (.) you need to think about how you would (.) act out those sentences differentiate between them basically (.) so (.) let's put those on the board

P: it's like latin

[3:42 to 4:38]

T5: oh kay as soon as you feel you've got it (.) you want you're a good group you're quick at this (.) then think about how you're going to act each sentence out how're you going to differentiate between each sentence (/) feel free to get up from your (.) rather rigid areas and act it out in the class that's fine

[general chatter 4:55 to 5:45]

T5: oh kay moving on now to differentiation so I'm gonna get some groups on up to act out (.) so you need to think about what you're going to do to present these sentences differently (.) a freeze frame's fine

[general chatter 5:58 to 6:28]

T5: two more minutes then we're going to get some groups up

[general chatter 6:31 to 8:34]

T5: thirty seconds

[8:37 to 8:56]

T5: this group as you're sitting there will come out first and do yours (.) ok (.) so I'll have (?) groups then 5E's group then (?) group (.) right go here we go let's see if you can guess which sentence you don't have to have to do them in chronological order (.) urm (.) but we'll try and guess which sentence you're acting (.) so which sentence it is does that make sense to you (.) right (.) five four three two (.)

P: no just one

T5: I want you to do all of them but you don't have to do them in chronological order (.) you wanna make it tricky for us (3.0) k five four three two one go

[laughter]

T5: five four three two one go (.) oh kay which one do we think that is (/)

P: number five the window smashed

T5: yeah is it (/) well done (.) well done (.) urm I think we'll build on that so (.) so what made it so clear (/) yeah

P: because like she was like up straight tall (.) and then she crumbled (.) so

T5: lovely any other ideas on that as a as a presentation

P: cos 5L is the only one doing anything

T5: [she's the only one doing anything (.) yes so it it really (.) er effects our our understanding of that sentence that's brilliant ok next one are you ready (/) (3.0) ok here we go five four three two one (.) go

[laughter]

T5: I don't want any (.) you know I don't want any physical abuse in my class (.) do it again [laughs] five four three two one (.) go (.) right any ideas what is that one (/) yes

P: urm the window was smashed by the man

T5: yeah (/) well done goodness right urm next one (4.0) here we go in a minute (.) five four three two one go (.) I love the hand gestures that was ace (.) urm 5M

P: the man smashed the window with the stone

T5: yeah was it (/)

P: yeah

T5: great (.) oh kay I don't know how many you've got left have you got one or two (/)

P: two

T5: two ok so to the next one (5.0) are you ready (/) (3.0) just do your best (.) five four three two one (.) go

[laughter]

T5: it's like a scene from Romeo and Juliet this one

[laughter]

T5: don't worry which one do you think they were trying to do there (/) yeah 5E

P: the stone smashed the window (/)

P: no

P: oh the man smashed the window

P: yeah

T5: the man smashed the window

P: I dunno

T5: what made that one hard (/)

P: it was just the difference between the window was smashed by the man and the man smashed the window

T5: yes so (.) do we know what type of sentence the window was smashed by the man is (/) interestingly yes

P: is it passive

T5: it's passive (.) urm (.) so (.) is it (.) the window is smashed by the man you found easy to do didn't you easy to represent

P: yeah

T5: so any thoughts on why the other way round erm the man smashed the window (.) is that the one you did that you think was harder (/)

P: yeah

T5: any ideas (/) yeah

P: well is it because (.) they basically are the same thing and the ag-the agent and the object are doing the same action so the different between them is basically difficult to show

T5: yeah differentiating between them can be hard visually brilliant and we know what the answer to this is but we're doing it anyway so (.) five four three two one (2.0) go

[laughter]

T5: ok 5L what are you trying to do there tell us

P: trying to be a stone

T5: trying to be a stone (.) yes (.) so urm (.) yes (.) so so tell me what sentence you're doing again

P: the stone was smashed by the window (.) the window was smashed by the stone (.) the stone smashed the window

T5: the stone smashed the window (.) yes (.) urm (.) that is (.) hard to be a stone (.) I agree and to smash a window let's see if any of you manage it (.) well done (.) well done

[applause]

T5: oh kay 5l's group up you come (2.0) and again you don't have to do the (?)

[movement]

T5: oh kay do you know which one you're doing first (/) if you have a small brain like your poor teacher you forget which ones you've done anyway so you'll have to tick them off or something (4.0) right exciting times (.) five (.) four (.) three two one go (.) ooh that's nice (.) right which sentence were they doing (/)

P: the man smashed the window (/)

T5: the man smashed the window (.) I like the fact that the window's separated two are playing the window that was really good (.) oh kay next one

P: oh kay

T5: five (.) four (.) three (.) two (.) one (.) go (.) right which one do we think that was

P: the stone smashed the window (.) was it (/)

P: yeah

T5: yeah brilliant (.) oh kay next one

P: oh kay

T5: five four three two one go (.) oh kay which one is that (/) 5L

P: the man smashed the window with the stone

T5: I think it was was it (/)

P: yeah

T5: yeah the man smashed the window with a stone and the next one

P: the last one

T5: five four three two one go (3.0) oh kay so which one's that (/)

P: the window was smashed

P: the window smashed

T5: the window smashed (.) yes (.) so but you still represented the stone though didn't you (/)

P: no

P:[no it was the window

T5: it was just supposed to be a party so you weren't playing the stone 5l (.) but (.) I like that I like that
actuality thing with two of you played the window (.) that was really cool (.) right last group please (.)
last group

[movement]

T5: I never thought there could be so many different representations of these five sentences (2.0) by
the way smashing windows is not to be recommended (.) just in case (3.0) when my dad was growing
up this is a random story (.) when my dad was growing up he was playing cricket in the garden and
when he hit the cricket ball it smashed the window and landed in his dad's dinner (.) I kid you not
[laughter] he had to hide not good not a good day (.) right do you know which one you're doing (/)

P: yes

P: [yes

T5: five (.) four (.) three (.) two (.) one (.) go (2.0) right so which one do we think that is 5L (/)

P: the man smashed the window (/)

T5: the man -are we right (/)

P: yeah

P:[yeeaaahhh

T5: next one (4.0) here we go (.) five four three two one (.) go (3.0) right which one do we think that is 5A (/)

P: the window was smashed by the man (/)

P: yeah

T5: brilliant (.) what made that so clear to you (/)

P: because they switched places with (.) so it switches the agent and object places

T5: switches the agent and the object places well done (.) do you know which one you're going to do now (/)

P: yah

T5: oh kay five four three two one (.) go (3.0) oohh gah I love the turning round

[laughter]

T5: 5L (/)

P: the stone smashed the window (/)

T5: was it (/)

P: no

P: [no

T5: [no (.) which one (.) was it then (/) yup

P: the man smashed the window with the stone

T5: was it that one (/)

P: yeah

T5: yes (.) so urm (.) what made that clear to you (/)

P: er because erm the man because she was standing over the entire (.) the window

T5: yes (.) br-brilliant (2.0) I've got two left

P: yes

T5: so next one five four three two one (.) go (2.0) right what one was that (/)

P: the stone smashed the window

T5: the stone smashed the window well done pia (.) and the last one (.) five four three two one go (.)
what's that (/)

[laughter]

T5: I love that you see when this window smashes it turns round

[laughter]

T5: a separated window (.) and with the other we had the hands (.) oh my god you're so amazing (.)
right (.) that was brilliant so let's just talk now about those sentences so if you just look at them in
front of you (.) urm (.) which sentence seems to attach the most blame (/) which sentence do you feel
really really pushes the idea of blame and why (/) 5F (/)

P: the first one (/)

T5: why why do you think that (/)

P: because it has the most in it

T5: do you mean the sheer length of the sentence (/) and the level of detail makes yes I supposed that's happens in newspaper articles sometimes doesn't it the more detail you give (.) say you were you're not a fibber (.) but say you wanted to tell a fib (.) sometimes the level of detail can (.) make (.) you more believable (.) sometimes it can just dig you a hole as well (.) if if if you seem to over egg it (.) but that's a really interesting one (.) anybody disagree (.) 50

P: I think that that number three (/)

T5: [wh-

P: cos it's emphasising that the window was smashed by the man

T5: yes (.) so (.) by the man (.) so what is it about that sentence (.) that really pushes blame (.) er yup

P: the (.) by the man (.) blaming it on the man

T5: yes and anything else there's something for me that really makes it even more significant think think look yes yes 5N brilliant

P: the the structure feels like (.) the window was smashed was a really big thing

T5: [yes (2.0) and actually I'd push you further on that by the man (.) so the by the man at the end (.) urm you could say cos that's the last impression that you're left with (.) and it's monosyllabic isn't it by the man (.) really really pushes that (.) brilliant (.) urm which is the most objective (.) which doesn't seem to apportion blame (/) that's what I'm asking you there (2.0) yes

P: the window smashed

T5: the window smashed because what's missing (/)

P: by who

T5: who did it (.) who did it and unless this window has some sort of strange doctor who type properties where it can smash itself urm (.) yeah it seems it seems a bit unlikely (.) so (.) why might you use (.) any of these sentences in a piece of writing so which sentence do you- are there any of these sentences that you look at and think yeah I can understand why I might use that in a piece of my writing (/) 5A

P: well I might use the- like the passive sentences like the window was smashed by the man in a persuasive piece of writing

T5: can you push that idea further for me explain it

P: because (.) if you swap the object and the agent (.) it makes (.) I think it makes it kind of more straightforward and kind of strict and leaves a lasting impression (.) of someone doing the

T5: so it's like going back again to the memory of the man being the last thing in the sentence

P: yeah cos that's what (.) most affects me

T5: so you think you're deeply affected by the passive (.) yeah (.) anybody have a different view (/) or a different sentence yeah

P: urm if you were writing a story (.) that has the man smashing the window several times (.) you don't really want to repeat the same sentence over and over and over again

T5: you don't

P: so you want to like (.) change it slightly (.) even if it's just swapping the object and agent around (.) it makes it more interesting

T5: yes (.) honestly you guys you are quite incredible the kind of stuff you come up with you're prob- you're one the best classes I've ever taught (.) urm (.) what impact do some of these sentences have (/) on people do any of the sentences do any of them really affect you (/) you think gosh through understanding about agents object and the passive ecetera I can understand the impact of some of

these sentences perhaps more than you did before (/) or any sort of observations of of that scan them again and think right which one has the most impact on me and why (3.0) if you read this in a newspaper article perhaps (.) which one would have the most most impact on you (/)

P: urm (.) the man smashed the window

T5: because (/)

P: because I would think that the man (.) was a bad person

T5: right right (3.0) again so we've we've kind of got different ideas some people are more affected by having the man at the end some people are saying well the man is the first thing that's mentioned therefore he's a bad man especially as he smashed a window (.) yeah

P: urm the first one the man smashed the window with a stone

T5: yeah

P: cos like when it mentions the stone (.) it gives it it makes it more like a reality and it backs up the fact that the man smashed the window

T5: [yeah yeah yeah

P: who's doing it

T5: backs that level of detail

P: gives it more evidence that the action happened

T5: [yes (.) yes (.) yes (.) yes

P: so it makes it more like (.) informative or something

T5: [yes

P: rather than for entertainment

T5: [yes you were a reader there cos you saw that stone (.) absolutely I agree (.) well done you (.) urm so (.) we've we've covered the sentence structures really we've we've talked about the omissions we've talked about the agents and the objects ecetera (.) so I don't think we need to do (.) any more on that now (.) have a look at the rest of the sheet then so what you've got there is (.) again an authentic piece of writing (.) a a proper opening of a government published report (.) urm on the twenty eleven London riots (.) urm (.) and it's it's there for us to consider the use of the passive in a real real text (.) so (.) let's just read it (.) any volunteers to read it out (/)yeah

P: on Thursday the fourth of august two thousand and eleven (.) mark dougan was shot by police officers in Tottenham London (.) the incident was immediately referred to the police complaints commission (.) on Saturday the sixth of august (.) the family and supporters of mister Dougan (.) numbering around one hundred and twenty (.) marched to Tottenham police station to protest about the shooting (.) it was a peaceful protest (.) but(.) later in the evening violence broke out

T5: ok brilliant (.) so (.) did you notice anything in terms of what we've been learning this lesson (.) yes

P: urm the first sentence was passive

T5: [yes

P: cos it was like mark Dougan was shot by

T5: [brilliant so you've already spotted the use of passive (.) so why use the passive in this extract (/)

P: urm to give (?) about what happened

T5: rather than (/)

P: rather than who did it

T5: I think it says w-well I get what you're trying to say but (.) you if you think about the purpose the intention (.) behind a report (.) when you write a report and you're working for the government and you had to write a report on this (.) what do you have to be careful not to do (/)

P: be biased

T5: be biased (.) so you just want to include the the facts (.) but you do say that he was shot by police officers (.) but you don't say (.) police officers shot mark dougan (.) does it make a difference (/) 5E

P: I feel like it put it puts less blame on the police officers (.) cos if it's like police officers shot (.) him (.) it's like their the like (1.0) it it makes them seem like really bad

T5: yes

P: whereas mark Dougan was shot by police officers

T5: [yes

P: it makes it seem less their fault

T5: yes I love that 5A

P: I think quite the opposite

T5: ok

P: that with that if you change the police officers shot mark Dougan it sounds more like a story even though it's a serious matter (.) kind of when you I think it sounds like really simple and not very

T5: so you're saying you prefer it to say police officers shot

P: no

T5: oh you

P: I'm saying mark Dougan was shot because it's kind of sounds more (.) (?)

T5: [so you're agreeing (.) that
the use of passive is appropriate here

P: yup

T5: but for kind of different reasons (.) that's lovely (.) that's lovely urm (.) so (.) anything else really
that you notice (.) about the (.) the (.) the piece cos we've concentrated very much on the first
sentence any other moment in in here that you would concentrate on yup

P: urm they include lots of dates

T5: yes

P: lots that's important about what happened

T5: yes

P: so that they come across as quite informed

T5: yes

P: so that the reader stands more like on a time basis and like (.) urm basis of the information (.) about
what happened

T5: yes (.) yes (.) absolutely (.) urm and we have got a mixture of active and passive so we've got the
family and supporters of mister Dougan numbering around one hundred and twenty marched to
totenham police station urm (.) to protest about the the shooting (.) urm any other observations urm
50

P: I find the last sentence quite interesting (.) because it says violence broke out it so it makes the
reader wonder like why and how

T5: yes (.) yes (.) and and not having any detail about it (.) but just saying violence broke out suggests
they don't have evidence or (.) enough information to write more than that (.) well done yes

P: and the second sentence (.) is also in the passive (/)

T5: yes

P: and is that (.) because they don't actually specify who (.) erm referred to the independent complaints commission

T5: yes (.) why why why do you think there's a reason for not specifying (/) yes

P: could it be that the agent is not important (/)

T5: oh 5N that's so brilliant did everybody hear that (/) everybody hear that (/) absolutely on it (.) the agent's not important (.) the agent's not important (.) so (.) wow I'm so impressed with you lot (.) ok now Romeo and Juliet books out cos I'm going to link this to Romeo and Juliet now (.) so you need your books that you write your Romeo and Juliet things in

[movement]

T5: right I need you to write (.) a report you're just doing it this lesson (.) on an event in Romeo and Juliet (2.0) trying not to apportion blame (.) using the passive (.) so you're writing for the Verona times (.) so you can write that in your book you're writing for the Verona times (.) owned by the prince (2.0) now our prince as we know (.) is the (.) symbol of all that's right and proper and just in Romeo and Juliet can anybody (.) give me an example already (.) of the prince's sort of absence of of bias or prejudice (/) yeah

P: urm like when they start fighting at the beginning (.) cos like if there's another fight then both of them will die

T5: yes (.) yes (.) so he and and then what about when- that's brilliant by the way- what about when urm (.) Mercutio (.) and er and er Tybalt die (.) yes

P: I think he's quite fair and when urm (.) in the line (.) Romeo slew no Tybalt slew Mercutio

T5:

[yeah yeah yeah]

P: and like (.) urm instead of just killing Romeo (.) and having tybalt's family believe (.) capulet he doesn't actually punish the capulets he just punishes Romeo (.) a fair punishment considering he killed someone

T5: yes (.) absolutely (.) and considering that the st-the someone who died was was a member of his family (.) absolutely right so (.) you're writing for the ver-for the Verona times (.) the prince doesn't want to add to the conflict so he's going to want to to to present these as objectively as possible (.) now you could use (.) write these down please (.) either (.) the report on tybalt's killing (2.0) you could report on (.) mer-these are choices- mercutio's killing (2.0) we haven't done Juliet's seeming death yet I mean I know you witnessed it (.) when you watched the play (.) but you haven't done that yet so maybe miss that one out we won't do that one (.) romeo's banishment (.) I think the two that I'd prefer you to write on but I'm not going to preclude you doing something else (.) would be tybalt's killing or mercutio's killing (.) urm (1.0) I want you to only write (.) for the next ten minutes (.) and (.) at the bottom of your piece of work (.) you need to outline where and how (.) you've used the passive and what impact you intended it to have (.) ok so I'll write that on the board as well so you know the choices that you've got (.) so you need to make a quick choice (.) because you're doing it now (.) I will put it up in a minute (.) and then (.) once you've written the actual report (.) and remember you've got an example of the tone here to help to help you (.) from what we've done in class when you've written it (.) you just need to write a few sentences (.) at the bottom explaining where you've used the passive and what impact you wanted it to have (.) does that make sense to everybody serena did you still have a question (/)

P: urm if we're doing mercutio's death

T5: yes

P: we're not linking it

T5: I don't mind if you would prefer actually to write something on both deaths and the prince's decision (.) that's fine by me as long as you (.) I just want to- I just don't want to give you too much to do because I want to simplify it I want it to be (.) use of the passive (.) and then some self reflection at the bottom (.) so (.) you don't have to but if you feel a burning desire (.) to include all those things that's fine

P: do we have to use the accurate dates (/)

T5: yeah I don't mind if you make up dates if you want to make it more (.) believable (.) I'd go early so I'd go sort of (.) sixteenth seventeenth century (.) yeah (.) right you've got ten minutes guys (.) show me what you can do (.) off you go (.) it's now nine eighteen so it's gonna be nine twenty eight when we stop

P: what time of day did Mercutio die (/)

T5: early (.) do you remember (/) the day is hot the cackles are abroad (/) I think it's- well when I say early I suppose (.) I it can be really really hot can't it in Italy quite early in the day so it could even be sort of (.) nine ten it gets really hot early

[31:50 to 32:52]

T5: you just need a few lines for the self reflection don't overthink it

[32:59 to 34:07]

P: (?)

