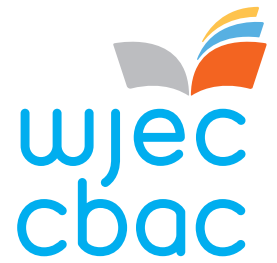


GCE AS/A LEVEL



WJEC GCE AS/A LEVEL in
ENGLISH LANGUAGE
AND LITERATURE
ACCREDITED BY WELSH GOVERNMENT

TEACHERS' GUIDE

Teaching from 2015

This Welsh Government regulated qualification is not available to centres in England.



This guide is designed to provide teachers with a starting point for delivering the WJEC GCE English language and literature specification. It is not definitive, but rather a way in to the new course. It offers a range of resources which can be supplemented by teachers drawing on materials already developed by their departments. Suggested books are not prescribed set texts and centres are not required to use all the texts listed—rather they are sources of information that may be useful. A range of books and weblinks is offered as appropriate throughout to make it easier for teachers to find what works for the learners following the course in their particular centre.

INTRODUCTION

The WJEC GCE English Language and Literature course is a 5 unit qualification available in Wales for delivery from September 2015. The first AS award (2 units) is in June 2016. The first A level award (AS + 3 additional units) is in 2017. The AS is worth 40% of the total A level.

The course is challenging and stimulating, encouraging learners to think creatively about language and literature. A sound knowledge of the language levels, and of key concepts and methods appropriate to the integrated study of language and literature is central, but the focus is on applying this knowledge and demonstrating understanding of texts. There are opportunities for exploring how meaning is communicated, for engaging with original writing, and researching literary and non-literary texts.

Familiarity with the language levels is critical at both AS and A level. Encountering key terms multiple times and being given opportunities to use a wide range will help learners to make linguistic and literary terminology part of their usable lexicon.

Promoting active participation will help learners to develop the practical skills they need. They should be able to interrogate language, to analyse and interpret spoken and written texts, and to evaluate and reflect on the effects created in their own original writing. Wider reading can support their understanding of key concepts and it is an important part of the independent genre study at A2. AS and A level learners should read around the study areas, following topics of personal interest and sharing their findings with their peers.

This kind of independent learning lies at the heart of the course, encouraging learners to develop the skills that are required in higher education. As well as the personal focus of the in-depth genre study at A2, AS and A level learners should be exploring relevant spoken and written examples of language in a range of contexts. Engagement with language and literature on a day-to-day basis will help to ensure that learners have the relevant literary and linguistic background to

tackle all parts of the GCE English Language and Literature course.

The AS specification has been designed to serve as the first half of a full A level course, and also as a discrete course for learners wishing to follow just one year of study. The course covers a very similar range of content to the A level, and requires very similar skills, but the approach is broader. The AS aims to introduce learners to the fundamental principles of literary and linguistic study so that they are able to investigate, describe and analyse a range of both unseen and set texts. They will also be encouraged to use the skills and knowledge they acquire to produce effective original writing.

The A level aims to deepen the knowledge and skills acquired at AS, and to add some additional areas of study. The second year of the course allows time for learners to become confident in understanding and using literary and linguistic terminology. It will widen learners' knowledge of the key concepts and issues, and their understanding of how language works in context as they explore a range of literary and non-literary texts. In addition, they will be able to reflect on the connections between the various elements of their study, drawing together their experiences to explore how meaning is created. The non-exam assessment gives learners the opportunity to research and study an aspect of prose study that interested them and to produce increasingly sophisticated original writing.

The full set of requirements is outlined in the specification which can be accessed on the WJEC website.

In addition to this guide, support is provided in the following ways:

- the Autumn CPD
- WJEC online resources
- access to the subject officer
- access to Regional Support Officers.

AIMS OF THE TEACHERS' GUIDE

The principal aim of the Teachers' Guide is to offer support to teachers in delivery of the new **WJEC AS and A level English Language and Literature** specifications, and guidance as to the requirements of the qualification and assessment process. The

guide is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own students in their particular institution.

SUMMARY OF THE SPECIFICATION FROM 2015

| UNIT | | TOPIC | APPROACH | AOs | MARK |
|---|-----------|--|---|--|------|
| 1 Comparative Analysis and Creative Writing (AS) | SECTION A | Comparative analysis of poetry and unseen text | Poetry Analysis and comparative analysis of unseen text | AO1 (15) AO2 (15) AO3 (15) AO4 (15) | 60 |
| | SECTION B | Creative Writing and Commentary | Two writing tasks and a comparative commentary | AO5 (30) AO1 (5) AO2 (10) AO4 (15) | 60 |
| 2 Drama and Non-literary Text Study (AS) | SECTION A | Post-1900 Drama | Two-part question: part (i) close analysis of extract | AO1 (5) AO2 (20) | 25 |
| | | | part (ii) essay | AO1 (10) AO2 (10) AO3 (15) | 35 |
| | SECTION B | Non-Literary Text Study | essay | AO1 (20) AO2 (15) AO3 (25) | 60 |
| 3 Shakespeare (A2) | SECTION A | Shakespeare | Extract | AO1 (25) AO2 (15) | 40 |
| | SECTION B | | Essay | AO1 (35) AO2 (15) AO3 (30) | 80 |
| 4 Unseen Texts and Prose Study (A2) | SECTION A | Unseen Texts | Comparative analysis of Unseen Texts, including spoken language | AO1 (15) AO2 (15) AO4 (30) | 60 |
| | SECTION B | Prose Study | essay | AO1 (15) AO2 (15) AO3 (30) | 60 |
| 5 Critical and Creative Genre Study (A2) | NON-EXAM | Genre Study | essay | AO1 (15) AO2 (30) AO3 (30) AO4 (15) | 90 |
| | | Related Creative Writing | creative writing | AO5 (30) | 30 |

DELIVERING THE SPECIFICATION

The AS requires learners to demonstrate broad knowledge and understanding of the language levels, of spoken and written texts and of three set-texts including pre-1914 poetry, modern drama and a non-literary prose text. They must use their knowledge to produce a range of spoken and written texts. Key areas to address include concepts such as the differences between spoken and written language, register, context and genre.

The A level requires learners to demonstrate a wider and deeper knowledge and understanding of the language levels and of three further set-texts including a play by Shakespeare, prose fiction and another prose text (literary or non-literary).

AS English Language and Literature

Unit 1 tests candidates' ability to explore connections across a wide range of texts and, drawing on this knowledge, demonstrate their expertise and accuracy in creating a variety of texts. **Unit 2** tests candidates' knowledge and understanding of drama and non-literary set-texts.

A2 English Language and Literature

Unit 3 tests candidates' knowledge and understanding of the Shakespeare set-text they have studied. This unit also gives candidates the opportunity to explore the richness of the English language and its historical development set within the context of when the text was produced and received. **Unit 4** tests candidates' knowledge and understanding through the analysis of unseen texts, and of a set prose fiction text. **Unit 5**, the non-exam assessment, gives learners the opportunity to undertake an independent research project into a prose genre that interests which encompasses related wider reading and application of appropriate methods of analysis in exploring an aspect of a particular genre. Linked to this, learners will reflect upon their prose study and produce of a piece of related creative writing in the same genre.

The new WJEC English Language and Literature specification offers candidates different kinds of questions to demonstrate their linguistic and literary knowledge and understanding. It is essential that they encounter a wide range of spoken and written texts, both literary and non-literary. The knowledge and skills acquired throughout the course are transferable—even if faced with a variety of English which is unfamiliar, candidates can have confidence in their ability to analyse and interpret texts in context.

ASSESSMENT OBJECTIVES: KEY WORDS

The five assessment objectives outline the different ways in which candidates will be assessed. They use key words to highlight the focus in each case, and questions set on Units 1-5 will use these key words to help candidates understand what is required of them.

AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression

| | |
|--|--|
| concepts | Candidates will show understanding of the conventions of poetry, prose, drama and non-literary texts |
| methods of integrated linguistic and literary study | Candidates will show the ability to use linguistic and literary approaches that allow them to explore the most pertinent features of a text. Relevant examples should be cited to support points made. |
| associated terminology | Analysis will be underpinned by the use of subject specific vocabulary that allows candidates to describe precisely the features they identify. The linguistic/literary terms should be embedded in discussion of meaning—merely labelling features is not an end in itself. |
| coherent written expression | Candidates will engage with the question, organising their responses logically and adopting an appropriate academic style and register. Writing should be grammatically accurate and points should be made clearly. |

AO2 Analyse ways in which meanings are shaped in texts

| | |
|----------------------------|--|
| analyse | Candidates will not just recount their knowledge, but will demonstrate that they can apply it. |
| ways | This effectively explores how texts work on different levels and candidates need to be equipped to deal with the multifarious tools a writer will employ in creating a text. |
| meanings are shaped | Candidates will show an understanding of authorial intention and be able to explore the writer's craft. They should engage with the conscious use of language and/or literary devices a writer has employed to create effects. |

AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received

| | |
|-----------------------------------|---|
| significance and influence | The key here is in the selection of appropriate and relevant contextual elements as indicated by the terms significance and influence. That is, the important factors that have had a bearing on how the writer has constructed a text. |
| contexts | Contextual considerations include historical, geographical, social and individual varieties of English, as well as aspects of language and identity. In addition, each text has its own unique context – such as genre, period, social, historical, geographical and regional, as well as whether it takes the form of spoken language, written language or is multi-modal. |
| produced and received | 'Produced' refers the contextual issues at the point of creation of a text. 'Received' could relate to the context of the time when the text was published/performed or the context in which an audience, from a different period, encounter the text. The culture and attitudes of an audience should be considered. |

AO4 Explore connections across texts, informed by linguistic and literary concepts and methods

| | |
|--------------------|---|
| connections | Candidates need to be able to make connections across texts, identifying and exploring similarities and differences. |
| informed | Candidates will show an understanding and knowledge of a text, whether it be an extract, poem, whole set text or an unseen text. They will be clearly aware of the conventions of the variety of texts that they may encounter. |

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

| | |
|--------------------------------------|---|
| expertise | The focus here is on writing in an informed way, based on appropriate study rather than off-the-cuff. Candidates should use the knowledge gained from their analysis of different text types, contexts and purposes to shape their work. They will demonstrate their ability to produce accurately written and carefully structured pieces in different genres. |
| creativity | Candidates should aim to develop a personal voice, engaging with tasks in an original and creative way. Lexical and grammatical choices should be interesting with a clear sense that the language features used are appropriate to the given context, genre and audience. |
| communicate in different ways | Candidates must be prepared to create both literary and non-literary pieces of original writing in a wide range of genres. |

It is important for candidates to remember that, although only AO1 explicitly references the use of terminology, evidence of integrated linguistic and literary study is required in other assessment objectives too. This means that responses must demonstrate linguistic and literary knowledge—precise points using subject specific terminology relevant to the focus of the question should be made.

The wording of the AOs signposts this: ‘methods of integrated linguistic and literary analysis’ (AO1), ‘analyse’ (AO2), ‘informed by linguistic and literary concepts and methods’ (AO4).

ASSESSMENT OBJECTIVES: SUMMARY

| Level | Unit | | AO1 | AO2 | AO3 | AO4 | AO5 |
|-------|------|----------------------|-----|-----|-----|-----|-----|
| AS | 1 | Section A | ✓ | ✓ | ✓ | ✓ | |
| | | Section B | ✓ | ✓ | | | ✓ |
| | 2 | Section A: part (i) | ✓ | ✓ | | | |
| | | Section A: part (ii) | ✓ | ✓ | ✓ | | |
| | | Section B | ✓ | ✓ | ✓ | | |
| A2 | 3 | Section A | ✓ | ✓ | | | |
| | | Section B | ✓ | ✓ | ✓ | | |
| | 4 | Section A | ✓ | ✓ | | ✓ | |
| | | Section B | ✓ | ✓ | ✓ | | |
| | 5 | Section A | ✓ | ✓ | ✓ | ✓ | |
| | | Section B | | | | | ✓ |

KEY ASPECTS OF THE SPECIFICATION FROM 2015: THE LANGUAGE LEVELS

The language levels underpin integrated linguistic and literary study in this WJEC AS and A level English Language and Literature specification. All the questions set for the exam units—unseen analysis, set text study, essays, original writing and critical commentary—and the A2 Genre Study and creative writing for the non-exam unit require learners to demonstrate their knowledge of the language levels.

The following links focus on the key areas of study. In each case, there are some broad guidelines about what to cover, suggestions about how to introduce the key terms, and some practical activities. The information here offers a starting point—the intention is that centres use it to develop a course that is suitable for their learners.

Texts/internet resources marked * are particularly suitable for learners following the AS course.

| AREA OF STUDY | DESCRIPTION |
|------------------------------------|---|
| Phonetics, phonology and prosodics | Understanding and applying key terms |
| Lexis and semantics | Identifying word classes and interpreting meaning |
| Grammar, including morphology | Learning about grammatical structure |
| Pragmatics | Exploring the importance of linguistic and physical context |
| Discourse | Analysing text types |

THE LANGUAGE LEVELS 1

AREA OF STUDY: PHONETICS, PHONOLOGY AND PROSODICS

How speech sounds and effects are articulated and analysed

EXAM LEVEL: AS & A2

Key Points:

Learners should have a broad understanding of:

- how we produce speech sounds
- how we combine speech sounds to produce meaning
- how we can vary the delivery of connected speech to enhance meaning
- how speech is presented in literary and non-literary texts
- how we produce texts intended to be spoken.

This knowledge will help learners to identify and describe:

- changes at word boundaries in connected speech
- changes in intonation, pitch, volume, rhythm and tempo.

Using their knowledge to interpret texts will help learners:

- to understand how speakers enhance the meaning of utterances
- to comment on the realism of scripted speech (e.g. television and radio drama; films)
- to analyse the effects of spoken language (e.g. public speeches, informal conversation, televised advertisements, interviews etc.).

PREPARING TO TEACH

Sample Activities

SECTION 1 EXAM LEVEL A LEVEL

PASSAGES BASED ON THE POETRY OF JOHN DONNE

Consider the view that "hybrid or otherwise, Donne's poems are consistently grounded in the physical world of his time."

Passage A

Donne lived in the age of discovery. Columbus had discovered America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 16th century, explorers were going to find the "Great South Sea" – a sea passage through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names "Cajoco" and the "Moliphen" straits. He makes use of the fact that cartographers in this period are drawing new maps based on new discoveries and he's comparing the doctor to these explorers. Donne compares himself to a "map" – flat on his back.

Passage B

This poem is clearly grounded in the physical world. In his address, he thinks of himself as his doctor's "map". The word itself suggests that he is exploring his body for the sake of medicine. Going to find a rock, a "line" which will open the way to heading, reminding us of the age of Discovery in which he lived. On the one hand, there is nothing more physical as Donne sometimes describes geography. "Traffic that 'descends'" if the geography of a world will be discovered in his time, implying humanity's lack of knowledge and understanding not only of the world but also of human reality. There is a suggestion perhaps that the act of discovery and exploration is itself limited. Yes, for England it brings empire and power but that power is also opposed by human intention.

However, he uses these physical realities in abstract ways. After all, the map is a metaphor. However, the final stanza moves to something that cannot be mapped or charted. In Donne, words are really rather than metaphorical content. Here is another Donne. Yes, there is still travel and blood. Still physical roads, but it shared with the "far" and "last Adam" of the spiritual realm. He speaks of "souls" and the "rising and pressing down" are his phrases. "They" are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time.

