



SIXTH FORM SUMMER PROJECTS 2026

A Level
**English
Language**

GENRES IN LANGUAGE

You're almost certainly familiar with the term 'genre', but you may have just used it in the past to describe different types of story, film or music. However, it's a slightly wider term. It comes from the French for 'type' or 'sort', and it literally just means the type of communication. This means that it can be really specific, like 'steampunk', or 'rom-com', or it can be broad, like 'short story', or 'speech'. It covers fiction and non-fiction, and both spoken and written modes of communication.

For your summer project, we'd like you to spend a bit of time exploring the idea of genre. You're going to read some examples, find some examples, and write an example.

TASK 1: READING

Attached to this document is a collection of extracts from a variety of genres. I've added some annotations on the following details, as these are things you always need to be thinking about, as they influence the way that language is used significantly.

- **Genre** - obviously. All genres have certain characteristics and conventions associated with them, and you will be familiar with some of these from GCSE; for example, starting a letter with an address and then an opening salutation, beginning a speech by greeting the audience and introducing yourself.
- **Purpose** - what the aim of the text is. Again, a familiar concept from GCSE, but one which will also have a significant influence on the use of language.
- **Audience** - who it is aimed at. This might be a very broad, general audience, or it might be quite specific. The age, educational background, assumed prior knowledge, interests, attitudes, gender etc of the intended audience may all have an impact on the language choices. You may also find that there is a primary audience (the people it's specifically aimed at) but also a secondary audience who may be drawn to it for other reasons.
- **Mode** - this refers to whether it is a written text, a purely spoken text, or a mixed-mode (a combination of the two, for example, a speech where a written version has been produced and perhaps later published but the actual delivery of the speech is verbal). We can also refer to multi-modal texts, where there is use of images, or an online element.
- **Context of production** - how the text has been produced. Who wrote it? Was it edited? How has it been shared with its audience? Is it an independent thing, or produced through a company or publication such as a newspaper?
- **Wider context** - anything which is relevant about the society, culture, historical period etc surrounding the topic or production of the text.

Read through the texts, and the notes which accompany them, and annotate them with any details you can suggest about how language has been chosen to fit with any of the elements listed above. If you were here in the induction session, you may like to try and cover some of the language frameworks we talked about!

TASK 2: FINDING

Your second task is to find THREE examples of texts of your own, from three different genres. These can be some of the same genres as the ones you've looked at, or they can be different.

Print the texts out (they can just be extracts!) and annotate them with the key details, in the same way that I've done with the selection from the first task.

Annotate these, too, with what you notice about how language has been used to fit the key elements of genre, purpose, audience, mode and context.

TASK 3: WRITING

Your final task is to choose ONE genre of text, and write your own example. The genre you choose for this should be one of the ones you've looked at over the previous two tasks, and you should be aiming to use some similar effects of language to what you have observed in the texts you explored.

If you can, also make a note of some of the decisions you made!

REMINDER ABOUT THE LANGUAGE FRAMEWORKS

Discourse and Pragmatics	The overall structure and conventions of the text, and what it's about, including themes, tone and underlying ideas.
Lexis and Semantics Grammar and syntax	The actual choice of words and the meaning behind those choices. Sentence types, lengths and structures, use of tenses, how sentences are constructed.
Graphology	The visual features of the text - headings, sections, paragraph lengths, images, symbols, font etc.
Phonology	The sound elements of language - accent, intonation, emphasis etc, plus auditory techniques like alliteration, rhyme and repetition.
Morphology	The formation of words themselves - use of prefixes and suffixes, and things like hyphenated words, compound words etc.

Genre: Newspaper article - sub-genre: combination of reporting and opinion articles.
Purpose: partly to report on an event, partly to share an opinion/admiration for the subject.

Audience: 'Telegraph' readers - but as it's an online article, it could be anyone.
Text A is the beginning of a feature article from the online version of The Telegraph newspaper. The article is about Hayley Carruthers who ran the London Marathon. People who are interested in the London Marathon, or human interest stories, might be drawn to it.

Mode: Written

Context of production:
Written by one reporter - could be commissioned.

It would definitely be edited, partly for accuracy, partly to ensure it fits the newspaper's image.

The Telegraph is a broadsheet so aimed at a more educated audience, and is politically right-leaning.

Wider context:
NHS - even pre-covid, seen as highly valuable - saving lives. Modern focus on personal achievement and 'doing it all'.

