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Name:

## **Contents of handbook:**

Page 3	A level course key features and destinations upon completion
Page 4	Assessment information
Page 5 - 6	Welcome and introductions
Page 7 – 13	Programme of Study (overview of exam based and NEA units)
Page 14 – 15	Command Words Glossary
Page 16 - 28	Glossary of Key Terms
Page 29	Achievement Action Plan
Page 30 – 31	Further Reading List
Page 31	Useful Websites
Page 32- 35	Transition Tasks
Page 36 – 37	Two Year Learning Overview

**Key features of the course:**

This course draws on the study of the academic field of Stylistics, integrating literary and non-literary discourses. The course focuses on shared concepts about the way language choices create representations both in literary and non-literary texts. The course is demanding, developing students subject expertise in engaging critically and independently with a range of texts. Students will study two novels, a play, a collection of work from a set poet and an anthology as well as learning how to produce re-creative writing and completing an independent research project into an aspect of language.

**What type of student is this course suitable for?**

Students will need to have two strong passes in GCSE English Language and English literature to be accepted on to the course. Students should enjoy reading a variety of texts and will be expected to demonstrate expertise in the quality of their written response and analysis of how different texts employ linguistic and literary features for purpose and effect. They should be able to reflect critically on their own work and show a strong ability to work independently.

**What could this course lead on to?**

Degree courses in English Language or English Literature. This is regarded as a “high currency” A Level for access to Higher Education courses. You will learn and use a wide variety of transferable skills during the course. These include: writing for a variety of purposes, responding critically to literary texts, expressing informed and independent opinions, investigating how language is used in many different contexts, and identifying and developing the links between different parts of the subject. These skills are in demand from employers, universities and colleges and are also valuable in their own right.

Assessment Information		
Unit	Assessment	
<b>Paper 1: Section A – Remembered Places.</b>	One question on the AQA <i>Anthology: Paris</i> (40 marks). This section analyses the representation of place. This section is <b>closed book</b> .	<b>Paper 1</b> One written exam – 3 hours.  100 marks.  40% of A-Level.  Assessment of students' ability to apply methods of language analysis are integrated into each section of the exam
<b>Paper 1: Section B – Imagined Worlds.</b>	One question from a choice of two on <b>Margaret Attwood's 'The Handmaid's Tale'</b> (35 marks). This section analyses point of view and genre in prose. This section is <b>open book</b> .	
<b>Paper 1: Section C – Poetic Voices.</b>	One question from a choice of two on a set selection of poetry by <b>Carol Ann Duffy</b> (25 Marks) This section analyses the form and function of poetic voices.  This section is <b>open book</b> .	
<b>Paper 2: Section A – Writing about society.</b>	One piece of re-creative writing using <b>Khaled Hosseini's 'The Kite Runner'</b> . (25 marks). One critical commentary ( marks). This section assess students' ability to write re-creatively and to evaluate their own writing.  This section is <b>open book</b> .	<b>Paper 2</b> One written exam – 2 hours 30 minutes.  100 marks.  40% of A-Level.  Assessment of students' ability to apply methods of language analysis are integrated into each section of the exam
<b>Paper 2: Section B – Dramatic Encounters.</b>	One question from a choice of two on <b>Tennessee Williams's A Street Car Named Desire</b> (45 marks) This section analyses the representation of conflict in drama.  This section is <b>open book</b> .	
<b>Non-exam assessment.</b>	A personal investigation of between 2,500 and 3,000 words that explores a specific technique or theme in both literary and non-literary discourse.	<b>NEA</b> Teacher assessed; moderated by AQA  50 marks – 20% of A-level

<b>Course Details</b>	
Awarding Body: AQA	Website: <a href="http://www.aqa.org.uk">http://www.aqa.org.uk</a> Specification: 7707 / 2
Staff Contacts: Tim Buebird <a href="mailto:tbuebird@utcswindon.co.uk">tbuebird@utcswindon.co.uk</a> Cherise Osolin <a href="mailto:cosolin@utcswindon.co.uk">cosolin@utcswindon.co.uk</a>	

## **Welcome to A-level Language and Literature!**

Congratulations on achieving good GCSE passes this summer and a warm welcome to the start of your A-Levels; to our new students, welcome! To our old hands welcome back!

Hopefully you have already done some research into what to expect on our course. This booklet outlines the key aspects of each module of study, a breakdown of the assessments you will be sitting and the core knowledge that you need to learn, so keep it safe and refer to it when you get stuck.

You have chosen a very challenging A-level with lots to learn and lots of hurdles to overcome. We will make every effort to support you over the next two years but we do have some expectations of you too...

### **Our expectations**

At A-level we respect your growing independence, but in order for your time with us to run smoothly we expect you to demonstrate a mature attitude and work ethic including:

- Attending all lessons and being punctual to those lessons.
- Coming properly equipped to lessons.
- Completing any independent study tasks assigned and handing these in at the given deadline.
- Reading widely and regularly in a range of forms and genres outside of the texts we set.

We expect you to purchase copies of the set texts for each year of the course and also to have read these in full as soon as possible – we have a limited enough amount of time in which to cover the content of this course and cannot spend time reading whole texts in class.

Alongside the core course text we expect you to actively read in a wide range of related genres and to include critical literature in your reading diet; variety and regularity are the key to building both a strong knowledge base and perceptive analysis skills!

If you need to contact us about anything to do with either the course or the work we have set it is best to do this as soon as possible. Your teachers will make it clear whether they prefer you to contact them in person or electronically, but please bear in mind that we like to resolve problems as early as we can and never on a deadline day.

If you do need to contact us by e-mail, remember that we are members of staff – we respond to polite communication, but we do not check our e-mail at all hours!

### **How the A-level works**

At UTCS we teach the two-year A-level English Language and Literature course. This means that we will teach you the knowledge and skills you need to complete the A-level examination at the end of Y13. Your final exam will test your knowledge of everything you have learnt since the start of Year 12 so it is

essential that your early course notes are good as we will only be re-visiting them for revision at the end of Y13.

Whilst there are some overlaps between the AS-level and A-level courses there are not enough to justify entering students for the AS-level at the end of Year 12. This is a 2-year course.

### **A final word of warning**

We have the highest expectations of our A-level students and expect them to show an exceptional level of independence and maturity. There is a lot of independent study required for success on this course and we expect you to take responsibility for it; if you don't do the work, you will lose out. We do not expect to have to chase you for work and if you don't hand things in, we will not mark them!

If we have a cause for concern or if we have had to discuss your attitude or learning on more than one occasion, then we will refer to your parents/carers as necessary.

## The programme of study

The final A-level assessment consists of two exams, each worth 40% of the final grade and a Non-Exam Assessment (NEA) worth 20%. Broadly speaking, the first year of the course covers Paper 1 of the exam and the second year of the course covers Paper 2 of the exam and the NEA. The programme of study is broken down as follows:

### Year 12

The first year of study covers the modules required for Paper 1 (4.1 Telling Stories) and includes an introduction to key aspects of linguistic and literary study. Methods of language analysis

In addition to studying the content of the set texts you will also be expected to learn about methods of language analysis. The exam will require you to adopt a **close language focus** identifying the key features of language used in each of the set texts. You will be expected to be familiar with:

- phonetics, phonology and prosodics – for example, the sounds of real speech and the patterns of sound symbolism (rhyme, alliteration, onomatopoeia) that some writers employ
- lexis and semantics – for example, the connotations of words and phrases, metaphor and idiomatic language
- grammar – for example, how the use of pronouns can shape narrative viewpoints
- pragmatics – for example, the assumptions made about listeners/readers by the speaker's/writer's language choices
- discourse – for example, the way different text types use particular features or routines, including aspects of visual design and layout.