- Reinforce new terminology by creating cards with a definition on one side and a term + example on the other. Someone starts by reading out a definition; the learner with a card displaying the relevant term reads it out with the example. This learner then reads out the definition on the back of the card and so on.
- Look at a range of narratives where the writer has adopted non-standard spelling to reflect pronunciation. Get learners to list the words that have non-standard spelling, identify the word class in each case, and then transcribe them using IPA. Help learners to look for patterns in the kind of words on their list, and to describe the adaptations taking place.
- Give learners a short transcript and get them to insert prosodic markings where they think changes in intonation, pitch, pace, rhythm and volume may take place. Get groups to report back on the decisions they made and the effects these have on the meaning. Explore different interpretations and the semantic effects.
- Get learners to experiment with creating their own dialogues using spelling or IPA to indicate distinctive pronunciations.
- Examine stereotypes and the ways accents affect social standing. Learners could create transcripts from soap operas, make their own recordings (after having asked for permission from the participants), or use the British Library collection. Some useful sites include:
 - http://www.bbc.co.uk/voices/yourvoice/poll_results.shtml
 - <http://www.aston.ac.uk/research/case-studies/you-are-what-you-speak/>
 - <http://www.telegraph.co.uk/news/9052562/Neutral-accent-the-best-if-you-want-to-get-ahead.html>
 - <http://sounds.bl.uk/Accents-and-dialects/BBC-Voices/021M-C1190X0035XX-0201V>
- Look at the sound patterning in verse e.g. Gerard Manley Hopkins, Dylan Thomas, limericks and other comic verse.

USEFUL RESOURCES

Narratives using non-standard spelling:

Riddley Walker, Russell Hoban (post-apocalyptic society, oral tradition)
The Color Purple, Alice Walker (African-American Vernacular)
Cloud Atlas, David Mitchell, 'Sloosha's Crossin' an' Ev'rythin' After' (post-apocalyptic)
No Country for Old Men, Cormac McCarthy (regional/informal)
Far from the Madding Crowd, Thomas Hardy e.g. Chapter VIII (direct speech, regional)

Secondary texts:

Practical Phonetics and Phonology, Collins and Mees (Routledge, 3rd edition 2013) – comes with a CD (part of the *Routledge English Language Introductions* series, which aims to provide an overview of key topics, activities, study questions and sample analysis, and excerpts from key experts in the field)
Varieties of English (Chapters 3-5), Freeborn, French and Langford (Macmillan, 2nd edition 1993)
English Phonetics and Phonology, Roach (CUP, 4th edition 2009)
 **Grammar, Structure and Style* (sections on accents and the sounds of English), Shirley Russell (OUP, 3rd edition 2001)
Mastering Advanced English Language (Chapter 2), Thorne (Palgrave Macmillan, 2nd edition 2008)
The Study of Language (chapters on the sounds of language and sound patterns), Yule (CUP, 5th edition, 2014)

Websites/links:

<http://www.bbc.co.uk/programmes/b01cq3b> - BBC Listening Project - short conversations that provide useful material for discussion or for practising transcription
<http://sarathorneenglishlanguage.com/2014/03/> - 'When a phoneme matters'
<http://sounds.bl.uk/accents-and-dialects> - British Library Accent and dialect data base

THE LANGUAGE LEVELS 1

LANGUAGE IN USE: PHONETICS, PHONOLOGY AND PROSODICS

ACTIVITY

1. Identify the phonetic, phonological and prosodic features of the extracts below.
2. To show that you have engaged with the texts, write a 4-5 sentence overview making connections between them.
3. Annotate the extracts using appropriate terms and make notes on:
 - the purpose
 - the intended audience
 - the effects created by the phonetic, phonological and prosodic features.
4. How effective is the use of phonetic, phonemic and prosodic features? Explore the links between the choices made by the writers/speakers and the meaning.

Key to discourse markers:

word underlining indicates a stressed syllable

[incomplete] incomplete utterance

(.) micropause

(1) a timed pause in seconds

/ \ rising and falling intonation

// overlapped speech

[cresc] getting louder

[forte] loud

Text A: The Trouble with Women – extract from an American company’s training film (1959)

PM: Male personnel manager B: Male factory floor manager

PM: well Mr Bradshaw what's on your mind

B: bearings inspector

PM: she's a good one too (1) just look at that record

B: ok now Walt you've had your little joke (.) give her to somebody else (.) I asked for
a man

PM: we don't have a man with her qualifications (1) seriously Brad if you treat her
right she might make you a darn good employee

B: what do you mean treat her right

PM: get that chip off your shoulder what's wrong with her

B: she's a woman isn't she

PM: they're good workers (.) accurate (.) quick to spot mistakes (.) a lot of patience

B: yeah yeah but that comes out of books (.) I work with them mister (.) I know what happens (1) I can remember the good old days when they were all men in my department and we didn't have these problems

Text B: Spontaneous discussion - extract from a discussion (2005)

X: male firefighter **Y:** a female fire control telephone operator **Z:** another female

Y: I think they only let women into the fire service because they have to and I think Sue has only got to where she's got because she's a woman (.) she hasn't got (.) well she might have got there for ability but you'll never know

X: she's a station officer and there is absolutely no way [incomplete]

Y: she is the first example and my considered opinion is she may well have got there by her own ability [incomplete]

X: I mean don't base my opinion on any sort of // sexist viewpoint

Y: // but she has certainly got there because she's the first (1) in our brigade and she will go a long way

Z: so you think there was positive discrimination then

X: [forte] no (.) [dim] I'd I'd have to say that she is a she was quite good I've been on a couple of jobs with her

LANGUAGE LEVELS 2

AREA OF STUDY: LEXIS AND SEMANTICS

The vocabulary of English, including variation over time

EXAM LEVEL: AS & A2

Learners should have a broad understanding of:

- word classes
- different kinds of word meanings e.g. denotations, connotations, ambiguity
- etymology and orthography
- lexical choice and the effects created.

This knowledge will help learners to identify and describe:

- lexical sets and semantic fields
- distinctive lexical choices.

Using their knowledge to interpret texts will help learners:

- to analyse the distinctive lexical features of different text types
- to explore how meaning is created in different contexts
- to make their own original writing more effective.

PREPARING TO TEACH

Sample activities

| SECTION 1 | EXAM LEVEL: A LEVEL |
|--|---------------------|
| PASSAGES BASED ON THE POETRY OF JOHN DONNE | |
| Consider the view that "spiritual or otherwise, Donne's poems are consistently grounded in the physical world of his time." [7] | |
| Passage A | |
| Donne lived in the age of discovery. Columbus first discovered America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 15th century, explorers were trying to find the "Spice Trade", a sea passage through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names "Spain" and the "Magellan" voyage. He makes use of the fact that cartographers in this period are creating new maps based on new discoveries and he is comparing the choices of these explorers. Donne compares himself to a "map" - but on this level? | |
| Passage B | |
| This poem is clearly grounded in the physical world. In his sickness, he thinks of himself as his doctor's "map". The word "map" suggests that they are exploring his body for the cause of sickness, trying to find a route, a "map" which will ease the way to healing, something as of the age of Discovery in which he lived. On the one hand, there is nothing more physical as Donne considers specific geography: "Pacific Sea", "Arabian" it is the geography of a world still being discovered in his time, bringing together a vast of knowledge and understanding not only of the world but also of human reality. There is a suggestion perhaps, that the thrill of discovery and exploration is itself medical. Yes, the danger of a new route and power that has never been discovered by human intention. | |
| However, he uses these physical realities in abstract ways. After all, the map is a metaphor. Moreover, the final stanza moves to something that cannot be mapped in what is, for Donne, spiritual reality rather than metaphorical concept. Here is another Donne. Yes, there is still sweat and blood, both physical ideas, but it is shared with the first and last stanzas of the speech which he speaks of "soul" and the ending and opening above are not physical. They are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time. | |

- Look at an extract of Shakespeare and ask learners to identify the words they recognise: exactly the same as Present Day English (PDE) usage, or recognisable but with different spelling. Most of these words will be closed class, providing an opportunity to discuss lexical variation over time.
- Use cloze deletion exercises to test learners' knowledge of specific word classes. Compare word choices and the semantic effects created by the different options put forward.
- Give out examples of different text types. Ask learners to identify and underline specific word classes, and to label the examples they find using appropriate terminology. e.g. dynamic verbs in a sports commentary; concrete nouns in an estate agent's brochure; adverbs in stage directions in a play like *An Inspector Calls* or in their set texts.
- Broaden the range of text types and ask learners to identify distinctive lexical sets (groups of words with the same word class) and semantic fields (groups of words that are linked by meaning and association). They should use appropriate terminology to label the words they cite.

- Ask learners in groups to choose a text type. They then need to think of 20-30 words associated with their chosen genre. Using [www. wordle.net](http://www.wordle.net), they can create word clouds from their word bank. When this task has been completed, groups can swap word clouds and can try to create an appropriate text from the semantic field they have been given. The original writing can then be shared, and groups can see whether they have produced the kind of writing intended by the creators of the cloud.
- Ask learners to collect examples of lexical variation e.g. neologisms (*The Quizeum* is a new television panel game which is set in a different museum each week).
- Using their knowledge of words and semantic fields, get learners to create different kinds of texts e.g. subject specific non-fiction; literary description; persuasive speeches; tabloid reports etc.
- Learners can also begin to explore attitudes to words, considering taboo language, formal vs informal variants, context, semantics, dialectal forms (regional and social) etc.
- Discuss the concepts of satire and parody – texts in which the audience has to work to recognise the difference between what is directly stated and what is really meant. e.g. ‘The News Quiz’ (Radio4), ‘Have I Got News for You’ (BBC1), ‘The Thick of It’, *Pride and Prejudice and Zombies* (Grahame-Smith 2009) etc. Which topics are suitable? What do we learn? How effective is satire as a means of making us think critically?

USEFUL RESOURCES

Secondary texts:

Accessible narrative accounts with chapters on words, etymology and orthography:

Mother Tongue, Bill Bryson (Penguin, 2009)

Troublesome Words, Bryson (Penguin, 2009)

Spell It Out, Crystal (Profile Books, 2013)

**The English Language*, Crystal (Penguin, 2nd revised edition 2002)

**The Story of English in 100 Words*, Crystal (Profile Books, 2012)

**Words, Words, Words*, Crystal (OUP, 2007)

How to Read a Word, Knowles (OUP, 2010)

For dipping in to:

Dictionary of English Down the Ages, Flavell (Kyle Cathie, 2005)

Dictionary of Idioms and their Origins, Flavell (Kyle Cathie, revised edition 2006)

Dictionary of Proverbs and their Origins, Flavell (Kyle Cathie, new edition 2004)

Dictionary of Word Origins, Flavell (Kyle Cathie, revised and updated 2010)

Chambers Slang Dictionary, Green (Chambers, 2008)

For grammar books with information on word classes, see the reading list in the next section on grammar.

Websites/links:

<http://spellingsociety.org> -The English Spelling Society

<http://www.ucl.ac.uk/internet-grammar/home.htm> - Android and Apple apps iGE Lite (free) – focuses on word classes, nouns and determiners, and there is a glossary. A complete version iGE can currently be purchased for £3.99.

<http://sarathorneenglishlanguage.com> - summaries of word class information ('Words') and advice on frequently confused words ('WOWs')

<http://sarathorneenglishlanguage.com/2013/04/24/> - 'How many *likes* have you used today?'

<http://sarathorneenglishlanguage.com/2013/03/27/> - 'Creating words – blending'

THE LANGUAGE LEVELS 2

LANGUAGE IN USE: LEXIS AND SEMANTICS

AS ACTIVITY

1. Identify any distinctive use of lexical sets or semantic fields in the extracts below. Describe the features you find using appropriate terminology.
2. To show that you have engaged with the texts, write a 4-5 sentence overview making connections between them.
3. Annotate the extracts using appropriate terms and make notes on:
 - the purpose
 - the intended audience
 - the text type
 - the effects created by the lexical choice.
4. **Using integrated literary and linguistic approaches, compare and contrast the lexical choices made by the speakers and writers in these texts.**
In your response, you should explore the links between the language choices and the meaning.

Key for transcripts

| | |
|------------|--|
| (.) | micropause |
| (2) | timed pause (in seconds) |
| {laughter} | paralinguistic features |
| me | emphatic stress |
| cláims | raised intonation |
| ↑despite↑ | raised pitch |
| ↓yes↓ | lowered pitch |
| GOOD | increased volume |
| accel | speech that is getting faster (underlined) |

EXTRACT 1 GCSE Chemistry text book

What is special about transition metals?

Transition metals have special qualities. They all have a high melting point, they occur low in the Reactivity Series, they are hard and dense, and they can form more than one kind of ion. Many of them form coloured compounds and they function as catalysts.

| PROPERTY | MANGANESE | IRON | COPPER |
|----------------------|---|---|---------------------------------|
| Symbol | Mn | Fe | Cu |
| Atomic number | 25 | 26 | 29 |
| Relative atomic mass | 55 | 56 | 63.5 |
| Melting point (C) | 1244 | 1535 | 1087 |
| Density | 7.2 | 7.9 | 8.9 |
| Common valencies | 2,4,7 | 2,3 | 1,2 |
| Coloured ions | MnO ₄ ⁻ (aq) purple Mn ²⁺ (aq) pink | Fe ²⁺ (aq) pale green Fe ³⁺ (aq) brown | Cu ²⁺ (aq) pale blue |

EXTRACT 2 Public information film voiceover (2003)

shopping on the internet's just like **normal** shopping (2) it can save you **time** and ↑money↑ too (3) but make sure **you** get a **real** address (.) not just a **web** address (1) a **real** phone number not just a mobile (.) ↑and↑ print a **record** of what you've ordered (3) if you don't know who's for real on the net (.) you might end up with virtually (1) **nothing**

EXTRACT 3 Estate agents' details (2015)

This is a fantastic opportunity to acquire a superb property that is full of traditional charm and character yet has been fully modernised and upgraded to a high standard. Ty'n-y-Coed is a four bedroom semi-detached home offering an impressive reception hall, brand new kitchen diner, utility room, spacious lounge, four bedrooms set over two floors, with the master bedroom housing an ensuite, dressing room and balcony with far reaching views. The refitted stylish bathrooms are of a high standard. Well situated in a beautiful, semi-rural village, offering superb views, a great local pub plus well regarded local schools. This unique property offers rural living yet has the M4 on its doorstep and is an easy commute into the city centre. With beautiful gardens and a useful courtyard area which offers a range of outbuildings, this property is one to view!