T5: in the street (.) in Verona (.) in the main street in Verona you can (.) add to it if you want in the market (.) street in verona (1.0) remember we're concentrating on the choices you've made in terms of the structure (.) of the sentence (.) so I wouldn't write for more than five minutes (.) then once you've done you're five minutes (.) do your five minutes of reflection

[34:31 to 35:58]

P: Mrs []

T5: hmm mm

P: what's another

[35:50 to 36:23]

P: (?)

T5: so Mercutio is related to the prince (.) Benvolio is related to the montagues

P: oh cos he's his cousin

T5: yes (2.0) but Mercutio isn't related to the capulets or the montagues he's related to the prince (2.0) he's friends with Romeo yes (2.0) any time you want to check anything like that what you can do is look at the dramatica persona in the front of the text (.) and it gives you urm (.) here we are urm (.) benvolio montague friend of Romeo Mercutio kinsman to the prince and friend to Romeo so every time you forget I know it is easy to forget you just you just

P: thank you

[37:05 to 37:19]

T5: so you don't have to have to write too much (.) I'm not expecting you to write an article so once you've got a decent amount of sentences (.) and you feel you can write something successful in terms of analysis then simply (.) urm (.) move on in the next five minutes now (.) to (.) your (.) evaluation (.) what have you deliberately done in those sentences and why you might have to quote a sentence to really explain clearly (.) the choices that you made as a writer (.) and what impact you hope to have (.) on it (.) why you did what you did

[37:37 to 38:01]

T5: where and how have you used the passive (.) what impact did you intend to have (8.0) if you haven't used the passive then (.) you can always redraft but hopefully we've got some passive there (2.0) have you not got any passive in there [laughs]

P: no I'm finding this really hard

T5: well what are you finding hard

P: to put erm (.) my writing in the passive

T5: well if if you talk about (.) you have to talk about erm (2.0) what you have to think about the sentences here (.) you have to focus more on (.) if if you don't want to talk about who's the agent you have to use the passive (.) you have to talk about you know Mercutio was killed by or erm Mercutio was (.) injured in his struggling against paris by romeo's do you see what I mean (/) (2.0) by romeo's thoughtless by that would be too emotive by romeo's intervention (.) it is believed (.) it is believed that Mercutio was injured (.) in his fight against paris (.) by (.) Romeo (.) Romeo montague's intervention

P: thank you

P: did erm (.) did didn't Romeo kill Tybalt (/)

T5: yes yeah in revenge for (.) his friend yeah (.) he says things like erm fire and fury be my conduct now (.) the red mist comes down so (.) (?) by his friend's death he decides that (.) being in love with Juliet has made him (.) a bit of a namby pamby (.) not laughing anymore and he goes after him (.) yep

P: (?)

T5: I'd go was rather than has been

P: what's mercutio's second name (/)

T5: he's related to the prince so we don't know (.) so you could make it up (.) so I did I what did I say before (/)

P: as (?)

T5: I said cobbler or something didn't I (/)

[40:24 to 41:41]

T5: yeah I'd take the oddly out cos it feels like a personal comment and you want it to be a little bit more objective but the rest of its fine (.) urm I know you love me checking stuff but I actually do trust you and I actually need you to just go with it for now (.) so just do some evaluation I will come round but I don't (.) the rest of you don't feel you need me to check it just be (.) confident (.) you're good at this and (.) write some evaluation of the effect of your choices what you intended to do

P: (?) read it

T5: I'll I'll come round

[41:35 to 43:25]

[sounds of teacher reading work]

T5: is that (/) what does that say

P: in a duel

T5: in a duel

P: oh kay

T5: and (?) urm (2.0) it doesn't sound very formal to me (.) urm (.) it doesn't sound like a newspaper it's too chatty (.) Mercutio was walking around verona just sounds too informal it doesn't read like a newspaper (.) urm (.) it is believed would you would you write about (/) walking around (/) it is believed that (.) something like it is believed that (.) urm (.) mercutio (.) urm (2.0) and Benvolio (.) encountered (1.0) er were were (4.0) were engaged in a fight by (.) Tybalt (.) do you see what I mean (/) now this is the bit I want to ask you about

P: yup

T5: yep that's definitely passive the person doing the walking (.) is Benvolio (.) so yeah absolutely definitely passive just make sure you write it formally (.) and tragedy doesn't have a dee (2.0) good we are literally going to stop (.) in (.) doing this anyway (.) in (.) two more minutes max (.) so (.) hopefully everybody has done their evaluation (.) and at the end of the lesson erm (.) I will be pinching your books from you (.) because urm I need to copy everybody's (.) so just to warn you about that

P: do I need to underline where I have used the passive (/)

T5: urm you could underline it and then put a key like then in this sentence I have and in this sentence I have if you wanted to

P: (?)

T5: don't worry about that just use the passive (.) mercutio was a friend of Romeo (.) just give me another passive sentence d'you know what (.) what I know that you want to make your writing all creative and brilliant but when you're writing a newspaper report like this (.) what you need is clarity (.) and that's what you've got (.) so it's not about sort of a song or dance sentence it's about clarity and that's what you've got so you're doing exactly the right thing

[45:47 to 47:18]

P: how do you spell bias (/)

T5: bee eye aye ess

[47:20 to 47:40]

T5: I would put full stop (.) he later died of his injuries

P: ok

T5: yeah that's good make sure that when you're evaluating what you're (.) the effect that you intended by using the passive so (.) in your evaluation you're saying (.) what you're you're explaining what effect you hope the passive would give (.) bearing in mind we talked about lack of bias (.) the prince not wanting to cause any more trouble and he owns the Verona times (.) so what you're trying to get at is what (.) effect you hope to achieve by use of the passive

[48:18 to 48:49]

T5: literally I keep saying this but I do want you to finish so if we can really push towards just (.) finishing our evaluation now (3.0) and then we'll be (.) on with our Romeo and Juliet

[49:04 to 49:14]

T5: I have got some prep for you but I won't have that until tomorrow (.) urm so in our lesson tomorrow (.) where we will actually do Romeo and Juliet again (.) urm I will have some language prep it will be a language prep urm (.) building on what we did last week (.) about the paper three (.) so that's what it will be another practice (4.0) I'm gonna stop this now actually

[49:48]

Appendix 87: 5E Writing Sample 1

Dear governing body, SE/1/02-03-17.

I am writing to you to express my concerns about the state of Wycombe Grammar School.

I have noticed that the attitude of my students has vastly improved since the start of the year as they have become more involved in my lessons. From my perspective, the students seem willing to participate in extra-curricular activities if the staff are willing to turn up and contribute. The ethos of this school is dull and relaxed; for a school to function well it needs to thrive in place and its students' individuality.

I believe the staff also need a boost of reassurance; they should be encouraged to have more concern about the quality of education being wistfully passed down to the students. The accomplishment

* for example the engaging magazine published a few months ago.

SE12/02-GF17.

2.1.17

Modal verbs:

- can
- could
- may
- might
- shall
- should
- will
- would
- must
- ought

Dear α,

I am writing to you to discuss your marriage, and what I ^{wish} really want for you and him. †

I believe that he is a man of very high status, and that it would be an honour for our family if you married into royalty. You had really ought to take up opportunities like this, as not often does a ~~woman~~ young lady manage to receive such a respectable suitor for marriage. † have Needless to say I have put into consideration ~~that~~ your age, however you may not envisage the exceptional quality of life you may acquire once married to this ~~person~~.

† and your future together.

Appendix 89: 5E Writing Sample 3

SE 13/17-03-17.

Imagine you are Juliet at the end of Act 2 scene 2 of *Romeo and Juliet*. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

Write your letter to Lady Capulet.

You should:

- Describe Paris' qualities and why they are not attractive to you.
- Explain why the marriage would not be beneficial.
- Suggest ways in which you might be able to marry the man that you really want.

Base your writing on what you have read in Act 1 and Act 2 scene 2. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear Mother,

I am writing to you concerning my potential marriage to Paris. I believe it would be beneficial to discuss the proposal, and whether or not it is truly destined.

Firstly, Paris is an overbearing and crude figure. Although he seems like such a high status gentleman, behind this front he is quite an immature character.

Paris, despite his stately appearance, is arrogant and at my young age I feel as if his desperation is too intense. His well regarded reputation could gain our family prosperity and status yet you must understand that I would ~~be~~ be much more content in a marriage of my preference. I understand that as your daughter, I should be faithful and satisfied with the choices you provide me with. However, in this instance, I wish for you and father ought

Appendix 90: 5E Writing Sample 5



SE/5/05-08-17.

Read carefully Passage A, *Stranded*, in the Reading Booklet insert and then answer Question 1.

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

Write your newspaper report.

Try not to use 'I'.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed.

Base your newspaper report on what you have read in Passage A, but be careful to use your own words. Address each of the bullet points.

development

give an opinion using the passive

Begin your newspaper report with this headline: Castaway found alive!

Write about 250 to 350 words.

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

Castaway found alive!

Early yesterday morning, ~~scientists~~ ^{scientists} ~~searchers~~ ^{searchers/scientists} revealed that whilst ^{was} searching for a new species of carnivorous plant they found a weary man. They reported immediately back to their colleagues who then informed the police ^{called} search and rescue teams.

Selkirk, a pirate of ^{aged} around twenty years with a hook for a hand was said to have been isolated on the island for almost two years. He claimed to have been stranded on the bay on purpose, after his captain, Stradling, gave him up to the 'place of terror'. Upon interviewing the unlucky ^{of} buccaneer, he argued that

SE/6/24-05-17

①

Q1, Directed Writing

15

School are planning on introducing a new year group system called 'vertical grouping'. This is where all students, no matter what age or ability, will be grouped together for lessons; this includes subjects like maths, english, science and geography, and lessons will be entertaining and challenging for all. ^{Good}

Some may think that this new system will result in the younger students taking up more time and being more needy. Older students are in agreement with the teachers that they are annoyed about having to go over curriculum work they may have already covered. However, the school's board of educative directors ^{is} assuring them that this will not be necessary as staff will be retrained to adapt to the new system.

Parents claim to be worried about how much attention their child will receive ^{receive only} due to the mixed ~~up~~ classes, and question ~~about~~ girls doing external exams

Appendix 92: 5N Writing Sample 1

SN11/20317

Dear school council,

I am writing to express my concerns about the state of the school. In the past year, I have observed that students do not have a positive attitude towards learning. Teaching staff in the school are not putting a lot of effort into teaching either. Therefore, I am going to propose some suggestions for improvement.

I have noticed that students are not trying their best in their studies and are not taking learning seriously. Although students are polite and disciplined, I feel that they could improve their attitude in learning. Currently, the homework I receive are mostly a couple of sentences, clearly rushed and without thoughtfulness. It is also evident that although the students love speaking and drama, they dislike reading or writing. I see a lot of potential in them and I believe that if they put in a little more effort, their exam results will definitely improve greatly.

I have also noticed that the staff have not contributed to the positive atmosphere in school either. A lot of teachers have developed a negative attitude towards school. For example, when I first came to the school, a colleague told me to avoid trouble and be as passive as possible. I was very shocked of his advice. Most teachers only set occasional copying homework and are not enthusiastic in class. I once found my department of head sitting in a corner of a dull classroom on his own with a tired and bored expression. I believe that if we improve the atmosphere of the school, students will definitely be more motivated to learn and benefit greatly.

Appendix 93: 5N Writing Sample 2

5N/2/020317



Modal verbs

The modal verbs are:

- can could
- may might
- shall should
- will would
- must

Dear X,

I am sorry that I am causing you distress and worry.

For these couple of days, I have been feeling sad because I am heartbroken. I love her with all my heart, but my love is not reciprocated. She has sworn to live chaste and would never marry me. I am lovestruck with her, but sadly she will never love me back.

I promise I shall try not to shut myself out. I will try to come out of my room more often and talk to you. Please do not worry about me as I can take care of myself. I shall try to be positive and I hope I can get over the depression soon.

Yours truly,
X

This letter is written by Romeo to his father Montague. Romeo is "heartbroken" and he suggests his love is "chast" and "would never marry me." He also includes "I will try to come out of my room more" because he locked himself in his room currently. The language is also quite polite, the use of "I shall try" and "I will" suggests he is writing to a familiar person (Montague).

Appendix 94: 5N Writing Sample 3



SN/17/0317
31

Imagine you are Juliet at the end of Act 2 scene 2 of *Romeo and Juliet*. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

Write your letter to Lady Capulet. → formal, x attend

You should:

related to Prince

*modals
*persuade

"man of wax"
↑
LC → J

- Describe Paris' qualities and why they are not attractive to you. ^{is} ^{P.67}
- Explain why the marriage would not be beneficial. ^{is} ^{her, family}
- Suggest ways in which you might be able to marry the man that you really want. ^{is} ^{tangible things that enable her to marry others}

Base your writing on what you have read in Act 1 and Act 2 scene 2. Address all of the bullet points. Be careful to use your own words. ^{LC Lady Capulet persuade J} ^{Dear Mother} ^{Your grateful}

You have 30 minutes to write your letter.

Dear Mother

I understand that you want me to marry Paris because it will elevate the status of the family and be beneficial in many ways. However,

I do not wish to marry Paris as he is not attractive to me and I have yet to meet the man I really want.

Firstly, I understand that Paris has a lot of good qualities. Paris is very handsome, as the Nurse has described as "a man of wax". However, ^{He is as perfect and handsome as a man made of wax.} ^{of wax}

I do not find that attractive. I believe that a man's inner character is more important than his physical appearance. Also, I understand that marrying Paris will bring the Capulet's family benefits as he is related to the Prince. However, such arranged marriage may not benefit us as we do not know each other well and may end up not getting along with each other.

Secondly, the marriage of Paris and I would be an arranged marriage. This could cause problems as we only know each other from our parents. Paris may not be what he seems and we may not suit each other well. He may turn out to have an ugly character and you may regret this decision afterwards while I will be stuck with him for the rest of my life. We must not rush the marriage until the perfect man is found.