This aspect of the course is integrated into each of the modules of study. You will be expected to learn these terms quickly and be able to apply them with confidence to a range of texts – without this knowledge you will find the course extremely challenging, if not impossible!

Whilst we have included a glossary of key terminology in this booklet it is essential that you keep a detailed glossary of terms with examples that you can add too throughout your course of study. You need to refer back and revise from this glossary regularly.

### Paper 1: Section A - Remembered Places

**Assessment: One comparative exam question based on two extracts from the anthology. (40 marks)**

You will study the *AQA Anthology: Paris*. The anthology includes a wide range of text types with a particular emphasis on non-fiction and non-literary material.

In this part of the subject content, you will explore speech and other genres and study a wide range of linguistic and generic features, as well as related issues around questions of representation and

viewpoint in texts taken from a range of time periods. You will explore the nature of narrative and undertake a systematic study of the representation of place. In studying, thinking, and writing about the anthology, you will be assessed on your understanding of:

- the ways in which writers and speakers present places, societies, people and events
- the metaphorical nature of representation: the ways that narrative itself can sometimes be seen as a personal journey for writers and speakers
- the influence of contextual factors such as time period, race, social class and gender on the content and focus of narratives
- the affordances and limitations of different media
- different generic conventions and different purposes for communicating ideas and viewpoints about travel, people and places
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought.

This section in paper 1 is closed book. You are **not** permitted to take a copy of the anthology into the examination, but you will have relevant extracts printed on your exam paper.



## **Paper 1: Section B - Imagined Worlds**

**Assessment: One exam question from a choice of two. (35 marks)**

You will study *The Handmaid's Tale* by Margaret Atwood

In this part of the subject content, you will explore an imagined world which is characterised by unusual narratives, narrators and events. You will consider key aspects of the texts which place them in particular contexts of production and reception. You will analyse the language choices made by writers in order to study the following:

- point of view
- characterisation
- presentation of time and space/place and narrative structure.

This section of paper 1 is **open book**. You will be given a clean copy of the text in the exam to work from.

## **Paper 1: Section C - Poetic Voices**

**Assessment: One comparative exam question on two set poems. (25 marks)**

You will study an anthology of poems by **Carol Ann Duffy**:

*The Captain of the 1964 Top of the Form Team*

*Nostalgia*

*Before You were Mine*

*Beachcomber*

*First Love*

*Valentine*

*The Biographer*

*Litany*

*Stafford Afternoons*

*The Cliché Kid*

*Small Female Skull*

*Never Go Back*

*Close*

*Mean Time*

This part of the subject content is concerned with the nature and function of poetic voice in the telling of events and the presentation of people. In studying the role of language in the construction of perspective, you will explore and analyse:

- the presentation of time: understanding the past, reviewing past experiences, the manipulation of time

- the importance of place: locations and memories, the ways in which these are captured in voice(s), and their effect on individuals
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought
- the presentation of events through the poet's selection of material, the use of narrative frames and other poetic techniques.

This section of paper 1 is **open book**. You will be given a clean copy of the Poetry Anthology to work from in the exam.

### Year 13

Before starting the second year of the course you will be expected to have read ***The Kite Runner* by Khaled Hosseini** and ***A Streetcar Named Desire* by Tennessee Williams**. You will also be asked to consider an area of language study (i.e. the representation of a theme or language concept) to form the basis of your coursework.

The second year of study covers the modules required for Paper 2 (Exploring Conflict) and the Non-Examined Assessment (NEA, meaning coursework). You will:

- produce re-creative work that seeks to find an absent or underplayed perspective in the original text
- write a critical reflection on the processes and outcomes involved in recreative work
- study drama that explores conflicts at different levels from the domestic to the societal
- Produce an extended independent inquiry.

### Methods of language analysis

In addition to studying the content of the set texts you will also be expected to learn about methods of language analysis. The exam will require you to adopt a **close language focus** identifying the key features of language used in each of the set texts. You will be expected to be familiar with:

- phonetics, phonology and prosodics – for example, the sounds of real speech and the patterns of sound symbolism (rhyme, alliteration, onomatopoeia) that some writers employ
- lexis and semantics – for example, the connotations of words and phrases, metaphor and idiomatic language
- grammar – for example, how the use of pronouns can shape narrative viewpoints
- pragmatics – for example, the assumptions made about listeners/readers by the speaker's/writer's language choices
- discourse – for example, the way different text types use particular features or routines, including aspects of visual design and layout.

You should be familiar with this knowledge from Y12 and should actively seek to stretch and secure your knowledge as you progress through Y13.

## **Paper 2: Section A - Writing about Society**

**Assessment: One piece of re-creative writing (30 marks) plus one critical commentary on the re-creative writing (25 marks).**

You will study *The Kite Runner* by Khaled Hosseini

In this part of the subject content, you will explore the ways that writers:

- present people, their points of view and their relationships with others
- shape the narrative structure and present events/time/places
- reveal the speech and thought processes of the characters and narrator(s)
- use situations of conflict to express ideas about societies and their values.

In addition, you will develop the skills to adapt and shape the original material (the base text) to respond to different re-creative tasks. These skills include awareness of:

- the nature of monologue and dialogue
- how changing point of view, genre, context, purpose, audience or mode can re-shape meanings
- how undeveloped aspects of the narrative and characterisation might be developed further
- the importance of specific moments in time or descriptions of place.

Re-creative work seeks to find absent or underplayed perspectives in the base text – for example, the voice of a marginal character, or how an event might have been reported to a different audience – and create a new text in order to enrich the critical reading of the original.

Drawing on their studies in 'Writing about Society', you will learn how to write a critical commentary to evaluate their writing. You will explain your own language choices and analyse their intentions in reshaping the writer's original material.

You will develop the skills to explain the *what*, the *how* and the *why* of the construction of the new text, focusing on the critical decisions made to achieve it and the adaptation of the base text. The aim is to demonstrate conceptual understanding of the choices made and the effects created, as well as demonstrating an understanding of the original text. This might include an exploration of why the original writers made the choices in order to present characters, scenes and events and how these had to be adapted for the student's own text.

This section of paper 2 is open book. You will be given a clean copy of the text to work from in the exam.

## **Paper 2: Section B - Dramatic Encounters**

**Assessment: One exam question from a choice of two. (45 marks)**

You will study **A *Streetcar Named Desire*** by **Tennessee Williams**

In this part of the subject content, you will explore the ways that conflicts are presented, the meanings that can be inferred from the language use and the contextual reasons for these conflicts. As part of your study, you will analyse areas relevant to the study of drama and dramatic discourse, including how playwrights:

- represent natural speech features
- use language to create distinctively different characters
- show characters asserting power and positioning others via their language and behaviour
- use the idea of conflict to create dynamic narratives and address the wider themes of the play.