The Telegraph News Politics Sport Business Money Opinion Tech Life Style Travel Culture

> News

NHS radiographer Hayley Carruthers stumbles into nation's hearts as one of London Marathon elite

By Helena Horton
29 April 2019 • 9:01am

Just watching it felt exhausting. Hayley Carruthers had just run the race of her life. But so much effort had gone into her own record setting achievement that she collapsed in a heap just yards from the finish.

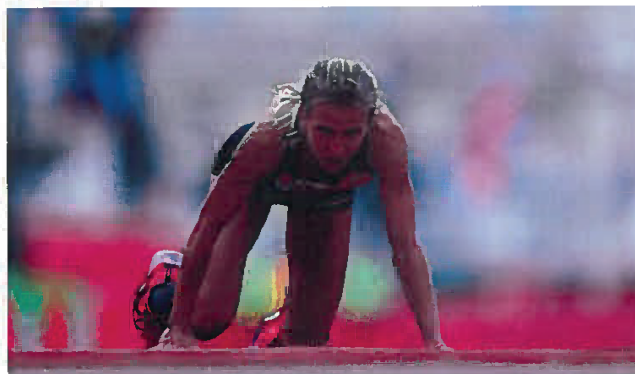
A stretcher was needed after she crawled over the final steps of the 26.2 mile London Marathon course on her hands and knees.

But such is her dedication that the NHS worker, the only British elite runner to juggle her athletic career with a full time job, vowed to return to work on Monday morning after putting her name in the history books.

The 26-year-old has little time to recover from her efforts as she is also a research radiographer who works with cancer patients at the Queen Elizabeth Hospital in Birmingham.

"I'm definitely back in work tomorrow," she told The Telegraph afterwards. "That's just the nature of the job with the NHS. Although I am proud of the way I got to the finish, I would rather I hadn't put myself in that situation in the first place by pacing the first half a little more conservatively. The big thing is to learn from it and use it as fuel.

"Ultimately, though, it was about racing the other girls today and our pack definitely went off too fast. I'm not badly injured at all, apart from my pride! I'm really touched that people have been so kind about it. It's not a reaction I expected - it's certainly not my goal to end up in that state at the finish.



End in sight: Carruthers scrambled over the finish line

Genre: vlog extract - personal, online text via video.

Purpose: to share experiences and influence followers - perhaps to forge a connection with them.

Audience: specifically the vlogger's ⁵ followers - but it could be anyone, as follower numbers can increase. Probably younger people mainly.

TEXT B: Extract from *My Bedroom Tour 2020* vlog

In this opening extract from her vlog, American teen YouTube personality and influencer JoJo Siwa reveals her new bedroom design for her audience.

JS: JoJo Siwa

Mode: spoken/
mixed due
to online
video aspect.

Context of
production:
made by
one person,
probably
some degree
of planning,
and
possibly some editing.
shared online.

JS: hey everybody (.) welcome back to my YouTube channel and O:::H MY GOSH I am so excited for this **video** so you all know I was in Australia on tour (.) I am so excited (.) we just added fifty more shows this summer in the United States **and** Canada so go get your tickets for those and head to [jojodreamtour dot com](http://jojodreamtour.com) (.) so listen everybody so while I was in Australia I had my bedroom in my new house **comple:::tely** redone (.) so as you guys know (.) we **just** moved into a **brand new** house (.) and this house is **literally** our dream house (.) and I /wɒn?ɪd/ to redo my bedroom and I was like /ɜ::m/ what do I /wɒnə/ do (.) and **then** I got the idea to turn my bedroom into like a comple:::te candy room and I was like (.) you know **what** (.) we are taking my bedroom and we are taking sweetland and we are mixing them into one (.) and today I am going to give you all a NEW ROOM TOUR and O:::H MY GOSH I am so excited (.) awesome (.) and also before we go into my bedroom (.) if you like my **jacket** right **now** this is part of my new **JoJo closet collection** (.) look at how cute it is (.) it's **rainbow** and it's **neon** and it's sequinny I LOVE IT (.) this is JoJo's closet six point zero which is CRAZY and the thing that's really really cool about this collection is that it's all related to my tour (.) so there's my tour costume in there (.) my tour bomber jacket so do that and you guys can look like I DID on stage it's so **awesome** (.) all you /gɒtə/ do is go to Target¹ and shop JoJo's Closet (.) AND NOW EVERYBODY WITHOUT **ANY** FURTHER ADO it's time for you all to see my new room (.) so just go on in (1) WELCOME TO SWEETLAND

[cut to JS in bedroom]

¹ Target: American supermarket

Wider context: huge trend of online influencers, vast audience looking for online content. People more receptive to content which would have been deemed trivial or pointless in the past.