Appendix 95: 5N Think Aloud Transcript 2

5N: ok so I'm just going to write (start?) my English essay which is I am Juliet Juliet and I am to write a letter to lady capulet explaining why I can't marry paris (.) urm (.) k I have to persuade her to cancel the marriage completely without giving away my new relationship with Romeo (.) I have to describe paris' qualities (2.0) k to start (2.0) to start the letter I am going to write urm dear mother and then (.) I think I should start it with stating why I am writing this letter (.) (?) first urm (6.0) urm so I see that Juliet capulet wants Juliet to marry paris (9.0) paris appears in act one scene two he goes to capulet's (?) to marry Juliet urm and capulet's is like urm yeah urm you can marry when juliets is older and actually consents to it then in act one scene three (.) lady capulet goes to Juliet (.) urm and tells Juliet that (.) paris wants to marry her (3.0) yeah (.) and there's like the nurse is also there and there's like lots of advantages and attractive stuff ok so (.) now I should start my letter (.) ok dear mother (.) urm (.) I am (.) urm how should I start it (/) I understand that you want me to marry paris (8.0) paris (.) paris (4.0) he has er he shows (4.0) I understand that you want me to marry paris because (5.0) it is beneficial to the family (6.0) cos (5.0) there has been (?) to the family and beneficial in many ways (8.0) however (5.0) however (.) I do not wish to marry paris (4.0) paris as he is not attractive to me (.) and (.) I wonder urm I would urm be able to marry the man that I want (.) and I have yet to meet (4.0) the man I really want (.) k so I am about to start writing on one of the first bullet points (.) I finished the introduction so now I'm gonna write describe paris' qualities and why they are not attractive to you (.) k so firstly I'm gonna write urm (3.0) I I understand that paris for firstly I'm gonna say that paris has a lot of good qualities (6.0) good qualities hummmm urm paris is noted to (?) (.) so far I'm marrying him to elevate the status of the capulet family (4.0) and bring a lot of benefits to the family (4.0) to the family (.) also (.) for the (5.0) the capulet's status (.) but urm (4.0) yeah that's not actually attractive to Juliet cos to be honest to show the elevate of the status of the family doesn't really affect her that much to write it urm (4.0) actually I'm not even sure if this is like a good quality of paris cos I

feel like it's just like paris is very good to the parents if I marry paris then I will bring my family benefits or something like that (.) I'm not sure how to write about it (3.0) capulet status (.) hrrrr but I can't just tell my mum that I'm not interested in (.) bringing the family benefits it's just really weird (5.0) k (.) k I I don't this might not be a good quality I'm just gonna urm tip-ex the whole sentence and write it over again (.) I'm gonna say that errr (.) urm paris is a nice so attractive physically (.) er I think that will bring that's a good point so I'm gonna write that instead (.) k k now it looks really messy now I've spoilt it with tip-ex (3.0) paris (3.0) ok I'm gonna say paris paris is very handsome (4.0) paris is the most is described as a man of wax (4.0) ok this is taken from act one scene three man man of wax he is also (3.0) urm (3.0) maybe he is urm (5.0) man of wax k (.) but also I have to say about the (3.0) however I would find that attractive (3.0) because like urm I think that a character of a person is more important than his physical appearance (3.0) k I'm gonna write it down urm I don't (.) I do not find it very attractive (3.0) attractive (3.0) I believe (.) that (.) a man's urm a character (.) is a lot (.) greater more important than his physical appearance (.) k (.) k (5.0) ok and now I'm gonna say also (.) I know that I understand that (.) he will bring my family benefit (5.0) he will (.) paris will bring (.) my family (.) benefit (.) as he is (.) related to the prince (.) however that's not attractive (.) it's not attractive cos (4.0) urm (.) what do I say (/) do I say (.) he will urm (.) it's not (3.0) it's not attractive cos (.) I'd rather end up with a happy marriage (.) (?) (5.0) k I'm gonna say that I do not find it attractive either (3.0) do I urm (3.0) as we can find other ways to elevate our status (.) without marrying him by like (3.0) I don't know him well (3.0) urm (4.0) I (6.0) will be ok how do I write that (.) ok (.) however (.) I do not find that attractive as (.) I believe that there are other ways that elevate our family's status no that's probably not a good way to phrase it (.) however (3.0) such an arranged marriage (3.0) will as (.) paris and I do not know (.) each other well (3.0) well for us (3.0) as will not benefit us (.) us (4.0) and as we do not know each other well and may end up in in (.) may end up (.) not getting along with each other (6.0) k now to our second point (.) urm (.) secondly (.) urm (3.0) urm (.) ok ok the second bullet

point says explain why the marriage won't be beneficial (.) so I think that it's an arranged marriage (.) so and and I just said in the last sentence in that urm previous paragraph we do not know each and we may not suit each other so (.) shall I just repeat it again (/) (.) secondly urm (.) the marriage of (.) paris and I (.) will be er (.) will be (.) an arranged marriage this is because (.) problems (4.0) for example ok this would cause problems cos (.) this may be not (.) know the other (3.0) what if (4.0) k (.) I think I kind of messed up in my previous paragraph (3.0) actually I kind of messed the whole thing up (.) I might have to re-do it (2.0) so I was gonna put the arran-the arranged marriage thing at the second paragraph which is supposed to be describing paris' qualities and why they are not attractive to me (2.0) second (.) but I'm just I'm just going to continue with the second bullet point (.) k urm this is because (?) (3.0) I'm just repeating myself (3.0) as we (.) only knew each other through our parents (3.0) at least (.) paris may not be the right man for me (3.0) from our parents (2.0) paris may (.) not (.) be (.) the (.) and may not be (4.0) do not know each other well (5.0) k what are the other disadvantages of an arranged marriage (/) (3.0) urm paris may not be (.) do not know each other well (4.0) (?) and (3.0) and we may urm (.) we may regret (3.0) we may regret this decision (3.0) this decision (.) afterwards (4.0) when it's too late (3.0) this decision (.) our first may not be too late ok I'll try to get in that (5.0) but I'm starting to think that it was a (4.0) (?) this is kind of colloquial and not so formal but (.) I don't know if I try not to (?) a character we may regret this decision afterwards (3.0) but I'll be stuck with him for the rest of my life (3.0) [turns page] rushed the marriage (4.0) until I find until (.) I find the perfect man (.) man (8.0) each other (?) and this urm is also the third point (.) suggest ways in which you might be able to marry the man you really want so I started for started with urm (.) to fi-marry the man the perfect man for me urm (.) I have a couple of suggestions for you (.) to f-to find a man (3.0) perfect man (3.0) I love (3.0) I have some suggestions (3.0) we may not love each other (.) we may not (.) yeah (3.0) k this is like to find my true love (4.0) k urm (.) paris I suggest that she go to parties at other houses (3.0) I suggest (.) go to (.) parties (.) at other hou-house (.) to

meet new people (.) rather than urm staying at the house and I suggest going to parties to meet new people this will increase the chance of (.) finding my true love (3.0) urm (5.0) this will (3.0) find-find my true love (.) I don't know how to say (.) [mumbles] people (3.0) [mumbles] find my true love (5.0) to find my true love will hopefully find my true love will hopefully (3.0) I will be able to make new friends and hopefully find my true love (3.0) urm (3.0) I can also be like I also suggest hosting parties at my urm at my actually this is better idea because (.) we get to know each other urm (3.0) I will get to know (4.0) get to know (3.0) all these personally (3.0) as suitable for me (3.0) ok urm urm I I think it's for prep so I'm just going to stop her urm I finished urm (.) the the introduction two paragraphs and half way thorough the third paragraph urm the the third bullet point so I'm going to stop here

[31:17]

SN/4/052017



Passive - The Verona Times 4th May 2017
- Report on ^{*}Tybalt's killing / ^{*}Mercutio's killing / Romeo's
banishment

On Sunday 4 May 1652, Mercutio was killed
by Tybalt Capulet in a sword fight in the
main street of Verona at 4:00 in the morning.
Mercutio was protecting Romeo Montague in the
fight, which Romeo was challenged by Tybalt. Tybalt
initiated the fight, but when Romeo refused and tried
to stop Mercutio from fighting, Mercutio was stabbed in the
process by Tybalt. Mercutio was fatally injured and
bled to death soon after.

Notes: I used the passive in the first sentence to emphasize
that Mercutio died and was killed by Tybalt. In
the last sentence, I also used passive to emphasize
Mercutio's injury. The agent was not mentioned to
avoid repetition.

Appendix 97: 5N Writing Sample 5



SN/5/050817

Read carefully Passage A, *Stranded*, in the Reading Booklet Insert and then answer Question 1.

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

get with right → Selkirk

make up quotes

Write your newspaper report.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed. → development

Base your newspaper report on what you have read in Passage A, but be careful to use your own words. Address each of the bullet points. *rephrase

Begin your newspaper report with this headline: Castaway found alive!

Write about 250 to 350 words.

- passive - no 'I'

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

Castaway found alive!

In ^{October} 1703 a pirate called Selkirk was abandoned on a deserted island. ^{while sailing the Santa Fe} He has been living on his own for almost 2 months until he was recently rescued by a passing ship. As for Selkirk's ^{original ship, it sank near an isolated part of the Patagonian coast with only 22 survivors} According to Stradling, the captain ^{who was part of the crew} with Selkirk, the crew left Selkirk on the island because he was not cooperating and was staying a mutiny. "Selkirk tried to convince the crew to abandon our quest because of a small problem of ~~harris~~ ^{the crew obviously just wanted trouble from} When I gave orders to sail, he fought with me and punched me in the face. He was obviously trying to cause trouble and controversy within our crew members. I had no choice but to leave him on an island with all his belongings including his sea-coat, clothes and bedding," said Stradling. However, other survivors of the crew spoke of the event ^{the} differently. Most of them supported Selkirk and thought that Stradling's actions were too extreme. One of the surviving crew members said, "Selkirk was telling the truth. He told Stradling that the worm infestation at the bottom of

was

Appendix 98: 5N Think Aloud Transcript 3

5N: [coughs] so today my task is (.) the passage a stranded (.) and I have to write an newspaper report (.) about it (.) urm so I'll start reading the passage (1.0) highlight stuff with a highlighter (.) [coughs] (2.0) in seventeen oh three a pirate and buccaneer was sailing the south seas looking for gold and treasure was deliberately left marooned on the island (.) and forced to remain there as a castaway (.) so this passage is about a cast away (.) on the island [disturbance] so ok I'm gonna read now [coughs] (30.0) [coughs] {42.0} k I finished the urm reading it so I think it's about like urm pirates Selkirk and stradling (.) so urm Selkirk was a pirate (.) and she was he was on the (?) sailing and he didn't want the ship to sail on cos urm (.) the ship (.) was infested with worms (.) and devoured its own timbers (.) but stradling didn't urm care about it (.) he mocked Selkirk and ignored him basically and refused to sail on unless Selkirk switched to the island (.) urm (.) but urm (.) Selkirk was right in the end (.) the ship sank (.) and (.) stradling and thirty two men got on to rafts (.) the others drowned (.) k so that's basically it (3.0) urm the point I have to write is (.) [coughs] hmmm ok imagine you are a newspaper reporter following selkirk's rescue from the island you investigate events surrounding his abandonment and the sinking of the ship (.) so the main points are abandonment and sinking of the ship (.) and (.) interview stradling Selkirk and mem other surviving members of the crew to write a newspaper report (.) and the report I should identify and evaluate the events that led to such (.) Selkirk being left alone on the island the ship setting sail and also (.) give the (.) views on how far (.) does (.) involved in the events could be blamed (.) urm (.) urm I have to begin the newspaper report with the headline cast away found alive (2.0) so I'm gonna write the heading first (1.0) cast away found alive (.) so I'm thinking adopt a formal tone and use formal wordings cos this is supposed to be like an unbiased newspaper report (.) so I'm going to write urm (3.0) [coughs] (3.0) let me see [disturbance] so how long how long do Selkirk come back until he was rescued (.) ok after a month the ship sank (.) I don't know why other than Selkirk was rescued (.) so (.) I'm not sure if I can (.) urm (.) ok (.) errr (.) what should I do

now (/) I should have a first paragraph describing (.) the event (3.0) ok (.) [coughs] (4.0) found alive (7.0)

[6.07]

(2.0) urm I think I accidentally pressed the wrong button just now so (.) this is the continue of the audio file (.) just now (.) k so I'm gonna continue on this one cos now I start on the last (.) on the previous one (2.0) k [coughs] (3.0) what do I write first (/) (2.0) there urm [disturbance] I'll start off with that (.) urm (.) in seventeen oh three (.) Selkirk (3.0) urm (4.0) a pirate called Selkirk (.) cos I can't really urm (.) copy the words from the passage (2.0) called Selkirk (1.0) was (.) abandoned (.) on (.) the island (4.0) hmm [coughs] (3.0) he wasn't found in (3.0) urm (2.0) in October (2.0) k [disturbance] (6.0) [coughs] [mumbles] (30.0) urm living on his own living on his own from cos it [disturbance] (15.0) ok I'm gonna change it (3.0) to urm (.) in October seventeen oh three (.) the paragraph Selkirk was [mumbles] until he was (.) recently (.) rescued (.) by a passing (.) ship (3.0) k so these are the events (.) and now (2.0) have to (.) identify and evaluate the events that led to shelkirk being (.) left alone on the island and the ship setting sailed (.) so (.) I interviewed stradling (.) Selkirk and other remaining passengers of the crew (6.0) so in my second paragraph I am going to talk about like urm stradling and his point of view on the whole event (10.0) according to stradling (7.0) a (10.0) also (12.0) [bell tolls] I'm going to add this paragraph cos I realised I missed it (.) while sailing (3.0) the south seas (.) a pirate who was (.) part (.) of (.) the crew (5.0) sel-kirk (5.0) decr-left (1.0) Selkirk (6.0) Selkirk (.) left Selkirk (2.0) the island (2.0) close (.) because urm (2.0) because Selkirk was [disturbance] (4.0) waiting (5.0) and urm (15.0) urm (.) I agree (.) that shel-that Selkirk was not cooperating (.) wasn't cooperating (3.0) and (.) was (?) (4.0) trying to mutiny (.) was trying to mutiny (12.0) k I'm gonna leave that there (36.0) stradling (.) I would say urm (4.0) into urm stradling (.) in october I gave orders to sail onwards (.) but Selkirk (.) persuaded the crew to refuse (2.0) and urm (3.0) he (.) and he was hmm (.) causing (.) trouble (.) and controversy (6.0)

and (.) he (.) tried to fire me (2.0) so I'll make it sound like (.) hmmm (.) Selkirk was at fault (17.0) Selkirk tried to convince the crew his crew to (4.0) urm [disturbance] to (.) abandon (3.0) the rest in (20.0) Selkirk was wrong (2.0) yeah urm (2.0) [mumbles] (20.0) gave orders (.) to sail (3.0) sail on (.) he fought with me (2.0) and punched me in the face (3.0) hmmm punched me in the face (9.0) he was (.) I cancelled that line cos that's not in a good place (.) he was (3.0) to (12.0) controversy (2.0) within our crew members (9.0) I had no choice (.) but to leave him (.) at a (.) nearby island (.) at an island (.) on an island (.) on (.) a nearby island (9.0) [coughs] with (.) all his belongings (4.0) including his (.) sea chest (6.0) said sel-hmmm stradling (6.0) the ship setting sail (4.0) hmm until the ship-the ship sank that was un- inevitable (.) but like urm (.) Selkirk would say that yeah he was right (.) ship actually sank sink after a month (2.0) [coughs] stradling (28.0) but urm (3.0) [disturbance] (2.0) urm so I would write (.) stradling (.) with the other surviving members of the crew and then Selkirk (5.0) if this is a newspaper report how do I give my views (/) (2.0) hmmm (12.0) so (5.0) however (.) I don't know (8.0) [disturbance] [mumbles] original new paragraph (.) original ship (2.0) a [turns page] (2.0) I could say that at least (.) pirate (12.0) sss-sank (2.0) near us (.) isolated island (2.0) of (.) the (.) Peruvian coast (.) only (.) thirty two (.) survivors (.) surviving (7.0) survivors (.) of the crew (.) urm (7.0) hmmm (.) spoke (.) of (.) the (2.0) differently (5.0) so now I'm gonna interview a few of the other survivors of the crew (2.0) [coughs] hmmm (5.0) so do they help stradling or help Selkirk (1.0) hmmm (.) maybe I'll make them someone on Selkirk's side (2.0) cos you have to [disturbance] (12.0) Selkirk (.) hmm (2.0) (?) stradling was too extreme (.) actions (.) were too extreme (6.0) of the crew (.) surviving (.) crew (.) members [coughs] (5.0) [coughs] (18.0) urm (6.0) was (.) [mumbles] in a different way (.) so urm (.) hmmm (12.0) Selkirk (2.0) was (4.0) Selkirk was telling the truth (1.0) he told (4.0) stradling (3.0) that (.) there (.) the worm (.) infestation (.) at the bottom (.) of (.) the ship (7.0) was urm (2.0) [coughs] devouring its (.) devouring its timbers (8.0) [turns page] (2.0) he was (.) right to suggest a (.) as (.) to (2.0) as was right to suggest he was (6.0) stra-dling should abandon the request (2.0) [coughs]

[mumbles] (3.0) I was doing a good deed (.) although crushing our dreams (6.0) dreams (.) of becoming rich (3.0) what's another word for however (/) urm (4.0) unfortunately but that's not as good (2.0) urm ok I'll leave the paragraph here and I'll check (.) on the contrary (3.0) ok however here (.) however urm (2.0) stradling (1.0) was urm (.) another word to describe him urm (.) rational (.) not really (4.0) [coughs] (2.0) abandon (.) I'm going to change to should to should there (.) [mumbles] stradling was too full of himself (.) stradling our captain yeah stradling the captain (2.0) self-conceited (.) conceited (.) too full (.) of himself (.) and conceited (.) of himself [coughs] centred to listen (.) to (.) his (.) stradling was the captain (.) I'm going to change the word centred (3.0) to listen to (.) anyone's ideas (11.0) single mindedly (.) decided (3.0) to (2.0) abandon (2.0) Selkirk (2.0) on the island (.) on a deserted island (.) after (.) accusing (2.0) him of mutiny (8.0) him of mutiny (.) of course (.) [mumbles] (6.0) to (.) object (.) to his (.) decision (.) as we were (.) all through the (?) (12.0) so this is one of the crew members saying that (.) and (2.0) k I'm just kind of thinking (.) how (.) far those involved in the events could be blamed how could (.) urm I give my views on that (2.0) hmmm I'm not sure cos I'm not supposed to be biased in a newspaper article (.) k now I'm gonna write from (.) selkirk's point of view (8.0) so how did I said (.) [coughs] (5.0) cos Selkirk needs to have a really angry tone (.) cos she he was abandoned (.) on a deserted island (.) for like two months (12.0) [coughs] hmm how do I say (/) urm (2.0) stra-sel-selkirk (3.0) should (.) urm (5.0) selkirk (.) was (3.0) [mumbles] (2.0) strongly (2.0) his views str- [coughs] (2.0) strongly (21.0) said sel- (2.0) [mumbles] hmmm [coughs] selfish mean nasty all these are words for stradling hmm self centred selfish (.) self centred (.) and (.) particularly by himself (2.0) hmmm (7.0) what's another word for mean hmmm (1.0) selfish (5.0) (?) [mumbles] to certain (2.0) [mumbles] (3.0) however (4.0) food (2.0) food or water (10.0) or any food or water (3.0) I was just pointing out a fact (10.0) a fact (.) a ship (.) would (.) to sink (.) when you were (2.0) infestation (6.0) therefore [mumbles] [bell tolls] (10.0) and he (6.0) hmm (.) he mocked me (2.0) laughed at me (2.0) for being ridiculous (12.0) accused me of (1.0) trying to stir (.) things (12.0) of str-(30.0)