This section of paper 2 is open book. You may take a copy of your set text into the examination.

This text must **not** be annotated and must **not** contain additional notes or materials.

## **Non-Exam Assessment**

### **Assessment: One independent investigation of 2500-3000 words.**

This part of the subject content focuses on language use in different types of text. It is called 'Making Connections' because it requires you to make active connections between a literary text (fiction) and some non-literary material (non-fiction). The connections must be based either on a chosen theme or on the idea that particular linguistic concepts and features may occur in the different types of material. This area of the course allows you to demonstrate your ability to come up with an idea for, and complete, an independent enquiry.

Exam texts may not be chosen, but further texts by the same authors or from a similar source are acceptable.

The nature of the non-literary material to be collected depends entirely on the focus of the task. A wide range of everyday texts and discourses in different genres and modes is possible. The non-literary material needs to qualify on the basis of forming a good source of data for you to use in their investigations.

Some examples of possible types of exploration are given below. This list is not definitive.

- A comparison of openings in a novel and an autobiography.
- An exploration of real and fictional events.
- Representations of particular themes in literary and non-literary sources.
- What is a character? An exploration of the idea of character in literature and in other texts.
- How does storytelling work in different modes?
- An exploration of the use of non-literary genres within literary texts.
- An exploration of speech features in literature and in real-world communication.
- An exploration of new language in literature and non-literary contexts.

At the beginning of this module, you will read and deconstruct previous students' work as well as exemplar investigations provided by the exam board, to help you understand the requirements for this module. It is worth 20% of your overall A Level mark.

### Command Words Glossary

The command words in any question indicate what type of answer you are required to write and what skills you are being tested on. The following list gives a summary of some common command words that you will come across during this A Level.

<b>Analyse</b>	You need to deconstruct an example and look at all the different parts to it. For example – compare and contrast, prioritise ideas etc.
<b>Apply</b>	Demonstrate knowledge of a given topic. This will test both your subject knowledge and your ability to make links and connections to a specific situation.
<b>Compare</b>	Look at two or more aspects of a topic and explain any similarities and/or differences.
<b>Critique</b>	Evaluate (a theory or idea) in a detailed and logical way. Say what the positives and problems with the theory/idea are.
<b>Discuss</b>	This requires the answer to have developed reasoning for more than one side of an argument. You need to reach an informed conclusion or judgement about it.
<b>Evaluate</b>	Reach a clear outcome/judgment on a given question, selecting appropriate examples.
<b>Explain (why)</b>	Ensure this is answered correctly and avoid giving simple descriptions. You need to include reasoning and examples.
<b>Explain (how)</b>	Ensure this is answered correctly and avoid giving simple descriptions. You need to include reasoning and examples.
<b>Justify</b>	Give good reasoning for whatever the question is asking of you.
<b>Outline</b>	Give only the main features of...
<b>Which</b>	Make a choice and explain why with well-selected examples given.
<b>Why</b>	Explain and avoid giving descriptive answers – you may be asked about advantages/disadvantages or about causes and consequences.

<p style="text-align: center;"><b><u>Argue</u></b></p> <p>A written argument where the writer feels strongly about a particular topic. Shows both sides – counter argument Facts and figures / Opinions Connectives Hyperbole Repetition Rhetorical question</p>	<p style="text-align: center;"><b><u>Advise</u></b></p> <p>Offering help or support to a reader, without including bias or persuasion. Present the information Facts and figures Summarise key information Headlines Bullet points Formal in tone Direct address Modal verbs Repetition Rhetorical Qs Help / after care: Number / website</p>
<p style="text-align: center;"><b><u>Persuade</u></b></p> <p>Persuade is a 'lighter' form of arguing which intends to induce or cause the reader to undertake a course of action or embrace a point of view by means of reasoning. Stereotyping Anecdotes Direct address Emotive language Rhetorical Qs Humour Modal and imperative verbs Bribery Can be somewhat informal</p>	<p style="text-align: center;"><b><u>Inform</u></b></p> <p>To give facts and information to tell the reader about a topic or an idea. Jargon Giving detailed ideas / explanations Direct address Anecdote Formal Facts and figures / Opinions Expert knowledge Subheadings and bullet points Logical structure Imperative verbs</p>
<p style="text-align: center;"><b><u>Explain</u></b></p> <p>Similar to inform but perhaps more detailed, explaining means to give ideas to a reader using detailed facts and descriptions. Factual information 5 Ws – who, what, where, when and why. <b>How</b> Logical text Detailed examples / ideas Technical language Formal Connectives – illustrating and sequencing</p>	<p style="text-align: center;"><b><u>Describe</u></b></p> <p>Provides the reader with a detailed visual insight into a subject, often including the five senses. Adjectives Similes Metaphors Emotive lang. Trinomial Alliteration Hyperbole Oxymoron Contrasting pair</p>
<p style="text-align: center;"><b><u>Entertain</u></b></p> <p>This is an additional purpose which will usually be a secondary purpose to describe or explain. Uses of figurative language, anecdotes, opinions etc. will make the writing entertaining and perhaps comical for the reader.</p>	

## Glossary of Key Terms

The following pages are a guide to some of the terms you will need to know to explore the course texts fully. Whilst these examples cover the five key areas from the '**Methods of language analysis**' sections of the course they are by no means exhaustive; we would advise you to keep your own glossary of useful techniques and add to it, with examples, as the course progresses as it will be an invaluable tool for lessons and exam revision.

Each section of the glossary comes with the following sections:

- Overview – our basic preamble as to what the section is all about. Hopefully this will make it clear what the section is all about.
- What you could study – A range of relevant topics courtesy of the examiner; could be really useful in planning your NEA.
- Key terms – the very basic techniques to be learnt and some of the bigger concepts.
- Key techniques – the devil in the detail! The more key techniques you know the more accurately you will be able to analyse what our authors are up to and what impacts their texts might have. Knowledge of a range of these, ready at your fingertips is a must!



## Phonetics, Phonology and Prosodics

At the heart of it, phonology means sound. At this level you will be expected to be able to describe and explore sound systems (phonology), the ways that sounds produced by users of that system are produced (phonetics), and how rhythm and intonation are used in speech (Prosodics). Phonology refers to the different techniques used in order to create sounds in text and while there is more of an emphasis on phonology in some texts (e.g. rhetoric) than in others (e.g. an informative leaflet), phonological devices are constantly used to influence our perceptions at an almost subconscious level.

### **What you could study:**

- the phoneme as a basic distinct unit of sound the different types of vowel phonemes (long, short and diphthongs)
- how consonant phonemes are formed in terms of voicing, place of articulation and manner of articulation
- how individual phonemes combine to form syllables how variations of the same phoneme may occur in pronunciations of certain words variations in speech patterns of individuals and groups in terms of regional accent, and as a result of accommodation the representation of the speech patterns of individuals and groups in different discourses; the use of sound iconicity (e.g. onomatopoeia, alliteration, assonance, consonance) for effect
- how speakers use variations in pitch, intonation, volume and speed depending on situational aspects
- how the International Phonetic Alphabet (IPA) can be used to represent and talk about the different aspects of the sound system.

