



# AS and A Level English Language and Literature

**GETTING STARTED GUIDE**

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# Getting Started: GCE A/AS English Language and Literature 2015

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# 1. Introduction

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## Welcome to GCE English Language and Literature

The 2015 GCE English Language and Literature specification and sample assessment materials have been developed in consultation with the teaching community, higher education, learned societies and subject associations. Teachers from a range of schools and colleges – in focus groups, phone interviews, network groups and face-to-face interviews – have provided feedback at each stage and have helped us to shape the specification.

This Getting Started guide provides an overview of the new GCE specification, to help you get to grips with the changes to content and assessment, and to help you understand what these mean for you and your students.

For more help and support, please visit the Edexcel [website](#), or contact Clare Haviland, our English Subject Advisor. Clare and her team are on hand to provide centres with answers about the content or teaching of the specifications. Contact them at **TeachingEnglish@pearson.com**

## 2. What's changed?

### How has GCE English Language and Literature changed?

#### Changes to AS and A level qualifications

- From September 2015, GCE English Language and Literature will be a linear qualification. This means that all examinations must be sat at the end of the course.
- This qualification is available in the summer series only, with the first assessment of AS level in summer 2016 and A level in summer 2017.
- The AS will be a standalone qualification. AS results will not contribute to final A level grades, although students will still be able to enter for both AS and A level within the same subject.

#### Changes to subject criteria

The subject criteria for GCE Language and Literature have been revised. All awarding organisations' specifications for GCE English Language and Literature must meet these criteria:

- one compulsory non-literary text at AS and A level
- reduced emphasis on comparison
- less genre prescription at both AS and A Level
- reduced coursework weighting from 40%–20%
- inclusion of specific language levels.

#### Changes to Assessment Objectives

The GCE English Language and Literature Assessment Objectives have been refined and there are now five Assessment Objectives which have to be covered in full within the specification.

Students must:		% in GCE
<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	20–30%
<b>AO2</b>	Analyse ways in which meanings are shaped in texts	20–30%
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	20–30%
<b>AO4</b>	Explore connections across texts, informed by linguistic and literary concepts and methods	10–15%
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways <i>Note: this Assessment Objective must be targeted with at least one of AO2, AO3, or AO4, either in the same task or in two or more linked tasks.</i>	10–15%
<b>Total</b>		<b>100%</b>

## 3. A level English Language and Literature

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The revised A level specification covers six set texts and is made up of three components:

Component	Assessment Method	Weighting
1 – Voices in Speech and Writing	Examination	40%
2 – Varieties in Language and Literature	Examination	40%
3 – Investigating and Creating Texts	Coursework	20%

Edexcel's approach to Language and Literature is an integrated one.

You may want to approach the subject in an integrated way through:

- investigating source material included in, and based upon, the genres in the Anthology through analytical reading of the contextual factors that shape texts and the way that the language of texts reflects these factors
- conducting an analytical investigation of the language and contextual features of a text that make it suitable for its particular audience, purpose and medium
- placing the student in an imaginary communicative situation, reworking given material to a new generic agenda or shaping it to a new target audience and/or purpose.
- exploring the factors that influence an author's choice of narrative perspective (including first person perspective, the omniscient narrator, focalised third person, the ironic narrative voice and free indirect style)
- investigating the relationship between the narrative voice, the 'internal' voice of characters
- investigating the ways which different writers convey their thoughts, attitudes and values across similar themes in literary and non-fiction writing
- investigating the ways in which writers develop characters that are shaped by, and react to, the environments in which they find themselves
- exploring the ways different writers convey similar themes and issues in different texts/generic forms
- exploring connections – linguistic, thematic and generic, across and between texts
- exploring the role of the dramatist and the conventions that shape the production of a stage play
- investigating how the social, economic and/or historical context of a text influences setting character, plot and theme
- investigating the multiple dimensions of voice – verbal and non-verbal – that contribute to a dramatic persona
- comparing the use of voice in the set texts with short extracts from other literary and non-fiction texts, to highlight what is significant and interesting
- investigating the general background of the authors of their set texts and their work
- developing a range of literary/linguistic terms and integrating this effectively into a critical and analytical written response.

### 3.1 Component 1: Voices in Speech and Writing (exam)

This component has an explicit focus on the concept of ‘voice’. Students will study how spoken voices are formed and written voices created in literary, non-literary and digital texts. The component covers two set texts: an anthology of non-literary and digital texts; and a drama text (see page 8 for the full list of text options)

What do we mean by the study of ‘voice’? Val Davis, Principal Examiner for Language and Literature, offers this introduction for students:

The Roman philosopher and orator Cicero said that a voice is a picture of the mind. What we say, and how we say it, enables others to identify us and to identify with us. In this part of the course you will investigate “voice” in its many forms – from spontaneous conversation and the unwritten rules that shape it to the voices that writers create in a range of both literary and non-literary texts. And you will learn that voices are not as straightforward as they might seem.

We are all “code-switchers”. We change our voice according to our audience, our agenda or the context in which we speak or interact. This course will provide you with the tools you need to begin to understand what those codes are – and how a skilful writer or speaker can manipulate them (and their audience) to their own end.

Take a look at John F Kennedy’s speech in Section 9 of the Edexcel Anthology and you should see the power of the spoken word and the rhetorical structures through which we are influenced and even controlled. Of course this is a transcript – to understand the real power of a speech you need to listen to it, and Kennedy is widely considered to be a great orator. People have voices; written texts do not. Written texts are silent. And yet if a text is well written we can “hear” it when we read and if a character or persona is well developed we identify them through the illusion of voice on the page. In the best texts these voices are unique “voiceprints” that communicate with us as freely and convincingly as the human voices they emulate.

Some texts, like play scripts, are written specifically to be spoken and the playwright develops character through voice, interaction and all the non-verbal elements that combine to create a three dimensional character and to make a drama work. You will encounter many distinctive dramatic voices on this course and will develop an understanding of how – and why – the playwright has developed them. You will study a complete play with a focus on the voices created by the playwright to bring character and plot to life. The choices are wide; from the raw passion of Stanley in *A Streetcar Named Desire* to the complexities of a colonised language and the voices that are shaped by this in *Translations*. In your exploration of these texts you will uncover the craft of the dramatist and the multiple dimensions of voice – verbal and non-verbal – that contribute to a dramatic persona.

Perhaps less obvious, but just as significant and powerful, are the voices created in written and multi-modal texts. Technology has enabled an interaction between writer and audience in a way that is so immediate that the voices seem authentic and the exchanges much like a spoken conversation. But such texts are rarely as spontaneous as they might seem – and many are crafted by the writer with precision to interact with and to influence their readers. The Anthology is a starting point to many such texts with extracts that range from blogs to forums. These texts are so reliant on voice that they seem to sit in a technological middle ground between speech and writing.