[coughs] of mutiny (8.0) he threw me (2.0) out of (.) the ship (4.0) told me that (.) it was (.) a
(.) served (3.0) pirates (?) (40.0) [mumbles]

Researcher: if you want to just finish the line that you're on you can finish it in house

5N: yeah ok (.) yeeeahh thank you [mumbles] urm so urm it's about to I'm going to like add
some more about sel-selkirk urm (.) saying urm that he was being unfair and that he was
actually very concerned about the ship (.) ship and for the ship and (.) so I've got to like urm
(.) to have a first a first page that have like another three

[46: 15]

Appendix 99: Intervention Lesson TGV1 Modals

[general chatter]

T6: ok everyone so as we're waiting for people to come in (3.0) could you just make sure please (3.0) we're waiting for people to come in late from chapel this morning (.) if you just make sure that in your pairs each pair has a sheet (.) there should be enough there so if you need to have a look round then do

[general chatter 0.35 to 1.00]

T6: ok girls great good morning to you (.) quiet thank you (.) three (.) two shhhh shhhh my tutees 6N and 6J (.) you two (.) quiet (.) ok (.) so (.) let's just do the register it's the first of march today (.) which is rather nice (.) ok then (.) urm I'm missing 6A (2.0) ok (.) ok we don't have 6A can I have quiet please while I do the register cos I can't hear otherwise (.) so we don't have 6A this morning good morning 6B

P: good morning

T6: good morning 6C

P: good morning

T6: ok come in quickly 6H urm good morning 6D

P: good morning

T6: good morning 6E

P: morning

T6: good morning 6F

P: morning

T6: good morning 6G

P: good morning

T6: good morning 6H

P: morning

T6: good morning 6I

P: oh good morning

T6: good morning 6J

P: morning

T6: good morning 6K

P: morning

T6: good morning 6L

P: morning

T6: good morning 6M

P: yup morning

T6: good morning 6N

P: morning

T6: good morning 6O

P: good morning

T6: ok so I understand that erm (.) some of you are going to be leaving at nine thirty for vaccinations
so just (.) hands up (.) who can tell me what houses have to leave (.)6E what houses

P: R (.) and C (.)

P: no

P: R and P

P: [it's all the abbey together

[overlapping talk]

T6: ok that's fine thank you very much so (2.0) let's just calm it (.) so it seems as if you've got the abbey at nine thirty (.) so that's P and R girls that are going at nine thirty (.) just go as quickly as possible and if you are at the front of the queue get your vaccination and make sure you come back as quickly as possible and that would be helpful (.) ok then we are urm deviating slightly this morning (.) I'd like you to make a start by looking (.) in your pairs (.) you should have a sheet on the table (.) yes (.) everybody has got a sheet on their table fine (/) in your pairs have a look at the three sentences on your desk please I would like you to spend one minute (.) discussing how forceful (.) each of these three sentences seems ok 6M paying attention (/) ask yourselves and discuss how does the level of force (.) differ between the three sentences does one more forceful than the other and why (.) and think about what context (.) each of these three sentences could be used in (.) so what kind of everyday situation you might hear these sentences one minute have a chat

[3:37 to 4:38]

T6: ok (.) thank you very much (.) so (3.0) I'm not going to ask you for your exact ideas on each sentence yet (.) but (.) was everybody able (.) to (.) see differences in how forceful each of them seems

P: yes

T6: yes ok urm (.) right let's move on then so what I want you to do now staying in those pairs then (.) urm (.) it's freeze-frame time so (.) you need to come up (2.0) you need to come up with a freeze-frame (.) which illustrates which shows (.) each of these three sentences (.) so (.) in each group you're coming up with three freeze-frames one for each (.) so for each freeze-frame you should probably have one person (.) miming (.) saying the sentence (.) and one person urm doing the acting (.) urm in a minute

I'm going to ask you to show your freeze-frames and we're going to guess as a class which one you're depicting so try to make them as different as possible (.) according to what you understand ok (.) we're just going to take questions before we start 6H a question

P: can we do some acting before the freeze-frame like and be like

T6: you can do a very brief bit of acting before but no more than maybe two or three seconds (.) the main thing is the freeze ok right girls off you go on your freeze-frames

[general 6:10 to 6:44]

T6: ok you've got about a minute

[6:49 to 7:33]

T6: ok ten seconds (2.0) ten seconds

[7:40 to 7:50]

T6: ok girls (.) thank you very much (.) can I have your attention please (/) so I'm going to pick you at random so I'd like everyone sitting down please (.) with the exception (.) of erm 6L and (.) 6J's group (.) so 6L and 6J come up (.) and do it please (2.0) ok girls (.) so (.) what I would like you to do (1.0) is (.) I would like you to choose between you (.) one of the freeze-frames to show us don't tell us which one and then we're going to guess which one it is (.) so (.) decide which one (.) so what I suggest is (.) I'm going to count down three two one and you're going to hold it for three (.) ok (.) getting ready (/) so three (.) two (.) one (5.0) ok very interesting interpretation erm ok hands up if you would like to guess which one they are depicting (.) 6M

6M: you may open the door

6L: yeah

T6: were they correct (/) ok (.) so erm why did you choose that 6M (/) why do you think (/)

6M: cos it's kind of like (.) happy ish (.) plus with all the other ones it's kind of like it's one person telling the other one what to do (.) it's just saying what to do (.) quite like directing them whereas this one's kind of like hey fine you can do that

T6: ok (.) so (.) urm just a second 6C so between the two of you (.) was there one of you's (.) giving the order and one of you who was listening or did you not think about that (/)

6J: hmm it was more like out of the three it's more like more like opening the door for one of your friends opening the door for one of the girls rather than opening the door for one of the teachers (.)

6L: it's more like a statement like you may open the door for one of your friends (.) you just like go up to (.) it wasn't really like verbal

P: oh I see that's really clever

T6: ok (.) ok so it was more mutual (.) so it's more erm

6L: [yeah

T6: so (.) you may open the door erm (.) were you thinking of one person being (.) higher than another or were they more (.) equal (/)

6L: they were just equal

T6: [a level of equality ok very interesting indeed ok thank you very much girls give them a clap

[clapping]

T6: ok urm let's go for another for let's do this side 6K 6O please (.) so (.) we're down to two now so obviously it's going to be urm relatively easy to (.) guess

[11.0- laughter]

T6: just before you go 6G urm you don't happen to know when you will be back (/)

6G: urm no cos it's a team match for the whole day (/)

T6: I see that's fine er I'll make sure you catch up later

P: good luck bye (.) have lots of fun

T6: ok girls are you ready for this one (.) so three (.) two (.) one (5.0) ok thank you very much so hands up urm would you like to guess 6C this time

6C: you ought to open the door

P: yes

6C: because sh-6O- well one of them looked really reluctant to open it cos ought (.) suggests that you should but not necessarily that you want to

T6: ok so 6C would you able to work out who was saying it and who was listening (/)

6C: urm I don't remember urm

T6: ok would you like to hold it again

P: yeah

6C: oh so 6O was saying it (.) and (.) urm 6K's am I wrong (/)

[laughter]

P: oh 6k's

T6: [ok brilliant (.) so erm just before you sit down then (.) urm let's see if I changed it (.) and the statement were (.) you ought to open the door please (2.0) see if you can see if you can do you ought to open the door please (.) would that change it (/)

P: yeah

T6: you ought to open the door please

[chatter]

T6: ok so freeze frame that then you ought to open the door please (.) have a go

[laughter]

T6: ok so how you would you describe erm (.) the look on 6O's face there (.) you ought to open the door please (.) 6H

6H: it sound patronising

T6: very interesting

6H: yeah it's you ought to open the door please it's kind of like

P: it's sort of expected

P: [it's condescending

[overlapping talk]

T6: sshhhh shhhh sshhh ok one at a time please so slightly patronising condescending very interesting so what we have here is that (.) you can change the tone of a sentence (.) by the verb (.) by the ought may might but also you can modify it if you add please it could be condescending (.) right then (.) let's try the other ones let's have 6N and 6I please up the front (.) you've only got one to erm go now (.) you know which one it is (3.0) decide who's who

[laughter]

T6: alright then (.) let me count you down (.) three (.) two (.) one

[laughter 5.0]

T6: ok so erm 6B (.) which one are they doing (/)

6B: erm they're doing you must open the door

T6: ok you must open the door (.) urm which is which (/) so which is saying (/)

6B: urm 6I

T6: ok so what kind of context might you hear this in so who could 6I be (.) and who could 6N be (.)

let's go with urm 6K

6K: 6I's probably like a teacher or something and then 6N's the student

T6: this teacher seems to be getting quite a bad rep (.) [laughter] urm ok and again could we modify that so if it was you must open the door please (2.0) have a go at freezeframing that would it be different (/) you must open the door please (.) would it work (/)

P: I think it would sound like lighter but it's still like the same (.) it's still the same thing you're

[overlapping talk]

P: it's still the same message

[overlapping talk]

T6: ok girls thank you very much seats please (.) well done (3.0) so everyone urm can I have you listening thank you urm head up please 6M (/) so I've asked you erm I sent you an e-mail (.) to ask if you can bring your red books today (.) hands up if you remembered to bring them (.) that's fine (.) that's fine (.) so (.) what we're going to do is if you've got your red book date and title in your red book please if you don't (.) I'm going to give you some paper (.) oh you've got them ok (2.0) does it (/) ok

[general chatter 15:01 to 15:19]

T6: ok have everybody else got their red book (/) no everybody's got them ok (12.0) ok everyone so come on 6F urm (4.0) the date first and the title so changing the tone of a piece of writing (.) so that should be your title (6.0) so if you're a very quick writer (.) you'll have taken that down already (2.0) from what we've already done today in the lesson (.) what kinds of things do you think you might you

be able to do (.) to change the tone (.) of our speech or change the tone of a piece of writing thank you 6C

6C: altering the verb

T6: yeah so we alter the verb (.) so the list must may ought should could (.) altering those words must may might make things more forceful or less forceful (.) so this is what we're doing today we're understanding (.) how (.) we can create and change the tone of a piece of writing (.) so (.) we will come back to Romeo and Juliet towards the end of the lesson but first of all we're going to look at some real (.) life (.) text (.) you should all have in front of you an advert (.) does everybody know what the salvation army is (/)

6H: yeah a charity

T6: yeah so tell us more 6H (.) they're a charity you're right kind of things do they do (/)

6h: I'm not really sure but I know they give out like clothes and cards and stuff to the homeless and to like people who are on the streets and stuff

T6: yeah absolutely so (.) urm they work in this country and they tend to erm (.) help people who are less fortunate so (.) there are a number of discussion questions on the board (.) I'd just like you to talk about these and if you want to you can make notes (.) on the advert itself or in your book but you don't need to (.) so urm our questions then if you can read them out (.) please 6I on the board nice loud voice

[4.0]

6I: what is the purpose of the advert (/) how does the language used here reflect the purpose of the advert (/) what is the relationship between the person writing the advert and the person receiving the advert how do you know (/) (.) what tone is the advert trying to convey (.) is it personal or (?) in tone

T6: super so those are the five questions I would like you to discuss (.) I'll give you about three or four minutes (.) have a good chat (.) work through them if anyone is unsure put your hand up and ask ok (.) have a go

[general chatter 18:08 to 21:33]

T6: ok girls let's (?) then thank you (.) and two (.) good good good ok so (.) let's start off with number one (.) then (.) so hands up who'd like to talk to us about what they think the purpose of the advert is (.) or what the advert is for (.) 6D

6D: the purpose of the advert is (.) to (.) persuade you to write the card (.) Christmas card to a homeless person

T6: so (.) who (.) is (.) writing the card

6D: the (.) salvation army like someone who working with them

T6: yeah so somebody who's working for the charity (.) and urm (.) what kind of person do you think are they writing this to (/) (2.0)

6D: erm anyone (.) really

T6: urm any-so are they writing it to (.) homeless people or

6D: no

T6: no

6D: they're writing it (.) for (.) erm for for people (.) who are lonely (.) I dunno

T6: I understand what you mean so (.) so they're they're not (.) the advert isn't directed to the homeless people (.) it's directed to people who they hope might be able to help homeless people (.) does that make sense 6D (/) ok so we're looking now at the (.) urm second question (.) how the

language (.) reflects (.) the purpose of the advert so what (.) the advert's trying to do (.) so 6D answered our first question 6D did you want to choose somebody to answer the second one (/)

P: that's mean

6D: urm not really

[laughter]

T6: urm ok don't worry I'll not give it to you then urm 6H choose instead of 6D

6H: urm the language is kind of like persuasive (.) and soft because like the person cannot actually force you to do anything (.) so it's using language like me (.) and will (.) and it's short it's trying to persuade you (.) and make you feel it's it's being quite direct saying this will help someone but it's also being like also being like kind of gentle saying that like rest assured everything will be fine and help them (.) so the language is kind of persuasive (.) and calm and soft

T6: absolutely (.) cos what could go wrong (.) if you were to (.) erm what could go wrong (.) for the charity if their tone was too strong or too abrasive

6H: well then people would feel feel like they were being attacked and being forced to give to give to the charity which no one wants cos the whole point of charity is that it's voluntary so they have to like appeal to like people's hearts and like their better sides rather than saying you have to do this (.) people are in danger it's better to approach people by saying you would be nice if you did this and everyone would be so happy

T6: hmm mmm absolutely (.) so we're starting to get into question three aren't we we're starting to think about the relationship between the person writing it and the person reading it (.) so (.) who can explain that relationship in their own words then urm (.) who have we not heard from so much urm
6F

6F: they make you feel guilty

T6: ok tell us more

6F: like when you read it (.) their they sort of say like they're homeless and lonely and you know you've got everything back home and you don't have to worry urm they make you feel really guilty

T6: ummm hmmm

6F: and it's kind of like saying (.) like it's it's (.) it's such a big deal for them (.) but it's absolutely nothing for you

T6: yeah it's a fine line isn't it (/) because they're trying to do a number of things at once (.) they're trying to almost make people feel slightly guilty they're also trying to persuade them they're trying not to offend them they're trying to encourage them (.) they're trying to do a lot here (.) urm can add to that 6J

6J: I I just think it's really sneaky because

T6: in what way (/)

6J: just like grammatically if you put in in English language like terms it's not it's more of a suggestion (.) but when we actually read it it's like their making me feel like I'm a terrible person this is the only way to show that I care so I have do it because it's the only way

P: yeah

P: yeah

6J: yeah so it makes you feel like really bad about it so you have to do it

T6: hmmm absolutely ok ok so we used a good word this side of the classroom here so what was it beginning with p 6K(/)

P: presumptuous

T6: it's it's slightly it's assuming (.) that (.) it's assuming that of course you would want to do this why wouldn't you want to do this so it's being quite presumptuous (.) absolutely (.) ok so let's just look at the fourth one then so what tone is the advert trying to convey is it successful (/) yup 6M

6M: urm it's kind of like a saying (.) if you don't do this then you'll you're kind of like a terrible person kind of thing but whilst being quite persuasive so it's like but I think it's quite successful (.) but urm (.) because if it was an advert that said if you do this if you do that it's not like as oh you should do this (.) like you know this is the right thing to do whilst with just using will and (.) can (.) and stuff like that urm (.) it makes you give a sense of like your with these people especially with the first and last sentence (.) you think what they think cos that's like the right thing to think

T6: so it's almost it's almost convincing us (.) urm through the use of language to (.) urm (.) to do what they want us to do (.) so (.) urm (.) 6J touched upon there when she talked about the language and I think it was 6C earlier already talked about the kind of verbs then perhaps that are used (.) so these words things like ought may might could should these are called (.) modal verbs (.) so modals are verbs that we use when talking about certain or how probable or how possible something is so what I'd like you to do is just in your book let's do a bit of a urm spectrum (.) so (.) just very simple (.) a line with weak at one end and strong on the other (.) let's talk about the modal verbs that we've met so far (.) and we're gonna put them on our spectrum yes 6H

6H: can and will are both quite strong

T6: absolutely (.) so (.) let's get the erm (.) our spectrum down first (.) and then we'll think about where we're going to put different things (2.0) weak to strong (.) 6M

6M: so I would (.) must on the strong side

T6: ok

6M: along with like as 6H said can (.) not can I don't think (.) yeah can

T6: ok we started off urm with the strongest 6M has suggested must (.) erm I'm just going to put some suggestions on the side we're going to decide where to put them (.) so we've already had can we've had will we've had ought (.) we've had may

P: should might

T6: yep we can have should (.) and might let's go through them (.) so who have we not heard from (/) erm (.) 6B(.) erm (2.0) 6B what about may (/) where would you put may on the spectrum is it as strong as must (/)

6B: no I think it's nearer the weaker side

T6: would you put it below may (/) does that that work (/) may would it be this or would you prefer (.) a bit further ok (.) ok fantastic (.) erm (.) let's see erm (2.0) you ought you ought to do something (.)

