

LEVEL 1 AND 2 CERTIFICATE

LIVING TEXTS

B932

Unit B932: Recreating Texts

Sample Tasks

Suggested Word count: 800 per task

NOVELS AND SHORT STORIES

- 1 You are T, from Graham Greene's story 'The Destructors'. Some time after the events described in the story, you write your own version of what happened.
- 2 Write a monologue giving the thoughts and feelings of [choose a character at a key point in a novel/short story].
- 3 You are Slim, in *Of Mice and Men* by John Steinbeck. Write a statement for the local sheriff about the events leading to the death of Lennie Small.
- 4 You are Paul Baumer (in *All Quiet on the Western Front*), on your way back to the front line after going home on leave. Write your thoughts.

TRAVEL WRITING

- 5 Re-read Laurie Lee's description of his arrival in Seville, in Chapter 2 of *A Rose for Winter*. In the style of Laurie Lee, write a description of your arrival at a town or city you have visited.
- 6 Imagine that Bill Bryson visits the town or city where you live. In the style of Bryson, write an extra chapter for *Notes from a Small Island*, about this visit.
- 7 Remind yourself of some of Michael Palin's descriptions of people that he meets on his travels in *Around the World in Eighty Days*. In the style of Palin, write a description of your own meeting with a stranger while on holiday.
- 8 Imagine that John Malathronas (*Rainbow Diary*) visits an area you know well – your home area, perhaps, or somewhere you have been on holiday. Write a passage in the style of Malathronas, describing the visit.

BIOGRAPHICAL/AUTOBIOGRAPHICAL WRITING

- 9 Re-read the episode 'Milk', in *Toast* by Nigel Slater. In the style of Slater, describe an incident in a primary school classroom.
- 10 Remind yourself of Peter Kay's first experiences of performing in front of an audience, in *The Sound of Laughter*. In the style of Kay, write a description of a time when you had to perform in public.
- 11 You are Erwin James (*A Life Inside*), just after [choose appropriate episode/incident]. In the style of James, write your thoughts.
- 12 In the style of [choose appropriate writer from *Dear Me*], write a letter to your younger self.

DRAMA**13** *Talking Heads*, Alan Bennett

You are Miss Ruddock, some time after the end of 'Lady of Letters'. Continue your thoughts.

14 *Educating Rita*, Willy Russell

You are Frank, immediately after Rita's first visit. Write your thoughts.

15 *Romeo and Juliet*, William Shakespeare

You are the Nurse. You have advised Juliet to marry County Paris, just after Romeo has been banished (Act Three, Scene Five). Write your thoughts.

16 *Journey's End*, R.C. Sherriff

You are Hibbert. Stanhope has just told you to get out, after the dinner you have shared (Act Three, Scene Two). Write your thoughts.

FILM/TV/RADIO SCRIPTS

- 17** Using your knowledge of the characters in *My Family* (BBC1), script a sequence involving a missing mobile phone.
- 18** Write a scene involving two or three characters from *The Archers* (BBC Radio 4), leading to a 'cliff-hanger' ending in the style of the programme.
- 19** Using your knowledge of the film *Harry Potter and the Half-Blood Prince*, script an additional scene set in Hogwarts School.
- 20** In the style of the programme, script a character-based sequence for inclusion in an episode of *EastEnders*.

SPOKEN LANGUAGE

- 21** In the style of [choose appropriate speaker], write a speech protesting against [choose an appropriate issue, eg human beings' exploitation of animals].
- 22** Imagine that [eg a character from a film or book] is interviewed on the *Today* programme by John Humphreys. Write a transcript of the interview.
- 23** You are [choose appropriate TV presenter/commentator]. You are asked to commentate on [choose appropriate local/school event]. Write a transcript of the commentary.
- 24** Imagine that [eg a character from a film or book] is the guest star on *The One Show*. Write a transcript of part of the show.

MEDIA TEXTS

- 25 Write a review of a film that you have seen recently, in the style of a blog post for the site <http://www.bbc.co.uk/blogs/markkermode/>.
- 26 Remind yourself of some of Charlie Brooker's articles in *The Hell of it All*. In the style of Brooker, write a piece about something that really irritates you or makes you angry.
- 27 Create some content for uploading to [specified specialist website – eg hobby, interest, sport, music, etc].
- 28 In the style of [choose appropriate magazine], write an article commenting on [a topical/local issue or controversy].