Prose texts (including prose fiction) contain multiple voices. There is the voice of the author – the quality that makes their writing unique and which conveys their attitudes, values and personality. The authorial voice is only one of many. It is often distinct from the narrative voice and the characteristic speech and thought patterns of, for example, a first person narrator. This course will enable you to tell the difference and provide specific evidence for your understanding of that difference. A writer can use other people’s voices through direct speech, incorporating, directly, the voice of another into the text. However the text that surrounds the directly quoted speech will have been crafted by the writer to create a perspective designed to influence how you, the reader, interpret that voice. Indirect speech



paraphrases what is spoken – this gives the writer much more control to filter the voices of others to suit their own perspective or agenda.

This is only a starting point. Some voices are deeply embedded in a text and into the subconscious of a writer or a character. There are the cultural and historical voices that shape our opinions and the manner in which we express them. There are ancestral and community voices that reflect our upbringing and the way that these can shape our attitudes and values. Some phrases are echoes of the voice of others and reflect their influence upon us all and serve as a reminder that much of our language – spoken and written – echoes the voices of those that have come before.

## Content and Assessment

### Content

Students study:

- voices in speech and writing in literary, non-literary and digital texts
- *Voices in Speech and Writing: An Anthology* – non-literary and digital texts from the 20th and 21st centuries
- one drama text from a prescribed list.

In teaching this component you will need to explore aspects of voice, and the factors that shape it, that are relevant to your exploration of non-literary texts and your chosen drama text. Aspects that you should consider include:

- the importance of contextual factors in shaping the content of a text and the voices it contains
- the literary, linguistic and graphological conventions applied in a range of exemplar text types and the effects they produce
- the language choices made by writers or speakers in order to conform to (or manipulate) generic convention
- how writers and speakers use language to meet the expectations of audience and purpose
- the selection of evidence which links to a specific task
- the application of linguistic/literary terminology to the exploration of texts and to the examples drawn from these texts to evidence method and/or effect
- how central themes are established/signalled
- how a text is structured to meet the conventions of genre, the expectations of the audience and the objectives of the writer
- particular aspects of written style and dramatic method as established in the opening scenes of the set drama text
- the way the writer has conveyed a sense of authentic speech through written monologue or dialogue
- the way argument or conflict are conveyed in speech
- the way characters' distinctive voices are conveyed
- how a playwright uses literary and language techniques to develop voice, character, plot and theme
- the application of linguistic/literary terminology to the exploration of the text and the quotations used to evidence method and/or effect
- the integration of literary/linguistic terms and integrating this effectively into a critical and analytical written response based on their set drama text.



<b>Assessment</b>	<b>Paper code: 9ELO/01</b>
<b>40% weighting</b>	
<p>Written examination consisting of <b>two</b> sections. Open book examination – a clean copy of the prescribed drama text can be taken into the exam.</p>	
<p><b>Section A: Voices in 20th- and 21st century Texts</b></p> <p><b>One</b> comparative essay question on one unseen extract selected from 20th- or 21st-century sources and one text from the anthology (AO1, AO2, AO3, AO4 assessed). The unseen extract will be taken from a genre which has been studied in the anthology – for example, speeches, diaries, articles and so on. Please see page 8 for the full list of Anthology text types.</p>	
<p><b>Section B: Drama Texts</b></p> <p><b>One</b> extract-based essay question on the chosen drama text (AO1, AO2, AO3 assessed).</p>	
<ul style="list-style-type: none"><li>• First assessment: May/June 2017.</li><li>• The assessment is 2 hours 30 minutes.</li><li>• The assessment consists of eight questions. Students answer two questions.</li><li>• The assessment consists of 50 marks – 25 marks for Section A and 25 marks for Section B.</li></ul>	

## Texts and Themes

### Voices in Speech and Writing: An Anthology

#### 1 Article

- Charlie Brooker: 'Too Much Talk for One Planet: why I'm reducing my word emissions'
- Ian Birrell: 'Nothing to Celebrate for the Disabled'

#### 2 Autobiography/Biography

- *De Profundis* by Oscar Wilde
- *Mom & Me & Mom* by Maya Angelou

#### 3 Diary/Memoir

- Alan Bennett: Diary: What I Did in 2013
- Eye-witness account written by a young radio operator in the First World War

#### 4 Digital Text

- Blog by George Scott: 'A Ride of Two Halves ...'
- Past Masters Podcast: 'The Truth is in Here: UFOs at the National Archives'

#### 5 Interview

- BBC1 *Panorama* interview between Martin Bashir and Princess Diana
- Jay Leno's interview with President Obama (transcript)

#### 6 Radio Drama/Screenplay

- *The King's Speech* by David Seidler
- *When I Lived in Peru* by Andrew Viner

#### 7 Reportage

- Chris Rainier: 'Tsunami Eyewitness Account by Nat Geo Photographer'
- Jessica Read: 'Experience: I survived an earthquake while scuba diving'

#### 8 Review

- *Boxer Handsome* by Anna Whitwham
- Television drama: *The Bridge*

#### 9 Speech

- John F. Kennedy's Inaugural Address in Washington on 20 January 1961
- Colonel Tim Collins to 1st Battalion, Royal Irish Regiment, in Iraq

#### 10 Travelogue

- *Sea and Sardinia* by D. H. Lawrence
- Riding the Iron Rooster: By Train Through China by Paul Theroux

### Drama Texts

Students study one drama text from the list below:

- *All My Sons*, Arthur Miller
- *A Streetcar Named Desire*, Tennessee Williams
- *Elmina's Kitchen*, Kwame Kwei-Armah
- *Equus*, Peter Shaffer
- *The History Boys*, Alan Bennett
- *Top Girls*, Caryl Churchill
- *Translations*, Brian Friel

### Spoken Language features

In Unit 1, students will not be asked to analyse transcripts of spontaneous spoken language for Section A of the examination. The unseen extract which they will compare to one of their Anthology texts will be taken from a studied Anthology form – for example, an extract from an unseen speech compared to one of the studied extracts of autobiographical writing.

However, a number of these forms include semi-spontaneous spoken language such as transcripts of televised interviews or podcasts. Others, including the studied drama text, make use of features of spoken language to convey aspects of voice through written texts. As such, students should be aware of a basic range of spoken word features and terms, and have explored their function and/or effect in a range of literary and non-literary contexts.

This table lists the basic range of spoken word features and terms – and their function and/or effect. This list is by no means exhaustive. Rather, it provides the baseline terminology from which analysis can develop.