### **Key terms:**

**Phoneme:** the basic unit of sound.

**Diphthong:** a vowel sound that is the combination of two separate sounds, where a speaker glides from one to another.

**Voicing:** the act of the vocal cords either vibrating (voiced) or not vibrating (unvoiced) in the production of a consonant sound.

**Place of articulation:** the position in the mouth where a consonant sound is produced.

**Manner of articulation:** the extent to which airflow is interrupted by parts of the mouth in the production of consonant sounds.

**Syllable:** a sound unit with a vowel at its centre.

**Accent:** a regional variety of speech that differs from other regional varieties in terms of pronunciation.

**Accommodation:** the ways that individuals adjust their speech patterns to match others.

**Sound iconicity:** the use of the sound system to mirror form or meaning.

**International Phonetic Alphabet (IPA):** an internationally recognised system of phonetic transcription.

### **Key techniques:**

- Alliteration
- Sibilance
- Sound symbolism (when letters are chosen for an onomatopoeic quality, in order to represent the sound they are describing – e.g. ‘Burst with hollow bang below the hill’ – the ‘b’ \*sounds\* like an explosion)
- Onomatopoeia
  - Lexical – words like ‘bang’, ‘boom’, ‘crash’, etc.
  - Non-lexical – words like ‘vroom’, ‘grr’, etc.
- Assonance (repetition of a vowel sound)
- Consonance (repetition of a consonant sound not at the start of a word)
- Dissonance (clashing consonant sounds)
- Rhyme
- Rhythm
- Repetition
- Anaphora (repetition of a beginning word/phrase)
- Cataphora (repetition of an ending word/phrase)
- Accent
- Dialect
- Ellipses (missing out whole words, e.g. ‘You going down the pub?’)
- Elision (missing out part of a word, e.g. ‘don’t’)
- Phonological manipulation (plays on words or puns)
- Plosive – when a letter with a harsh/abrupt feel (p, b, t, d, k, g) is foregrounded in a text
- Fricative – when a letter with a hissing sound (f, v, s, sh, th, z) is foregrounded

### **Lexis and Semantics**

Lexis and semantics is the catch all section for the study of the vocabulary system in English. This section deals with everything the meanings of words, how words vary over time, distance and context, all the way through to the entry of new words into the language. A massive range so we have covered the two terms separately.

### **What you could study:**

- the denotative and connotational meanings of words
- how meanings are constructed through the use of figurative language such as
- metaphor sense relationships between words through the concepts of semantic fields, synonyms, antonyms, hypernyms and hyponyms

- how individuals and groups vary vocabulary choices according to audience and purpose, and how levels of formality may vary according to these contextual factors
- how speakers may use specialist registers and examples of jargon
- how speakers' sociolects and dialects reflect variations according to group membership and geographical region
- how variation in text design reflects variation in language use between individuals, groups, communities and nations
- how new words are formed through the process of neology, for example through blending, compounding, and the forming of acronyms, initialisms and eponyms
- how words and their meanings change over time, for example through narrowing, broadening, amelioration, pejoration, and semantic reclamation.

### Key terms:

**Denotative and connotational meanings:** the literal (denotative) and associated (connotational) meanings of words.

**Figurative language:** language used in a non-literal way in order to describe something in another's terms (e.g. simile or metaphor).

**Semantic fields:** groups of words connected by a shared meaning. **Synonyms:** words that have equivalent meanings.

**Antonyms:** words that have contrasting meanings.

**Hypernyms:** words whose meanings contain other words, (eg *animal* contains *dog*, *cat* and *fish*). **Hyponyms:** words that can be included in a larger, more general category (eg the hyponyms *car*, *bus*, *aeroplane* as a form of the hypernym *transport*).

**Levels of formality:** vocabulary styles including slang, colloquial, taboo, formal and frozen levels.

**Jargon:** a technical vocabulary associated with a particular occupation or activity. **Sociolect:** a language style associated with a particular social group.

**Dialect:** a language style associated with a particular geographical region.

**Neology:** the process of new word formation, including the following: blends, compounds, acronyms, initialisms, eponyms.

**Semantic change:** the process of words changing meaning, including the following: narrowing, broadening, amelioration, pejoration, semantic reclamation.

### Lexis

'Lexis' is a posh word for... well, words. As Mark Twain reportedly said, 'The difference between the right word and the *almost* right word is the difference between the lightning and the lightning bug.' Careful word choice is undoubtedly at the heart of every writer's craft and encompasses a number of techniques:

### Key techniques:

- Antithesis (contrast)
- Connotated meaning / connotation

- Dynamic verb (verbs which describe action, e.g. 'run', 'play')
- Stative verb (verbs which do not describe action but rather a state of being, e.g. 'is' 'am')
- Imperative verb
- Modal verb
- Auxiliary verb ('helping' verb, such as 'Banks have not signed the required customer code.')
- Adjective
- Connective
- Intensifier
- Euphemism
- Dysphemism (harsh, 'to the point' and perhaps taboo term, sometimes used for a dark, humorous effect [e.g. 'bog' rather than 'lavatory'])
- Clipping (e.g. 'phone' for 'telephone' or 'omnibus' becomes 'bus')
- Expletive
- Taboo language
- Demotic language
- Slang
- Colloquial language
- Jargon
- Field-specific lexis
- Lexis of... / lexical field
- Collocation (group of words/phrase associated together, e.g. 'Fish and chips', 'Mr and Mrs', 'Sad but true.')
- Vague language
- Emotive language
- Sensual language
- Graphic language
- Comparatives (Generally '-er' words – e.g. 'stronger', 'faster')
- Superlatives (Generally '-est' words – e.g. 'strongest', 'fastest')
- Trinomial (posh term for the 'magic three')

### **Semantics**

Ah, the slippery slope that is defining 'semantics' – perhaps this is why the exam board have dropped the separate section and included it with lexis. Essentially, 'semantics' means... well... 'meaning'. It has to do with purpose, with content, with audience – and how you convey your purpose and content to your audience. It refers to how meaning is shown through language (lexis) and sentences (grammar) and also takes into account context. (E.g. 'Net' could mean something very different in a webpage about Internet safety than it does

when seen on a fishing license. At any rate, the following techniques fall somewhere within the realm of semantics.

- Figurative language
- Simile
- Metaphor
- Personification
- Anthropomorphism
- Allusion
- Synecdoche (where a part stands for a whole, e.g. 'All hands on deck!')
- Metonymy (where a single term stands for everything associated with it, e.g. 'Press' for all newspapers)
- Irony
- Idiom
- Cliché
- Cohesion (how well the text fits together)
- Coherence (how much sense a text makes)
- Context
  - Context of production – context surrounding a text when it is produced
  - Context of reception – situations in which texts are read and those factors which might influence a reader's interpretation
- Dual purpose – when a text has two clearly defined purposes
- Register

### **Grammar**

By 'grammar', of course we mean sentences and their construction. It would be self-defeating to completely isolate sentence structure from lexis and phonology as often the three work in harmony. You will also be expected to explore word formation (morphology) and order and structure within the larger units of phrases, clauses and sentences (syntax).