Key:

Bold = emphasis

(.) = micropause

(i) = 1 second pause

Capitals = rising inflection

::: = drawn out utterance

/wɒn?ɪd/ = phonetic transcription -
Turn over.

don't worry about this too much!

Genre: speech - subgenre of political speeches.

Purpose: to inform the government about the Queen's plans and activities.

Audience: Members of Parliament and the House of Lords.

Extract from Queen Victoria's **State Opening of Parliament** speech, delivered personally on **20 November 1837**

Mode:

mainly spoken,

possibly mixed.

"MY LORDS AND GENTLEMEN,

Context of production:

certainly planned, possibly written down. Could have been checked or edited by advisors.

I have thought it right to assemble you for the transaction of public business at the earliest convenient period after the dissolution of the late Parliament.

It is with great satisfaction that I have received from all foreign powers the strongest assurances of their friendly disposition, and of their earnest desire to cultivate and maintain with me the relations of amity; and I rejoice in the prospect that I shall be able to promote the best interests of my subjects by securing to them the advantages of peace.

I lament that civil war still afflicts the kingdom of Spain. I continue to exercise with fidelity the engagements of my crown with the Queen of Spain, according to the stipulations of the treaty of quadruple alliance.

I have directed a treaty of commerce which I have concluded with the united republic of Peru and Bolivia to be laid before you, and I hope soon to be able to communicate to you similar results of my negotiations with other powers.

I recommend to your serious consideration the state of the province of Lower Canada.

GENTLEMEN OF THE HOUSE OF COMMONS,

The demise of the Crown renders it necessary that a new provision should be made for the civil list. I place unreservedly at your disposal those hereditary revenues which were transferred to the public by my immediate predecessor, and I have commanded that such papers as may be necessary for the full examination of this subject shall be prepared and laid before you. Desirous that the expenditure in this, as in every other department of the Government, should be kept within due limits, I feel confident that you will gladly make adequate provision for the support of the honour and dignity of the Crown.

The estimates for the services of next year are in course of preparation, and will be laid before you at the accustomed period. I have directed that the utmost economy should be enforced in every branch of the public expenditure.

Wider context:

beginning of Victoria's reign - a young queen taking over from a king. Height of the British Empire; monarch has a huge amount of power and more direct involvement in government.

Genre: Action - novels. sub-genre = science fiction.

Purpose: To entertain - possibly an element of warning.

Audience: Younger readers, around 10-12 years old.

Extract from the opening to 'The Wild Robot' by Peter Brown

Mode: Written

Context of
production:
written and
redrafted
by author,
then edited
through
publisher.

Our story begins on the ocean, with wind and rain and thunder and lightning and waves. A hurricane roared and raged through the night. And in the middle of the chaos, a cargo ship was sinking

down

down

down

to the ocean floor. The ship left hundreds of crates floating on the surface. But as the hurricane thrashed and swirled and knocked them around, the crates also began sinking into the depths. One after another, they were swallowed up by the waves, until only five crates remained.

Wider context:

written fairly
recently - robots
are both a
common trope
in popular
culture and
a developing
reality of
life.

By morning the hurricane was gone. There were no clouds, no ships, no land in sight. There was only calm water and clear skies and those five crates lazily bobbing along an ocean current. Days passed. And then a smudge of green appeared on the horizon. As the crates drifted closer, the soft green shapes slowly sharpened into the hard edges of a wild, rocky island.

The first crate rode to shore on a tumbling, rumbling wave and then crashed against the rocks with such force that the whole thing burst apart.

Now, reader, what I haven't mentioned is that tightly packed inside each crate was a brand-new robot. The cargo ship had been transporting hundreds of them before it was swept up in the storm. Now only five robots were left. Actually, only four were left, because when that first crate crashed against the rocks, the robot inside shattered to pieces.

The same thing happened to the next crate. It crashed against the rocks, and robot parts flew everywhere. Then it happened to the next crate. And the next. Robot limbs and torsos were flung onto ledges. A robot head splashed into a tide pool. A robot foot skittered into the waves.