EXTRACT 4 Conference speech by the Green Party leader, Natalie Bennett (2014)

which brings **me** (2) here in the North West (2) to as Peter re. identified (2) one of the **top local** issues (2) **fracking** (3) ↑here↑, the Green Party view (.) represents the **majority** view (.) of the Br. British **public** {*applause*} that's like (.) so many **other** issues (.) like bringing the railways back into public **hands** (1) making the minimum wage (.) a **living** wage (.) and keeping our publicly owned (.) and publicly run (.) **NHS** {*applause*} **our** view (.) as the Green Party **is** (1) the public view yet elsewhere on the British political spectrum we've got David **Cameron** and **George** Osborne (.) **determined** to **pursue** the **fracking fantasy** (2) making **cláims** (.) about **cheap** (.) and instant gas that even the ↑frackers↑ are astonished at (2) we've got a Lib Dem (.) energy secretary (.) who said ↓I love shale gas↓ **twice** (2) just in case anyone was too **shocked** (1) to really take it **in** (1) the first time (2) ánd a Labour party (1) that's (2) in **favour** of fracking/*kaɪndəv/ /sɔːtov/* accel (3) well as long as that doesn't upset anyone in the audience (1) in which case we might take a **different position**

THE LANGUAGE LEVELS 2

LANGUAGE IN USE: LEXIS AND SEMANTICS

A LEVEL ACTIVITY

1. Identify any distinctive use of lexical sets or semantic fields in the extracts below. Describe the features you find using appropriate terminology.
2. To show that you have engaged with the texts, write a 4-5 sentence overview making connections between them.
3. Annotate the extracts using appropriate terms and make notes on:
 - the purpose
 - the intended audience
 - the text type
 - the effects created by the lexical choice.

Using integrated literary and linguistic approaches, compare and contrast the lexical choices made by the speakers and writers in these texts.

In your response, you should explore the links between the language choices and the meaning.

EXTRACT 1 Satirical news report (2015)

SING OR SLING YOUR HOOK!

Unpaid interns are being forced to sing for their supper to win coveted positions in the competitive business world.

Controversy has arisen over the so-called karaoke-interns, who are forced to amuse their bosses or are thrown to the dogs—in one particularly shocking case, literally.

Making tea, photocopying, filing and doing a star turn in front of jeering managers, the life of an intern is not always glitzy. But many young people say that without the experience, they will never get work in a job market

depressed by a weak economy.

Intern Anna Icarnt-Singh, 21, said: “I just hope that I can get through and when a job turns up, they might remember me.”

Critics say this is exploitative—interns are humiliated while their bosses have fun betting on who’s for a beating.

In a stark message to employers, Harold Lawyerman, a legal rights campaigner, said: When interns do nothing all day but answer phones and perform solos, they’re just being taken advantage of. Internships should be primarily

educational and we’re just not seeing that in today’s companies.”

While the lack of pay and the limited value of the experience have become increasingly contentious, Anna said: “At the moment, I need experience more than I need money and I intend to carry on singing.”

A spokesman for Xploita, an up-and-coming UK video games design company, vigorously denied misuse of interns in the industry in spite of a desperately rising chorus from behind the closed doors of the conference room.

EXTRACT 2 **Extract from a twenty-first century ‘medieval romance’**

Ful erly bifore the day bigun, folk vprysen. Gestes that wolde go calden their gromez and they busken bilyue to sadel the blonkkez. The rychest of them richen to ryde, lepen up lystly, lachen their brydeles, and eche wyze gon on his way. The lorde of the londe watz not the last. He ete a sop hastily when he hade herde masse, and then he rod bylyue to the bent-felde.

The romance aims to capture the mood and character of the period through a distinctive use of language. The author has retained the essence of the fourteenth century north-west midlands dialect, while modernising it and writing in prose rather than verse. The aim is to make the reading experience easier, while conserving something of the period features e.g. *i/y* interchange; orthography that reflects pronunciation; the letter /ʒ/ (yogh) from Old English, later replaced by ‘gh’; archaic bound morpheme verb inflections –e (3rd person singular) and –en (third person plural). Dialect words have been glossed to help the reader.

Partial Glossary

| | |
|-------------------|---------------|
| <i>bent-felde</i> | hunting field |
| <i>bilyue</i> | quickly |
| <i>blonkkez</i> | horses |
| <i>busken</i> | prepared |
| <i>grome</i> | man, retainer |
| <i>lachen</i> | took, seized |
| <i>richen</i> | prepared |
| <i>wyze</i> | man |

EXTRACT 3 ***The Girls’ Empire Annual (1905)***

How to be Strong

Before proceeding to describe the exercise which forms this month’s work, I find that it is necessary to call your attention to two or three simple rules in what is called hygiene. The first is this. Don’t worry! Worry has killed more women than hardwork ever will. It is true that there is a natural tendency in the majority of women to worry, and often over trifling things; still, this must be overcome or you will find your health is greatly upset, and the good resulting from these exercises almost nullified. Take the famous advice of “Punch” to heart—DON’T. The second is this. Take a proportionate physical exercise, according to the amount of mental strain or brain work you have to undergo. At night, when you take your exercise, prior to going to bed, never make the excuse that you have had a very fagging day and your brain feels done up. Then is just the time when you need vigorous physical exercise to counterbalance mental strain. ... The third rule I want to point out is—always have plenty of fresh air in your bedroom! Many a girl rises from bed in the morning feeling heavy and depressed who would be one of the brightest and merriest of girls if she sleep only with her bedroom window partly open so that the foul air could escape and fresh air take its place.

EXTRACT 4

Twentieth Century Club: War Time Cook Book (Pittsburgh, 1918)

CORN DODGERS

| | |
|-------------------|----------------------------|
| 2 cups cornmeal | Pinch salt |
| 1 pint cold water | 2 tsp. Royal baking powder |

Bake on griddle. These are excellent served with fish.

(Mrs. S. R. Gallagher)

RICE FLOUR MUFFINS

| | |
|---------------------|---------------------------|
| 1 pint rice flour | 2 teaspoons baking powder |
| 3 tablespoons lard | 1 teaspoon salt |
| 2 tablespoons sugar | 2 eggs |

Milk to make a moderately stiff batter.

(Mrs. James R. Macfarlane)

“GO BACK TO THE SIMPLE LIFE”

Be contented with simple food, simple pleasures, simple clothes. Work hard, pray hard, play hard. Work, eat, recreate, sleep. Do it all courageously. We have victory to win.

“Buy less; cook no more than necessary; serve smaller portions.”

“Use local and seasonable supplies.”

“Preach and practice the ‘gospel of the clean plate.’”

“Do not limit the plain food of growing children.”

EXTRACT 5

Informal conversation

- A hey (.) haven't seen you for **ages**
 B yeah yeah I know (.) been away (1) er working
 A **good** to see you anyway
 B you **too // how are**
 A // **say** /wɒtʃə/ doing later?
 B nothing really
 A come down the **bank*** then (.) you haven't been for ages
 B I know I mean it's what (.) **three** months? yeah ↑yeah↑ could do
 A **OK** see you later (.) maybe

* the bank: a specific spot on the river where keen anglers regularly meet to fish

THE LANGUAGE LEVELS 3

AREA OF STUDY: GRAMMAR, INCLUDING MORPHOLOGY

The structural patterns and shapes of English

EXAM LEVEL: AS & A2

Key Points:

AS learners should have a broad knowledge of:

- lexical (open class) and function (closed class) words
- the form and function of phrases – particularly noun phrases, verb phrases, prepositional phrases
- the form and function of clauses – particularly main/subordinate clauses, clause elements
- the form and function of sentences – particularly sentence type, word order.

This knowledge will help learners to identify and describe:

- different kinds of phrases, clauses and sentences
- word order
- the structure of word forms over time, and of new words.

Using their knowledge to interpret texts will help learners:

- to identify and analyse the distinctive features of different varieties of English
- to explore the ways in which speakers and writers combine words to shape meaning and influence the audience
- to recognise and comment on non-standard language use and its effects
- to make their own original writing more effective.

A level learners should also develop a more detailed knowledge and a deeper understanding of the areas listed above. In addition, they should be able to identify, describe and interpret:

- different types of subordination e.g. relative clause, infinitive clause, *-ing* clause, *-ed* clause, noun clause, adverbial clause
- the function of subordinate clauses e.g. post-modification, clause element
- changes in language over time.

PREPARING TO TEACH

Sample activities

SECTION 1 **EXAM LEVEL A LEVEL**

PASSAGES BASED ON THE POETRY OF JOHN DONNE

Consider the view that "spiritual or otherwise, Donne's poems are consistently grounded in the physical world of his time." [77]

Passage A

Donne lived in the age of discovery. Columbus had discovered America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 15th century, explorers were trying to find the Atlantic coast of Asia through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names 'Cajuga' and the 'Nepalish' streets. He makes use of the fact that cartographers in the period are drawing new maps based on new discoveries and he compares the doctors to these explorers. Donne compares himself to a 'map' - 'But on his face'

Passage B

This poem is clearly grounded in the physical world. In his address, he thinks of himself as his doctor's 'map'. The poem itself suggests that they are exploring his body for the cause of disease, trying to find a route, a 'leaf', which will open the way to healing, something of the age of Discovery in which he lived. On the one hand, there is nothing more physical as Donne considers specific geography, 'Pacific Sea', 'Muscovety' in the geography of a world still being discovered in his time, implying humanity's lack of knowledge and understanding not only of the world but also of human body. There is a suggestion perhaps, that the act of discovery and exploration is itself linked. Yes, for England it brings empire and power but that power is also needed to human medicine.

Passage C

However, he uses these physical realities in abstract ways. After all, the man is a metaphor. Moreover, the final process moves to something that cannot be mapped or what is, for Donne, spiritual reality rather than measurable physical. Here is another Donne. Yes, there is still 'meat' and 'blood', both physical ideas, but it is shared with the 'Wife' and 'our Adam' of the spiritual realm. He speaks of 'bain' and the 'wringing' and 'drinking' down the 'red' physical. 'They are spiritual', suggesting that the poems are not consistently grounded in the physical world of his time.

- To introduce the key grammatical concepts, start from the instinctive knowledge that learners have. Provide them with a set of sentences, some of which will be ungrammatical e.g. The unboy was tree a climbing. This can lead to a discussion of the link between word order and meaning, and word formation in English. It will help learners to appreciate that they already have a body of knowledge, which language study will make more conscious.
- Introducing the key grammatical concepts can be teacher-led, with definitions and examples provided for the learners to apply. As they gain experience, however, the introduction of new concepts can be more interactive with learners producing their own examples from the given information, or building their own definitions from a set of data e.g. the structure of noun phrases.
- To make their knowledge of grammatical structures part of their usable lexicon, learners need practical exercises in which they identify and describe phrases, clauses and sentences in context e.g. underlining selected features such as noun phrases or subordinate clauses; cloze deletion exercises where learners have to insert an appropriate verb phrase in terms of tense, voice, aspect, modality; writing their own noun phrases, building from a simple structure to a complex pre- and post-modified phrase; creating their own words.
- Tying specific grammatical features to a distinctive text type will help learners to see examples in context, and to understand the importance of exploring meaning e.g. headlines and noun phrases; commentaries and verb phrases; reading scheme books and simple sentences.
- Learners should become alert to language use around them. They should be encouraged to collect short examples of the language they encounter on a day-to-day basis for analysis e.g. newspaper headlines, signs, book titles, place names, packaging etc.
- Allocate some lessons as 'Terminology Check' lessons. Record all the terms used during the course of a lesson and compare the range as learners acquire more knowledge and experience week by week. The aim should be to see terminology across all the language levels, not just word classes!
- Once the basic knowledge has been introduced, the main focus should be on recognising key grammatical structures in real texts, and on commenting on the effects created. Revisit the unseen texts in the exercises for Language Levels 1 and 2 to build a fuller picture of the language use in each text.
- Introduce learners to text types that have distinctively different lexical and grammatical features e.g. tabloid vs compact newspapers; nineteenth/early twentieth century texts vs PDE texts; simplified versions vs originals; text books for children vs adults/specialists; poetry vs narrative; chat shows vs formal interviews (e.g. Newsnight); texting vs letter writing etc.
- Encourage learners to create their own fact files for the different text types they encounter i.e. recording key information about lexical and grammatical features associated with a particular text type + examples. Using this knowledge, they can then experiment with creating their own sample texts.

- Ensure that learners learn to use as well as recognise key grammatical features e.g. writing their own noun phrases; experimenting with the position of prepositional phrases (functioning as adverbials); writing different simple sentences and experimenting with adding subordinate clauses etc. Evaluating and reflecting on their own writing will help learners to recognise key features of a text, and to understand the effects created.

ADDITIONAL ACTIVITIES FOR A2

- Encourage learners to identify and describe more complex syntactical structures—particularly the use of subordination. Discussion should focus on the ways in which writers and speakers create meaning through the syntax e.g. surface and subtextual meaning, explicit and implicit, literal and figurative.

USEFUL RESOURCES

Secondary texts:

Accessible grammar texts:

- **Discover Grammar*, Crystal (Longman, 1996)
- Rediscover Grammar*, Crystal (Longman, 2nd edition 2004)
- **Making Sense of Grammar*, Crystal (Longman, 2004)
- Grammar and Vocabulary*, Jackson (Routledge, 2002)
- Mastering Advanced Level English Language*, Thorne (Palgrave Macmillan, 2nd edition 2008)
- Mastering Practical Grammar*, Thorne (Palgrave Macmillan, 2012)

Grammar books more suitable for teachers:

- English Grammar for Today*, Leech, Deuchar and Hoogenraad (Palgrave Macmillan, 2nd edition 2005) – provides a very clear model of grammar
- An A-Z of English Grammar and Usage*, Leech (Pearson Longman, 2nd edition 2001) – excellent for checking usage/grammatical description of specific words
- English Language Knowledge for Secondary Teachers*, Ross (Routledge, 2nd edition, 2013)
- A Course in English Language Teaching*, Ur (CUP, 2nd edition 2012)

Websites/links:

- <http://www.ucl.ac.uk/internet-grammar/home.htm> - University College, London grammar app for Android and iOS (costs £3.99) – excellent quick reference point with interactive exercises (the content is free of charge online)
- *<https://learnenglish.britishcouncil.org/en/english-grammar> - brief definitions/explanations with interactive exercises
- http://www.bbc.co.uk/podcasts/series/6min_gram - simple explanations, each episode is available for 30 days
- <http://www.englishbiz.co.uk/grammar/index.htm> - student friendly site with advice for A level learners on grammatical terms and how to use them
- <http://sarathorneenglishlanguage.com/2015/02/24/should-i-watch-it-tell-me-in-a-noun-phrase/> - introducing noun phrases through television-listing film reviews

THE LANGUAGE LEVELS 3

LANGUAGE IN USE: GRAMMAR AND MORPHOLOGY

ACTIVITY

1. Read the three versions of the fairy tale 'The Three Bears' printed below. Write a 4-5 sentence overview which demonstrates that you have engaged with the texts.
2. Identify any distinctive use of lexis and syntax in the texts. You should think about the type and form of words; the structure of noun phrases and verb phrases; the function of prepositional phrases; and the sentence type and word order.
3. Annotate the texts using appropriate terminology and then make notes on:
 - the context
 - the intended audience and purpose
 - the tone.
4. **Using integrated literary and linguistic approaches, compare and contrast these three versions of the fairy tale.**

In your response, you should consider the different lexical and grammatical choices made by each writer, the effects created, and whether the simplified version is successful or not.

TEXT 1 **An extract from 'The Story of the Three Bears', Robert Southey (1837)**

This fairy story was being told orally in Britain from the 1830s, but Southey was the first to record it in his collection of prose writings, *The Doctor*.