#### **What you could study:**

- how root morphemes combine with affixes to show tense or number (inflectional function), or to form new words (derivational function)
- how head words in phrases are modified to form larger structures to provide more detail about people, places, objects or events
- how elements are arranged in clauses to support meaning and to achieve different kinds of effects
- how point of view can be grammatically realised in different ways through writers' and speakers' use of the active or passive voice how English verbs show the concept of time through tense and aspect

- how single clauses form multi-clause structures through co-ordination and subordination, and how in writing, these represent different types of sentences
- how clauses and sentences function in different ways, for example to form statements, form questions, give commands or make exclamations.

### Key terms:

**Morpheme:** the smallest grammatical unit, either a root or an affix.

**Root morpheme:** a morpheme that can stand on its own as a word.

**Affix:** a morpheme that combines with a root morpheme to create a new word.

**Phrase:** a group of words centred around a head word.

**Head word:** the central word in a phrase which gives the phrase its name (e.g. noun phrase, adjective phrase) and may be modified by other words.

**Modification:** the adding of additional words to provide more detail to a head word in a phrase either before it (pre-modification) or after it (post-modification).

**Clause:** a group of words centred around a verb, which may be either grammatically complete (main clause) or incomplete (subordinate clause).

**Active voice:** a clause where the agent (doer) of an action is the subject.

**Passive voice:** a clause where the patient (the entity affected by an action) is in the subject position, and the agent either follows or is left out.

**Tense:** how the time of an event is marked (usually through verb inflection): past, present & future.

**Aspect:** another element of marking the time of an event, by specifying whether they are progressive (ongoing) or perfective (completed).

**Coordination:** the joining of two or more independent clauses via co-ordinating conjunctions. Single words and longer phrases can also be co-ordinated.

**Subordination:** the joining of two or more clauses where only one is independent (the main clause) and the others dependent (subordinate clause/clauses).

**Sentence:** a larger unit of meaning, which may be formed of a single clause (simple sentence) or several clauses (compound or complex sentences).

**Sentence function:** the purpose a sentence fulfils in communication: as a statement, question, command or exclamation. These are also referred to in many grammar books as (respectively): declaratives, interrogatives, imperatives and exclamatives.

**Word class:** the grammatical category into which words can be placed, including noun, adjective, verb, adverb, determiner, pronoun, preposition, conjunction.

### Key techniques:

- Adjectival phrase – a phrase with an adjective as its head, e.g. ‘very big’
- Adverbial phrase – a phrase with an adverb as its head, e.g. ‘very quickly’

- Anaphoric referencing – referring back to an already stated item (E.g. ‘The Prime Minister spent his last day in office and at 3pm he left Downing Street for the last time.’)
- Cataphoric referencing – referring forward to an as yet undisclosed item (E.g. ‘I believe him. Tony wouldn’t lie.’)
- Substitution – replacing one set of lexical items for another (‘My mobile phone is out of date; I must look into getting a newer model’)
- Minor sentence
- Simple sentence
- Complex sentence o Main clause o Subordinate clause
- Compound sentence
- Compound-complex sentence
- Declarative sentence (This is a door.)
- Imperative sentence (Close the door.)
- Exclamative sentence (Close the door!)
- Interrogative sentence (Why is the door open?)
- Parallelism – the repeated pattern or structure in related words/phrases/clauses
- Fronting – changing the normal word order of a sentence for purposes of emphasis, putting the object first (e.g. ‘Music and women I cannot but give way to, whatever my business is’ – Samuel Pepys, 1666)

### **Pragmatics**

Pragmatics is all about the meanings between the lexis and the grammar and the phonology – it is a way of explaining the language use in context by explaining aspects of meaning which cannot be found in the plain sense of the word. A simplified way of thinking about pragmatics is to recognise, for example, that language needs to be kept interesting - a speaker or writer does not want to bore a listener or reader, for example, by being over-long or tedious. So, humans strive to find linguistic means to make a text, perhaps, shorter, more interesting, more relevant, more purposeful or more personal. The study of pragmatics is not always clear cut and there are a lot of overlaps with semantics!

#### **What you could study:**

- the implied meanings of words, utterances and speech acts in their specific contexts face, politeness and co-operation in language interaction how text receivers draw inferences from others’ language uses the influence of different contexts on the meanings of communicative acts how attitudes, values and ideologies can be signalled through language choices
- how language is used to enact and reflect relationships between people.

### **Key terms:**

**Implicature:** an implied meaning that has to be inferred as a result of a conversational maxim being broken.

**Inference:** the understanding of implied meanings.

**Irony:** using language to signal an attitude other than what has been literally expressed.

**Deixis:** words that are context-bound where meaning depends on who is using them, and where and when they are being used.

**Speech acts:** communicative acts that carry meaning beyond the words and phrases used within them, for example, apologies and promises.

**Politeness:** the awareness of others' needs to be approved of and liked (positive politeness) and/or given freedom to express their own identity and choices (negative politeness).

**Face:** the concept of how all communication relies on presenting a 'face' to listeners and audiences, and how face-threatening acts (the threat to either positive or negative face) and the management of positive and negative face needs contribute to interaction.

**Cooperative principles** in conversation: how interaction is generally based upon various kinds of cooperative behaviour between speakers.

**Key techniques:** See the key techniques page for semantics.

### **Discourse**

The big picture! Discourse is the study of how texts are put together beyond the word or sentence level which can include everything from how paragraphs are linked, through the narrative structure of texts all the way to how texts form a part of beliefs, values and ideologies in society. The first rule of discourse is...

#### **What you could study:**

- discourse structure: how a text is structured overall (i.e. how its parts are assembled). For example: a question and answer format; problem – solution structure; narrative structure; adjacency pairs in a spoken interaction
- how references are made within and between texts using cohesive devices and referencing narrative structures in texts how texts are related to and contribute towards wider beliefs, ideologies and values in society.

### **Key terms:**

**Discourse markers:** words, phrases or clauses that help to organise what we say or write (e.g. *OK, So, "As I was saying..."*).



**Adjuncts:** non-essential elements of clauses (usually adverbials) that can be omitted (e.g. “I’ll see you *in the morning*”).

**Disjuncts:** sentence adverbs that work to express an attitude or stance towards material that follows (eg “*Frankly*, I’m appalled at what she said” or “*Sadly*, not one of them survived”).

**Narrative structures:** how events, actions and processes are sequenced when recounting a story.

**Anaphoric reference:** making reference back to something previously identified in a text (often using pronouns to refer to an already established reference point eg “*The woman* stood by the door. *She* made detailed notes of what *she* could see”).

**Cataphoric reference:** making reference forwards to something as yet unidentified in a text. Eg “*It* was warm. *It* was living. It was *Uncle George*.”

**Exophoric reference:** making reference to things beyond the language of a text itself (as opposed to **endophoric**, which is within the language of the text), perhaps within a speaker’s immediate physical context e.g. “Look at *that*”.

**Interdiscursivity:** the use of discourses from one field as part of another (eg the use of science discourses in the selling of beauty products, or the use of commercial discourses in education). **Critical discourse analysis:** the use of linguistic analysis to explore the ideologies, positions and values of texts and their producers.

### Graphology

Graphology, finally, is the actual way the text looks. It’s easy to get carried away here – don’t.

Examiners are more interested in what you have to say about lexis, grammar and phonology.

Make 2-3 interesting points at the most and then move on.