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MARK SCHEME

MAXIMUM MARK PER TASK 30

AO2: Respond creatively to texts in a variety of forms, showing understanding of how meaning and effects are produced			
BAND	MARKS	Descriptors	Exemplars
1	30 29 28 27	<p>A confident and entirely convincing response</p> <ul style="list-style-type: none"> in a 'voice' or register which is entirely convincing and fully consistent with the stimulus text showing perceptive understanding of the stimulus text showing sustained insight into ways in which meaning and effect are created in the stimulus text 	<ul style="list-style-type: none"> <i>eg in a short story, the narrative 'voice' creates a mood/atmosphere entirely consistent with the original text</i> <i>eg in a monologue, the imagined thoughts, feelings or attitudes of a re-created character reveal insight into original text</i> <i>eg in a satirical article, the level of controlled anger is well judged to echo that in the stimulus text</i>
2	26 25 24 23	<p>A sustained and cogent response</p> <ul style="list-style-type: none"> in a 'voice' or register which is convincing and consistently appropriate to the stimulus text showing some perceptive understanding of the stimulus text showing some insight into ways in which meaning and effect are created in the stimulus text 	<ul style="list-style-type: none"> <i>eg in a formal report, the level of formality of style matches very closely that of the stimulus text</i> <i>eg in the continuation of a biographical text, point of view and tone are accurately recreated</i> <i>eg in travel writing, point of view/opinion is suggested by juxtaposition of details, as in the stimulus text</i>
3	22 21 20 19	<p>A clear and developed response</p> <ul style="list-style-type: none"> in a 'voice' or register which is clearly and consistently appropriate to the stimulus text showing good understanding of the stimulus text showing clear understanding of how meaning and effect are created in the stimulus text 	<ul style="list-style-type: none"> <i>eg in an opening for a crime novel, controlled informal speech patterns are used as in stimulus text to suggest character</i> <i>eg in an autobiographical text, makes reference to key experiences in the original text</i> <i>eg in a radio talk, an extended metaphor is used to connect stages of an argument, as in the stimulus text</i>
4	18 17 16 15	<p>A reasonably developed response</p> <ul style="list-style-type: none"> in a 'voice' or register which is generally appropriate to the stimulus text showing understanding of the stimulus text showing understanding of how meaning and effect are created in the stimulus text 	<ul style="list-style-type: none"> <i>eg in a TV script for EastEnders episode, the characters' language has features appropriate to the context</i> <i>eg in a diary entry, events are described in some detail revealing overall grasp of main events in stimulus text</i> <i>eg in a play script, stage directions are used to enhance the tension of the situation, as in the stimulus text</i>

5	14 13 12 11	<p>A response with some organisation</p> <ul style="list-style-type: none"> • showing some understanding of the need to use an appropriate 'voice' or register • showing some understanding of the stimulus text • showing some understanding of how meaning and effect are created in the stimulus text 	<ul style="list-style-type: none"> • <i>eg in a scientific report, use is made of passive voice</i> • <i>eg in development of a drama script, shows some basic understanding of characters' motivation</i> • <i>eg in setting the scene for a ghost story, some use is made of description of location/weather/sounds, as in the stimulus text</i>
6	10 9 8 7	<p>A partly relevant response</p> <ul style="list-style-type: none"> • showing some awareness of the need to use an appropriate 'voice' or register • showing some awareness of the stimulus text • showing some awareness of how meaning and effect are created in the stimulus text 	<ul style="list-style-type: none"> • <i>eg in a speech to students, some attempt at personal address/appeal</i> • <i>eg in a personal narrative, includes some reference to a significant place</i> • <i>eg in writing a blog, first person and present tense are used to attempt immediacy, as in the stimulus text</i>
7	6 5 4 3	<p>A limited response</p> <ul style="list-style-type: none"> • making occasional attempts at an appropriate 'voice' or register • showing limited awareness of the stimulus text • showing limited awareness of how meaning and effect are created 	<ul style="list-style-type: none"> • <i>eg in a teenage magazine article, the language includes a few colloquialisms familiar to a teenage reader</i> • <i>eg in continuing a story, a character refers to major event</i> • <i>eg in a newspaper report of a sports match, occasional use is made of vivid verbs of movement, as in the stimulus text</i>
8	2 1 0	<p>A minimal response</p> <ul style="list-style-type: none"> • showing very little attempt to use an appropriate 'voice' or register • showing very little/or no awareness of stimulus text or of how meaning and effect are created 	<ul style="list-style-type: none"> • <i>eg in a short story, the narrative switches randomly between first and third person</i> • <i>the response has very little connection to a stimulus text</i>

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