And then came the last crate. It followed the same path as the others, but instead of crashing against the rocks, it sloshed against the remains of the first four crates. Soon, more waves were heaving it up out of the water. It soared through the air, spinning and glistening until it slammed down onto a tall shelf of rock. The crate was cracked and crumpled, but the robot inside was safe.

Genre: Detective fiction (historical)

PART THREE: YORK NOTES PRACTICE TEST TWO

Purpose: to entertain and intrigue.

Text A

Audience:

This extract is taken from a Sherlock Holmes crime novel called *The Hound of the Baskervilles* by Sir Arthur Conan Doyle. This book was first published in serial form in 1901–2. In this extract Holmes and Watson hear a terrible sound on the moors.

Adults

Who were

Literate

(smaller proportion

in 1901, as

universal

compulsory

primary

education

had only been

in place for

20 years)

Secondary

audience -

modern

readers.

Context of

production:

Written by

one educated

man, and

would be

edited.

Printed in

section to make

it more

affordable.

Wider context:

vast interest

in reading -

developments

in technology

made copies

more accessible

and affordable.

Also a surge of interest

in supernatural, but

also in science and detection (a fairly new thing)⁵²

'Holmes had sprung to his feet, and I saw his dark, athletic outline at the door of the hut, his shoulders stooping, his head thrust forward, his face peering into the darkness.

'Hush!' he whispered. 'Hush!'

The cry had been loud on account of its vehemence, but it had pealed out from somewhere far off on the shadowy plain. Now it burst upon our ears, nearer, louder, more urgent than before.

'Where is it?' Holmes whispered; and I knew from the thrill of his voice that he, the man of iron, was shaken to the soul. 'Where is it, Watson?'

'There, I think.' I pointed into the darkness.

'No, there!'

Again the agonized cry swept through the silent night, louder and much nearer than ever. And a new sound mingled with it, a deep, muttered rumble, musical and yet menacing, rising and falling like the low, constant murmur of the sea.

'The hound!' cried Holmes. 'Come, Watson, come! Great heavens, if we are too late!'

He had started running swiftly over the moor, and I had followed at his heels. But now from somewhere among the broken ground immediately in front of us there came one last despairing yell, and then a dull, heavy thud. We halted and listened. Not another sound broke the heavy silence of the windless night.

I saw Holmes put his hand to his forehead like a man distracted.¹ He stamped his feet upon the ground.

'He has beaten us, Watson. We are too late.'

'No, no, surely not!'

'Fool that I was to hold my hand.² And you, Watson, see what comes of abandoning your charge! But, by Heaven, if the worst has happened we'll avenge him!'

Blindly we ran through the gloom, blundering against boulders, forcing our way through gorse bushes, panting up hills and rushing down slopes, heading always in the direction whence those dreadful sounds had come. At every rise Holmes looked eagerly round him, but the shadows were thick upon the moor, and nothing moved upon its dreary face.

'Can you see anything?'

30 'Nothing.'

'But, hark, what is that?'

A low moan had fallen upon our ears. There it was again upon our left! On that side a ridge of rocks ended in a sheer cliff which overlooked a stone-strewn slope. On its jagged face was spread-eagled some dark, irregular object. As we ran towards it the vague outline
35 hardened into a definite shape. It was a prostrate man face downward upon the ground, the head doubled under him at a horrible angle, the shoulders rounded and the body hunched together as if in the act of throwing a somersault. So grotesque was the attitude that I could not for the instant realize that that moan had been the passing of his soul. Not a whisper, not a rustle, rose now from the dark figure over which we stooped. Holmes laid
40 his hand upon him and held it up again, with an exclamation of horror. The gleam of the match which he struck shone upon his clotted fingers and upon the ghastly pool which widened slowly from the crushed skull of the victim. And it shone upon something else which turned our hearts sick and faint within us – the body of Sir Henry Baskerville!

There was no chance of either of us forgetting that peculiar ruddy tweed suit – the very one
45 which he had worn on the first morning that we had seen him in Baker Street. We caught the one clear glimpse of it, and then the match flickered and went out, even as the hope had gone out of our souls. Holmes groaned, and his face glimmered white through the darkness.

'The brute! the brute!' I cried with clenched hands. 'Oh Holmes, I shall never forgive myself for having left him to his fate.'

Glossary

distracted¹ – mentally confused or deeply troubled by grief and anxiety.

hold my hand² – wait without taking action.

Turn over for Section A



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