Feature/term	Definition/example	Function/effect
Accent	How words are pronounced.	Indicates the region or social class of a speaker.
Address	How people refer to or 'address' each other. (Examples include 'mum'/'madam'/'mother'.)	Indicates status/relationship/class/role/gender/inclusion/exclusion, etc.
Adjacency pairs	The topic or subject of conversation.	Indicates levels of co-operation/agreement/disagreement/dominance/compliance, etc.
Agenda	Exchanges between different speakers that are connected and that have expected responses (a question, for example, expects an answer).	Keeps conversation flowing. Establishes and sustains/disrupts the pattern of conversation (turn-taking). Indicates power/dominance/compliance/cooperation.
Back Channel features/Co-operative signals	Words, phrases and non-verbal utterances used by a listener (e.g. 'I see', 'oh', 'uh huh', 'really') which indicate they agree or want to hear more.	Used by the listener to give feedback to a speaker that the message is being followed and understood. Indicates co-operation, and permission to continue with the agenda.
Backtracking	Interruption of the sequence of an utterance to include information that should have been included earlier.	Indicates how speakers monitor what they say, and levels of correction and/or clarification.
Contraction	A reduced form often marked by an apostrophe (in writing) e.g. can't, he'll. might've.	Lowers formality and speeds up the interaction.

Feature/term	Definition/example	Function/effect
Deixis/deictics	Devices which make sure that a listener knows what, where and to whom an utterance refers. Examples include: 'this', 'that', 'there'.	Indicates cooperation, monitoring, awareness of context and awareness of audience.
Dialect	Elements of speech other than sound (grammar and vocabulary) that are distinctive to a regional or social use of language.	Indicates social or regional background of a speaker.
Discourse markers	Words and phrases that signal the relationship and connections between utterances. Examples include: 'first', 'now', 'on the other hand'.	Indicate connections/relationship between utterances, and signposts to the listener.
Elision	The omission or slurring [eliding] of one or more sounds or syllables – e.g. 'gonna'.	Lowers formality and speeds up the interaction.
Ellipsis	The omission of part of a grammatical structure – e.g. 'You okay?'	Conveys a more casual and informal tone.
False start	When a speaker begins an utterance, then either repeats or reformulates it.	Indicates self-correction and monitoring.
Filler	Used to gain thinking time (sometimes called 'voiced pause'). Examples include: 'er', 'um', 'well'.	Enables a speaker to pause and gain time to think.
Hedges	Vague words or phrases that are used to soften the force of how something is said. Examples include: 'perhaps', 'maybe', 'sort of'.	Indicate politeness, uncertainty and co-operation.
Idiolect	Features that make up a personal language profile/individual style of speaking.	
Monitoring talk	Words or phrases used to check or comment on what is being said. Examples include: 'do you see what I mean?' 'I think we've been here before.'	Checks that the speaker has been understood; comments on another's speech; reviews a conversation at any given point.
Phatic talk	Formulaic utterances with stock responses used to establish or maintain personal relationships. Examples include: 'How are you?' 'Fine, thank you.'	Indicates politeness and co-operation, and keeps conversation flowing.

Feature/term	Definition/example	Function/effect
Repair	The process by which a speaker recognizes a speech error and repeats what has been said with some sort of correction.	Clarifies or corrects the point being made. Can indicate lack of confidence/security.
Simultaneous speech	Occurs when two people say the same thing at the same time, usually in the form of overlap.	Can indicate engagement, co-operation and impatience.
Tag questions	Familiar questions, sometimes rhetorical, that are added to a declarative sentence to turn it into a question. Examples include: 'Don't you ...?' 'Isn't it ...?'	Indicate cooperation and invitation to respond.
Vague language	Statements that sound imprecise and unassertive e.g. 'and so on', 'whatever', 'and stuff'.	Indicates uncertainty. Lowers formality.
Vocative	Names, titles, terms of address – used in the initial position such as 'Mum, can I ...?'	Helps to create a personal relationship between speakers and encourage interaction.

### 3.2 Component 2: Varieties in Language and Literature (exam)

This component focuses on the ways in which different writers convey their thoughts and feelings across similar themes in literary and non-fiction writing. The component covers two set texts which can be chosen from one of four themes. Students will study one prose fiction text and one other text selected from the prose, poetry and drama options within their chosen theme (see page 16 for the full list of text options).

In order to help you chose the theme that your students will study, Tim Burke, Senior Examiner, introduces the four options and offers some suggestions to students for getting started with their texts.

#### Theme 1: Society and the Individual

Humans are social creatures: we tend to live in, and identify ourselves with, families, communities, and nations. The texts on this strand of the course explore what it means to be an individual, and yet part of a group larger than ourselves.

'But can one ever be truly unique and fully individual in the context of a group? Is a person's sense of identity enhanced or diminished by the social class or cultural heritage they are born into, or the sex and gender roles that are allocated to them? What happens to people when they find themselves at odds with, or even alienated from, the dominant values of the society in which they live? What is the impact upon ourselves, and our language, when our relationship with the groups to which we belong changes? How do people cope with the sense of freedom and/or the sense of guilt that follows from defying society's expectations and rules? These are just some of the many questions posed in the novels, plays and poems available for you to study in "Society and the Individual".

### Getting started with the 'anchor' texts on the Society and the Individual strand

- Places are very significant in these novels. In *Great Expectations*, the lonely marshes of the Thames Estuary are the bleak backdrop to the orphan Pip's difficult early life; in *The Great Gatsby*, the areas of East Egg and West Egg are as socially remote as they are geographically proximate, and the 'Valley of Ashes' is a place whose ugliness of appearance is matched by its moral turpitude. How does the first person narrator of your studied text respond to the environments in which he finds himself? Does it shape or reflect his personality, do you think?
- Think about the presentation of the family as an institution in your 'anchor' text. Is the family a loving, nurturing environment? How do the narrators respond to the families that they encounter? What expectations does the family unit have for its young dependents? Think here about Mrs Joe or Daisy Buchanan's comments on the child she is carrying.
- What is your impression of the marital relationship that you are introduced to at the start of your text? How do Joe and Mrs Joe, or Tom and Daisy, feel as individuals about the marriages they are in? What do these relationships reveal about the attitudes and values of the society in which they exist?
- Think about the depiction of violence in your chosen text. How do individuals use violence, and what is the attitude of society to such uses of violence? Think here about the convict's threats, Mrs Joe's punishments, or Tom's attack on Myrtle. What language features can you detect in these violent episodes?
- Crime and criminality are central features of both novels. How are crimes and criminals presented in the text you are studying? What exactly is the relationship between the criminal and the majority of law-abiding citizens in this world?
- Our names are marks of our individuality, but they can also reveal something of our relationship to the world – they might be a signifier of our links to or place within our family; a surname might indicate a particular status or profession practised by our forebears; equally, we can choose to change or adapt a given name. Once you've read a couple of chapters, spend some time in speculating about the significance of the names of the major characters in your 'anchor' text: what might they reveal?