6N where do you think we should put ought

6N: in the middle

T6: tell me again (.) in the middle (/) you ought to do something (/)

[overlapping talk]

6H: I'd put it slightly weaker

T6: ok one person please (.) so erm (.) as this is what's so interesting about it people have different perceptions so 6N has suggested that ought (.) should be towards the middle you ought to do something does anybody strongly disagree (/) and think that actually they want to put it either stronger or weaker (/) 6H what do you think (/)

6H: I think ought should be slightly weaker be-not because it is towards the end and should should be towards the middle but because ought is like is a bit it's more archaic (.) so it was it is something that someone who is not as forceful would say even if it has the same meaning it just wouldn't be said in the same context as should so should would be used in a more forceful context than ought

T6: ok (.) so I think I agree with you to the extent that ought could sound a wee bit politer (.) but actually ought and should (.) fairly similar I think so let's just put ought slightly more towards the weak side (.) 6N I generally agree with you that ought is more in the middle ok then (.) what about erm will (/) where would we put will (.) erm (.) 6C

6C: very strong because

T6: [stronger than must (/)]

6C: yes er (.) no the same I would say

6N: [no] slightly weaker than will

6C: no the same I would say cos will is saying that you are going to I know I will is expecting you to do it you're not going to disappoint me

[laughter]

6C: must (.) must is like if you must do it (.) you have to do it

P: if a teacher says you must do your prep you have to do it

P: so is will stronger than must (/)

P: must is definitely stronger

P: [must is definite

[overlapping talk]

T6: to be honest girls it depends on how you've used it there's no one hundred percent correct answer it depends on use (.) so I'm putting up suggestions on the board here (.) but you in your own mind would actually know whether you would have it T6's way you can modify it slightly because you're the person that's going to be using it (.) ok (/) right then what about can (/) can can can 6M

6M: I would actually put can above a bit further down near must and will it's like rough-cos I think it's slightly more than ought or should but

P: really (/)

[overlapping talk]

P: it's a suggestion (2.0) it's a suggestion so

T6: ok interesting (.) er what about (.) might 6O where would you put might

6O: erm (.) like in be-like nearer can (.) kind of or a bit further down

T6: [we can put can

6O: well no actually maybe above

T6: we can put it into a sentence so erm (.)

P: you might do your homework tonight (.) you might do your homework tonight

T6: you might think about doing your homework tonight (.) you can do your homework tonight

P: I'd say weaker

P: yeah

P: I think it's weaker

T6: fascinating (.) ok girls (.) so (.) erm let's just keep that in our books for now (.) we are going to be coming back to it (.) the reason we're thinking about erm (.) these kind of verbs today is we are trying to (.) manipulate the tone we're trying to manipulate the force that means change the force (.) of erm our writing (.) so (.) erm (.) we're just going to move on for a second erm girls if you've got questions I'll come back to them (.) ahh yes those of you that need to go ok P and R (.) erm you're going to have to go so (.) who's that (/) that's 6O 6C (.) 6D (.) 6E (.) ooohh we're probably down to only about ten of

you (.) right then (.) ok leave your stuff there (.) if you can come back then you can come back can't
you (.) yup

P: what's the time ten (/)

T6: ooooh so you can decide at what stage you can go

[overlapping talk and general movement of leaving]

P: cos could is also quite like it's also not quite in the middle

T6: ok (.) so (.)

P: cos could is like you can't definitely do it

P: but it's like saying you could but you might not want to

P: so it's just be-just open the door

T6: sure

P: nooooo mmm yeah

P: I think weaker

T6: ok girls so (.) erm (.) have a good look back at a quick look back on what we did on Monday then
and one minute to remind yourself of lady capulet's view on Juliet and Paris so look back into your
book (.)

P: what if you weren't here (/)

T6: no it's actually fine you can just I'm sure you can just erm (.) you can just erm chat with that's fine
yeah (.) so what is lady capulet's view of Juliet and marriage (/) just remind yourselves (.)

[general 34:22 to 34:45]

T6: ok (.) so who wants to remind me then hands up what is lady capulet's view of her daughter Juliet and the prospect of her marriage (.) to paris (/) 6J

6J: urm (.) she (.) is (.) sorry sorry she urm she wants she's in favour of it (.) in that she thinks that urm because there are so many people of her generation and age think like is like almost like it's the match the idea is that you have to marry a guy it's alright for you to do it and also but it's also a good idea because he's a good guy with tonne of money and stuff like that (.) like she's she's all for it

T6: hmm mmm so it's almost like the fashion as well as the expectation isn't it erm are there any quotations that you can remember 6J that erm support your idea

6J: yes urm I did hear that ladies of esteem are already mothers

T6: ummm hhhmmmm

6J: and think of marriage now

T6: so lady capulet is really trying to persuade her daughter Juliet that the prospect of marriage is beneficial that she should be thinking about so let's introduce you to what you will be writing urm just like the piece of writing was to persuade earlier we're going to be writing to persuade (.) so it's going to be a short letter (.) you're only going to spend about maybe twelve minutes writing it (.) yeah it's yep it's going to be more of a note I suppose than a letter (.) it's going to be short (.) so (.) writing to persuade your task today (.) urm (.) 6K can you read out

6K: write a letter from lady capulet to Juliet imagine you are writing directly after act one scene three (.) in your letter lady capulet must try and persuade Juliet to agree to marry paris (.) begin your letter dear Juliet

T6: fantastic so (.) urm before (.) we (.) begin (.) we're just going to spend one minute discussing (.) the type of relationship lady capulet and Juliet have whether it's an equal relationship and who's more dominant (.) bear in mind that this play was set hundreds of years ago family rules were much more traditional (.) urm (.) and based on this relationship what kinds of words lady capulet would use to

persuade her daughter (.) so think carefully look at the words on the board and think from earlier about what modifiers would she use (.) words like please possibly possibly not that's up to you to decide (.) so (.) one minute please before you start writing have a chat between er about those points (.) think about what we said (.) think about your ideas

[general chatter 37:40 to 40:12]

T6: ok girls so (.) erm (.) let's have a think about this then (.) so what type of relationship do lady capulet and juliet have (/) is it a close mother daughter relationship (/)

6M: no

T6: no so hands up who can tell me more 6M

6M: so (.) it's actually not a (.) not a very close one but I don't think whilst lady capulet is the more dominant one in the relationship (.) she's not she's not as dominant as say (.) juliet's father would be so so it's kind of like she won't be (.) she wouldn't be like you must marry paris she would be more of a you ought to marry paris

T6: that's interesting so if you think about (.) if you think about the family hierarchy (.) capulet's going to be the most dominant person in the family (.) lady capulet would come below him and Juliet you know (.) a young girl (.) is going to have (.) yup (.) the least power and the least dominance in her family (.) however as we see in act one scene three Juliet (.) is no fool (.) Juliet is calm collected (.) and thinks carefully about what words she uses with her mother and (.) is slightly perhaps more communi3M than you would expect (.) so lady capulet probably knows that she needs to speak to Juliet carefully she needs to choose her words carefully (.) ok (.) urm (2.0) let's just get on with it then urm I would like you to have a little bit of time urm to do some writing only it's going to be very short letter (.) I am going to stop you (.) in ten minutes (.) so I am going to stop you at nine minutes to ten (.) a short letter (.) urm to (2.0) to Juliet from lady capulet persuading her to marry paris so (.) if you like urm I want

you to do it very simply just begin it dear Juliet (2.0) to do this well you're using the words from the scale on the board (1.0) but beyond that you can use your own words any questions

P: urm

T6: yeah

P: can you use some of the details from the book

T6: sure of course you can of course you can (.) the main thing is your writing and your ability to use these words to change your tone so don't get too bogged down 6I in the detail of the book (.) cos you only have ten minutes to do it (.) so when you're ready just just go for it ok (.) ok ten minutes off you go

P: are we writing it in our yellow books (/)

T6: urm this one actually I would (.) yes (.) if you have it do it in your journal do it in your journal

P: (?)

T6: yes (.) ok so 6J would you stop cutting please and do some writing

P: can we write it in like modern English (/)

T6: modern English definitely

P: phew

[laughter]

P: what if you want to

T6: no don't definitely no write it in modern english write it closer to modern times (.) ok girls ten minutes nice quiet work now please (.) really interested to see what you come up with

[43:26 to 44:48]

P: are we getting her to agree to marry paris or agree to marry paris and the now if that makes sense

P: is she persuading Juliet to marry him or to marry him like now

T6: urm just (.) to agree to the marriage not I want you to marry him tomorrow (.) just to agree to it agree to the possibility of it yeah

P: when we're talking about the marriage do we say (.) I forgot my question

T6: put your hand up and let me know

P: are they supposed to be like wealthy (/)

T6: he's a country-it's mentioned that he's a country man

P: so could you say that he will bring wealth to the family

T6: you could you could do (.) you could be a bit creative here but yes (.) he certainly is wealthy

P: so would you address him as like count paris

T6: yeah

[46:00 to 48:46]

T6: so super short letter you've just got about three or four minutes to finish expressing your ideas

[48:52 to 50:57]

P: urm how would we sign it off (/)

T6: urm so thinking about the relationship between them (.) so (.) what d'you think (/) I mean it wouldn't be yours faithfully yours sincerely would it cos it's more personal

P: I trust you to make the right decision

T6: and then based on the decision you have made it could be mother (.) you decide (.) think about the tone that you've created (2.0) ok girls I would like you to be finishing up now please (.) within the

next minute or so so finish your final sentence (.) and decide on a sign off so 6B and I were just discussing (.) that yours faithfully and yours sincerely (.) would be too formal so think about what would be appropriate given the tone of your letter so far

[51:53 to 52:03]

T6: super so when you have signed off the next thing you need to do please is grab a highlighter and illuminate for us (.) highlight (.) all of the modals all of the modals that you have used so any time you have used may might could or should any other the words like them highlight please

[52:26 to 52:30]

P: I have only used like two or three words but like over and over again

T6: ok so highlight what you have got (.) and then (.) we're going to be doing some peer assessment so I'm going to be asking you to look at each other's

P: would she sign it lady capulet (/) or mother

T6: probably more mother I would think but again it all depends on the type of relationship (.) but probably more likely mother ok urm yup so highlight the words you have used (.) make it clear to yourself what you have used what you have used (.) ok have you got a highlighter (/)

P: yes

T6: ok I've got one green one if someone needs to borrow one (.) yeah would you like to borrow it (/)

P: yes please

T6: ok (.) once you have highlighted all of the modals that you have used

P: is have is have not have as in to have but you have to do this is ()

T6: you will (.) so you will have to do this (.) yeah that is one

P: is know (/)

T6: come again

P: know so is know

T6: the will is you will do this (.) yup

P: does please count (/)

T6: urm (.) that's an interesting one (.) no please is not

P: [a modal verb so doesn't count

T6: but it is a modifier

P: yeah

T6: so no I wouldn't highlight it (.) but (.) urm (.) it's definitely is an issue about how you would change the tone (.) ok girls so once you have highlighted the modals in your writing (2.0) once you've highlighted the modals in your writing (1.0) what you need to do is you've got five minutes to do some peer assessment (.) so (.) swap with the person sitting next to you now so those of you who weren't here earlier one second (.) grab a different coloured pen (.) after you've read the other your peer's letter I'd like you to write a couple of sentences a very short paragraph to explain how effectively they've used language particularly how effectively they've used modals (.) to show this relationship (.) ok so read it and give your feedback (.)

[55:10 to 55:38]

T6: yeah I think if you've use (.) there are other modals and persuasive techniques (.) when we were doing speeches and things our focus today is different (.) right then swap swap swap you've got five minutes (.) carefully read grab a different coloured pen (.) short paragraph commenting on how effectively they have used modals (.) the instructions are on the board (2.0) sorry (/) the instructions are on the board a short paragraph (.) how effectively they have used their language (.) to show this relationship or to show (.) maybe what lady capulet wants Juliet to do

[56:36 to 57:57]

T6: ok girls you've only got four minutes so I know it's not very much time do give us a little bit of feedback (.) how effective you think their use of language is being (.) so 6F make a start (.) good (.) ok come on you two now just get going we need to get something in writing please

[58:20 to 1:00:20]

P: do we have to give them like a mark out of ten or something (/)

T6: no I wouldn't give a mark out of ten maybe just erm (.) you know something you think they've done well or perhaps something they could do next time (.) whatever you think it's really your personal response to what they have written and how effective you think it is (.) ok girls so when you have done your peer assessment (.) you may swap your books back (.) erm unfortunately we don't quite have time to give more feedback than that today we will come back to it on Friday

[1:00:57 to 1:01:03]

T6: it seems as if they are probably in a queue unfortunately (.) yeah

[general 1:01:46]

T6: ok girls I would like to take in please (.) the romeo and juliet diaries which have the work in it from today so if you're ready for me to grab the Romeo and Juliet diaries oh you need them for your prep don't you (/)

P: yeah

T6: ooooooh

P: if you've done your prep can you hand it in (/)

P: yeah

T6: ok what I will do then is (3.0) if you need it for your prep I'm going to photocopy it now quickly (.)
I would like to take in your books (.) erm (.) but if you don't want to give it to me because of prep then
I'll photocopy it (.) I tell you what let's just leave it and I'll take them in on Friday (.) ok make sure you
have them on Friday I'll take them in on Friday and photocopy them and give them back to you (.)
alright girls thank you for today (.) pack up (.) urm tomorrow reading books

[general 1:02:54 to end]

[recording stopped at 1:03:25]

Appendix 100: Intervention Lesson TGVI Passive

T6: on er (.) right (3.0) there we go (.) ok everybody so welcome back after short leave (.) erm so just to explain what's happening we've had a bit of a change of plan (.) so whereas last Friday urm (.) I told you that you were going to be doing some (.) writing in this lesson (.) that has now been shifted so (.) you are not going to have a writing lesson (.) er we're going to have a rather er eclectic lesson (.) instead so what's going to happen is the (?) question one the writing task you would have been doing in today's double (.) that has been shifted we're going to have that for prep instead (.) I haven't been given it yet (.) so (.) you'll either receive it tomorrow in your single with mrs mason or on Friday erm and I'll give it to you next week (.) ok (.) so apologies for that shift then if you were expecting to do something different for today (.) I will explain er

P: are we reading tomorrow (/)

T6: urm no you won't be reading tomorrow (.) just (.) take it as really between now and your summer exam the Thursday lesson won't just be a reading lesson (.) because we've got quite a lot of Romeo and Juliet still to get through (.) so just assume that you're not going to be reading (.) and take your normal English books

P: what do you think of Romeo and Juliet (/)

T6: ok we're going to come to that oh kay

[laughter]

T6: so we're gonna have lots of opportunity to talk about urm the play but during this single we need to get through something a little bit different (.)

P: urm sorry will we start the urm (.) the (.) directed writing in the lesson (.) or in the

T6: no it's just going to be for prep (.) it's just going to be a prep task (.) er but (.) whether it's me or T5 who will be giving it to you we'll make sure you know what you need to be doing ok (/) so we won't just throw it at you don't worry (.) any other questions (/) yes

P: (?) sheet

T6: ok lovey we're going to come to that again (.) oh kay we're going to come to that in the second part of today's lesson as well so right then let's get started (.) urm what we're going to do then (.) is urm we're going to be looking at another grammar point today (.) urm (.) so we're going to be understanding why writer's use the construction known as the passive so don't be overly worried about the term (.) the passive (.) the main thing is that we understand how it's used and what the effect is on the readers (.) so (.) you've been given are you listening (/)

P: yeah

T6: on the desks you've been given spaced out sentences so what we're going to do is (.) I'm going to put you into groups of three (.) and (.) in your group of three you're going to stand up and you're going to (.) act out (.) each of the five sentences (.) on your little sheet (.) girls less whispering more listening might help you (.) so (.) as you act I want you to think about (.) the following (1.0) who or what is the subject of the sentence so the person or the thing doing the action (.) who or what is the object (.) the person or the thing the action is being done to (.) and who or what is (.) the instrument oh kay come in very quickly please so (.) the thing that's doing the action (.) so let's give you an example (.) so (.) have a look erm so there should be some little sheets around (.) have a look if we had the sentence (.) the man smashed the window with a stone (.) one second please (.) so if we have one sentence in life (.) if we have the sentence (.) the man (.) smashed (.) the window (.) with (.) a stone who can help me out (/) who or what is the subject of that sentence so the person or the thing doing (.) the verb (.)