One day, after they had made the porridge for their breakfast, and poured it into their porridge-pots, they walked out into the wood while the porridge was cooling, that they might not burn their mouths, by beginning too soon to eat it. And while they were walking, a little old Woman came to the house. She could not have been a good, honest old Woman; for first she looked in at the window, and then she peeped in at the keyhole; and seeing nobody in the house, she lifted the latch. The door was not fastened, because the Bears were good Bears, who did nobody any harm, and never suspected that any body would harm them. So the little old Woman opened the door, and went in; and well pleased she was when she saw the porridge on the table. If she had been a good little old Woman, she would have waited till the Bears came home, and then, perhaps, they would have asked her to breakfast; for they were good Bears, —a little rough or so, as the manner of Bears is, but for all that very good-natured and hospitable. But she was an impudent, bad old Woman, and set about helping herself.

So first she tasted the porridge of the Great, Huge Bear, and that was too hot for her; and she said a bad word about that. And then she tasted the porridge of the Middle Bear, and that was too cold for her; and she said a bad word about that too. And then she went to the porridge of the Little, Small, Wee Bear, and tasted that; and that was neither too hot, nor too cold, but just right; and she liked it so well, that she ate it all up: but the naughty old Woman said a bad word about the little porridge-pot, because it did not hold enough for her.

Then the little old Woman sate down in the chair of the Great, Huge Bear, and that was too hard for her. And then she sate down in the chair of the Middle Bear, and that was too soft for her. And then she sate down in the chair of the Little, Small, Wee Bear, and that was neither too hard,

nor too soft, but just right. So she seated herself in it, and there she sate till the bottom of the chair came out, and down came her's, plump upon the ground. And the naughty old Woman said a wicked word about that too.

TEXT 2 An extract from 'Goldilocks and the Three Bears' (1993)

This version of the fairy story has been retold using familiar language so that children can read the story for themselves. It was published as part of a reading scheme, which introduces young readers to traditional tales in an accessible form.

One day, Mummy Bear made some porridge for breakfast. She made it very hot. Even Daddy Bear could not eat it.

"Come on Mummy Bear and Baby Bear," said Daddy Bear. "We will go for a walk."

"Yes," said Mummy Bear. "Our porridge will cool."

So they went off into the woods. After a little while, a nosy little girl came out of the woods. Her name was Goldilocks.

"I wonder who lives in that little house?" she said. She went up to the door and knocked. But there was no answer.

The door was open a crack and Goldilocks pushed it. "Hello?" she called out.

There was still no answer. So Goldilocks walked in. The house was very cosy, and there were three chairs around the table. Goldilocks could smell something.

"Mmmm," she said. "That smells good."

Then she saw the three bowls on the table. They were full of porridge.

"Yum yum!" said Goldilocks and she ran to the table. First, she tried some porridge from the biggest bowl.

"Ouch!" said Goldilocks. "That's much too hot. I can't eat that."

Next, she took some porridge from the middle-sized bowl.

"Yuch!" she said. "That's much too cold. I can't eat that."

Then Goldilocks took some from the smallest bowl.

"Mmmm!" she said. "That's just right." And she ate the porridge until it was all gone.

"Now I need a rest," said Goldilocks. She went to the biggest chair and sat down.

"Oh no!" she said. "That's much too hard. I can't sit in that."

Next, she tried the middle-sized chair.

"Oh no!" she said. "That's too soft. I can't sit in that."

Then, Goldilocks sat in the smallest chair.

"Oh Yes!" she said. "That's just right." But she wriggled and she wriggled, and she squirmed and she squirmed. And suddenly, SNAP! The leg on the chair broke.

TEXT 3 An extract from Roald Dahl's *Revolting Rhymes* (1982)

This version of the fairy story has been retold in rhyme by Roald Dahl, a writer well known for his inventive approach to traditional storytelling.

This famous wicked little tale
 Should never have been put on sale.
 It is a mystery to me
 Why loving parents cannot see
 That this is actually a book
 About a brazen little crook.
 Had I the chance I wouldn't fail
 To clap young Goldilocks in jail.
 Now just imagine how *you'd* feel
 If you had cooked a lovely meal,
 Delicious porridge, steaming hot,
 Fresh coffee in the coffee-pot,
 With maybe toast and marmalade,
 The table beautifully laid,
 One place for you and one for dad,
 Another for your little lad.
 Then dad cries, "Golly-gosh! Gee-whizz!
 "Oh cripes! How hot this porridge is!
 "Let's take a walk along the street
 Until it's cool enough to eat."
 He adds, "An early morning stroll
 "Is good for people on the whole.
 "It makes your appetite improve
 "It also helps your bowels to move."
 No proper wife would dare to question
 Such a sensible suggestion,
 Above all not at breakfast-time
 When men are seldom at their prime.
 No sooner are you down the road
 Than Goldilocks, that little toad
 That nose-y thieving little louse
 Comes sneaking in your empty house.
 She looks around. She quickly notes
 Three bowls brimful of porridge-oats.
 And while standing on her feet,
 She grabs a spoon and starts to eat.
 I say again, how *would* you feel
 If you had made this lovely meal
 And some delinquent little tot
 Broke in and gobbled up the lot?

THE LANGUAGE LEVELS 4

AREA OF STUDY: PRAGMATICS

The contextual aspects of language use

EXAM LEVEL: AS & A2

Key Points:

AS learners should have a broad knowledge of:

- register (mode, tenor and field)
- audience, purpose and situation
- factors that shape the physical context (i.e. tied to time and place) e.g. location, occasion, social environment, and cultural influences
- factors that shape the linguistic context e.g. deixis (location, time and person references), implicature (additional unstated meaning conveyed beyond the actual words used), speech acts (actions performed as a result of an utterance), presupposition (assumptions underlying language use)
- distinctive varieties of English.

This knowledge will help learners to identify and describe:

- the effects of different physical and linguistic contexts on language use
- the ways in which meaning is shaped and communicated
- distinctive features of specific spoken and written text types.

Using their knowledge to interpret texts will help learners:

- to explore how meaning is communicated by a speaker/writer and interpreted by a listener/reader
- to make connections between texts and contexts
- to analyse distinctive varieties of English
- to produce original writing that is shaped by distinctive linguistic and physical contexts.

A level learners should also develop a more detailed knowledge and a deeper understanding of the areas listed above. In addition, they should be able to identify, describe and interpret:

- contextual factors such as regional, social and historical influences
- personal repertoires and the ways in which they are used
- attitudes to language use.

Sample Activities

SECTION 1 **EXAM LEVEL: A LEVEL**

PASSAGES BASED ON THE POETRY OF JOHN DONNE

Consider the view that "epitaph or epitaphs, Donne's poems are consistently grounded in the physical world of his time."

[77]

Passage A

Donne lived in the age of discovery. Columbus had discovered America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 16th century, explorers were trying to find the "North West Passage" through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names "Spain" and the "Nepoleon" strait. He makes use of the fact that cartographers in his period are drawing new "maps" based on new discoveries and he compares the doctors to these explorers. Donne compares himself to a "map" that on his day:

Passage B

This poem is clearly grounded in the physical world. In his address, he thinks of himself as his doctor's "map". The word "map" suggests that they are exploring his body for the cause of disease, trying to find a route, a "pass" which will open the way to healing, something of the age of Discovery in which he lived. On the one hand, there is nothing more physical as Donne considers specific geography: "Pacific Sea" - "Atlantic" - "in the geography of a world still being discovered in his time, implying humanity's lack of knowledge and understanding not only of the world but also of human body. There is a suggestion perhaps that the hunt of discovery and exploration is itself ended. Yes, for England it brings empire and power but that power is also needed for human redemption.

However, he uses these physical realities in abstract ways. After all, the map is a metaphor. Moreover, the fact doesn't move to something that cannot be measured or what is, for Donne, spiritual reality rather than measurable physical. Here is another Donne. Yes, there is gold, sweat and blood, both physical things, but it is shared with the "Wife" and "our Adam" of the spiritual realm. He speaks of "sweat" and the "wringing and thronging down" as not physical: "They are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time."

- Show learners a distinctive image. Make the text multi-modal by asking them to write a suitable caption to accompany the picture. Captions may be elliptical (often using stand-alone phrases) or grammatically complete sentences. Compare the captions and reflect on the ways in which they alter our interpretation of the image. Discuss the relationship between image and text, and the role of context in shaping our response i.e. where might the image be found? what might its purpose be? who might the intended audience be? e.g. an image of the Alps

[http://commons.wikimedia.org/wiki/File:Swiss_Alps_003_\(6815891681\).jpg](http://commons.wikimedia.org/wiki/File:Swiss_Alps_003_(6815891681).jpg)

Caption 1: Exceptional scenery. Exceptional service. Come and discover our family resort. Paradise is waiting for you!

Caption 2: Danger of wet and full-depth avalanches. Level 4. High.

e.g. an image of the Azerbaijan mud volcanoes

http://upload.wikimedia.org/wikipedia/commons/0/07/Bubbling_Mud_Volcano_%283860839273%29.jpg

Caption 1: 24 March 2050. Mariner 27 captures first ever images of alien life in the laval lakes of Pluto

Caption 2: Geological phenomenon: mud volcanoes in Gobustan National Park, Azerbaijan.

This can form the basis for discussion of the link between words and their context. This works very well when exploring images and poetry too.

- Give learners a selection of short spoken and written texts without any contextual background information. Ask them to analyse the key features and interpret the meaning of each text. Then give them the contextual information and explore the potential differences in interpretation.
- Look at specific varieties of English e.g. news reports, letters, commentaries, extracts from set-texts, etc. Select 2-3 examples of a particular variety where the contextual factors are different e.g. television news for children (*Newsround*, CBBC), radio news for a young adult audience (*Newsbeat*, Radio 1), and evening news (*News at 10*, ITV); radio vs television commentary; text books for primary school children vs undergrads; spoken or written regional language vs SE; letters written in different time periods. Ask learners to identify and describe the linguistic, literary and grammatical features of each text, and to consider how the physical and linguistic contextual factors have shaped the language use.
- Provide a range of original writing experiences where learners produce texts in response to specific contextual factors – this could be linked to Unit 1 preparation.

USEFUL RESOURCES

Secondary texts:

Oxford Introductions to Language Study: Pragmatics, Yule (OUP, 1996)

Introducing Pragmatics in Use, O’Keeffe, Clancy and Adolphs (Routledge, 2011)

An Introduction to English Semantics and Pragmatics, Griffiths (Edinburgh University Press, 2006)

Doing Pragmatics, Grundy (Routledge, 3rd edition 2008)

Introduction to the Nature and Function of Language, Chapter 7, Jackson and Stockwell (Continuum, revised 2nd edition 2010)

The Study of Language, Yule (CUP, 5th edition 2014)

Websites/links:

*<https://sites.google.com/a/sheffield.ac.uk/all-about-linguistics-2013-release/branches/pragmatics> - a useful site designed for A Level students by first year undergraduate Linguistics students in the School of English (Sheffield University) to introduce them to some key concepts. The section on ‘Pragmatics’ focuses on linguistic contextual factors.

*<http://www.teachit.co.uk/armoore/lang/pragmatics.htm> - basic summaries of linguistic contextual factors (useful as a starting point)

THE LANGUAGE LEVELS 4

PRAGMATICS

ACTIVITY

Read the following set of data which contains examples of decontextualized texts—they have been taken out of their original context so we do not have any contextual factors to help us interpret them.

1. Analyse the form and structure of each example using associated terminology.
2. Suggest the possible meaning communicated by each text. Did you have any difficulties interpreting the texts? Explain why.
3. Suggest a possible context and provide evidence for your choice. You need to think about key physical contextual factors (e.g. the location, the occasion, the situation, and any cultural influences) and linguistic contextual factors (e.g. deixis, referencing, terms of address, implicature, presupposition).

TEXT 1

We worked soo hard.

TEXT 2

A cliché is a phrase which has become so familiar that it has lost its power to surprise. Where once it was fresh and innovative, it now seems stale and unimaginative. Examples like 'leave no stone unturned' and 'weak at the knees' have become stock phrases—and writing that depends on such expressions lacks originality.

TEXT 3

Argie cargy bargy.

TEXT 4

The pursuing beasts had left a trail of carnage through Kurthor, littered with ruins and the bodies of those whom the Skulkers had encountered. Frenzied with the scent of blood, and driven on by the Saint's pervading will, their only purpose was to hunt. Hunt and kill. Kill and feed.

TEXT 5

Stay on your toes as a potentially touchy storm/wind slab exists at upper elevations.

TEXT 6

A programming language is a type of written language that tells computers what to do. Programming languages are used to make all the computer programs and computer software. A programming language is like a set of instructions the computer follows to do something.

TEXT 7

Photocrafty

TEXT 8

That bree's a blip. She cuts them all and her dry goods is dracula. Toggled to the bricks she is. You'll fall out when you see her pecking—she's a real rug cutter! This joint's jumping, but I gotta collar her so help me.

TEXT 9

(4) Without prejudice to the provisions of subsection (3) above and subject to the following provisions of this section, a local highway authority may, by agreement with railway, canal or tramway undertakers, undertake to maintain as part of a highway maintainable at the public expense a bridge or viaduct which carries the railway, canal or tramway of the undertakers over such a highway or which is intended to carry such a railway, canal or tramway over such a highway and is to be constructed by those undertakers or by the highway authority on their behalf.

Texts 1-9: Contextual information

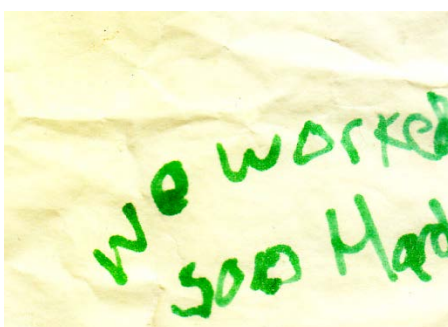
Read the following information which sets Texts 1-9 in their original contexts. When you have finished:

- compare your thoughts on the ‘possible’ contexts with the actual contexts
- identify the physical and linguistic contextual factors that are directly linked to the context in each case.

Using Texts 1-9 as a starting point, analyse and evaluate the ways in which contextual information changes the way we respond to texts.

TEXT 1

A note attached to a den built in the woods by a group of young children.



TEXT 2

An extract from one of a series of self-learning books: *Teach Yourself Creative Writing* by Diane Doubtfire, revised by Ian Burton (Hodder Headline, 2003). It appears in the chapter on reviewing and editing writing ('Revising with Style') under the subheading 'The enemies of good style'. The subsection is entitled 'Clichés'.

TEXT 3

A headline from the tabloid newspaper *The Sun* (4 October, 2014) following an incident in Argentina when the 'Top Gear' team were filming a Christmas special. The number plate of one of the cars used to drive through Argentina was seen as an implicit reference to the 1982 Falklands War: H982 FKL. The subheadline was 'Mob thought reg was dig over Falklands'.

TEXT 4

An extract from a fantasy novel, *Advent*.

TEXT 5

An extract from an avalanche warning for North Columbia on an official Canadian website www.avalanche.ca. Previous sentence: 'While it feels like spring in the valley, the alpine has returned to winter.' Additional information provided by graphics and tables. Updated on a daily basis.