#### **What you could study:**

- how text producers use aspects of text design to help create meaning, for example through the use of layout, space, typographical and orthographical features and colour
- how images are used on their own or in conjunction with writing and sound as multimodal texts to represent ideas, individuals or groups
- how variation in text design reflects variation in language use within individuals and groups and across time, and as a result of advances in technology and shifting cultural practices.

#### **Key terms:**

**Layout:** the way in which a text is physically structured.

**Typographical features:** the features of fonts used in texts such as font type, size and colour.

**Orthographical features:** the features of the writing system such as spelling, capitalisation and punctuation.

**Multimodal texts:** texts that rely on the interplay of different codes (eg the visual, the written and the auditory) to help shape meaning.

**Key techniques:**

- Photograph
- Logo
- Headline
- Strapline
  
- Caption
- Graph
- Text box
- Pull-quote
- Font / typography
- Semiotics – cultural signs and symbols in texts
- Iconic sign – a direct picture of the thing it represents, though often simplified
- Symbolic sign – draws on connotation and cultural convention
- Empty spaces
- Layout

**Additional definitions**

**Audience:** the receivers or intended receivers of a text (written, spoken, multimodal). The concept of an *ideal audience/reader* is often found in critical discourse. Texts might also have multiple audiences.

**Discourses:** used in many different (and sometime contradictory) ways in language study. Can be used to refer to a mode of language (e.g. spoken or written discourse), a register (e.g. medical or legal discourse), a way of thinking about and presenting something (e.g. representing language using a discourse of decay).

**Foregrounding:** the way in which texts emphasise key events or ideas through the use of attention-seeking devices (in terms of lexis, semantics, phonology or grammar) that either repeat content (*parallelism*) or break established patterns (*deviation*). Deviation may be:

- *external:* breaking from the normal conventions of language use, for example in the use of nonsense words or ungrammatical constructions
- *internal:* breaking from a pattern that has previously been set up in the text for a striking effect.

**Genre:** the way of categorising and classifying different types of texts according to their features or expected shared conventions. Genres come into being as the result of

people agreeing about perceived similar characteristics in terms of content or style. Genres are fluid and dynamic and new genres continually evolve as a result of new technologies and cultural practices.

**Literariness:** the degree to which a text displays qualities that mean that people see it as *literary* and as *literature*. However, since many so called 'non-literary' texts display aspects of creative language use that is often seen as a marker of being literary, it is best to think of literariness as a continuum rather than viewing texts as being absolutely 'literary' or 'non-literary'.

**Mode:** the way in which language is communicated between text producer and text receiver and the physical channel through which this is carried out. At its simplest, this could be spoken or written (*visual* or *auditory* channel). Mode also encompasses ideas around planning and spontaneity, distance between text producer and receiver, how transitory or long-lasting a text is. Mode is more than a binary opposition, is sometimes visualised as a continuum and is constantly changing as new communication technologies blur the lines between older forms.

**Narrative:** a type of text or discourse that functions to tell a series of events. A narrative is the organisation of experience told by a *narrator* to any number of *narratees*. A narrative has two distinctive parts:

- the *story*: the events, places, characters and time of action that act as the building blocks of the narrative
- the *narrative discourse*: the particular shaping of those building blocks into something worth telling through specific choices in language and structure.

**Poetic Voice:** the way in which a sense of identity is projected through language choices so as to give the impression of a distinct *persona* with a personal history and a set of beliefs and values. **Grammatical voice** (i.e. **active** and **passive**) is a different concept and mentioned in the relevant section.

**Point of view:** the way in which events and experiences are filtered through a particular perspective to provide a particular version of reality. Point of view may be:

- related to how a narrative is presented in terms of *space and time* through the use of deixis, time frames, and flashbacks and flashforwards
- related to a particular *ideological viewpoint*, such as an individual's way of seeing the world or thinking about events (often in an extreme way). These might be shown through the use of modal verbs, adjectives and adverbs to stress belief or commitment and/or the use of idiosyncratic words and phrases related to distinguishing between *who tells and who sees*, as in the case of a narrative told in the third person but which seems to be filtered through a particular character's consciousness.

**Positioning:** how a text producer places or orientates him/herself to the subject being presented and towards the audience or reader being addressed.

**Purpose:** the intention or objective behind a text in terms of what it is designed to do and how it is used. Texts can have many different and overlapping purposes.

**Register:** a variety (or style) of language that is associated with a particular *situation of use*. Registers may be either written, spoken or multimodal.

**Representation:** how experiences, views and ideas are 're-presented' to readers, listeners and viewers through language and other meaning-making resources in order to influence their way of seeing the world.

## English Language and Literature Achievement Action Plan:

Name: \_\_\_\_\_

Date: \_\_\_\_\_

- Current grade:
- Predicted grade:
- Aspirational grade:

### What you are pleased with from the last term:

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### Concerns and issues you currently have:

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### Targets for the exam/next assessment:

1. \_\_\_\_\_

2. \_\_\_\_\_

### How you will achieve this outcome:

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### Teachers' comments:

Further Reading

*In addition to subject specific reading, the following list of books may be worth dipping into:*

**Achebe, Chinua** Things Fall Apart  
**Ali, Monica** Brick Lane  
**Allende, Isabel** Paula  
**Atkinson, Kate** One Good Turn  
**Atwood, Margaret** The Blind Assassin  
**Austen, Jane** Persuasion  
**Banks, Iain** The Steep Approach to Garbadale  
**Barnes, Julian** Flaubert's Parrot  
**Boyd, William** Any Human Heart  
**Bradbury, Malcolm** The History Man  
**Bronte, Charlotte** Vilette  
**Burgess, Anthony** A Clockwork Orange  
**Byatt, AS** Possession  
**Calvino, Italo** If on a Winter's Night a Traveller  
**Camus, Albert** The Outsider  
**Capote, Truman** Breakfast at Tiffanys  
**Carcattera, Lorenzo** Sleepers  
**Carey, Peter** Oscar and Lucinda  
**Carter, Angela** The Magic Toyshop  
**Chandler, Raymond** The Big Sleep  
**Conrad, Joseph** The Secret Agent  
**Collins, Wilkie** The Woman in White  
**Defoe, Daniel** Moll Flanders  
**De Bernieres** Captain Corelli's Mandolin  
**Dickens, Charles** Bleak House  
**Doyle, Roddy** Paddy Clarke, Ha,Ha,Ha  
**Faulks, Sebastian** Birdsong  
**Eco, Umberto** The Name of the Rose  
**Eliot, George** Middlemarch  
**Enright, Anne** The Gathering  
**Faulks, Sebastian** Engleby 2  
**Fitzgerald, F. Scott** The Great Gatsby  
**Flaubert, Gustave** Madame Bovary  
**Gibbons, Stella** Cold Comfort Farm  
**Haddon, Mark** A Spot of Bother  
**Hall, Sarah** The Electric Michelangelo  
**Heller, Joseph** Catch 22  
**Hemingway, Ernest** For Whom the Bell Tolls  
**Hornby, Nick** Fever Pitch, A Long Way Down  
**Huxley, Aldous** Brave New World  
**Ishiguru, Kasuo** Artist of the Floating World  
**James, Henry** Washington Square  
**Jhabvala, Ruth** Prawer Heat and Dust