P: the man

T6: the man (.) fantastic so the man's the subject the doer of the action (.) who or what then is the object the thing the action's being done too

P: the window

T6: the window (.) the poor old window's being smashed (1.0) and then this is one we probably haven't done yet this year (.) who or what is the instrument (/) so the thing that's doing that or the thing that's carrying out that action (/)

P: stone

T6: you're right I didn't explain that very well but the stone which is being used by the subject the man (.) to smash the object which is the window so (.) here we go (.) the man the subject smashed the window (.) the object (.) with the stone (.) so yes

P: the (?) smashed

T6: oh yes sorry that's the verb isn't it (.) there we go thank you (.) so erm groups of three then we're going to have together we're going to have together (.) we're going to have (.) erm together we're going to have 2E together and we're going to have and together (.) make sure each of the three has one of the sheets with five sentences (.) and you have about three minutes to have a go at creating freeze-frames for each of them so up you get (.) three minutes

[5:46 to 6:18]

T6: er freeze-frame I think (.) er girls there's a lot of sitting about here come on up (.) up up up I know you're tired but

[6:26 to 7:13]

T6: oh kay girls three (.) two (.) one and shhh shshh sshhh oh kay so just before we move on (.) for the one you're doing at the moment (.) I really want you to think about (.) who or what is the subject of the sentence the object of the sentence and the instrument (.) and in fact for the one you're on ask yourselves (.) does it contain all of the above cos not all of them do oh kay so you've got about thirty more seconds (.) continue with what you're on really think about those sentences

[7:50 to 8:22]

T6: oh kay girls thank you (.) so (.) attention thank you oh kay (.) can I have everybody up and everybody listening so (.) I will give you a number your number corresponds with one of the sentence I'm going to go round and (.) your group is going to (.) show the freeze frame for that sentence (.) right then urm (.) group number one 2E's group number two (.) group number three (.) group number four (.) and group number five oh kay let's all watch then (.) eyes on the prize first group

[movement]

T6: alright let's go then (.) we're going to watch as group (.) urm shows us their freeze frame (.) of question one or sentence one the man smashed the window with the stone on you go

[laughter]

T6: oh kay (.) fantastic urm number two (.) the man smashed the window (2.0) interesting so what do you notice what's the difference (/) between number one and number two 2E

P: there's no instrument in that sentence there's only a subject and an object

T6: oh kay (.) fantastic let's look at (.) er let's look at group three then (.) the window was smashed (.) by the man (2.0) oh kay fantastic (.) urm so just thinking about that then (.) urm does that have all three elements (/) the window was smashed by the man

P: no

P: yes

P: no

T6: oh kay mani what does it not have (/)

P: instrument

T6: it doesn't have an instrument interesting (.) we'll come back to this in a second (.) right (.) number four then the stone smashed the window let's see

[laughter]

T6: fascinating oh kay so what's the difference with that one (/) what's that one missing (/)

P: the man

P: the man

P: the instrument

[overlapping talk]

T6: oh kay let's have some quiet (.) hands up (.) the stone smashed the window (1.0) so who have we not heard from today urm yes

P: well technically so far we've had the subject in each one but I'm guessing the stone is not the subject (?)

T6: ah so in this case (.) fascinating it's the stone smashing the window (.) the stone is the subject

P: [yes but also
the instrument

T6: well I suppose so (.) yeah (.) but we don't have the man here so that's (.) you can see how it's been shifted (.) let's look at the final one then (.) the window smashed

[laughter]

T6: [laughs] I like that action oh kay what's different about that one (/) what are we missing (/)

P: it's missing a (.) object and an instrument

P: [subject

P: [subject and an instrument

T6: yup so it's missing the subject and an instrument (.) fascinating oh kay so (.) everybody sit down please (.) and we'll have a think about those

[movement]

T6: urm (3.0) so (4.0) oh kay (3.0) oh kay then so (2.0) thinking (2.0) about these this issues about subject object instrument they can be helpful and some people find it (.) putting a name to parts of speech really helps them (.) erm get things straight in their own head but actually the most important thing (.) is thinking about the effect (.) and thinking about how we can shift the sentence structures to have different effects on the reader (.) so don't worry if these subjects objects instruments ecetera if you find them quite confusing (.) I find them quite confusing as well (.) but (.) the thing I'm interested in here (.) is of these (.) and I want your opinion hands up please (.) which of these attaches the most blame (/) to this action of window smashing so (.) quiet please we'll just have hands up (.) which attaches the most blame (.)

P: urm the window was smashed by the man

T6: the window was smashed by the man (.) why do you (/) well first of all who do you think is getting the blame there

P: the man

T6: the man (.) and ere r can I just ask clara (.) why in your opinion (.) does the window was smashed by the man (.) why is that attaching more blame to the man than the first one the man smashed the window (/) what do you think so in your head what do you reckon (/)

P: I don't know how to explain it urm (.) urm (.) well you're asking about the was (.) because

[laughter]

T6: so it's it's to do with effect on the reader isn't it so (2.0) the original question was (.) which of these sentences attaches most blame to the man (/) for this action of window smashing (/) the vandal so (.)

clara you have suggested that this one makes the man seem most blame worthy (.) and my question is oh that's really interesting (.) why do you think the window was smashed by the man (.) makes the man seem more blamed than the first one (/) what do you think (/)

P: urm

T6: don't worry if you can't articulate it

P: [I can't

T6: just have a go (.) you can't (/) oh kay no problems does anybody disagree (/) urm does anybody disagree and think that a different sentence attaches more blame olivia we haven't heard from you

P: urm (.) I believe the man smashed the window attaches more blame

T6: why (/)

P: well (.) I don't really know but I feel it's kind of more that it gets straight to the point (.) the man smashed the window rather than like the window was smashed then when it says by the man

T6: oh kay can you add to that (/)

P: I was gonna say urm for number three as well cos it like like the first two are very factual (.) kind of it is more of a fact than actually attaching blame to somebody

T6: uh huh

P: and just

T6: oh kay so it's the difference between (.) so perhaps is it that the man smashed the window with the stone perhaps when the stone's involved

P: [yeah

T6: it maybe mitigates it a little bit (.) but in this one the window was smashed by the man does it seem more deliberate (/)

P: yeah

T6: possibly (/) oh kay interesting what do you think (/)

P: oh key so I sort of think number three like because it's sort of oh kay by the man sort of it's sort of like saying urm it was the man that smashed the window it's placing him in the spotlight (.) it's that kind of wording that's sort of like (.) makes it stand out instead of the man smashed or (.) you know even if it's the main subject the wording is sort of deliberately making the man look like you know

T6: hmmm this is interesting (.) oh kay so (2.0) in our writing (.) so (.) let's focus on number three cos I think this is really fascinating (.) what kind of (.) writing (.) what kind of piece of writing (.) of style of writing might you expect to see this sort of sentence in is it formal first of all (/)

P: hmmm

T6: the window was smashed by the man

P: well yes

P: [not really

P: [it's not massively formal

P: [but how could it be more formal (/)

P: exactly how could it be more formal (/)

T6: oh kay what so so for example (.) what I'm getting at is what (.) what kind of (.) writing or what kind of (.) document or what kind of situation might you hear this sort of (.) sentence in

P: maybe like a law report (.) cos

T6: oh kay

P: cos they might say this is what happened the window was smashed by the man

T6: what do you think (/)

P: a newspaper (.) or like a journal kind of thing (.) where they might be like headline headline the man smashed the window

T6: oh kay if you were writing a newspaper or if you were writing some sort of formal report (.) urm (2.0) do you think it would be more likely (.) to (.) have the man smashed the window with the stone or the window was smashed the man (/) wha-what kind of wording would you more likely find (/)

P: well I thought the window was smashed by the man is the object first and it's kind of like a detective thing cos it's (?)

T6: yeah I I I I was sort of getting at that I mean this sort of idea of law court newspapers detective I mean we do get that kind of feeling (.) with this kind of construction I think so (.) urm just before you move on let's go to what do you think (/)

P: well I think that with the sentence three it's more answering who smashed the window than who's to blame for smashing the window cos (.) it's saying the window was smashed by the man (.) so if you put like a question in front of it (.) who smashed the window (/) the window was smashed by the man (.) it's directly placing the blame upon the man rather than the stone

T6: oh kay

P: hence it's the man's fault not the stone

T6: oh kay so we're going to have a look at how this kind of construction and the for those of you who are interested in what things are called (.) urm (.) this sort of construction (.) where (.) the subject comes after the verb the subject comes last (.) is known as the passive (.) and as mani and Francesca (.) and urm jasmine suggested (.) this kind of wording this kind of construction is (.) often used (.) in quite formal kind of newspaper style writing so let's have a look at (.) this one (1.0) this is an extract

from a newspaper article so we're going to read it and think about (.) this issue of blame (.) so (.) urm (.) who have a not heard from (.) [name withdrawn] please urm could you read out (.) the short newspaper report

[extract withdrawn- participant consent not given]

Newspaper text is below:

On Thursday the fourth of august two thousand and eleven Mark Dougan was shot by police officers in Tottenham London the incident was immediately referred to to the police complaints commission on Saturday the sixth of august the family and supporters of mister Dougan numbering around a hundred and twenty marched to Tottenham police station to protest about the shooting it was a peaceful protest but later in the evening violence broke out

T6: oh kay thank you so (.) do (.) what do you notice and this is actually the real police report (.) urm (.) which was written four or five years ago (.) urm (.) initial feedback

P: the (?) it gives you the time and everything but it also has the passive in it (.) it says mark Dougan was shot by police officers

T6: oh kay

P: and and it it kind of sets up (?) the whole action of mark Dougan you know (.) it's very urm (.) it's all about how the dougans and family supporters reacted (.) instead of how the police reacted (.) and also it uses the (?) cos it's like

T6: [hmmm mmm

P: the last line is like violence broke out (.) we hear more about the violence

T6: hmmm mmm

P: rather than actually finding out (?)

T6: yup so (.) what I really like about that idea is (.) the the fact that you've picked up on this use of the passive in the first sentence so this is a piece or this is a newspaper report and (.) the job (.) of newspapers generally (.) is to try to remain fairly neutral to try not to apportion or to place too much blame on one party or another particularly if urm things haven't gone through the courts yet (.) so (.) what we have in this article (.) is mark dougan was shot (.) by police officers (1.0) why do you think this newspaper article did not say (.) police officers shot mark Dougan (/)

P: well (.) in the police officers shot mark Dougan (.) it makes it sound more like aggressive in a way like (.) it was the police off-officers (.) and it's the first it's the first words (.) so it's the first thing that catches you and then (.) if (.) for example mark Dougan was shot by police officers (1.0) it seems as if mark Dougan being shot is more (.) important than the fact it was the police officers

T6: cos it places mark Dougan first in the sentence so that's the first thing you read fascinating (.) so (.) our previous conversation (.) suggested the idea that in some cases the passive can seem to be placing more blame (.) on the subject and in this case in a real life situation (.) actually (.) per-perhaps the passive seems to help (.) the writing seem a little bit more neutral (.) going back to I'm interested in your point of view (.) which of these do you think apportions more blame to the police (/) the first or the second

P: I think the first one still because

T6: [apportions more blame why (/)

P: because I always feel that if it's put at the end of the sentence (.) it's saying cos if you like (.) if you were saying if you put the question before it you'd be saying (.) who shot the police officers it wouldn't be (.) who did the police officers shoot (/)

T6: yeah (.) fascinating

P: [yeah so (.) urm also the sentence the man smashed the window with the stone (.) it's like with a stone

T6: yeah

P: it's not it's saying the man smashed the window (.) that's kind of the main fact and then (.) their all saying it's a necessary piece of information (.) that he'd been shot that it was smashed (.) with a stone

T6: oh kay

P: so it's just

T6: I see (.) s-so if you're saying (.) urm (.) er police officers shot mark Dougan (.) with a huge gun or with a gun that would be different as well so (.) the main thing we're getting at here girls is we can manipulate the way that we structure our sentences and the words that we chose to put in our sentences (.) to impact the reader in different ways (.) so to apportion more or less blame (.) does that make sense that's the main thing that I want you to get that we can shift the way things are in sentence structures (.) to manipulate the way the reader understands oh kay yes

P: urm (.) what like what I think is like it kind of in it's blame it's kind of not really cos it's only saying what the police did (.) and that people thought it was wrong (.) and by suggesting by saying that (.) it that they think that police officers were wrong and it doesn't actually tell you this guy did

T6: that's interesting isn't it (/) and and this is something that we do quite a lot (.) as students of English we think about what's implied (.) so urm (.) you it might seem as if the journalist (.) trying to seem neutral by using the passive but actually sometimes urm if we're particularly careful we can read between the lines we still know it's the police who shot him don't we (.)

P: well it's like very factual so like he was shot by the police

T6: yes

P: by the police

T6: absolutely and this is the kind of thing that we tend to see in this writing girls (.) factual

P: urm going back to what (?) said

T6: [yup

P: you said (2.0) yeah I forgot

T6: You've forgotten oh kay (.) so we're just going to move on from this example then thank you (.) hands down please so as I say the main thing I want you to get (.) is the fact that you as writers have a lot of control you can manipulate (.) the way that you structure your sentences (.) in order to manipulate the reader's reaction so (.) let's have a go at this (.) let's try to put it in to action (.) you have a short period of time just about eight minutes or so (.) to write it's not going to be a full newspaper article (.) a very short perhaps extract from a newspaper report on your choice of events in romeo and Juliet (.) crucially (.) that seeks to try to be neutral (.) that's seeks to avoid blame (.) and uses this passive construction (.) so (.) to help you you can imagine that you are writing for the verona times that is owned by the prince (.) we know that the prince tries to remain neutral (.) for the montagues and the capulets he doesn't want to seem to be supporting one over the other (.) and he doesn't want to add to the conflict (.) so (.) choose one of these events in either tybalt's killing (.) by Romeo (.) erm mercutio's killing (.) by Tybalt (.) erm (.) if you're very confident with the play (.) and have read forward you can talk about juliet's death (.) or (.) romeo's banishment (.) so (.) choose one of those four please (.) erm you can do a short headline (.) really what I would like is just a paragraph (.) an extract from a newspaper article (.) using the passive and trying to seem neutral (.) oh kay

P: could you seem (?)

T6: yep

P: how can you make it not (.) how can you explain the death could you say (.) what would you say would you say perhaps erm it was romeo's

T6: well no I suppose you could talk about (.) erm (.) to be perfectly honest (.) girls because we haven't actually studied this bit in class yet let's stick to the ones that we have er got to so far (.) so do the first

second or fourth oh kay so just have a go it'll be interesting to see what you come up with (.) any questions right let's have quiet writing then for about eight minutes (.) please

P: ?

T6: it comes down to interpretation (.) very often newspapers will use the passive in order to try to remain neutral but as she suggested (.) sometimes erm (.) depending on the point of view of the reader (2.0) they may not achieve (.) that aim so just have a go (.) have a go at using the passive (.) the the the main thing is that you're trying to write a bit that doesn't blame

P: if you're trying to avoid blame can you just not say I'm doing mercutio's death can you just not say who

T6: well he was he was on the receiving end of a (.) mortal wound or something

P: do we read this (/)

T6: we'll come to that in a second (.) right girls (.) we'll come to that in a second yes you do but we'll do it in our second one oh kay girls there seem to be lots and lots of questions (.) I will come round to you individually (.) the main thing I would like is just you (.) eight minutes private writing (.) and the main thing is that you're writing in a way (.) that seeks to avoid blame (.) so if you think (.) using the passive will help you do that (.) then you can really have a go at using a lot of the passive (.) but the main thing is that you seek to avoid blame (.) I'll come to you individually

[29:08 to 32:37]

T6: oh kay girls there's an awful lot of chat be aware that I'm at the front here listening to dictation (.) but the most important thing is that you individually (.) have a go at some writing (.) based on the instructions on the board (.) if there are serious questions let me know (.) but just be independent have a go

[32:55 to 38:09]

T6: oh kay girls I'm just going to pause you there (.) so obviously I've given you the opportunity to write only a little bit but (.) urm have a read through what you've done so far (.) certainly not over any sort of full newspaper report here (.) I'd like you to take a different coloured pen please (.) and there's no right or wrong (.) I'd just like you to write a couple of very short sentences (.) reflecting on (.) where and how (.) you've used this passive construction (.) where you've put the subject after the verb (.) urm and what impact you intended to have on the readers (.) so try to make it specifically the readers of the Verona times (.) so you could talk about how you've used the passive in a particular way (.) in order to (.) urm (.) have a particular impact on the reader just what you were trying to do (.) in your writing (.) so finish the sentence you've on different coloured pen please one or two sentences (.) and then we can move on

P: so we just underline the urm

T6: yeah so you could underline where you do the passive but the most important thing is the writing of a couple of sentences so write a short self reflection (.) constructions sorry (/)

P: of how you did on the (?)

T6: well oh kay so read the instructions on the board (.) so (.) where and how you've used the passive and what impact you intended to have

P: oh kay

T6: oh kay that's the instruction on the board (.) so a couple of sentences to do that please (2.0) so if you've used the passive if you think it would be helpful yes you could underline or highlight it couldn't you (/) and then a couple of sentences

[40:06 to 42:04]

T6: oh kay super so just another couple of minutes please

[42:08 to 43:12]

T6: oh kay girls about thirty more seconds please

[43:40]

P: urm T6 is there any other way of writing in the passive apart from using was and by (/)

T6: oh really interesting question

P: cos it gets quite repetitive if you always use was by was by

T6: let me think urm (2.0) no I don't think so I think it's always using the verb to be so something was done by something and that's why very often urm so for example very often (.) in university essays students are told to be quite sparing in their use of the passive (.) urm passive cos it can start to become really repetitive so (.) it it's all coming back to the same thing again (.) in terms of thinking very carefully about how you construct your sentences in terms of (.) how you impact the reader and part of that is (.) adding variety

P: but how how else could you come across as passive

T6: oh I suppose it's to do with urm (.) sort of the balance between passive and active sentences (.) well I suppose if you really wanted to apportion blame it would be Tybalt did this Tybalt did this (.) he stabbed Mercutio deh deh deh (.) but if you have more of a balance between passive and active it can make it seem like it is more balanced (.) oh kay girls so we're going to urm stop that there (.) thank you very much erm [45:06]

Appendix 101: 6H Writing Sample 1

6H/1/2017

Imagine you are the new teacher in the extract. You write a letter to the school governing council expressing your concerns about the state of the school.