TEXT 6

An extract on computer programming language from an entry in the *Simple English Wikipedia*. This version of Wikipedia aims to use basic vocabulary, shorter sentences and straightforward grammatical structures. It is targeted at children, people learning English as a second language, or at adults who may find the process of reading difficult. Technical terms are still used, but the editors try to explain these in a simple way. Articles are often shorter than the parallel entries in *Wikipedia*. (http://simple.wikipedia.org/wiki/Programming_language)

TEXT 7

A book title: *Photocrafty: 75 creative camera projects for you and your digital SLR*, Sue Venables (Punk Publishing, 2012)

TEXT 8

An extract using Harlem jive talk from Cab Calloway's 1939 *Cat-ologue* or *Hepster's Dictionary*, a collection of distinctive terms used by Harlem jazz musicians, performers and their followers.

(<http://documentspark.com/read/194835>)

GLOSSARY

| | | |
|----------------------|---|---|
| blip | - | something very good |
| bree | - | girl |
| collar | - | to get, obtain |
| cut | - | to be superior, to outclass |
| dracula | - | in a class of its own |
| dry goods | - | dress |
| fall out | - | to be overcome with emotion |
| joint is jumping | - | place is lively, full of fun |
| pecking | - | a specific kind of dance (introduced at the Cotton Club 1937) |
| rug cutter | - | very good dancer |
| so help me | - | it's the truth, that's a fact |
| tagged to the bricks | - | dressed to kill |

TEXT 9

An extract from the Highways Act 1980 published on a government website. It outlines the different ways in which roads can be adopted by local government and maintained from public

finances. (<http://www.legislation.gov.uk/ukpga/1980/66/section/38>)

LANGUAGE LEVELS 5

AREA OF STUDY: DISCOURSE

Extended stretches of communication occurring in different genres, modes and contexts

EXAM LEVEL: AS & A2

Key Points:

AS learners should have a broad knowledge of:

- the key features of spoken and written English
- the key features of specific text types
- stylistics (using the language levels to analyse and interpret texts)
- pragmatics (looking at meaning beyond the literal words spoken or written).

This knowledge will help learners to identify and describe:

- the ways in which texts are produced and received
- distinctive varieties of spoken and written English.

Using their knowledge to interpret texts will help learners:

- to look at texts as a whole and provide an overview
- to explain how meaning is communicated
- to make connections between texts
- to recognise when writers and speakers do something unexpected
- to evaluate language use.
-

A level learners should also develop a more detailed knowledge and a deeper understanding of the areas listed above. In addition, they should be able to identify, describe and interpret:

- changes in genres over time
- a wider range of spoken text types.

USING THE LANGUAGE LEVELS

Applying the language levels to support interpretation and evaluation of set texts and unseen texts

EXAM LEVEL: AS/A LEVEL

Key Points:

AS learners should have a broad knowledge and A level learners should have a sound knowledge of:

- the language levels
- text types
- basic literary and linguistic concepts.

Good Practice

SECTION 1 EXAM LEVEL: A LEVEL

PASSAGES BASED ON THE POETRY OF JOHN DONNE

Consider the view that 'spiritual or otherwise, Donne's poems are consistently grounded in the physical world of his time.' (77)

Passage A

Donne lived in the age of discovery. Columbus had discovered America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 15th century, explorers were trying to find the 'Spice Trail', a new passage through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names 'Spice' and the 'Magellan' strait. He makes use of the fact that cartographers in his period are showing new maps based on new discoveries and he compares the doctors to these explorers. Donne compares himself to a 'map' - 'But on this bed'.

Passage B

The poem is clearly grounded in the physical world in his address, he thinks of himself as his doctor's 'map'. The word 'bed' suggests that they are exploring his body for the cause of sickness, trying to find a route, a 'Spice' which will open the way to healing, reminding us of the Age of Discovery in which he lived. On the one hand, there is nothing more physical as Donne considers specific geography, 'Pacific Sea... unknown'. It is the geography of a world still being discovered in his time, implying humanity's lack of knowledge and understanding not only of the world but also of human body. There is a suggestion perhaps, that the quest of discovery and exploration is itself misled. Yes, for England it brings empire and power but that power is also caused by human temptation.

However, he uses these physical metaphors in abstract ways. After all, the map is a metaphor. Moreover, the final stanza moves to something that cannot be mapped or charted, is, for Donne, spiritual reality rather than metaphorical concept. Here is another Donne, 'Yes, there is still heaven' and 'above' both physical and spiritual shared with the 'first' and 'last Adam' of the spiritual realm. He speaks of 'soul' and the 'rising and throwing down' as not physical. They are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time.

The importance of terminology

At AS, learners should be able to show a broad knowledge and understanding of the language levels, and of how they contribute to meaning in spoken and written English. They are required to cover **all** the levels of language. At phrase level, it will be helpful for them to study the structure of:

- noun phrases
- verb phrases
- prepositional phrases.

At clause level, they will need a broad understanding of:

- the differences between simple, compound and complex structures
- the concept of subordination
- the major clause elements.

They will not be required to produce detailed grammatical clause analysis.

At A2, knowledge should be wider and deeper, and learners will be expected to have a more detailed understanding of structures and patterns. In addition to the areas listed above, learners should be able to recognise, describe and interpret:

- adjective and adverb phrases
- different kinds of subordinate clauses, their structure and function
- sentence types (including compound-complex)
- the structure of sentences (foregrounding, end focus, existential 'there', extraposition, cleft sentences)

A2 students do not need to know everything in equal detail, but need to understand that some language levels are more relevant than others when analysing a particular text. They must learn to select the methods of analysis that most effectively enable them to explore how meaning is constructed.

Learners should know the definitions (what terms mean) and should be able to explore language in context (how words and grammatical structures are used and the effects created).

Terminology should be an indispensable part of every AS and A2 lesson, and activities must give learners the opportunity to encounter a wide range of terms in a meaningful way.

Key to building confidence is the knowledge that:

- it's sometimes difficult to understand so it's fine to ask questions
- even the experts can have difficulty describing language in use
- not all linguists use the same terms to explain a particular language feature.

When introducing the language levels to learners, the terminology will be at the forefront of any discussion—the aim will be to build confidence and to encourage learners to experiment with using terms. Regular tests will help to build a secure knowledge base. These tests should include:

- recall of definitions
- identification and creation of relevant examples
- exploration of effects.

Grammar should not be confined to a designated set of lessons or a particular teacher. Learners should be using the terminology in all their sessions so that the vocabulary of linguistics becomes part of their usable repertoire.

Learning terminology is just the first step in the process of analysis. Knowledge of the language levels must be used to support interpretations or to underpin the effects created in original writing—not just as a means of labelling recognisable language use (feature-spotting). Learners instead have to practise reading and writing texts, and engaging with the meaning.

The assessment objectives

All the assessment objectives require learners to use relevant linguistic and literary terminology, but AO1, AO2, AO3 and AO4 make explicit reference to analysis, associated terminology, and literary and linguistic concepts and methods.

The emphasis on an analytical approach is central to the course and learners need to be aware of the importance of using their knowledge of the Language Levels to support the integrated study of language and literature and their interpretation of texts.

The importance of engaging with unseen texts

It is crucial for learners to feel confident with selecting terminology that is relevant for the point they wish to make. There is no need to write a paragraph on each 'level' of the Language Levels.

The following offer some approaches to be used with students to focus on an integrated literary and linguistic approach to analysis of both set texts and unseen material.

THE CONE

Most of us don't buy an ice cream for the cone, and most of us don't read a text simply to describe its linguistic or literary features. When we analyse texts we are primarily exploring meaning. Without keeping the focus on meaning, you will be feeding the examiner a dry cone of frameworks. But without the cone, you are likely to end up with meaning melting and running through your fingers. Yuk!

Remember: you can get ice creams with different scoops of flavour: always try to explore different ways of reading a text. Always relate what you find in a text to how meaning is created. Do try to eat the whole cone though! Use all the approaches and terms available.

Overview
 CONTENT; CONTEXT; AUDIENCE;
 ATTITUDES; PURPOSE; TEXT TYPE;
 TONE; THEMES

Style
 Your own written and spoken expression has an impact on how your ideas are perceived by others. Always use an appropriate style and register for the context in which you are writing or

Sentence level/Grammar
 Sentence types
 Syntax (word order)
 (especially: parallelism, foregrounding; end focus; non-standard features)
 Mood (Declarative, Interrogative, Imperative)
 Tense
 Standard/Non-standard features/Dialect
 Ellipsis

Discourse
 Genre, narrative stance (first person, third person, second person address), narrative voice, dialogue, verse type e.g. sonnet (Petrarchan/Shakespearean), ballad, lyric, free verse, epistolary form, prose/verse
 Order of content; development of ideas/argument, chronology, juxtaposition of content, chapters, flashback, stanza structure (couplet; quatrain, sestet, octave, enjambment, caesura, volta) rhyme scheme, metre, scansion, enjambment, turn-taking, pausing, non-fluency, overlapping, latching



Phonology
 Accent/Pronunciation e.g. elision, phonemes //, plosives, fricatives, sibilants, IPA, Received Pronunciation, regional accents.
 .Prosodic features (loudness, stress, pitch, intonation, etc.)
 Sound alliteration, assonance, rhyme (couplets, masculine, half-rhyme, eye rhyme), rhythm, iambic and trochaic feet, sound effects, onomatopoeia)

Lexis
 Modifiers
 Register
 Word classes (e.g. pronouns, verbs, abstract nouns)
 Lexical sets
 Connotations
 Standard/Non-standard features/Dialect/Idioms/Archaisms
 Literary and Rhetorical techniques including: metaphor, simile, allusion, imagery, symbolism, personification, anthropomorphism, pathetic fallacy, listing, antithesis, paradox, oxymoron, juxtaposition, tripling, repetition, hyperbole, litotes, apostrophe

Remember you don't have to follow the order above, but you should always have a clear plan and structure.
DON'T FORGET: ANSWER THE QUESTION SET

FRAMEWORK FOR ANALYSING SINGLE TEXTS

| | | | |
|---------------------------------------|------------------|-----------------|-----------------|
| Overview (Content/Context): | | | |
| | Statement | Evidence | Analysis |
| Structure and Form | | | |
| Narrative Stance | | | |
| Grammar and Sentence Structure | | | |
| Lexis and Imagery | | | |
| Phonology and Sound Patterning | | | |
| Orthography and punctuation | | | |

PLANNING GRID FOR COMPARING MULTIPLE TEXTS

| | Text A | Text B | Text C |
|------------------|---------------|---------------|---------------|
| Overview | | | |
| Context | | | |
| Discourse | | | |
| Grammar | | | |
| Lexis | | | |
| Phonology | | | |

KEY ASPECTS OF THE SPECIFICATION FROM 2015:

The WJEC AS and A level English Language and Literature specification requires learners to show knowledge and understanding of a range of spoken and written texts both from different times and including six substantial texts drawn from poetry, prose fiction, Shakespeare, modern drama and non-literary texts. While each component offers a choice of set texts for study, the approach to exploring and analysing the text is always an integrated linguistic and literary one.

The following links focus on some useful areas of study. In each case, there are some broad guidelines about what to cover, suggestions about how to introduce the key terms, and some practical activities. The information here offers a starting point—the intention is that centres use it to develop a course that is suitable for their learners and for their chosen set-texts.

| AREA OF STUDY | DESCRIPTION |
|---|---|
| Poetry | Ways into the pre-1914 poetry anthology Context in poetry |
| Making connections | |
| Drama | Exploring drama: close analysis and context Two part questions |
| Context | |
| Understanding Writing Understanding spoken texts | Demonstrating expertise as a producer of spoken and written texts |

AREA OF STUDY: POETRY

EXAM LEVEL: AS

Key Points:

Learners will be required to:

- use integrated literary and linguistic approaches
- analyse how meanings are shaped in texts, including how variations in language form and context shape and change meanings
- study a range of poems from the anthology and show understanding of the rich heritage of writing poetry over time
- study a range of post-1914 poetry as unseen texts.

PREPARING TO TEACH

1. Develop a framework for studying the poems e.g. The Cone (the Frameworks section).
2. Begin discussion/analysis of each poem with an overview of the poem's key ideas and the relevant contextual factors which may have influenced or shaped the poem in some way.
3. Take a structured approach to the teaching of each poem by using The Cone and the following bullet points:
 - overview (Content/Context)
 - structure and form
 - narrative stance
 - grammar/ sentence structure
 - lexis and imagery
 - phonology and sound patterning
 - orthography and punctuation
4. Get the students to work in groups by dividing up the bullet points and allocating one focus per group. The students should record their analysis in the form of a S (statement) E (evidence) A (analysis) grid.
5. The individual groups should feedback their findings to the rest of the class and every student should be able to complete a Framework for analysing single texts based on a set poem.
6. When the students are comfortable with analysing the poetry using the single text framework, then they should be able to apply the technique to an unseen text that is not from the poetry anthology.
7. Present the students with a variety of texts which have thematic links with the poems in the anthology. These texts can come from a wide variety of sources. Do not attempt any comparisons at this stage. Still focus on single text analysis.
8. Eventually introduce candidates to the framework for comparing texts by using texts they have already analysed in isolation (see example in the Frameworks section).

9. Follow up task: Working individually, in pairs or groups, set the students a poem from the anthology and the task of finding a text which is linked thematically to the poem. The students should produce a comparative analysis of their set poem and the unseen text they selected.
10. These pairs of texts could then be exchanged with other individuals/groups in order for the students to attempt an exam style question set by their own classmates. A peer assessment task using the marking guidelines and assessment criteria from the grid would be an interesting way to conclude the activity.

Approaching Contextual Factors in Poetry

The following could be given to students as an opportunity to show independence and to start them thinking about contexts in relation to the Anthology poems.

Context Presentation

Aim: In pairs or small groups, to produce a five minute presentation on the life and work of one of the poets from the Pre-1914 PoetryAnthology.

You have three weeks to complete your assignment. The first presentations will be delivered on.

In your presentation you must:

- **Read** aloud the poem from the Anthology written by your chosen poet
- **Present** the information on your poet under three headings:
 1. BIOGRAPHICAL CONTEXT
 2. SOCIO-HISTORICAL CONTEXT
 3. LITERARY / ARTISTIC CONTEXT
- **Produce** a summary of your key points, to be distributed to your classmates, on a single side of A4.

You will be formally assessed on the content and presentation of your information.

Presentation Tools:

- ICT (PowerPoint)
- Interactive Whiteboard
- OHP
- Handouts
- Mind Maps / Flow Charts
- Timelines
- Bullets / Headers

You may wish to ask yourself the following questions when conducting your research:

1. What links can I find between the poet's personal life and poetry?
2. Have the poet's religious beliefs, occupation, relationships, hobbies, philosophy, friends, parents, hopes or fears affected the poetry in any way?
3. What sort of world was the poet living and working in?
4. Which country does your poet come from? Had the poet travelled out of that country and how may this have affected his/her poetry?
5. Who was the reigning monarch at the time the poet was writing, and how did this affect his/her work?
6. In what religious context was the poet working?
7. What impact did attitudes to women, or people from different cultural or class backgrounds have on the poet's work?
8. Was the country at war or was it a peaceful time when your poet was writing? How may this have affected his/her work?
9. Was the poet one of a group or movement of poets who shared similar aims or poetic style?
10. Was the poet influenced by the work of other poets who preceded them?
11. Were the concerns of the poet's writing shared by artists or musicians of the period?