### Theme 2: Encounters

Encounters are the lifeblood of literature: characters must meet; worlds must collide; change must be embraced.

In this strand, you have the opportunity to investigate texts which are especially memorable for the range and the intensity of the encounters they describe.

You will see how encounters with ghosts affect the mental stability of Shakespeare's Hamlet and Heathcliff in *Wuthering Heights*; you will discover how London and Londoners are ravaged and diminished by encounters with war and a modern society from which they feel alienated; you will find romantic poets encountering new and exotic worlds through the far reaches of their imaginations, and modern playwrights and short story writers presenting political and sexual encounters in contemporary society. You will, in your reading, encounter dangerous humans, vicious animals, and supernatural forces at every turn.

As you study these texts, you will learn that encounters tend to have a profound effect on characters, societies – and readers!

### Getting started with the 'anchor' texts on the Encounters strand

- Think about the start of your 'anchor' text (either *Wuthering Heights* or *Room with a View*) and the initial meetings that occur. Both novels, written at a time when social class distinctions were considered highly important, feature encounters between members of different classes. Lockwood meets Heathcliff and his household; Lucy and Charlotte meet the 'ill-bred' Emersons and the 'Cockney' landlady. What techniques do the authors deploy to signify class difference and prejudice?
- Think about how, as events in the novels unfold, racial or national distinctions are also presented. How do characters react when confronted with attitudes, values, languages and physical appearances that differ from their own? Can you detect the language features that the author uses to capture such reactions?
- Both novels feature an encounter with death in their opening chapters: compare how different characters react in the event of a death? What personal and social factors shape their attitude to death?
- Both novels begin with a mysterious encounter: Mr Lockwood receives a strange visitation during the night, and Lucy Honeychurch is left with a mysterious 'gift' by George Emerson. How do the characters respond to their encounters with these mysterious and inscrutable events?

### Theme 3: Love and Loss

The joys of love, the pain of loss – these are universal experiences; essential aspects of what it means to be human in the world.

But there are many types of love, and many ways of loving. Losing a loved one can provoke many different responses and reactions.

Life is a story of love and loss, and great writers return repeatedly to these powerful themes. In the texts that you study for this strand of your course, you will meet with a vast array of attitudes to loving and mourning. You will meet love that is conventionally romantic, but also love that is illicit or forbidden, jealous or unrequited. There will be love that is constant and love that alters over time; the love of lovers, families and friends, but also the love of wealth and power, as well as more spiritual forms of this powerful emotion.

Losses too take multiple forms: the texts depict a variety of reactions to the ending of relationships and the ends of lives. Losses of sanity, prosperity and respectability are also dealt with in the texts you'll explore.

In short, the "Love and Loss" strand of this course will involve you in discussions of almost every aspect of human existence!

### Getting started with the 'anchor' texts on the Love and Loss strand

- Think about the 'love story' films you have seen. Can you use the recurring plot features of such movies to arrive at a working definition of romance as a genre, and create a list of its conventions? Are there other sorts of love story besides the conventional romance? Use your knowledge of film and television narrative to help shape your judgements about the fiction texts you are studying.
- Both 'anchor' texts on this strand are about love but in the opening chapters seem far removed from the stereotypes of romance. Both protagonists (Tess, in *Tess of the d'Urbervilles*, and George, in *A Single Man*) find themselves in difficult situations. What is the cause of their problems at the outset of these narratives?
- A key moment towards the start of each novel seems to offer romantic or erotic possibilities that are soon thwarted. How does Tess feel at the prospect of dancing at the fair with the wealthy young man Angel Clare, and why is she so disappointed when he chooses to dance with another girl from the village for his



partner? What does the spectacle of the tennis match seem to offer to the increasingly introspective, misanthropic George? What language techniques do the authors deploy in these scenes to capture the feelings of George and Tess?

- We like to think that our lives, and the choices – including romantic choices – that we make, are within our own control. But both of these novels strongly suggest that fate, or destiny, has some hold over us, and shapes the choices we make. How does your ‘anchor’ text present the struggle between determinism and free will?

#### Theme 4: Crossing Boundaries

Many territorial lines are crossed in the texts on this strand: you can travel from the Caribbean or from Transylvania to England, or from Calcutta to America; you might explore a segregated community, going between Protestant and Catholic heritages in Northern Ireland; more imaginatively, you might find yourself transported from Shakespeare’s *Messaline* to Illyria.

But boundaries are more than just the lines drawn on maps to demarcate towns, cities, and countries; they are more than the walls that are put in place to separate one’s property from another’s. In a metaphorical sense, a multiplicity of boundaries are established – and crossed – in the fictions, plays and poems that you read.

When you study the texts in “Crossing Boundaries”, you will learn how boundaries of class or caste or heritage serve to stratify societies, and that established lines that distinguish right and wrong, good and evil, nature and the supernatural, and even life and death can also be traversed. You will discover how comic drama revels in breaking down the strict boundaries of acceptable behaviours that society tries to uphold and police; you will see also the tragedy that ensues when individuals are forced to change their country and identity, or when the line between professional responsibilities and personal desires is breached.

You will, in your reading, be drawn into a multitude of excitingly complex and frequently shifting worlds, in which families and communities and countries are often torn apart. You will see that while breaking through borders can be exhilarating and transformative, one’s identity, and one’s language, is vulnerable to change once the line is crossed. And yet, out of all the chaos that ensues when established boundaries no longer make sense, new – and sometimes better – orders are formed.

#### Getting started with the ‘anchor’ texts on the Crossing Boundaries strand

- Both ‘anchor’ texts (*Dracula* and *Wide Sargasso Sea*) will involve journeys to England, but they begin in distant locations. How are these locations presented? Are they unsettlingly strange? Excitingly exotic? Are they depicted in a generally positive or negative light?
- The line separating sanity and madness is under constant threat in the first half of both novels: what are the attitudes and values towards mental health in the society of the novel you are studying, and what language features are deployed in depicting people in states of mental distress?
- Both novels are set in societies with an acute sense of social and racial distinctions. In both texts, such boundaries are repeatedly placed under pressure. What does this tell us about the society and about the individuals who question or ignore the boundaries?
- Both texts refer to supernatural forces (vampirism in *Dracula*, obeah in *Wide Sargasso Sea*), which seem to cross the boundary between the mortal and the immortal worlds. Look carefully at the way in which such powers are described,

and try to determine the attitudes and values of the author, and the characters in their fiction, to such supernatural occurrences.