**Joyce, James** Ulysses  
**Kafka, Franz** The Trial  
**Kerouac, Jack** On the Road  
**Kingsolver, Barbara** Poisonwood Bible  
**Kundera, Milan** The Unbearable Lightness of Being  
**Kureishi, Hanif** Buddha of Suburbia  
**Lampedusa, di Guiseppi** The Leopard  
**Levi, Primo** If this is a Man  
**Lodge, David** Nice Work  
**McEwan, Ian** Saturday  
**Mann, Thomas** Death in Venice  
**Marquez, Gabriel** Garcia Love in the Time of Cholera  
**Masters, Alexander Stuart**—A Life Backwards  
**Morrall, Clare** Astonishing Splashes of Colour  
**Morrison, Toni** Beloved  
**Murdoch, Iris** The Sea, The Sea  
**Naipaul, VS** A House for Mr Biswas  
**Okri, Ben** The Famished Road  
**Paton Walsh, Jill** A Knowledge of Angels  
**Plath, Sylvia** The Bell Jar  
**Proulx, E Annie** The Shipping News  
**Rushdie, Salman** Midnight's Children  
**Seth, Vickram** A Suitable Boy  
**Shelley, Mary** Frankenstein  
**Smith, Ali** The Accidental  
**Smith, Zadie** On Beauty  
**Sterne, Lawrence** The Life and Opinions of Tristram Shandy  
**Syede, Matthew** Bounce  
**Thackeray, WM** Vanity Fair  
**Updike, John** Rabbit Angstrom, Four Novels  
**Walker, Alice** The Color Purple  
**Waters, Sarah** The Night Watch  
**Winterson, Jeanette** Oranges Are Not The Only Fruit  
**Woolf, Virginia** To the Lighthouse

**Some websites to help you with your reading:**

[www.amazon.co.uk](http://www.amazon.co.uk)  
[www.cool-reads.co.uk](http://www.cool-reads.co.uk)

**And with your studying:**

[www.thedefinitearticle.aqa.org.uk](http://www.thedefinitearticle.aqa.org.uk)  
[www.sparknotes.com](http://www.sparknotes.com)  
[www.onlineshakespeare.com](http://www.onlineshakespeare.com)  
[www.universalteacher.org.uk](http://www.universalteacher.org.uk)  
[www.literature.org.uk](http://www.literature.org.uk)  
[www.bibliomania.com](http://www.bibliomania.com)

## **Transition Tasks**

To get you engaged with your reading and to give your new teachers an idea of your approach to the subject, you are expected to bring your response to the following tasks to your first lesson in September. **These are compulsory tasks** from which we will make our first assessment as teachers.

**Please complete the following tasks, answering the questions as fully as you can:**

### **TASK ONE**

#### **Paper 1 Telling Stories**

In this unit you will focus on the representation of place, the point of view and genre in prose and the forms and functions of poetic voice.

#### **The Handmaid's Tale – Research Task**

We will read the Handmaid's Tale during the first term. Your task is to find out as much as you can about the life and times of the author, Margaret Atwood. Below is a list of themes that frequently appear in Atwood's writings. In your research, try to identify the factors that motivated her to write about those themes, and write a few paragraphs that focus on biographical events that influenced any of her writings:

- the social myths of femininity
- the social and economic exploitation of women
- women's relationships with one another and with men
- the ways that art portrays women's bodies
- environmental issues • human rights concerns
- the dangers of biotechnology
- Canada's national identity
- Canada's relationships with the United States and Europe

#### **Activity 2**

The Handmaid's Tale is a dystopian novel—a story about the future, in which that future has become much bleaker than people in our own time would have imagined. Dystopian writers tend to have highly pessimistic views about the way that society, in general, treats its most vulnerable members, and about the ways in which those in power tend to treat those out of power.

Research one or more of the following people and places associated with utopian and dystopian thought. Prepare a brochure, poster, or collage to go along with your presentation.

• Henry David Thoreau • Ralph Waldo Emerson • Brook Farm • Nathaniel Hawthorne • Herman Melville • George Orwell • Aldous Huxley



## TASK TWO

*Glossary and activities which will help you become familiar with new terminology, key for the course: Lexis and Semantics:*

- **Denotative and connotational meanings:** the literal (denotative) and associated (connotational) meanings of words and phrases.
- **Figurative language:** language used in a non-literal way to describe something in another's terms (e.g. simile or metaphor).
- **Semantic fields:** groups of words connected by a common meaning.
- **Synonyms:** words that have equivalent meanings.
- **Antonyms:** words that have contrasting meanings.
- **Hypernyms:** words whose meanings contain other words, (e.g. *animal* contains *dog*, *cat* and *fish*).
- **Hyponyms:** words that can be included in a larger, more general category (e.g. the hyponyms *car*, *bus*, *aeroplane* as a form of the hypernym *transport*).
- **Levels of formality:** vocabulary styles including slang, colloquial, taboo and formal.
- **Jargon:** a technical vocabulary associated with a particular occupation or activity.
- **Sociolect:** a language style associated with a particular social group.
- **Dialect:** a language style associated with a particular geographical region.
- **Neology:** the process of new word formation, including the following: blends, compounds, acronyms, initialisms, eponyms.

1. List three colours and their connotational meanings.
2. Can you give 3 examples of antonyms to the word 'kind'?
3. What neologisms can you think of from popular culture?

### *Grammar:*

- **Phrase:** a group of words centred around a head word.
- **Head word:** the central word in a phrase which gives the phrase its name (e.g. noun phrase, adjective phrase) and may be modified by other words.
- **Modification:** the adding of additional words to provide more detail to a head word in a phrase either before it (pre-modification) or after it (postmodification).
- **Clause:** a group of words centred around a verb, which may be either grammatically complete (main clause) or incomplete (subordinate clause).
- **Active voice:** a clause where the agent (doer) of an action is the subject.
- **Passive voice:** a clause where the patient (the entity affected by an action) is in the subject position, and the agent either follows or is left out.
- **Tense:** how the time of an event is marked (usually through verb inflection): past, present and future.

- **Coordination:** the joining of two or more independent clauses via co-ordinating conjunctions. Single words and longer phrases can also be co-ordinated.
- **Subordination:** the joining of two or more clauses where only one is independent (the main clause) and the others dependent (subordinate clause/clauses).
- **Sentence:** a larger unit of meaning, which may be formed of a single clause (simple sentence) or several clauses (compound or complex sentences).
- **Sentence function:** the purpose a sentence fulfils in communication: as a statement, question, command or exclamation. These are also referred to in many grammar books as (respectively): declaratives, interrogatives, imperatives and exclamatives.

**Word class:** the grammatical category into which words can be placed, including noun, adjective, verb, adverb, determiner, pronoun, preposition, conjunction.

1. Write a sentence which has a main and a subordinate clause
2. Considering sentence function, give an example of interrogative, declarative and imperative
3. Give an example of a pronoun, a preposition and a conjunction

Language and Power - The Transcript (The Apprentice)

Read through the transcript on the next page and answer the following questions:

Who has the power here?

How do you know?

What features can you pick out to analyse?