AREA OF STUDY: MAKING CONNECTIONS

EXAM LEVEL: AS & A2

Key Points:

Learners will be required to:

- use integrated literary and linguistic approaches
- make productive connections across a range of texts, including: poetry and unseen texts, their own writing in a comparative commentary and unseen texts (A2 only) and texts across a genre (A2 only)
- apply the correct weighting of as appropriate to the unit: Unit 1 the balance must be in favour of the poetry set text (approximately two thirds of analysis on the poetry compared to one third on the unseen text); for Unit 4, the three unseen texts should be dealt with equally.
- Learners' expression might show the examiner that they're aware of similarities and differences between texts as they use 'signpost' phrases such as 'similarly', 'differently', 'unlike' etc
- Teachers need to guide learners into finding similarities and differences in the ideas and attitudes considered within texts.
- Learners might find similarities and differences in the way texts have been written
- The best responses are able to explore the detail as well as having an ability to compare and contrast the overview

PREPARING TO TEACH

1. Develop a framework for making connections such as the double bubble map, synthesis journal (examples on the following pages), Venn diagrams etc. Equip learners with a variety of methods and approaches to making connections across texts to enable them to draw upon the most appropriate method depending upon the nature of the tasks they may encounter.
2. Ask students to collect a variety of texts and practise grouping texts together linked by theme or genre. They can then use the questions in the SAMs as a model and write their own questions and mark schemes. This will build up a bank of material to use in preparation for assessments and give them the opportunity to try out different methods of approaches. The following is an example of a task that could be given to students preparing for Unit 1:

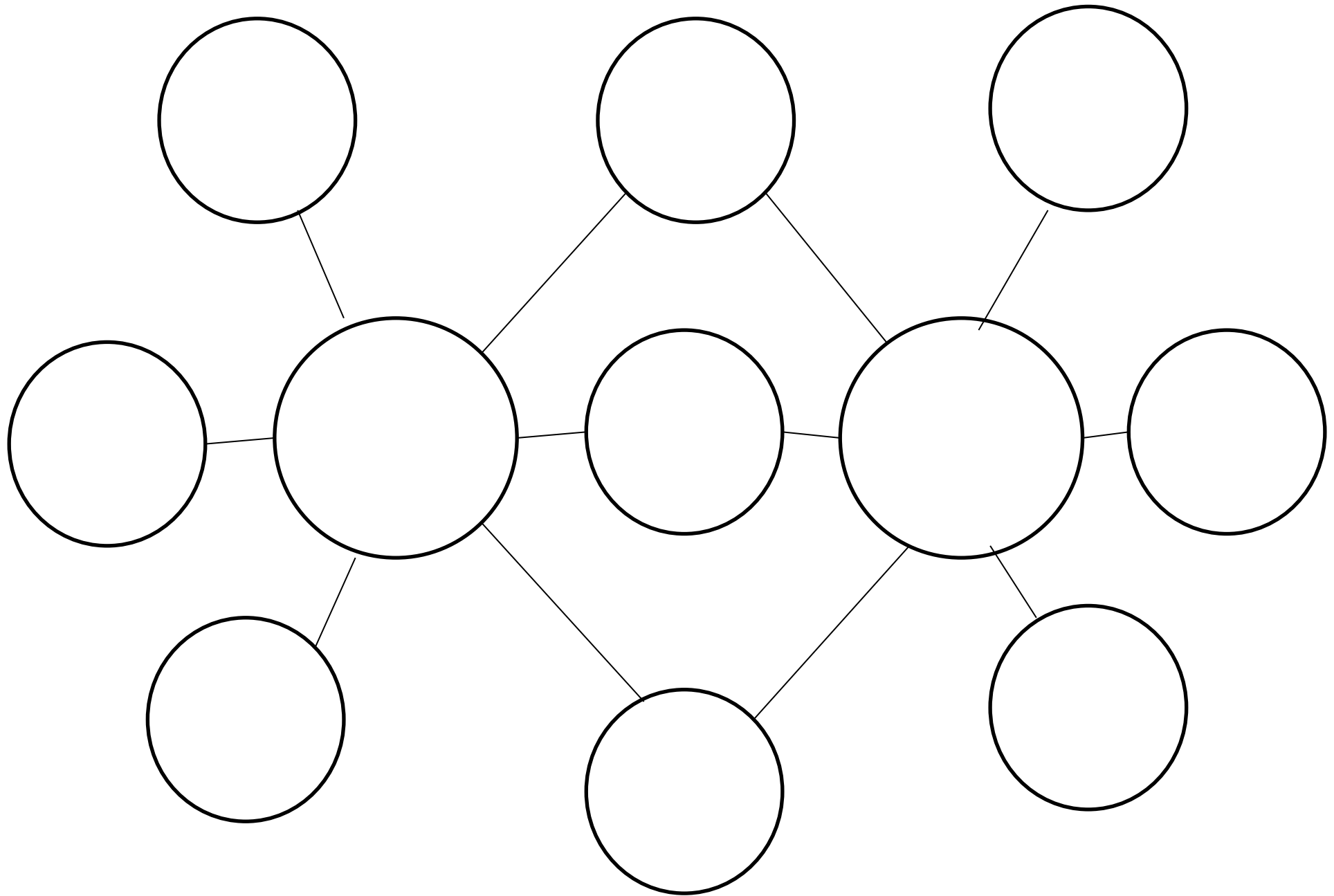
Identify a text for comparison with one of the poems in the anthology and produce an analytical comparison of both texts.

In your analytical comparison you should include:

- an overview of both texts, comparing the content and the context in which they were produced
- comparison of the structure and form of each text
- comparison of the narrative stance of each text
- comparison of the grammar/sentence structure of each text
- comparison of the lexis and imagery of each text
- comparison of the phonology and sound patterning of each text
- comparison of the orthography and punctuation of each text.

Once you have completed your own assignment, exchange your pair of texts for a different pair selected by someone else in the class.

Double Bubble Map



Synthesis Journal for Connecting Texts

| Overview Statement | Text A | Text B | Text C | Synthesis |
|--------------------|--------|--------|--------|-----------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

AREA OF STUDY: DRAMA

EXAM LEVEL: AS & A2

Key Points:

Learners will be required to:

- use integrated literary and linguistic approaches
- analyse how meanings are shaped in texts, including how variations in language form and context shape and change meanings
- develop their knowledge and understanding of dramatic techniques
- develop their skills as interpreters of performance texts
- develop their understanding of significant contextual factors and how these have influenced the production and reception of the play
- demonstrate close analysis skills in extract based questions (Modern drama part (i) and Shakespeare section A)
- demonstrate an extended response to the wider play in an essay for each play studied.

PREPARING TO TEACH

Developing close analysis skills to address the extract questions

- Where analysis of an extract is required, learners must focus on AO1 and AO2 only.
- This means essays that focus on the extract and select appropriate methods for dealing with the question: e.g. this may mean tracking through the extract to show the development of dramatic tension or it may mean being more selective in pulling out detail on a particular character.
- Learners need to look closely at language, form and structure and always seek to link them to how writers create meaning.
- Omit words from an extract. Learners decide which words should go in the gap and what the correct word suggests. You could do this with specific types of words as well e.g. omit all the verbs.
- Take away all the dialogue in a drama extract so that you are left with the stage directions. How do these add to the understanding of the play/scene/themes/characters?
- Ask learners to find the most important line in an extract and justify why. They can then look at the next most important line. They could even find the most important word/second most important word and so on
- Learners can create their own guide to a text rather than spend money on published notes e.g. "Everything you need to know about *Who's Afraid of Virginia Woolf?*" could have the five key themes, five key points about Albee's style, five key points about each major character with links to specific extracts.
- Bring in props used in the play and ask learners in their groups to analyse the way the playwright is using each one.
- Learners write under timed conditions half a page of analysis on a text, focusing on developing analysis fully. Type up some examples where the analysis could be developed and discuss how it could be done in a second draft.

Developing an approach to the essay question

- One of the most important things here is to ensure that learners understand the construction of the question and how they enable access to all of the assessment objectives in play for that task. For the essay question, AO1, AO2 and AO3 are all being assessed. Practise unpacking the questions with learners:

For example, from Unit 2 Section A:

Section A: Drama (open-book, clean-copy)

Answer **one** question from this section. Each question is in two parts. You will need a clean copy (no annotation) of the **set text** which you have studied.

In your responses to **both** parts of the question, you must:

- use integrated literary and linguistic approaches
 - analyse how meanings are shaped
- and in part (ii) you must:
- consider the significance and influence of contextual factors

The instructions are clear, informing candidates what resources they need and how many questions are required. The general rubric reinforces the skills needed in order to address all aspects of the relevant assessment objectives, common to all questions within this section.

An example of a question from this section:

Edward Albee: *Who's Afraid of Virginia Woolf?* (Vintage Classics)

Either,

1. **(i)** Re-read Act 1, page 28 from "Martha: Well, like I say, it was twenty years ago" to page 30 "Gerorge: You're dead! Pow! You're dead!" Using integrated literary and linguistic approaches, discuss the presentation of Martha in this extract. [25]

- (ii)** Explore the significance and influence of fathers within family life in American society in **at least two** other episodes from *Who's Afraid of Virginia Woolf?* [35]

The dominant assessment objectives are foregrounded within the question, instructing candidates to adopt literary and linguistic approaches (AO1) to explore/examine/discuss the presentation of (AO2) a particular focus as in these examples.

Each part (ii) amplifies this further in focusing on how an aspect linked to part (i) is presented within the text as a whole, again focusing on AO1 and AO2. In part (ii) candidates are directed to consider context through the question set and they are reminded of this in the general rubric above also (AO3) - here AO3 is addressed through the focus: family life in American society. The total number of marks is given in brackets to remind candidates of the mark allocation for each task in this section.

- In understanding the construction of the question in relation to relevant assessment objectives, learners can practise recognising context and how this is rooted in the question based on the text itself rather than as an addendum to the task.

AREA OF STUDY: CONTEXT

EXAM LEVEL: AS & A2

Key Points:

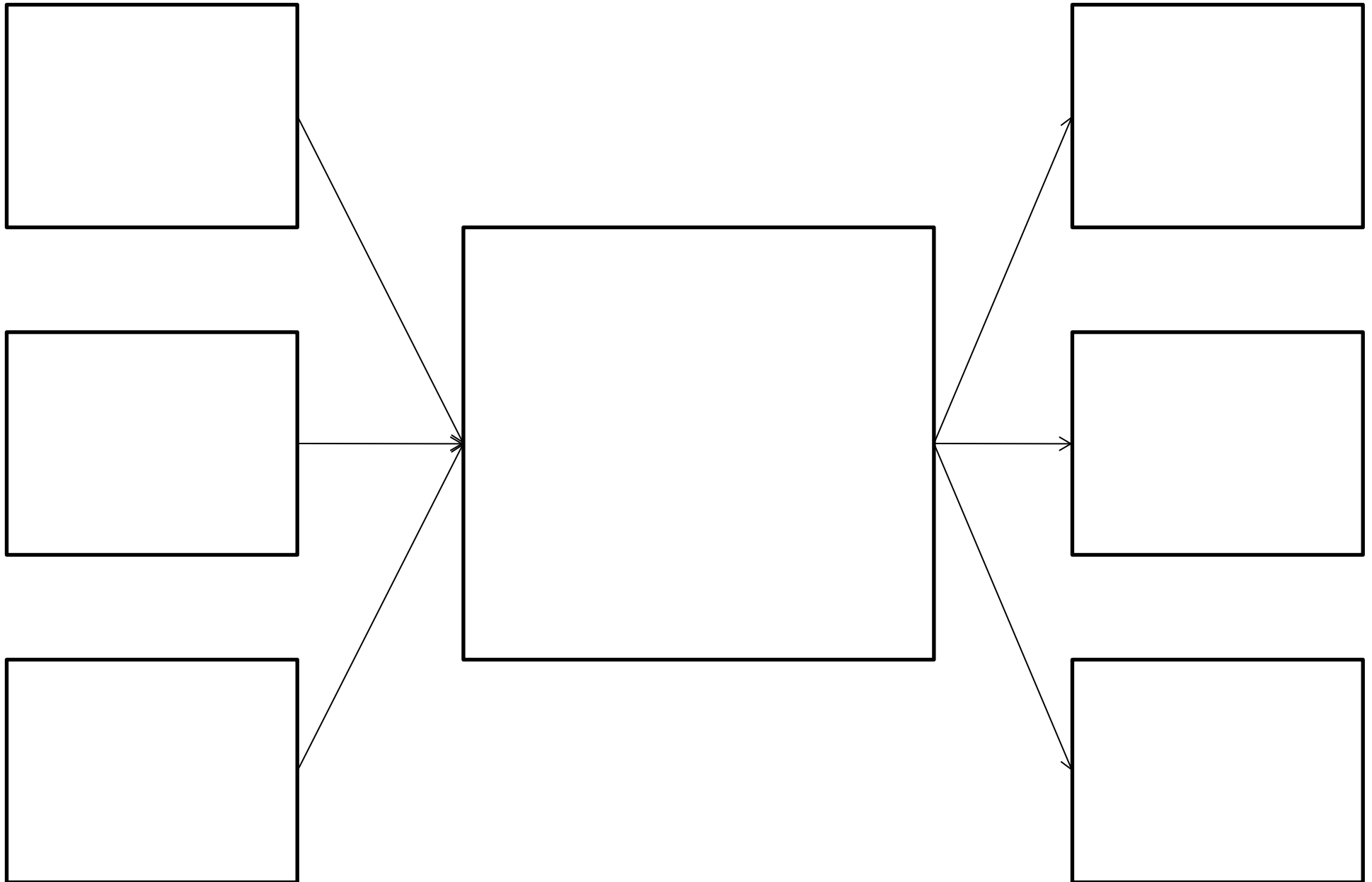
- Task- Text- Context structure may be a good way for learners to use context effectively.
- Starting with the context means that an essay can quickly become historical or sociological in its focus rather than literary.
- Problematic to start essays with analysis of text, learners need to avoid writing down everything they know and their response needs to be tailored to a specific task.
- Focusing on the task to begin with will ensure that what is written is relevant. Using the task to lead on to the text will ensure that learners take a literary approach.
- Considering context after task and text should help learners to use the detail they have to support and illuminate their analysis.