- Find out about the different codes of behaviour expected of men and women in the society depicted in your novel. Do any of the male or female characters in the text go against the 'rules' of gender? How are those who cross the line treated in the world of the text? What do you think is the author's purpose in depicting such transgressions?

### Content and Assessment

#### Content

Students study:

- **one** compulsory prose fiction text ('anchor' text) from a choice of two and **one other** literary text (from a **chosen theme**).

Both 'anchor' texts may be studied if desired.

In addition to the study of two literary texts within a theme, students will also be expected to read widely across a range of non-fiction genres in preparation for responding to an unseen extract in Section A of the examination. An approach which explores and speculates, rather than one which attempts to label and fix meanings, is to be encouraged.

Students will explore and evaluate the ways different writers convey similar themes and issues in different texts. The two studied texts will be assessed in Section B of the examination.

Students should be able to display their knowledge of the genre conventions and comment on the choice of language techniques and literary devices; they should recognise how the writer's sense of audience informs the text, and the attitudes and values displayed by the writer; they should be able to make inferences about the contexts of texts and, in Section B, students should be to make connections across and between texts.

**Assessment**

Paper code: 9ELO/02

**40% weighting**

Written examination consisting of **two** sections. Open book examination – clean copies of the prescribed texts can be taken into the exam.

**Section A: Unseen Prose Non-fiction Texts**

**One** essay question on an unseen prose non-fiction extract from a choice of four. The unseen extract is linked to the studied theme (AO1, AO2, AO3 assessed).

**Section B: Prose Fiction and Other Genres**

**One** comparative essay question from a choice of four on one prose fiction ‘anchor’ text and one other text from a theme (AO1, AO2, AO3, AO4 assessed).

- First assessment: May/June 2017.
- The assessment is 2 hours 30 minutes.
- The assessment consists of eight questions. Students answer two questions.
- The assessment consists of 50 marks – 20 marks for Section A and 30 marks for Section B.

**Texts and Themes****Society and the Individual**

- Prose fiction ‘anchor’ texts: *The Great Gatsby*, F Scott Fitzgerald and/or *Great Expectations*, Charles Dickens
- Other texts: *The Bone People*, Keri Hulme; *Othello*, William Shakespeare; *A Raisin in the Sun*, Lorraine Hansberry; *The Wife of Bath’s Prologue and Tale*, Geoffrey Chaucer; *The Whitsun Wedding*, Philip Larkin

**Love and Loss**

- Prose fiction ‘anchor’ texts: *A Single Man*, Christopher Isherwood and/or *Tess of the d’Urbervilles*, Thomas Hardy
- Other texts: *Enduring Love*, Ian McEwan; *Much Ado About Nothing*, William Shakespeare; *Betrayal*, Harold Pinter; *Metaphysical Poetry*, editor Colin Burrow; *Sylvia Plath Selected Poems*, Sylvia Plath

**Encounters**

- Prose fiction ‘anchor’ texts: *A Room with a View*, E M Forster or *Wuthering Heights*, Emily Brontë
- Other texts: *The Bloody Chamber*, Angela Carter; *Hamlet*, William Shakespeare; *Rock ‘N’ Roll*, Tom Stoppard, *The Waste Land and Other Poems*, T S Eliot, *The New Penguin Book of Romantic Poetry*, ed. Jonathon Wordsworth

**Crossing Boundaries**

- Prose fiction ‘anchor’ texts: *Wide Sargasso Sea*, Jean Rhys and/or *Dracula*, Bram Stoker
- Other texts: *The Lowland*, Jhumpa Lahiri; *Twelfth Night*, William Shakespeare; *Oleanna*, David Mamet; *Goblin Market*, *The Prince’s Progress*, and *Other Poems*, Christina Rossetti; *North*, Seamus Heaney

### 3.3 Component 3: Investigating and Creating Texts (coursework)

The component has a free choice of texts and themes, with the requirement that students study two texts, one fiction and one non-fiction in order to produce two pieces of original writing, one fiction and one non-fiction. Students will also produce one commentary reflecting on both of their creative pieces and how these reflect the influence of their studied texts.

The component has been designed to allow students to demonstrate their skills as writers, crafting their own original texts for different audiences and purposes. This is an opportunity for students to pursue their own interests, applying the skills they have developed to a topic they are interested in. Therefore, students should be encouraged to select their own topics, and their own fiction and non-fiction texts.

Teachers and students are welcome to draw upon texts and themes from elsewhere in the specification for their coursework, as long as these have not been set for study in other components.

#### Approaching the coursework

Students should be supported through the process of selecting coursework topics and texts, and through the initial stages of devising, planning and researching their two creative pieces.

The following pathway could be helpful in supporting students through the following stages.

- 1 Introduce coursework: texts and topics.
- 2 Divide into small groups based on personal interests: groups to discuss possible approaches and ways into coursework.
- 3 Advise on research techniques.
- 4 Offer opportunity for peer presentations to introduce each student's portfolio and to monitor work in progress.
- 5 Explain structure and organisation of portfolio.
- 6 Help with planning – e.g. key milestones and deadlines for title, plan, draft, final.

#### Example topics, texts and tasks

Students must produce two creative writing pieces; one fiction and one creative non-fiction. Their fiction piece should deal with events that are imaginary i.e. invented by the student. Their creative non-fiction should use literary styles and techniques to create texts which are factually accurate i.e. be chosen from the real world rather than invented by the student.

The following table gives some examples of original writing tasks which students may wish to produce.

Fiction	Creative non-fiction
Short story	Journalism
Chapter from a novel	Article
Screenplay extract	Travel writing
Fictionalised diary entry	Memoir
Additional chapters/scenes for stimulus text	Biography extract
Short radio play	Documentary
Monologue	Review

The coursework topic should help the student to frame their investigation and provide adequate scope from which to find examples of fiction and non-fiction texts to inform and influence their original writing. Students can be encouraged to keep a working notebook in which they record their initial ideas, texts, sources and details of any references. This will be helpful in writing their commentaries and reflecting upon the influence of their studied texts on their creative pieces.

Below are some examples to help you guide your students in their selections.