## The Transcript (The Apprentice)

B = Ben  
Y = Yasmina  
P = Paula  
SA = Sir Alan

# LANGUAGE AND POWER

Who has the power here?

How do you know?

What features can you pick out to analyse?

**SA:** Ww what was the point you were making as a human resources manager then (?)

**P:** Because you got (.) a person 'ere who works in finance an a person who runs a restaurant

**SA:** But you were the team leader (.) you're the team leader

**P:** I understand that (.) but my skills are in creativity and...

**SA:** Well you know how to work out redundancy on a calculator

**P:** Yes

**SA:** Mmmn (2) It's a feeble excuse as far as I'm concerned, you put yourself up to come in this process and you're now using the excuse that you're a human resources manager, so therefore you shouldn't be in charge of costings (.) If that's the case why did you put yourself in charge of costings (?)

**P:** I didn't put myself in charge of costings Sir alan (.) which is why I nominated two people to look after my costings

**SA:** Oh (.) so its not three of you in charge of costings then

**P:** Absolutely not

**SA:** What your saying is (.) you nominated these two only to deal with costings is that what youre saying (?)

**P:** I nominated them to look after costs (.) obviously as team manager I would have to keep an eye on that myself as well which is what I was trying to do.

**B:** I think the bottom line here (.) is that if you'd wanted me involved with those costings (.) then it's a failure on your part as the project manager for not saying Ben can you come round here and look at it and just make sure its alright

**P:** Surely an idiot would have worked out that they had that they should be...

**B:** Were talking about idiots

now (.) well lets talk about 5 pounds and 700 pounds if you wanna talk about idiots at the end of the day you made a complete balls up of it you were the ones responsible for the cock up in the fragrances you were the project manager you were the one who should have come to me getting involved in the costings if you wanted to and

**P:** I asked you to

**B:** And the next day I sold my bloody heart out for you just to do damage control

**P:** The cost of the fragrances was a cost it wasn't a cost on its own I asked you to look after costs and you didn't

**SA:** Ok who should I fire then (?)

**P:** Ben should be fired

## 2 Year Learning Overview

Year 12







Scheme of Learning – Year 1	Language and Literature Outcomes	Relation to Examinations	Date of Delivery
<b>Methods of language analysis</b> Skills based unit to introduce students to the areas of language that they must be familiar with <b>Imagined Worlds</b> Margaret Atwood: The Handmaid's Tale Students explore the imagined world of the text which is characterised by unusual narratives, narrators and events. Students also consider key aspects of the text which places it in particular contexts of production and reception <b>Poetic Voices</b> Carol Ann Duffy – Meantime anthology This part of the subject content is concerned with the nature and function of poetic voice in the telling of events and the presentation of people. Students study the role of language in the construction of perspective. <b>Remembered Places</b> Paris anthology Students explore speech and other genres. They study a wide range of linguistic and generic features, as well as related issues around questions of representation and viewpoint in texts taken from a range of time periods <b>Poetic Voices</b> Carol Ann Duffy – Meantime anthology <b>Remembered Places</b> Paris anthology – Recreative writing <b>Exploring Conflict</b> Dramatic Encounters Tennessee Williams – A Streetcar Named Desire Students explore the ways that conflicts are presented, the meanings that can be inferred from the language use and the contextual reasons for these conflicts. As part of their study, students analyse areas relevant to the study of drama and dramatic discourse. <b>Making Connections</b> Introduction of NEA <b>Exploring Conflict</b> Dramatic Encounters <b>Making Connections</b> NEA investigation	AO1: AO3:  AO1 AO2 AO3  AO1 AO2  AO1 AO3 AO4  AO1 AO2  AO2 AO4 AO5 AO1 AO2 AO3  AO1 AO2 AO3 AO4  AO1 AO2 AO3 AO4	Linguistic terminology is required for both Paper 1 and 2 and the NEA Paper 1 – Telling Stories Q6 and Q7 (Section B)  Paper 1 – Telling Stories Q14 and Q15 (Section C)  Paper 1 – Telling Stories Q1 (Section A)  Paper 1 – Telling Stories Q14 and Q15 (Section C) Paper 1 – Telling Stories Q1 (Section A) Paper 2 – Exploring Conflict Q13 and Q14 (Section B)	Autumn 1 7 weeks  Autumn 1 7 weeks  Autumn Term 2 6 weeks  Autumn Term 2 6 weeks  Spring Term 1 6 weeks  Spring Term 1 6 weeks  Spring Term 2 6 weeks    Spring Term 2 6 weeks  Summer Term 6 weeks  Summer Term 6 weeks

### Language and Literature Assessment Objectives

- AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
- AO2: Analyse ways in which meanings are shaped in texts
- AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- AO4: Explore connections across texts, informed by linguistic and literary concepts and methods
- AO5: Demonstrate expertise and creativity in the use of English to communicate in different ways

## 2 Year Learning Overview

Year 13

Scheme of Learning – Year 2	Language and Literature Outcomes	Relation to Examinations	Date of Delivery
<b>Making Connections</b> <b>NEA investigation</b>			Autumn 1 7 weeks
<b>Exploring Conflict</b> <b>Dramatic Encounters</b> Tennessee Williams – A Streetcar Named Desire Students explore the ways that conflicts are presented, the meanings that can be inferred from the language use and the contextual reasons for these conflicts. As part of their study, students analyse areas relevant to the study of drama and dramatic discourse.		Paper 2 – Exploring Conflict Q13 and Q14 (Section B)	Autumn 1 7 weeks
<b>Exploring Conflict</b> <b>Writing about Society</b> Khaled Hosseini – The Kite Runner <ul style="list-style-type: none"> <li>Students explore the ways that writers:</li> <li>present people, their points of view and their relationships with others</li> <li>shape the narrative structure and present events/time/places</li> <li>reveal the speech and thought processes of the characters and narrator(s)</li> <li>use situations of conflict to express ideas about societies and their values</li> </ul>		Paper 2 – Exploring Conflict Q7 and Q8 (Section A)	Autumn Term 2 6 weeks
<b>Exploring Conflict</b> <b>Writing about Society</b> Khaled Hosseini – The Kite Runner (Recreative writing) Students develop the skills to adapt and shape the original material (the base text) to respond to different re-creative tasks. These skills include awareness of: <ul style="list-style-type: none"> <li>the nature of monologue and dialogue</li> <li>how changing point of view, genre, context, purpose, audience or mode can re-shape meanings</li> <li>how undeveloped aspects of the narrative and characterisation might be developed further</li> <li>the importance of specific moments in time or descriptions of place</li> </ul>		Paper 2 – Exploring Conflict Q7 and Q8 (Section A)	Autumn Term 2 6 weeks
<b>Exploring Conflict</b> <b>Writing about Society</b> Khaled Hosseini – The Kite Runner <b>Making Connections - NEA</b> <b>Completion and submission</b>		Paper 2 – Exploring Conflict Q7 and Q8 (Section A)	Spring Term 1 6 weeks
<b>Revision of texts</b>			Spring Term 2 6 weeks

### Language and Literature Assessment Objectives

- AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
- AO2: Analyse ways in which meanings are shaped in texts
- AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- AO4: Explore connections across texts, informed by linguistic and literary concepts and methods
- AO5: Demonstrate expertise and creativity in the use of English to communicate in different ways