PREPARING TO TEACH

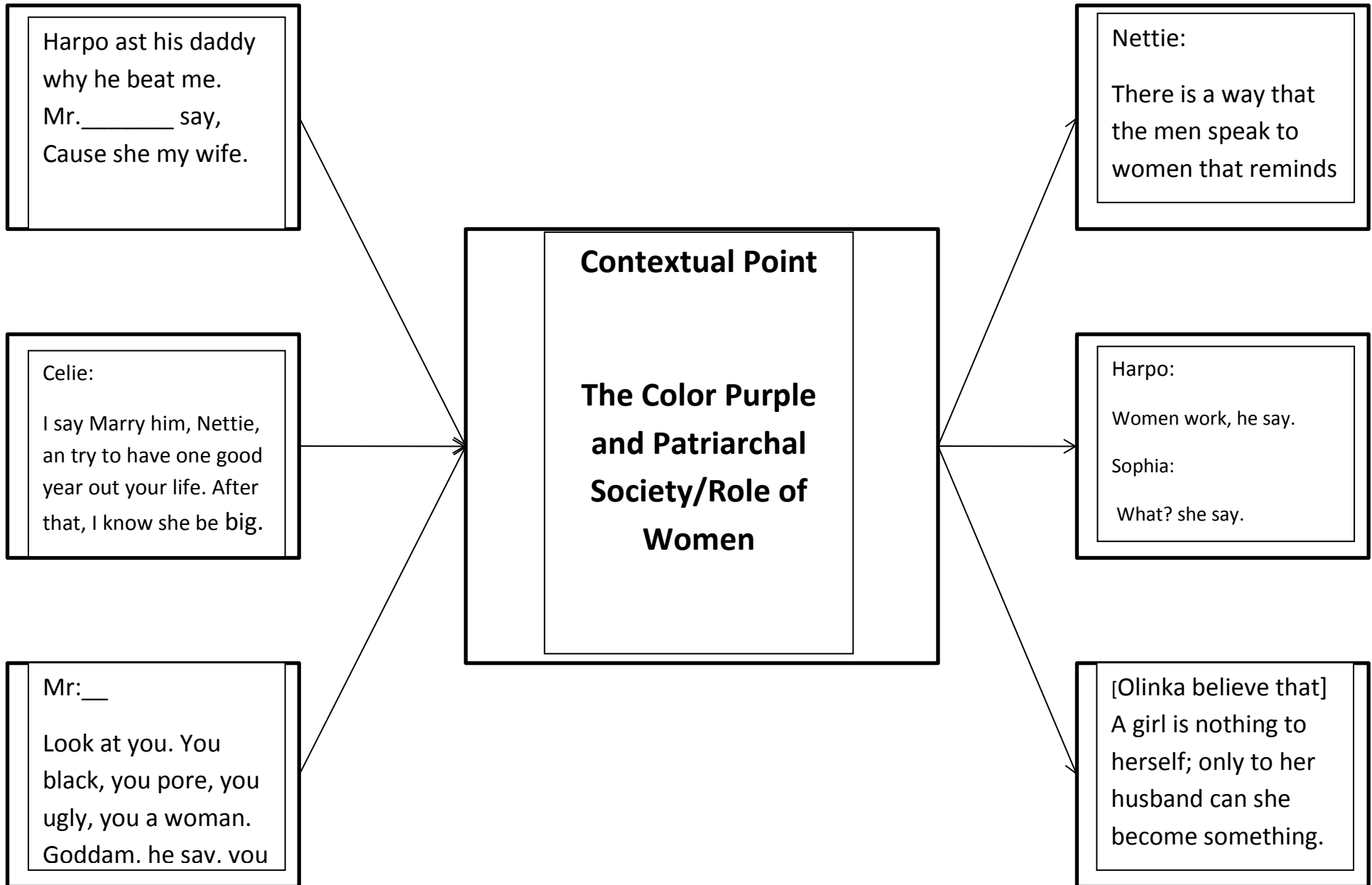
It is essential that when addressing context learners apply the context to the text rather than apply the text to the context. They need to be aware of how significant contextual factors have shaped the text. Context relates to both when the text was produced and when the text was received; for some texts this may very well be at multiple points in time and an awareness of audience response may help unpack the text and its meaning.

The following multi-flow maps could be used to aid with the integration of context into responses. A completed example in relation to *The Color Purple* follows the blank grid.

Multi-Flow Map



Multi-Flow Map



UNDERSTANDING THE NATURE OF WRITING

EXAM LEVEL: AS

Key Points:

Learners should have a broad understanding of:

- the key features of written language e.g. permanence, communication over distance, delayed feedback, role of editing, punctuation, typography, grammatical structure etc.
- register (e.g. mode, tenor, field) and purpose
- mixed mode e.g. digital communications (written language with identifiable spoken features); speeches and scripts (written to be read aloud)
- the significance of informalisation in the twenty-first century
- the language levels.

This knowledge will help learners to identify and describe:

- the distinctive features of written texts in different genres
- the relationship between writer and text, and between writer and reader
- key linguistic features e.g. lexis, grammatical structure, punctuation, typography, discourse features.

Using their knowledge to interpret texts will help learners:

- to comment on the distinctive features of different written genres
- to understand how meaning is communicated in written language
- to make connections between different kinds of written language.

PREPARING TO TEACH

Sample Activities

SECTION 1 **EXAM LEVEL: A LEVEL**

PASSAGES BASED ON THE POETRY OF JOHN DONNE

Consider the view that "spiritual or otherwise, Donne's poems are consistently grounded in the physical world of his time." [77]

Passage A

Donne lived in the age of discovery. Columbus had discovered America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 16th century, explorers were trying to find the "Spice Trail", a sea passage through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time, as he writes: "Spice and the Magellan's trail, his maps and the ball the cartographer in his world are surely new men's / based on new discoveries and he's company the doctors to these explorers. Donne compares himself to a 'map'. But on this day!"

Passage B

This poem is clearly grounded in the physical world. In his address, he thinks of himself as his doctor's "map". The word itself suggests that they are exploring his body for the cause of sickness, trying to find a route, a "map", which will ease the way to healing, according to the age of Discovery in which he lives. On the one hand, there is nothing more physical as Donne considers specific geography. "Pacific Sea" (Atlantic) is in the geography of a world still being discovered in his time, but the "map" is a tool of knowledge and understanding (not only in the world, but also of himself). There is a suggestion perhaps, that the map of discovery and exploration is itself flawed. Yes, for England's empire and power but that power is also covered by human weakness.

However, he uses these physical realities in abstract ways. After all, the map is a metaphor. Moreover, the final lines move to something that cannot be mapped or charted. In Donne, spiritual reality rather than metaphorical concept. Here is another Donne. Yes, there is still "sweat and blood", both physical ideas, but it is shared with the "spirit and the hopes of the spirit" rather than the "quest of truth and the map and the compass" which are not physical. They are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time.

- Give learners a selection of short extracts from written texts (e.g. newspaper article, letter, advertisement, comic, text book, email etc.). Ask them to create a list of identifiable features that are common across the sample texts. Use this as a basis for introducing the key features of written language.
- Analyse a range of different written texts within one genre e.g. using the genre groups for Unit 5. Explore how audience, purpose and content shape the lexical and grammatical choices.

AREA OF STUDY: SPOKEN LANGUAGE

Understanding the nature of speech

EXAM LEVEL: AS & A2

Key Points:

Learners should have a broad understanding of:

- the key features of spoken language e.g. transience, immediate interactions and feedback, spontaneity, normal non-fluency features, hedges, deixis, prosodic features, paralinguistics etc.
- the structural features of spoken language e.g. openers and closings, topic shifts, turn-taking, adjacency pairs, interactive/monitoring features, minimal responses etc.
- register e.g. mode, tenor, field
- mixed mode e.g. reading from autocue, delivering a prepared speech
- the language levels.

This knowledge will help learners to identify and describe:

- the distinctive features of spoken texts
- the relationship between participants and/or wider audience
- key linguistic features e.g. lexis, grammatical structure, prosodics, discourse features.

Using their knowledge to interpret texts will help learners:

- to comment on the distinctive features of spoken genres
- to understand how meaning is communicated in speech
- to make connections between context and language choices in spoken language
- to produce performance texts – texts written to be spoken.

Sample Activities

SECTION 1 **ESOL LEVEL: A LEVEL**

PASSAGES BASED ON THE POEM BY JOHN DODD:

Consider the view that "spiritual or otherwise, Donne's poems are consistently grounded in the physical world of his time." [77]

Passage A

Donne lived in the age of discovery. Columbus had "discovered" America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 15th century, explorers were trying to find the "Spice Trail", a sea passage through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names "Spain" and the "Magellan" circuit. He makes use of the fact that cartographers in this period are drawing new maps based on new discoveries and he is comparing the distance to these explorers. Donne compares himself to a "map" - but on this fact:

Passage B

This poem is clearly grounded in the physical world. In his address, he thinks of himself as his student's "map". The word itself suggests that they are exploring his body for the cause of address, trying to find a route, a "path" which will open the way to finding something out of the age of discovery in which he lives. On the one hand, there is nothing more physical as Donne considers specific geography: "Pacific Sea - Jerusalem". It is the geography of a world still being discovered in his time, mixing America's land of knowledge and understanding not only of the world but also of human reality. There is a suggestion perhaps, that the thrill of discovery and exploration is itself a "map" - the original of a compass rose and power that that power is also copied by human imitation.

However, he uses these physical realities in abstract ways. After all, the map is a metaphor. Moreover, the fact that he moves to something that cannot be measured in what is, for Donne, spiritual reality rather than metaphorical concept. Here is another Donne. "Yes, there is all sweat and blood", both physical ideas, but if it is placed with the "fact" and "fact" ideas of the spiritual world, the quality of "sweat" and the rising and throwing down are not physical. They are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time.

- Give learners a selection of short transcripts (e.g. commentary, interview, chat show, radio news etc.). Ask them to create a list of identifiable features that are common across the sample texts. Use this as a basis for introducing the key features of spoken language.
- Look at examples of dialogue in novels and get learners to create transcripts from the written text. In addition, ask learners to create written dialogue from a transcript.
- Encourage learners to practise making short transcripts from a range of media source materials so that they become accustomed to listening closely and seeing the link between prosodic features and meaning.
- Divide learners into three groups. Ask two of the groups to create CHARACTER cards. They will need to identify a character and to list key details of gender, age, accent, social/educational group, job, hobbies, family). The third group will create CONTEXT cards. They will provide pragmatic details re. a situation, purpose, genre, topic and participants. Get them to make as many cards as possible. Take in the cards and shuffle them, keeping the CHARACTER and CONTEXT cards separate.

Divide learners into groups of 3 and randomly give 2 CHARACTER cards + 1 CONTEXT card to each group. Ask them to create a language profile for each of the characters outlined on their cards and to discuss how their characters might interact in the context they have been given. After acting out a potential exchange, they should create a transcript of the conversation between the two participants. e.g. a fat overweight corporate boss + a young trainee nurse + Bear Grylls survival course (i.e. the boss will not be dominant in a conversation about treating an injury). Groups can share their performances/transcripts and feedback on key linguistic features.

- Look at short spoken extracts alongside thematically linked written extracts. e.g. a set of texts about food—an extract from a television cookery show, an extract from a restaurant review, and an extract from an early twentieth century cook book.
- Analyse a transcript of an informal conversation, a transcript from a television soap and an extract from a script. How good is scripted dialogue at imitating spontaneous speech? Learners should explore the lexical and grammatical choices, the effect of prosodics and how writers attempt to communicate this non-verbal information in a written text.
- Give learners a radio and a television commentary for the same event. Compare the transcripts and get learners to identify the similarities and difference between the texts, and the reasons for these.

KEY ASPECTS OF THE SPECIFICATION FROM 2015: CREATIVE USE OF LANGUAGE

There is a strong emphasis in the English Language and Literature course on developing learners' skills as producers of language and Unit 1 (AS) and 5 (A2) offer them the opportunity to demonstrate their expertise. Learners should be prepared to tackle literary and non-literary, written and spoken tasks because they could be required to produce any of these types. A critical commentary is also an integral part to demonstrating their expertise through evaluating their language choices and making connections between the texts they have created.

The following links focus on the key areas of study. In each case, there are some broad guidelines about what to cover, suggestions about how to approach the writing tasks, and some practical activities. The information here offers a starting point—the intention is that centres use it to develop a course that is suitable for their learners.

| AREA OF STUDY | DESCRIPTION |
|------------------------|------------------------------|
| Creative writing | Producing texts |
| Critical commentary | Applying the language levels |
| Writing and Commentary | Fulfilling the requirements |

features, and that engages with the audience and communicates meaning effectively. Learners could produce a group anthology of the best pieces written in a range of genres.

- Create stimulus cards listing a text type, target audience, a broad suggestion about subject content, a purpose and a physical context. e.g.

TEXT TYPE: billboard advertisement
 TARGET AUDIENCE: 18-24 year olds
 SUBJECT CONTENT: new celebrity-branded fashion line
 PURPOSE: attract customers to a store promotion event
 PHYSICAL CONTEXT: roadside hoardings near a university

OR

TEXT TYPE: newsreport
 TARGET AUDIENCE: 60+ women
 SUBJECT CONTENT: a series of bag-snatching incidents
 PURPOSE: to warn readers
 PHYSICAL CONTEXT: tabloid local newspaper

OR

TEXT TYPE: opening to a fantasy novel
 TARGET AUDIENCE: 8-12 year olds
 SUBJECT CONTENT: introducing a new 'world'
 PURPOSE: to engage readers who enjoyed *The Hunger Games* or *The Maze Runner* series
 PHYSICAL CONTEXT: published as the first part of a dystopian series

Divide the class into teams of 3-4 learners and get each team to draw a card. They are given 15 minutes to produce a piece of writing according to the criteria on the card they have drawn. They then judge each other's writing (assessing it against the criteria OR working out the criteria), or one of the teams could be reserved as 'editors' for each round.

CREATIVE USE OF LANGUAGE

AREA OF STUDY: CRITICAL COMMENTARY

Producing commentaries

EXAM LEVEL: AS

Key Points:

Learners should have a broad understanding of:

- register e.g. mode, tenor, field
- the distinctive linguistic features of different literary and non-literary text types
- the influence of contextual factors on linguistic choices
- punctuation and the ways in which it can be used to create different effects
- the language levels.

This knowledge will help learners to produce:

- a commentary which assesses the effectiveness of their original writing.

Using their experience as critics will help learners:

- to analyse and evaluate their own writing using the language levels and associated terminology
- to explain what they have tried to achieve
- to explore the influence of the contextual factors
- to consider the ways in which they have shaped meaning.

PREPARING TO TEACH

Sample Activities

SECTION 1 **EXAM LEVEL: A LEVEL**

PASSAGES BASED ON THE POETRY OF JOHN DONNE

Consider the view that 'spiritual or otherwise, Donne's poems are consistently grounded in the physical world of his time.' (77)

Passage A

Donne was in the age of discovery. Columbus had 'discovered' America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 15th century, explorers were trying to find the 'Spice Trail', a sea passage through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names 'Spain' and the 'Magellan' strait. He makes use of the familiar cartographers in the world as showing new maps based on new discoveries and he compares the doctors to these explorers. Donne compares himself to a 'map' 'flat on this bed'.

Passage B

The poem is clearly grounded in the physical world. In his address, he thinks of himself as his doctor's 'map'. The word 'flat' suggests that they are exploring his body in the same address, trying to find a route, a 'line' which will give the way to having, reminding us of the Age of Discovery in which he lived. On the one hand, there is nothing more physical as Donne compares himself to a 'map' 'flat on this bed'. 'discovery' is in the geography of a world still being discovered in his time, testing humanity's limit of knowledge and understanding not only of the world but also of human body. There is a suggestion perhaps, that the limit of discovery and exploration is itself limited. Yes, for England it brings empire and power but that power is also needed for human freedom.

However, he uses these physical realities in abstract ways. After all, the map is a metaphor. Moreover, the flat surface move to something that cannot be mapped is what is, for Donne, spiritual reality rather than metaphorical concept. Here is another Donne, 'Yes, there is still meat and blood, both physical ideas, but it is shared with the 'flat' and flat Adam of the spiritual realm. He speaks of 'souls' and the rising and moving about as 'souls'. There are spiritual, suggesting that the poems are not consistently grounded in the physical world of his time.