	Topic: Family relationships
<b>Fiction</b>	<i>Pride and Prejudice</i> : Jane Austen, or <i>King Lear</i> : Shakespeare
<b>Non-fiction</b>	<i>The Dark Quartet (the Brontës)</i> : Lynn Reid Banks, or <i>The Boy with the Topknot</i> : Sathnam Sanghera (a memoir)
<b>Tasks</b>	Fiction: Letter from Lydia to Kitty telling of her elopement with Wickham Non-fiction: Feature article about present-day attitudes to marriage
	Topic: Secrets and Lies
<b>Fiction</b>	<i>The Crucible</i> : Arthur Miller, or <i>Chronicle of a Death Foretold</i> : Gabriel Garcia Marquez
<b>Non-fiction</b>	<i>Reading Lolita in Tehran</i> : Azar Nafisi, or <i>Nothing to Envy (Real Lives in North Korea)</i> : Barbara Demick
<b>Tasks</b>	Fiction: Short story for young adults based on Salem witch trials Non-fiction: Investigative article about drug trafficking

	<b>Topic: Journeys</b>
<b>Fiction</b>	<i>The Life of Pi</i> : Yann Martell, or <i>Cloud Atlas</i> : David Mitchell
<b>Non-fiction</b>	<i>Tracks</i> : Robyn Davidson, or <i>The Lost Continent (Travels in Small Town America)</i> : Bill Bryson
<b>Tasks</b>	Fiction: Short story about a woman telling her granddaughter about emigrating to Britain Non-fiction: Article for a student magazine about the advantages and disadvantages of a gap year spent travelling
	<b>Topic: Entrapment</b>
<b>Fiction</b>	<i>The Collector</i> : John Fowles, or <i>The Yellow Wallpaper</i> : Charlotte Perkins Gilman
<b>Non-fiction</b>	<i>An Evil Cradling</i> : Brian Keenan, or <i>Gomorra</i> : Roberto Salviano
<b>Tasks</b>	Fiction: Dramatic short story about teenage cyberbullying Non-fiction: Investigative article about the plight of young illegal immigrant workers
	<b>Topic: War and Conflict</b>
<b>Fiction</b>	<i>Slaughterhouse 5</i> : Kurt Vonnegut, or <i>All Quiet on the Western Front</i> : Erich Maria Remarque
<b>Non-fiction</b>	<i>War Stories</i> : Jeremy Bowen, or <i>Testament of Youth</i> : Vera Brittain
<b>Tasks</b>	Fiction: Radio drama featuring a protagonist with post-traumatic stress disorder (PTSD) Non-fiction: Newspaper article about the debt we owe to the Suffragette Movement
	<b>Topic: Image and Identity</b>
<b>Fiction</b>	<i>The Great Gatsby</i> : F Scott Fitzgerald, or <i>Death of A Salesman</i> : Arthur Miller
<b>Non-fiction</b>	<i>The Motorcycle Diaries</i> : Che Guevara, or <i>Persepolis</i> : Marjane Satrapi (graphic autobiography)
<b>Tasks</b>	Fiction: A futuristic short story about enforced cosmetic surgery Non-fiction: Extract from a biography of Che Guevara

## Commentary guidance

Mary Jay, Chief Examiner, offers you some guidance on the role of the commentary in the coursework folder, as well as providing feedback on some extracts from student work.

The commentary is an important part of the coursework process and is worth 24 of the 60 marks for the coursework component. It provides students with the opportunity to reflect and comment on their own work.

The key areas to be covered are:

- an introduction referencing the topic and stimulus texts, providing a clear rationale for the choice of tasks
- an analysis of key characteristics of the text(s) which influenced the student's own writing
- an analysis of the significant linguistic and literary techniques used by the student in the crafting of the two creative tasks.

Ideally comparison of the two creative tasks should be integrated throughout the commentary.

There is no specific formula for writing the commentary as each one should be different depending on the core text(s), the theme, chosen genres and the intentions of the writer. However, the main areas that all commentaries need to cover are:

- genre, audience and purpose
- form, structure and language
- the relationship between the student's creative tasks and the stimulus texts.

Although there is no formula, there are some pitfalls which students should try and avoid:

- lengthy explanations of the research undertaken
- anecdotal accounts of what was done in preparation
- long quotations from stimulus texts
- too much focus on minor secondary stimulus material
- identifying literary and linguistic techniques but failing to effectively link them to the specific use in the creative tasks
- self-evaluation by the student – e.g. 'I think I have been successful'.

## Examples of good practice: extracts from commentaries

### Commentary extract 1

Extracts from commentaries:

*This commentary gives a succinct explanation of rationale linked to the theme and core text. There is awareness of audience and reference to the narrative perspective.*

I was inspired to write my literary and non-fiction pieces under the topic of 'Women in Society: Gender Inequality'. My core literature text 'Jane Eyre' provided a wide scope to explore the topic, enabling me to highlight the issues faced by 19th-century women in contrast to the present. This topic demonstrates how differences in socially constructed gender roles have led to the unequal treatment or perceptions of individuals based on their gender.



I chose to write my literary piece, 'Featherless Bird', in a memoir style to share events of the protagonist's life. I used the first person narrative: 'I couldn't stop thinking of my love', to capture her voice and give the readers an immediate and personal view of her thoughts and experiences. This point of view directly engages the readers, influencing their thoughts and emotions to encourage empathy with the writer. The nouns 'rage, lashes and rape' which are from the lexical field of violence make my literary piece suitable for an adult audience.

### Commentary extract 2

*This extract refers to a literary narrative on the theme of Crossing Boundaries. There is evidence of a personal investigation. Lexical choices are explained and there is exploration of the deliberate crafting of the narrative.*

The main protagonist is Amelia and her experiences are based on my grandmother's when she migrated to India in 1943. The novel is about her discovery of the arranged marriage in the Indian culture which leads her to form a stronger relationship with her emotionless mother and her autistic brother as they are forced into a scandal in a post-colonial country.

To make the setting more convincing I incorporated Hindi lexis, revealing the personalities of the individuals in the family to come across in their names: 'Savar' means 'The King', 'Nishtha' means 'Faith' and 'Ipsa' means 'Desire', hinting at the hierarchy within the family.

Compound modifiers emphasise the Indian culture, using colours, for example, 'coconut-brown'. This type of description coupled with the asyndetic list 'the biggest, warmest, most welcoming smile' encapsulates the friendliness and warmth of the family as they welcome Amelia inside.

### Commentary extract 3

*The following extract references a specific style model and gives a precise identification of audience, purpose and mode.*

For my non-fiction piece I decided to write an online blog article for 'The Telegraph' in the style of the journalist Harry Mount for an educated mature audience that would be willing to consider child labour from a different perspective.

The blog article is subjective and persuasive and aims to provoke deeper thought into the child labour situation in India and the English interventions into it. Like Harry Mount I focused on my own opinion whilst including differing opinions and case studies from the Channel 4 show 'Unreported World'.