Content - follow 3 bullet points
Style/Tone - formal, polite but clear and firm also.
↳ tell them what's wrong

Write your letter to the governing body.

You should:

- Describe what you have noticed about the students in the school.
- Explain how the staff have contributed to the atmosphere of the school.
- Make some suggestions as to how the council could promote improvement.

Base your writing on what you read in Passage A. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear Sirs/Madams

I am writing this letter to express my concerns about the state of Pembrook Pembrook School.

The school has a very poor work ethos has a very damaging effect on the children. When I first got there, arrived here, the first piece of homework I set was completely completed ^{to a very low} without much ^{as I found} thought or effort. ^{the children were not used} ~~to~~ trying to puting effort into work, and they ^{spent no} did not enjoy reading or writing. But I ^{with them} was as I kept writing, ~~there~~ and

encouraging them, they improved immensely. This is evident from their ^{great} exam results, which ^{are class work} has amazed me and their parents.

Although the students can at times be ~~naughty~~ rude and wild sometimes, ⁱⁿ ~~my~~ classroom, they are always so well-behaved and ~~obedient~~ willing to work hard. ^{These children are not inherently naughty or sluggish if they} ~~have a great relationship with them, and I am very proud of~~ ^{can be diligent} what they ~~do~~ and achieve so much if when given the right motivation.

I think one major factor that contributes to the general poor school ethos is the teachers. I first become aware this when one teacher ~~shocking by~~ advised me not to give my students homework.

6H/2/010317

Dear Juliet,

I do think you **should** reconsider your views on marrying Paris - he is a great man and **will** make you a happy bride. My lovely Juliet, you are no longer a child. You are more than mature enough to be married. ~~Your ^{own} decisions are~~ ^{Look around Verona;} those who are junior to you are already mothers. I know you enjoy your freedom now, but you ~~might~~ ^{could} enjoy married life ^{is} more enjoyable than you think, especially when married to someone like Paris. With his power and wealth, he **will** surely bring great glory to you and our family. You **may** not love Paris now, but you **can** learn to love him. Juliet, please consider ~~how~~ how great marrying Paris **would** be. I ~~trust~~ know you **will** make the right decision.

From your loving mother,

who trusts you very much

* Effective use of modals here. ~~She~~ You have struck a good balance between using lots of strong, certain modals (e.g. will) with persuasive modals such as 'should'. Your voice is persuasive without being too forceful or dominating. Well done!



Summary Act 3, Scene 2

Juliet is longing for night and Romeo's arrival, when the nurse enters, grieving at Tybalt's death.

When Juliet realises that Romeo killed Tybalt, her feelings are at first confused. Then it sinks in that Romeo is banished and she becomes desperate. She is conflicted, but ultimately decides that her love for Romeo outweighs her anger about Tybalt's death. Juliet sends the nurse with a ring as a love-token for Romeo and asks her to tell Romeo to come to her to say goodbye.

The nurse offers comfort, promising to bring Romeo to Juliet that night.

The Verona Times

Late in the afternoon yesterday, when the sun was at its zenith in the sky and the day was hottest,

Mercurio, ^{kinsman of the Prince} was killed by a ^{fine} sword. His murderer remains unknown by a small cut to ^{his} the side that proved

to be fatal. Although the killer remains unknown, so do the circumstances of Mercurio's death; we have heard some reports that it may have been an accident.

As well as a ^{relation} relative of the Prince, Mercurio was the best friend of Romeo Montague, son of Lord Montague. As we wait for ^{more} light to be shed on the true nature of his death, we ~~wish~~ pray for ~~and wish good~~ the family of the Prince and ~~and~~ all those who mourn the ^{death} loss of a life gone too soon.

I used this passage to explain how Mercurio died. I wanted the readers

Appendix 104: 6H Writing Sample 4

6H15/050517

Read carefully Passage A, *Stranded*, in the Reading Booklet Insert and then answer Question 1.

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

Write your newspaper report.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed.

Base your newspaper report on what you have read in Passage A, but be careful to use your own words. Address each of the bullet points.

Begin your newspaper report with this headline: Castaway found alive!

Write about 250 to 350 words.

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

Castaway found alive!

After two years of being trapped on a deserted island, John Selkirk, ^{an explorer} a little-known pirate and ~~an~~ adventurer, ^{was rescued by a fisherman} ~~was rescued by a fisherman~~ investigating the remote island. According to ~~I~~ Selkirk, he was abandoned on the island by his crew after warning them about ~~not~~ to get on their ship because he felt it was unsafe. When asked as if he knew ^{of} the fate of their ship or the whereabouts of any of his crew members, he replied he did not. Curious, I managed to get the names of some of his ^{his ship crew mates} ~~the people on the ship~~, most importantly that of his captain, Stradling, ^{he who said} ~~he~~ ordered him to be ^{left} ~~stranded~~ on the island as their ship sailed away.

After much difficulty, I located Harper Stradling, and some of the ^{members} ~~crew~~ of the 'The Golden Sparrow' the name of their ship. During ^{his} ~~the~~ interview, Captain Stradling seemed unapologetic. He believed that, although the ship ^{wasn't} ~~wasn't~~ truly ^{not} ~~wasn't~~ seaworthy, ^{as} ~~as~~ captain, ^{the decision to board or not was} ~~that was~~ his call to make, not Selkirk's and that by speaking out against his command, ^{Selkirk} ~~he~~ was committed ^{nothing} ~~nothing~~ and deserved to be left on the island. "The ^{id} ~~fact~~ should even be thanking me," Stradling mused. "If he ^{wasn't} ~~wasn't~~ ^{wasn't} ~~wasn't~~ on that island, he probably would have drowned with

6H15/050517

the lot of the crew!" It was then I learned that ~~the~~ one month after Selkirk was left stranded on the island, The Golden Sparrow sailed near a small island by the coast of Peru. When asked why the ship sank, Stradling struggled. "There were a few holes here and there, but really, any experienced seaman would have seen the ship as it ~~got~~ enough ~~fast~~ to continue the voyage. The sinking was a terrible accident." But the rest of his crew disagree. "Worms had ravaged the ~~entire~~ ^{deck} ~~oak~~ timbers of the bottom of the ship almost entirely," one member mused. "It was ^{clear} the Sparrow was badly damaged. It was leaking! But we were so eager to continue on our journey and keep sailing for treasure, that we just didn't haul down." ^{at} the ship's ^{first} mate told me, "We should have stood up to the Captain. It is very apparent now that Selkirk's concern was very ^{real and} sensible. But opposing Stradling ^{risks} ~~risks~~ being accused of mutiny and being stranded on the ~~land~~ with Selkirk, ^{so} ~~no~~ one wanted to share. We even pushed the poor man back when ~~he~~ he attempted to get on board," he said in a melancholy voice, shaking his head.

When I asked Selkirk whether he blamed them all for his sad predicament of two years, he replied, "I used to. I used to blame ~~Stradling~~ Stradling for condemning me to this ^{prison} ~~hell~~ and the crew for not doing anything to stop him. But now I ^{mostly} ~~fully~~ blame myself. Instead of explaining to the captain what was wrong with the boat and accepting his decision, I lashed out in anger. I am ^{to blame} ~~the reason~~ ^{for} that I am where I am today."

Although I agree that Selkirk's violent response to Stradling's obstinance was uncalled for, ~~and excessive~~, as it is a well-known rule (even to non-pirates) that you must respect your captain's orders, I think Stradling's ~~pre~~ judgement was very excessive. Pirates are ^{stereotypically} ~~stereotypically~~ known for having bad tempers, and I don't think it is fair to ~~also~~ strand on a deserted island every man that dares to ~~question~~ question you. But even though a large part of the fault was the captain's, I believe the crew of the Golden Sparrow are more to blame for their complacency. Blinded by their lust for gold and treasure and their fear of the captain, they decided not to stand up for what was right and ~~over~~ ^{overrule} his ~~own~~ decision. Their inaction cost the lives of many of the crew and Selkirk two years of his life. It is clear that they are the ones most

6H/6/240517

Section A Mani Etuouwa

The Wycombe Whisperer

It has recently been announced that our school has plans to introduce a new educational system by ~~class~~ ^{the} change its current classroom system and introduce ~~an~~ a new one. This new system is called ~~over~~ 'vertical or family grouping'. ^{Thus} It is when students of different ages are taught in the same classes together, with the same work given ~~and~~ NO.

This new initiative can be seen as a very positive change: it could lead to improved behaviour in the classroom, as younger students ~~wouldn't~~ ^{wouldn't} want to ~~embarrass~~ ^{embarrass} themselves ^{by} ~~messing about~~ ^{messing about} in front of the younger or older students, and vice versa, as the older pupils will ~~would~~ ^{would} want to be seen as good role models. Furthermore, from a social benefit point of view, this new system could help ^{dissolve} ~~break down~~ ^{break down} barriers between older and younger years, promoting reciprocal respect among all, no matter their age. Older students could act as great mentors for ~~for~~ their juniors, ^{helping} ~~helping~~ them with academic, as well as social, problems they have.

From an educational benefit standpoint, this new structure might ^{also} further challenge ^{the} ~~more~~ ^{brighter} ~~students~~ ^{with} or young prodigies of our school ^{who} ~~who~~ ^{may} find ~~too~~ ^{class} with their peers a little ^{easy} or underwhelming. ^{Schools} ~~Schools~~ ^{should} ~~also~~ ^{always} promote students challenging and pushing themselves. ^{For} ~~the~~ ^{same} reasons, working with people older or younger than you is in fact an excellent life skill. Most people in professional ~~careers~~ ^{careers} don't have colleagues who are all the exact same age as them. ~~Exposing~~ ^{Exposing} older students to working with younger ones can also inspire them into new careers paths. After all, so many people love working with children, and go ~~on~~ ^{on} to become ~~nurses~~ ^{pediatricians}, childcare nurses or teachers. ^{It} ~~is~~ ^{suggested}

It has also been ~~said~~ ^{suggested} that at some point, a few ~~careful~~ ^{carefully} vetted adult learners will join our classes for a period of time, ~~to~~ ^{to} see ~~at~~ ^{at} the ~~hope~~ ^{hope} of encouraging them to further their education. It could be inspiring for students to see adult men and women who are still interested in and care about their education. ~~Schools~~ ^{Schools} are meant to promote learning for all ages, after all.

However, despite all ~~these~~ ^{these} positives, is this really the direction the school should go in? ~~The~~ ^{Our} ~~school~~ ^{school} ~~gets~~ ^{gets} exceptional grades and does extremely well. ~~Is~~ ^{Is} there really need for a change? Furthermore, ~~lets~~

Academically proficient students might ^{need} demand some of the time
teachers time ^{and focus} may not be able to keep up with a good piece of
of older girls. Although would also require retaining a lot of tests
which requires time, money and effort, something which I don't think is
necessary to change a system that already works. This vertical group
initiative, in order to be successful, would need to take into account
and assess the abilities of all the different students of different ages and
put them into complicated sub-groupings which I don't just think
necessary. In conclusion, even though the idea of vertical grouping
sounds lovely, in practice I just don't think it isn't the best idea for
our school.

Good

Strong voice and a sense of evaluation.

Occasional expression issues. More
development would be beneficial.

Range of ideas could also be

a little wider - extract carefully

$$\begin{array}{r} \text{Writing } 25 \\ \hline 30 \end{array}$$

$$\begin{array}{r} \text{Reading } 17 \\ \hline 20 \end{array}$$

$$= \textcircled{42}$$

Appendix 107: 6L Writing Sample 1

★ TAKE 3 colours/highlighters → take each bullet in turn, imagine you are the new teacher in the extract. You write a letter to the school governing council expressing your concerns about the state of the school.

Write your letter to the governing body.

You should:

- Describe what you have noticed about the students in the school.
- Explain how the staff have contributed to the atmosphere of the school.
- Make some suggestions as to how the council could promote improvement.

5-6 ideas/details per*
 style/register → formal, polite, but also clear and firm.
 → inform the governors about what's wrong
 info related to 1 bullet.

Base your writing on what you read in Passage A. Address all of the bullet points. Be careful to use your own words. brief intro

Dear Sirs/Madams / Yours faithfully.

You have 30 minutes to write your letter.

Dear Sirs/Madams,

I am writing to you today to inform you about some difficulties at the school. I have noticed ^{an} ~~several~~ unstable work environment; from teachers and students alike.

I have noticed with the students of the school that they ~~are~~ respond well to me however they do not respond positively with the other teachers. ^{As well when given the chance} ~~Apparently, the teachers try to~~ be creative; in such subjects like drama or journalism they seem to excel greatly. When I first started approaching the students with ^{homework,} ~~tests~~ they were not very receptive as only ^{a few} ~~many~~ rushed answers were given. Although, over time with more and more practice the students were finally producing moderate work. This ^{also} ~~was~~ helped to astound me with the exam results; they helped delight everyone apart from the teachers. Even though the students in my class were generally well-behaved, some students ^{were} ~~had~~ disrespectful, noisy but they were ~~not~~ being provided with suitable education; as well when given the chance ~~that I noticed and indicated multiple teachers~~

Appendix 108: 6L Think Aloud Transcript 1

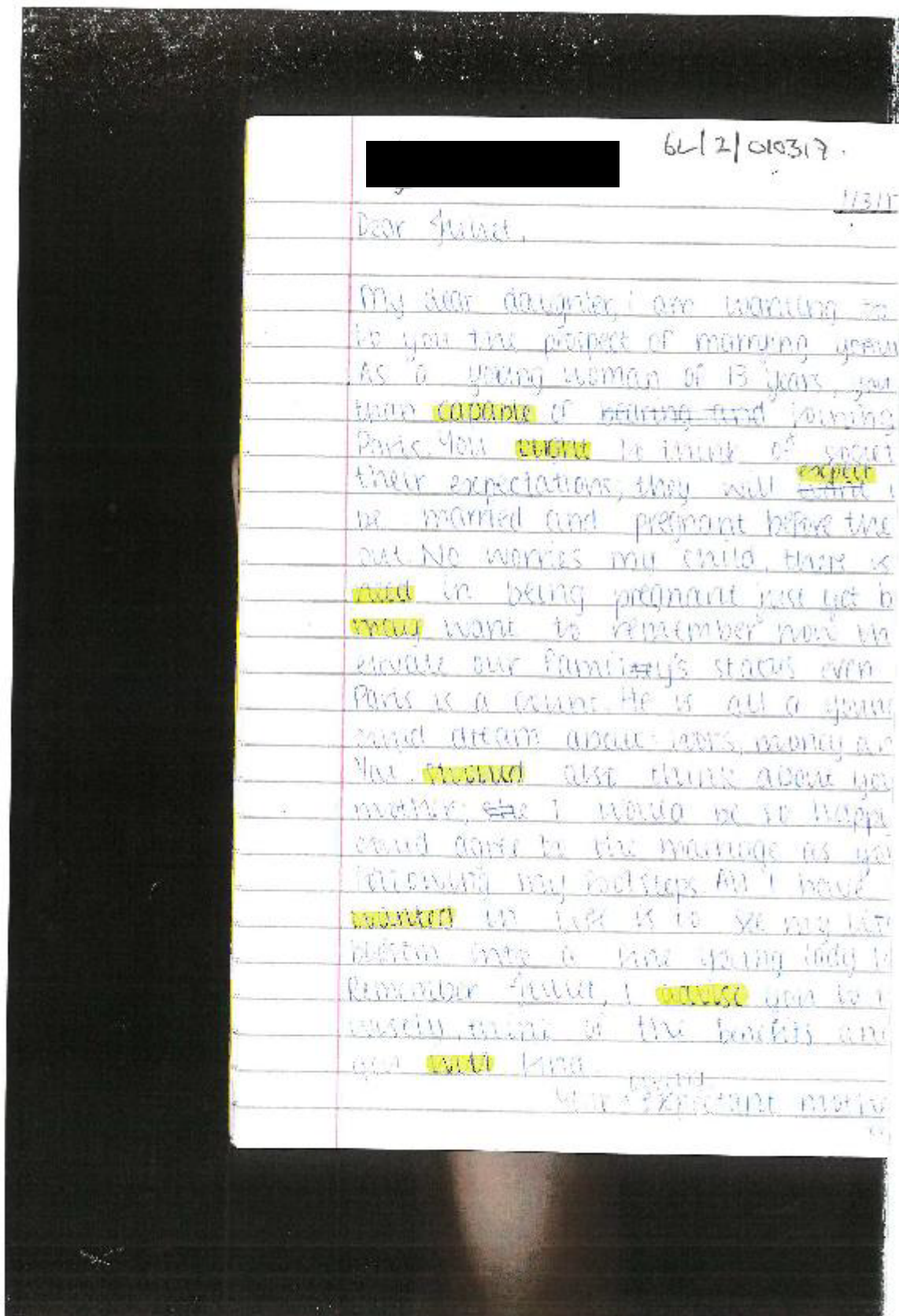
6L: urm urm i'm answering the question of imagining I am the new head- new teacher in the extract and I have to describe what is noticed about the students in the school explain how the staff have contributed to the atmosphere of the school and make some suggestions as how as to how the council can promote improvement (.) hmm (.) I first started off with (.) taking three colours and highlighting each bullet point so I have blue for the first one and then I have purple for the next bullet point staff and third that's some suggestions and then I went through the text and I've highlighted it to help me get some more ideas when writing I am also going to try and write four five to six ideas per paragraph (30.0) [writing sounds] and I'm trying to introduce my points and I'm going to try to place an idea in each in my introduction (20.0) [writing sounds] instead of introducing the point I've just kind of summarised it (10.0) now I'm going to go through the passage and read all of my blue highlighted ideas (.) to help me writing (18.0) [writing sounds] they are (10.0) [mumbles] (10.0) positively (11.0) I've just mentioned kind of my first (.) I've kind of jumped around with my ideas I've introduced how they are to me and jumped to the end where you're told that they don't respond well to the teachers (1:18) want to be more creative (15.0) [hums] I think it would be better if I introduced my like my paragraph about the students positively then negatively so I'm probably going to mention how (.) the more I was teaching them the actual work and homework then I started getting good work (27.0) oh (1:15) [cough] (7.0) just confused how to phrase my next part as I know that's going to change my (?) how to portray that simply (48.0) this (.) then I'm going to link this to my next idea about people doing well in exams as it's perfectly (?) this (5.0) to (6.0) urm er (9.0) [mumbles] (17.0) in need to check whether I have done five to six points as I think I've finished no I still have a bit more to do but it's quite hard to incooperate that to make it flow (.) [1:13] I need to check whether I have five to six points cos I haven't actually done that yet (.) I think there's five I've finished ok (22.0) ok I've finished my first paragraph I'm going to quickly read through to check it's all fine (.) and then start my second paragraph