- Encourage learners to apply their critical skills to their own work, paying particular attention to:
 - their use of language and their stylistic choices
 - the distinctive features of the text type
 - the significance of the contextual factors
 - how far their intended effects were achieved.
- In the style of a writers' group, develop feedback sessions in which learners discuss the strengths and weaknesses of each other's writing.
- Groups of learners could evaluate examples of original writing using the REVIEW features of Microsoft Word. The comment boxes could create a running dialogue with the text, highlighting strengths and weaknesses, and suggesting alternatives or possibilities for improvement.

WRITING AND COMMENTARY

FULFILLING THE REQUIREMENTS

Getting the focus right

EXAM LEVEL: AS/A LEVEL

Key Points:

AS learners should have a broad knowledge and A level learners should have a sound knowledge of:

- register
- the key features of text types
- contextual factors
- the language levels.

Good Practice

SECTION 1 EXAM LEVEL: A LEVEL

PASSES BASED ON THE POETRY OF JOHN DONNE

Consider the view that 'literal or otherwise, Donne's poems are consistently grounded in the physical world of his time.'

Passage A

Donne lived in the age of discovery. Columbus had discovered America in 1492 and by the early 16th century, Magellan had circumnavigated the globe. At the end of the 15th century, explorers were trying to find the 'Spice' that is a sea passage through America that would easily link Europe and China. Donne is clearly grounded in the physical world of his time as he names 'Spain' and the 'Magellan' strait. He makes use of the fact that maps of the world at the time were based on new discoveries and the competing theories of the explorers. Donne compares himself to a 'map' that on the one hand

Passage B

This poem is clearly grounded in the physical world. In his address, he thinks of himself as his doctor's 'map'. The word itself suggests that they are exploring his mind for the cause of address, trying to find a route, a 'map' which will open the way to healing, reminding us of the Age of Discovery in which he lived. On the one hand, there is nothing more concrete as Donne considers specific geography. 'Spain' is a reference to the geography of the world still being discovered at his time, reminding Thomas's lack of knowledge and understanding of any of the world but also of human 'body'. There is a significant contrast, that the map of discovery and exploration is itself limited. Yes, for England I bring amine and power but the power is also capped by human limitation.

However, he uses these physical realities in abstract ways. After all, the map is a metaphor. Moreover, the final sentence moves to something that cannot be mapped in what is, for Donne, spiritual reality rather than metaphorical ground. Here is another Donne. Yes, there is still 'heart' and 'head', both physical ideas, but it is shared with the first and last Adam of the spiritual realm. He speaks of 'love' and the 'reign' and 'flowing down as nourishment'. They are spiritual, suggesting that the poem is not consistently grounded in the physical world of his time.

Showing expertise at AS (AO5)

In the AS Unit 1, there will be two writing tasks linked to the stimulus material in Section A and a comparative commentary.

While learners will benefit from having time to plan, draft and edit their work during the course, they should also practise producing writing in different genres in about 15-20 minutes since this is the time they will have in the exam. Candidates need to be able to respond to any literary and non-literary written task. They cannot assume that one question will require literary writing and the other non-literary—it is possible that both may be literary, or that both may be non-literary. They will however, be required to produce texts written to be spoken. As these will be planned pieces (as opposed to spontaneous speech) they must not present these responses using transcription conventions; conventional orthography and punctuation must be used to be able to demonstrate expertise in use of English.

It is very important that they practise experimenting with a wide range of different genres throughout the course. If candidates encounter a variety in an exam question that they have not considered before, then they will be able to adapt the knowledge and skills they have to meet the requirements of the task.

AO5 is the only assessment objective for the original writing at AS and A2. Candidates must show their expertise by:

- using appropriate expression
- making effective linguistic choices
- engaging with the task and developing a personal voice
- linking form and content successfully to genre and purpose.

Analysing the writing at AS (AO1/AO2/AO4)

Candidates are required to produce a comparative commentary reflecting on the original writing they have produced. There should be a clear attempt to explain what they have tried to achieve, with an explicit awareness of the ways in which the contextual factors have shaped their writing and make connections between the responses to the two tasks informed by literary and linguistic study. Candidates will have about 20-30 minutes in the exam to produce a commentary on their original writing. Feedback sessions, mock editorial boards producing evaluations under pressure, and timed practice sessions during the course will help to prepare learners for working to tight time limits.

AO1, AO2 and AO4 are the relevant assessment objectives, with AO4 being the most heavily weighted – half of the available marks will be awarded to the connections candidates make. Candidates should use their knowledge of the language levels and of text types to reflect on the writing they have produced. Apt quotations should be selected to support the points made. Candidates should reflect on:

- how they have used language to shape meaning etc.
- their use of language and key stylistic features
- their success in creating the effects they intended.

It is important to plan before starting to write, but candidates do not need to discuss the differences between a first and second draft in their commentary. The critical evaluation should focus on the completed piece of writing, analysing and exploring the features that are evident and the effects created.

Showing expertise and demonstrating knowledge at A level (AO5)

In the A level Unit 5, there will be one creative writing task linked to the genre study in Section A. No commentary will be required.

KEY ASPECTS OF THE SPECIFICATION FROM 2015: NON-EXAM ASSESSMENT

The A level Unit 5 non-exam assessment offers learners the opportunity to explore literary or non-literary prose genre that they find interesting, bringing together the different areas of language and literature study in an extended essay and related creative writing.

The assignments require learners to select a genre/theme from either:

- gothic
- science fiction
- romance
- dystopia
- crime
- satire/comedy
- historical fiction
- war/conflict
- adventure/journeys
- life-writing
- journalism
- travel
- identity/the outsider

Having chosen their genre, learners will then select a core text from the prescribed list in the specification on which to base their study. To meet the assessment requirements, learners must select at least one other text from within that genre for wider reading. The text(s) could be another whole text or extracts from a number of texts within the genre. Wider reading can be from the prescribed list but does not have to be - please ensure there is an appropriate level of challenge. You do not need to nominate the wider reading text(s).

Two thirds of the essay should focus on the key text; one third should focus on wider reading. During the course of their essay, learners will evidence their wider reading through a series of productive connections.

For section B: Related Creative Writing, learners must produce one piece of writing in the same genre as that studied for section A: either literary or non-literary. The writing should show clear understanding of genre, audience and purpose and learners must show their expertise in terms of accuracy and quality of written expression.

GLOSSARY

The key is to find terms that learners can use effectively to describe the linguistic and literary features they are exploring. The following glossary is therefore provided as a guide to support teachers and learners. It defines terms that will be useful in tackling Units 1-5, but it is not definitive and it is not a checklist.

Learners may find it helpful to create their own glossaries, defining terms in a way that suits them and creating their own examples. They could organise terminology under topic headings to make shorter, more focused lists of key words e.g. words, phrases, discourse, spoken language, dramatic techniques etc.

| | |
|----------------------------------|--|
| Abstract noun | A name to describe things that have no physical qualities |
| Accent | A set of distinctive pronunciations that mark regional or social identity |
| Active voice | A grammatical structure in which the subject is the actor of the sentence e.g. the dog eats the bone |
| Adjective | A word that modifies a noun or pronoun |
| Adverb | A word that modifies verbs, adverbs, adjectives, conjunctions and prepositions |
| Alliteration | The repetition of the same sound in the initial position in a sequence of words |
| Allusion | To refer to something indirectly or metaphorically |
| Alternate rhyme | Lines of poetry where the rhyme is on every other line (abab) |
| Anapest | A unit of poetic meter containing two unstressed syllables followed by a stressed syllable --/ |
| Archaisms | A word or phrase no longer in current use |
| Aspirants | Sounds that denote audible breath e.g. h |
| Assonance | A repetition of the same or similar vowel sounds |
| Asyndetic listing | The omission of co-ordinating conjunctions as a feature of rhetorical style |
| Attitudes | The opinions expressed in the text |
| Auxiliary / Modal verbs | A verb that precedes another verb e.g. I <i>can</i> go |
| Bilabials | Term used to denote sounds made with both lips e.g. m, b |
| Caesura | A mid-line pause |
| Clause | A group of words usually with a finite verb which is structurally larger than a phrase |
| Collective noun | A name that refers to a group of people, animals or things |
| Comment clause | A commonly occurring phrase in speech e.g. you know |
| Common/concrete noun | A name for every day objects |
| Complex sentence | A sentence made up of one main and one or more subordinate or dependent clauses |
| Compound adjective | An adjective made up of two words joined by a hyphen |
| Compound sentence | A sentence made up of at least two main clauses joined together by a co-ordinating conjunction |
| Conceit | A deliberately elaborate metaphor |
| Connotations | The associations attached to a word in addition to its dictionary definition |
| Content | What the text is about |
| Context | Things outside the text which may shape its meaning e.g. when it was written, and who wrote it |
| Co-ordinating conjunction | A word that joins elements of equal rank (and, or, but) |
| Couplet | A two line verse (often rhyming) |
| Dactyl | A unit of poetic meter containing one stressed syllable followed by two unstressed syllable /-- |
| Declarative mood | A mood used to express a statement |

| | |
|--|--|
| Definite article | 'The' |
| Deictic | Terms used to denote words that rely on the context to be understood e.g. pass me that, there. |
| Dependent or subordinate clause | A group of words which add extra information to the independent main clause |
| Dialogue | Language interaction with two or more participants |
| Discourse | The study of spoken language |
| Double negative | A structure in which more than one negative is used |
| Dynamic verbs | A verb that expresses an action rather than a state |
| Elision | The omission of sounds in connected speech |
| Ellipsis | The omission of part of a sentence |
| End-focus | A change in the structure of the sentence to place emphasis on a closing sentence element. |
| Enjambment | Run-on lines |
| Euphemism | A word that replaces a term seen by society as taboo or unpleasant |
| Exclamatory mood | A mood that expresses strong emotions |
| Eye rhyme | Where the rhyme looks like it should rhyme but the sound is not exactly the same. |
| Fillers | Words used when hesitating in speech, um, er |
| foregrounding | A change in the structure of the sentence to place emphasis on an opening sentence element |
| Form | The structure and shape of the text |
| Fricatives | Sounds where air escapes through a small passage e.g. f, v |
| Hyperbole | Exaggeration used to heighten feeling and intensity |
| Iambic | A unit of poetic meter containing one unstressed syllable followed by one stressed syllable -/ |
| Imagery | A descriptive or metaphorical use of language to create a vivid picture |
| Imperative mood | A mood that expresses a command |
| Indefinite article | 'A' |
| Independent main clause | The group of words which carries the core meaning of the sentence |
| Internal rhyme | Where the rhyming sound occurs within a line of verse |
| Interrogative mood | A mood expressing a question |
| Intonation | The quality or tone of the voice in speech |
| IPA | The International Phonetic Alphabet used to classify the sounds of language |
| Juxtaposition | To place two or more things side by side |
| Lexical set | A group of words joined by similarities |
| Lexis | The term used to describe the vocabulary of a language |
| Litotes | A deliberate understatement |
| Metaphor | A description which does not compare one thing with another but actually becomes the other e.g. the trees danced in the wind |
| Mode of address | The point of view of the text i.e. first, second or third person |
| Nasals | A term used to describe consonants produced with an open nasal passage e.g. m,n |
| Non-standard Lexis | Any variety that does not conform to the standard form as used by society |
| Noun | A naming word |
| Octet | An eight line verse |
| Onomatopoeia | The term used to denote words that imitate sounds |
| Orthography | A study of spelling and the ways letters are used in language |
| Oxymoron | The use of apparently contradictory words in a phrase |
| Paralinguistics | Non-verbal communication using gestures, posture and facial expressions |
| Parallelism | The patterning of pairs of sounds, words or structures to create a sense of balance |

| | |
|--|--|
| Passive voice | A grammatical structure in which the subject and object can change places in order to alter the focus of a sentence e.g. the bone was eaten by the dog |
| Pathetic fallacy | When the environment mirrors emotions |
| Pentameter | A unit of poetic meter containing five feet (10 syllables in total) |
| Personification | A device in which the non-human is given personal and human qualities e.g. the trees danced in the wind |
| Petrarchan or Italian sonnet | A poem of 14 lines, divided into an octet and a sestet, written in iambic pentameter, rhyming abbaabbba cdecde (sestet may vary) |
| Phonology | The study of sound |
| Phrase | A group of words that has no finite verb (except for a verb phrase) e.g. noun phrase 'the green tree' |
| Plosives | Sounds which release a sudden burst of air e.g. p,b,t |
| Preposition | A word that shows relationships between nouns or pronouns e.g. on |
| Pronoun | A word that replaces a noun |
| Proper nouns | A name of a distinctive person, place or other unique reference |
| Prosodic features | The use of pitch, volume, pace and rhythm to draw attention to key elements of spoken language |
| Purpose | The reason the text has been produced e.g. to entertain, inform, persuade etc. |
| Quatrain | A four-line verse |
| Received Pronunciation (RP) | An English accent which has a high social status and is not connected to a specific region |
| Repair | The correction of a mistake or misunderstanding in conversation |
| Repetition | Saying the same thing more than once |
| Rhythm | The pattern of syllables and stresses within poetry |
| Rondo | A poem with a circular structure which begins and ends similarly |
| Sentence mood | The mood of the sentence (often clarified by punctuation) |
| Sestet | A six-line verse |
| Shakespearean or English sonnet | A poem of 14 lines, divided into three quatrains and a couplet, written in iambic pentameter, rhyming abab cdcd efef gg |
| Sibilants | Consonant sounds articulated with a hissing sound e.g. s,z |
| Simile | A device which directly compares two things using like or as e.g. the tress swayed in the wind like dancers |
| Simple sentence | A independent main clause |
| Spondee | A unit of poetic meter containing two stressed syllables // |
| Stanza | The division of lines in a poem, also called a verse |
| Stative verbs | Verbs that express states of being or processes |
| Stress | The exaggerated phoneme in any particular word |
| Subordinating conjunction | A conjunction used to introduce a subordinate clause (because, while, until) |
| Superlatives | A word that emphasizes the extremes e.g. best, worst |
| Syllable | The beats or rhythm in a line of verse |
| Symbolism | A device in which a word or phrase represents something else |
| Syndetic listing | Using conjunctions to join clauses |
| Syntax | The study of the relationship between words in a sentences |
| Syntax inversion | The deliberate alteration of the structure of words in a sentence |
| Tag question | An interrogative structure attached to the end of a sentence which expects a reply e.g. isn't it |
| Tetrameter | A unit of poetic meter containing four feet (68syllables in total) |
| Themes | The recurring ideas and images in a text |
| Tone | The style or voice the text is written in e.g. excites, emotional |
| Transcription | A written record of spoken language, which can use symbols and markings to illustrate the distinctive nature of speech |
| Trimeter | A unit of poetic meter containing three feet (6 syllables in total) |

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| Tripling | Listing of three items |
| Trochee | A unit of poetic meter containing one stressed syllable followed by one unstressed syllable /- |
| Turn-taking | The organization of speakers' contributions to a conversation |
| Utterance | A stretch of spoken language used in stead of 'sentence' when discussing spoken language |
| Verbs | Words that express states, actions or processes |
| Verse Type | The type of poem e.g. sonnet, lyric, ballad, ode, narrative poem etc. |
| Vocatives | The words used to name or refer to people when talking to them |
| Volta | The turning point in a sonnet |

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