#### Commentary extract 4

*The following is an extract which evaluates the connection between the main stimulus text and the student's own writing. Specific literary and linguistic techniques are identified and explored.*

The main inspiration for my original writing was the 'southern gothic' style of William Faulkner whose narratives explore the effects of disturbed psychological conditions in realistic, everyday settings.

I have created two texts that enable me to explore my theme of paranoia. A short story ('The Janitor'), and a series of blog posts. The two styles show contrasting sides of my theme whilst being inspired by the same source. My main character in 'The Janitor' is inspired by the character Hawkshaw from 'Hair' whose mysterious, repetitive behaviour shows how he has stepped out of time and is biding his time until Susan Reed is old enough to replace Sophie Starnes. I use repetition to show how the janitor is locked into an unchanging routine. I also repeat the onomatopoeic word 'Flash' to highlight the importance of isolation in the story. This helps to build towards a shock ending where it is revealed that the janitor has a whole wall of photographs of a particular schoolgirl. The noun phrase 'The blonde waves ...' links to Hawkshaw's obsession with hair that is 'not brown and not yellow'.

I felt it was important to use a third person narrator for 'The Janitor'. This creates a detachment between the reader and the main character, helping to develop a sense of mystery around him.

#### Commentary extract 5

*The next extract demonstrates perceptive insight into the rationale, makes clear references to the stimulus texts and effectively applies knowledge of linguistic and literary concepts.*

Inspired primarily by William Shakespeare's 'King Lear', I became interested in how the society in which an individual lives can catalyse insanity. This is portrayed in my non-literary piece, which addresses the public treatment of mental health.

Furthermore, my literary piece portrays the madness caused by the breakdown of society, whose fate is thwarted by an impending apocalypse.

My non-literary piece is written as a feature article, enabling me to convey a range of ideas from my research on madness. Mark Haddon's 'The Curious Incident of the Dog in the Night-Time' inspired me to explore the issues surrounding mental health. My title 'Depression: The Lowdown' immediately presents the topic and summarises the content of the article. The noun 'lowdown' illustrates a serious and devastating illness, challenging the stigmatising views around depression, thus suiting the contentious nature of the feature article.

In contrast, my literary piece, entitled 'A Place We Once Called Earth', delineates the situational madness of a nuclear holocaust in a dystopian style, similar to McCarthy's 'The Road'.

### Commentary extract 6

*This extract discusses the influence of the stimulus texts and the deliberate crafting to produce an effect on the target audience.*

My literary piece was inspired by Kurt Vonnegut's 'Slaughterhouse 5'; the repetition and exclamatory sentence of 'my God, my God, no!' conveys shock, while also alluding to the unstable minds of those subjected to 'awful times'.

Ambiguity is conveyed by the use of 'someone' and repeated use of the personal pronoun, 'he'. Inspired by H P Lovecraft's 'He', in which the protagonist remains unidentified, I also presented anonymity in my non-literary piece.

### Commentary extract 7

*This next extract is an example of thoughtful, sustained analysis and a sensitive response to structure and language.*

Inspired by Julian Barnes' 'The Sense of An Ending', tense changes reflect the retrospective nature of the narrator in my literary piece. For example, the piece begins in the past tense, describing recollections of an 'aged' man, who had a 'deadened' stare. This transgresses into the present tense - 'another bomb wakes me from a moment's transfexion' - portraying the saturated mind of the protagonist, typifying madness itself. Tense changes, alongside the use of dynamic verbs, 'tampering and tinkering', unsettle the reader and portray the disturbed minds of those subjected to a nuclear holocaust. This is further reinforced by fragmented sentences in indirect speech, 'please, please don't do this to me', illustrating a memory from the past and interrupting coherence as memory plagues the protagonist's mind. The disintegration of coherent structure also parallels the disintegration of civilisation; this suits the entertaining nature of a literary piece through empathy, while further conveying the influences an unsettled society can have on an individual's sanity.

### Commentary extract 8

*This example demonstrates understanding of the possible interpretations of the stimulus texts and offers a critical evaluation of how meaning is shaped in the student's own writing.*

My magazine article was mostly influenced by 'A Rose for Emily'; it has a gothic semantic field, e.g. 'What had once been a palace was now a tomb'. The juxtaposition of the concrete nouns emphasises the decaying scenery.

For 'The Shadow Man' I was also inspired by Patrick McCabe's work and I interpreted his titles into my own in order to introduce each chapter, such as 'A Letter of Complaint' in 'The Dead School' to 'The Poetry of Warning' in my own short story in order to foreshadow events. I also noticed the significance of songs in 'The Dead School' such as 'Chirpy Chirpy Cheep Cheep', which has an underlying meaning of abandonment. This led to the exophoric reference to 'Every Breath You Take' by The Police in 'The Shadow Man'. This also infers the theme of paranoia as the lyrics suggest obsessive stalking: this is ironic as Hannah is being stalked herself. In addition I used Patrick McCabe's idea of manifesting paranoia through physical tendencies 'the nerve ticking over his eye'. I applied this technique by the noun phrase 'trembling hands' and the process adverbial 'shakily (preparing)'.

#### Commentary extract 9

*The following extract is from a commentary exploring the Gothic theme. There is good exploration of structural and literary features closely related to the theme.*

My main gothic influence in my fiction piece is the theme of nature, as the main symbolism throughout is that of birds, similar to the style of 'The Fall of the House of Usher' as the characters transform into something else. In my drama the pirates represent birds, typically vultures, as they are birds of prey, who hunt and kill, highlighting the danger of the pirates. This links to 'The Raven' as the bird is usually depicted as an omen of bad fortune ... the stage directions create detailed images of the characters transforming ...

I have used dualities in my play which is done in 'Wuthering Heights', using the idea of calm versus storm in Cathy and Heathcliff's relationship and in 'The Fall of the House of Usher' in the Reverend's relationship with his friend. Order and chaos is shown in the relationship between the pirates and the soldiers.

#### Commentary extract 10

*The next example gives a close examination of syntax and its effects related to characterisation. A discriminating commentary that highlights specific stylistic characteristics.*

Using 'One Flew Over the Cuckoo's Nest' as my stimulus text, I was able to draw upon its integral merging of reality and hallucination to inspire my protagonist's visibly unstable condition. Personification ('the door began to quiver in its frame') displays these hallucinations whilst also acting to symbolise Christina's own projected feelings. This is shown particularly through metaphorical references and a consistent use of sibilance here where Christina is describing her experience with the hushed patients ... 'the quivering prey for the silent, starved predator'. This zoomorphic reference is reiterated through the personifying post-modification; 'her nails penetrating the worn leather as if it were the helpless deer', suggesting once more the character's animalistic persona.