and then maybe read the text again to get more ideas [mumbles through writing] hmm ok (42.0) I have mentioned the same idea at the beginning of the paragraph and at the end so I'll probably cross out the beginning one (5.0) urm as well (.) if only given the chance (.) starting the next paragraph which is describing urm the the way the staff have contributed to the atmosphere (.) just starting by checking all the points again just to get a little idea in my head (10.0) I just have to remember to use for formal language it has to be polite but firm (44.0) the staff at the school seem to be (.) I introduced my my next paragraph urm quite quite lengthy hopefully that's ok but I tend to waffle a bit so maybe I should be more concise (21.0) oh well urm I'm just starting to read the first bit and feeling like I should put the thing in order as it might help more ideas to flow (10.0) I confuses me how I can't quote from the paper and it's quite hard to portray what I'm trying to say without quoting it's like a very a very precise thing (6.0) well it's being me that's confused me I spelt hot with two hs maybe that's how you spell it I don't know ok ok [mumbles] (16.0) additionally (.) additionally (.) so far I have mentioned one this will be the second point going quite ok here additionally (9.0) nought (?) (8.0) and one more (16.0) at the very productive productive and negative (19.0) respect (?) (18.0) seems (.) it confuses me on how I have to describe what the teachers feel and not quote although that has happened before it feels quite hard (.) I've introduced a point but now I'm contradicting it I'm not sure that's ok (.) actually I'm not contradicting it anymore because that would just confuse me and wouldn't really work in my favour (20.0) I've mentioned those points urm extremely so what can I say (/) urm (13.0) I'm men-I'm just kind of bringing in some like outsider knowledge maybe as I'm saying that when teaching you have to have you need to be ready to explore as the school is a place of learning (.) a school (19.0) so I've mentioned three points and at least two I'm going down to mention about how there is no care on the there is no like kindness or care (.) for (28.0) have tried to (.) a new drive to get to know (34.0) k I'm on my point and I think I should mention how there are some people so the school isn't entirely at a loss and that could go onto my next thing about (?) so it's more positive at the

end (32.0) colleague (11.0) has no (.) no I'm re-reading it (14.0) every time I have to teach (20.0) I've kind of kind of mentioned something in my second paragraph that I should mention in my third paragraph (.) but I feel like it's needed to just complete my stuff so (.) now I'm on the third paragraph (21.0) I think for my third one I'm kind of writing I'm kind of looking at what's wrong rather than doing a counter so if there's bad teachers I'm saying oh dismiss them if the students are too talkative no if the (.) if the staff is being unproductive make them more productive but that's kind of linking into dismissing the teachers so (32.0) and then I'm gonna urm look I think at two from the staff and two from the students ok some suggestions so (27.0) you can always inquire from the staff as to what is wrong it's kind of looking at an outside perspective if you can't change something then you kind of have to adapt with it so (17.0) as well now I'll mention the students as well (.) you (.) could (.) provide the students (8.0) better extra curricular cos I feel like the more yeah ok (22.0) so I will (.) dismissing teachers staff is wrong better you could connect (5.0) hence (5.0) hence you could also (.) discuss with the students (.) ok (.) ok just trying to scam it in here (13.0) urm I'm not completely finished but I think I have (?) cos I have mentioned the teachers and the students and it should be enough (15.0) oh oh oh well ok (7.0) I'm just reading through everything again double check everything and see whether it works and (.) I found this task quite confusing as (.) you read it and you think that there's lots to do but I feel like you just need to be quite simple and plain in what you do in what you put on the page (.) as as it's it is difficult because you can't quote anything and you have to be creative in the last paragraph but if you make sure you read everything fully then you should be able to answer the questions hopefully I have

[33.11]

Appendix 109: 6L Writing Sample 2



6L/2/010317

1/3/17

Dear Juliet,

My dear daughter, I am wanting to be you the prospect of marrying you. As a young woman of 13 years, you have **capable** of bearing and joining Paris. You **should** be think of what their expectations, they will **expect** to be married and pregnant before the end. No worries my child, there is **need** in being pregnant just yet to **you** want to remember how to elevate our family's status even Paris is a count. He is all a young and dream about jobs, money and you **should** also think about you matter. ~~the~~ I would be so happy could dance to the marriage as you following my footsteps. All I have **reminded** in life is to see my life blossom into a fine young lady. Remember Juliet, I **advise** you to be wisely, think of the babies and get **what** kind of **important** matter.

Appendix 110: 6L Writing Sample 3

6L/3/170517

Imagine you are Juliet at the end of Act 2 scene 2 of *Romeo and Juliet*. Write a letter to Lady Capulet trying to explain to her why you cannot marry Paris. Try to persuade her to cancel the marriage completely, without giving away your new relationship with Romeo.

Write your letter to Lady Capulet.

You should:

- Describe Paris' qualities and why they are not attractive to you.
- Explain why the marriage would not be beneficial.
- Suggest ways in which you might be able to marry the man that you really want.

Base your writing on what you have read in Act 1 and Act 2 scene 2. Address all of the bullet points. Be careful to use your own words.

You have 30 minutes to write your letter.

Dear Mother,

I am just trying to inform you of a ~~fact~~ ^{fiction}.

I have heard by the grape vines that Paris is not as polite as we thought, he has a tendency to be a raki. How scandalous! Can you imagine your daughter

with someone like that? The idea ~~isn't~~ ^{isn't} repulses me; I mean who knows if he will stay loyal to me; I cannot stand an unfaithful husband.

Furthermore, it seems that every woman Paris has been with has fallen mysteriously ill, thus leading to a decrease in marriage worth-ness.

Paris lives quite far away meaning I ~~will~~ ^{will} not be able to visit you and ~~father~~ ^{father}; if I ~~can~~ ^{have a child} with ~~Paris~~ ^{Paris} it will difficult to see your granddaughter ^{or grandson} who will be as beautiful as you.

As well, the marriage would not be beneficial

6L/4/030517

The Passive

3.5.200

The Verona Times

Last afternoon, Tybalt of House Capulet was killed by Romeo of House Montague. The death was not the only disturbance that occurred. Mercutio was fatally wounded by the deceased. There seemed to have been a brawl before, according to witnesses, with Tybalt taunting and giving an aggravated Mercutio. ~~His~~ words were exchanged; and swords drawn, in a blink of an eye. Romeo, seeing the danger of his sword held, stepped in to defend Mercutio. However, Tybalt ~~braved~~ ^{braved} into his space and caught Mercutio's ~~throat~~.

I have tried to use the passive to balance / neutralise the blame placed for impact. I wanted the reader to be able to respond to Tybalt's pain and pity and Mercutio's annoyance and aggravation, as well as Romeo's sorrow.

Appendix 112: 6L Writing Sample 5

GM/5/050517

Read carefully Passage A, *Stranded*, in the Reading Boulder Insert and then answer Question 1.

Imagine you are a newspaper reporter. Following Selkirk's rescue from the island, you investigate the events surrounding his abandonment and the sinking of the ship. You interview Stradling, Selkirk and other surviving members of the crew, in order to write a newspaper report.

Write your newspaper report.

In your newspaper report you should:

- Identify and evaluate the events that led to Selkirk being left alone on the island and the ship setting sail.
- Give your views on how far those involved in the events could be blamed.

Base your newspaper report on what you have read in Passage A, but be careful to use your own words. Address each of the bullet points.

Begin your newspaper report with this headline: Castaway found alive!

Write about 250 to 350 words.

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

Castaway found alive!

1772/1704

In October last year, an experienced wise sailor, named Pete Selkirk, advised his captain John Stradling, to ^{not} sail onwards as worms had eaten parts of the bottom of the ship and to him it seemed that the ship would sink as soon as it left the island. ^{Stradling} "The officers" urged him for his caution + threw him off the boat for undermining Stradling's authority. Here is an in-depth view of the events ^{leading up to} + surrounding the infamous abandonment.

"Well, I wouldn't say he didn't deserve it," Stradling said when we asked him ^{whether he thought} "I mean who was he ^{to} decide whether to go + when to stay on my ship... See, I know that no matter what ^{happened} it'll be safe because of my craft." We then asked him whether it was the right decision to keep going ~~or~~ given everything that happened after, here is his answer "Well, I mean of course it was the right decision; It was my decision and we only really had one sail to reach our goal. Selkirk was trying to ~~just~~ jeopardize that, so yeah we made the right decision." "Yes, I did lose some of my men but it was still worth it. ~~It~~ ^{They} should have seen our log, by the end of November we already had doubled the amount we had ~~at~~ ^{at} the end of October. Shame that we could only see some of it."

Appendix 113: 6L Think Aloud Transcript 3

6L: ok (2.0) yeah (.) yeah (5.0) ok (.) oooh (3.0) ok I'm just gonna read the passage (47.0) ok so (5.0) so [mumbles] ok should (4.0) so we've been given the information evaluating is like (.) explain why this is (.) tactful oh or like weigh it up (8.0) ok so it's a newspaper report so I have to mention (.) so I have to (.) urm (.) say the events surrounding his abandonment and the ship it's about (.) stradling's Selkirk (?) (20.0) so the passage (?) (4.0) it's where just get into the scene (12.0) Selkirk (.) what is he called (/) yes (.) no (.) the captain's called (27.0) ok (2.0) identify the events that led to the (.) the ship's problems and (.) Selkirk is saying (17.0) to his abandonment (.) left with (.) [mumbles] (29.0) so identify and evaluate (.) so (.) [mumbles] yeah ok (.) urm (27.0) the ship's bottom of the ship's (9.0) leak (1:20) imagine how Selkirk responded to the so (2.0) that selkirk was being (42.0) [mumbles] urm (.) in October (27.0) definitely (?) (10.0) so (?) happened and then (18.0) so then so we can urm that the urm because he wasn't actually the chance of survival it could have been dangerous so (2.0) k (3.0) k but they interview skel-selkirk take it on my sheets (?) (28.0) this [mumbles] was defeated (4.0) frustrated (/) maybe just plain sad hmmm just plain (4.0) sadness cos he was missing them these guys were (?) they were (?) (29.0) they were harsh (4.0) quite scared like terrified like absolutely petrified because you know what's going to happen to you (15.0) I'm just going to go back to the question (7.0) he was (35.0) struggled [clock chimed] feel like depart from hmm (/) (14.0) one interview from stradling's point of view cos (?) hmm (3.0) was a (12.0) usual Selkirk (.) [mumbles] (5.0) kind of open because the instructions don't tell us but we need to be kind of reporting they don't tell us literally what happened it could be anything (48.0) so wait when shel- when Selkirk is feeling like alone like like he's been hunted stradling (?) and he can't survive (.) they say that it's impending and will come and give him great happiness (1:01) urm so urm (2.0) I can mention the in spite of (.) [mumbles] (20.0) it's (8.0) make it seem dramatic (.) cos (.) it's quite dramaticky (43.0) I might need to make sure it mentions senses so it's sets the scene so it's better (46.0) urm help urm [mumbles]

desperately he was jealous of Selkirk because he was alive (.) and the thing with stradling is that he is connected to the man who wants his death so he would feel peaceful (31.0) so he was (?) very much (.) to Selkirk's (?) was living (?) (31.0) some of his (?) were urm changing anything that happened just because he was basically he was greedy from the money (.) ok (.) pirates were connected (8.0) the pirates would want to steal the gold right (/) yeah and now I have to make sure I have shown how far those were to blame the thing is I don't see how Selkirk cn be blamed because he (.) he was made (.) he even pushed he pushed so much that he got thrown (.) he must have known what he was doing was so yeah (.) Selkirk (.) I don't see how he he's could be blamed if he was there (.) I'm not sure he can be blamed expressly you wouldn't want to be [mumbles] (1.09) and then Selkirk (44.0) he was one of (48.0) he must have he must have known he was going to (.) dodge his authority cos in those days you know you know your limits (23.0) what I'm going to say is explain because they could have they could have done something they could have stood up (.) for self-preservation they don't want to be stuck with someone (.) when they go to go home they don't want they don't want to be any chance for happiness (.) probably for them staying on the boat was better than being stuck with Selkirk (1:20) cos pirates would probably be more (?) money rather than captains or the crew (.) they would (.) before this could I mean maybe could (?) so they best they could do was to hope to find the gold and manage to get back (1.20) thing is stradling would need to go he's probably this is his first crew (3.0) if he had stopped when he had started (?) (30.0) I'm confused I'm just gonna (3.0) no yeah (.) so (1.34) particularly if you read it (.) know know to (53.0) he knows to looks like they are hurting each other I mean they are men (6.0) so first of all (1.03) all that he can (.) happen cos he (.) for example (.) nobody really spoke longer that particular (?) of the actual battle won for two days [mumbles] in either situation [mumbles] turned out incredible so people just kind of had to go with the flow and see what (.) showed (3.0) reac-in situations such as this (41.0) that one (/) yeah

[39:41]

Appendix 114: 6L Writing Sample 6

6L/6/240517

vertical grouping? Yes, vertical grouping!

~~Blind~~ ~~Paraphrase with [unclear]~~

On Monday, I had the ~~chance~~ ^{opportunity} to go see and interview the principal of Green College; Mrs Perez ~~was~~ ^{had} started at the very beginning of Green College's vertical grouping journey. The school was under the ~~threat~~ ^{threat} of closure however, with some perseverance ~~she~~ ^{Mrs Perez} managed to turn it ~~into~~ ^{into} its present ground. Why are you interviewing her? Explain. Read question

~~grouping~~ ^{grouping}, as some know, it is a technique where ~~a~~ ^a range of ages are taught in one class. Mrs Perez reinforced the fact that it is a good system and not at all ~~bad~~ ^{bad}. "Vertical grouping is seen as a negative teaching; children cannot learn without ~~the~~ ^{the} peers the same age. I believe differently; vertical grouping is sometimes called family grouping for a reason: ~~it~~ ^{it} is like a family where you can ~~protect~~ ^{protect} and be yourself." ~~I~~ ^I ~~also~~ ^{also} learned that vertical grouping is often used for villages ~~which~~ ^{which} have ~~no~~ ^{no} ~~schools~~ ^{schools} but to use this system as the demand of children ~~is~~ ^{is} the main ~~reason~~ ^{reason} Mrs does not stop the technique from being used all across the world.

~~the village~~

However, there were some differences with Mrs Perez ~~in~~ ^{had to} ~~her~~ ^{her} endeavour. Some teachers were unhappy to know they ~~had~~ ^{had} to learn new teaching techniques. This was necessary of course as the range of ages in the class ~~was~~ ^{was} ~~not~~ ^{not} ~~the~~ ^{the} ~~same~~ ^{same} ~~thing~~ ^{thing} ~~is~~ ^{is} ~~being~~ ^{being} ~~taught~~ ^{taught} ~~with~~ ^{with} ~~enough~~ ^{enough} ~~the~~ ^{the} problems presented by the parents ~~with~~ ^{with} the main issues. Mrs Perez ~~remembered~~ ^{remembered} ~~about~~ ^{about} the countless problems; parents ~~had~~ ^{had} ~~to~~ ^{to} ~~deal~~ ^{deal} ~~with~~ ^{with}

~~No question~~