Structurally, I have used a split narrative to display the variance between the protagonist's past thoughts and present experiences. Occasional irregular sentence structure such as ... 'trite phrases lining, unevenly, those clean walls ...' is designed to add to the disjointed feel of Christina's account. In this example, the sentence structure highlights the adverb 'unevenly' as the key information. Her confusion is also displayed through the oxymoron 'minuscule yet horrific'.

### Commentary extract 11

*This commentary extract refers to the theme of Women and Gender Inequality. There is a very clear statement of purpose illustrated by specific examples of literary techniques.*

My objective in 'Featherless Bird' was to help my target audience learn from the mistakes and life experiences of the protagonist. I also wanted to evoke thought and shock the reader. 'He would grab me by the neck and tell me not to make a sound.' The title of the task indicates the vulnerability of the protagonist after losing her metaphorical feathers, that is: her wealth, warmth and everything familiar. The readers are then given a sense of hope that her destiny would change for the better: 'Frieda encouraged me ... she had faith that they would forget all my wrongdoings at the sight of my state', only for her situation to get worse. I used a metaphor; 'Like a wingless bird, I perch in this alley ... wishing I could fly again', in relation to the title to emphasise the extremity of the consequences of the protagonist's refusal to conform to society's expectations.

### Commentary extract 12

*This extract demonstrates a perceptive interpretation of the stimulus text and an analytical approach to contextual factors with some sustained analysis of lexical choices and how they are employed to develop the chosen theme.*

Inspired by my stimulus text 'The Handmaid's Tale' by Margaret Atwood, I have used complex sentences, sensory imagery and metaphors at the beginning to introduce the dystopian theme/mood: 'the click click sound', 'like still water'. I make NoName's room appear like a strange, surreal place outside of the real world. This exaggerates her being on her laptop at night into something abnormal. Having this fairly normal activity described in a complex and figurative way, 'self-spun cocoons in that space of time', makes the audience compare their present-day existence to this dystopia, and consider whether both NoName's actions and their own are the same and could both be seen as weird and unhealthy. The slow pace and direct personal narration, 'Yes, she was named', makes the reader feel uncomfortable and fearful of the dystopia. They then connect this fear to the internet, seeing its effects as detrimental.

An important feature of my piece is neologisms, used to create a believable dystopian setting. Atwood uses many neologisms, immediately giving an impression of the future and creating a fear of the unknown in the reader. I used the internet as a source for my neologisms, taking slang from Twitter and Tumblr but using them in real life situations, changing their meaning. This familiarity with the words themselves but not the way they are used make the reader uneasy and they connect how this dystopic world could develop from their own.

### Commentary extract 13

The following extract is an example of a succinct conclusion which links the two creative tasks.

Both pieces highlight the problems that women faced in the 19th century and show how they have progressed over the years: from women's suffrage which was a major subject in Western Europe in the late 19th century to domestic violence which is still a problem today. The memoir focuses on themes of domestic violence, social criticism and class differences while my non-fiction piece focuses more on women in the work force in relation to the feminist movement as a whole.

### Content and Assessment

#### Content

Students study:

- a free choice of **two** texts. One must be fiction and one non-fiction.

Fiction texts may be selected from genres such as prose fiction, poetry, drama or short stories.

Non-fiction texts may be selected from genres such as travel writing, journalism, collections of letters, diaries and reportage.

#### Assessment

Code: 9EL0/03

#### 20% weighting

Assessment consists of **two** assignments.

- Assignment 1: **two** pieces of original writing; one piece of fiction writing and one piece of creative non-fiction writing (AO5 assessed).
- Assignment 2: **one** analytical commentary reflecting on their studied texts and the two original writing pieces they have produced (AO1, AO2, AO3, AO4 assessed).

#### Advisory word counts:

Total for assessment: 2500–3250 words.

Assignment 1 total: 1500–2000 words

Assignment 2 total: 1000–1250 words

- First moderation: May/ June 2017.
- Internally assessed, externally moderated.
- The assessment consists of 60 marks – 36 marks for the writing pieces and 24 marks for the commentary.
- Assignments must be submitted at the end of the course.



## Referencing and bibliography

Students will be required to provide a bibliography at the end of their folder, which should reference their two core texts and provide details of research and wide reading. It is not necessary to produce a lengthy bibliography; only relevant references need to be made.

### How to write a bibliography

List the books, articles, blogs, websites and films that you have used in your research.

#### Books

When you list books, include the following:

- author(s) surname(s) and initials
- year of publication of edition used
- full title of book.

The example below shows how you should write your references.

#### Bibliography

##### Core texts:

Brontë, Charlotte. *Jane Eyre*. Henderson Publishing 1995

El Saadawi, Nawaal. *The Hidden Face of Eve*. Zed Books 2nd edition 2007

##### Wide reading and research:

Brontë, Emily. *Wuthering Heights*. Penguin Classics 1985

Hardy, Thomas. *Tess of the D'Urbervilles*. Penguin Classics

Shakespeare, William. *Othello*. Cambridge University Press 2005

**Blog:** <http://blogs.oregonstate.edu/lydiabarnes/elizabeth-blackwell-first-woman-physician>

##### Websites:

<http://www.imsdb.com/scripts/shakespeare-in-love-html>

<http://wikipedia.org/wiki/ElizabethGarrettAnderson>

<http://www.victorianweb.org/authors/bronte/ebronte/jane8.html>

##### Films:

*Shakespeare in Love* 1998. Directed by John Madden: US Miramax Films

*Oliver Twist* 2005 Directed by Roman Polanski UK Tristar Pictures Warner Bros.



## 4. AS level Language and Literature

The AS level specification includes three set texts and has been designed to be entirely co-teachable with the first year of a two year A level course, if desired. See Section 5 for details of co-teachability.

Component	Assessment Method	Weighting
1 – Voices in Speech and Writing	Examination	50%
2 – Varieties in Language and Literature	Examination	50%

### 4.1 Component 1: Voices in Speech and Writing

This component, as per the A level, has an explicit focus on the concept of ‘voice’ and covers one set text: *Voices in Speech and Writing: An Anthology*. Students will study how spoken voices are formed and written voices created in non-literary and digital texts.

#### Content and Assessment

##### Content

Students study:

- voices in speech and writing in non-literary and digital texts
- *Voices in Speech and Writing: An Anthology* – non-literary and digital texts from the 20th and 21st centuries

##### Assessment

Paper code: 8ELO/01

50% weighting

Written examination consisting of **two** sections.

Copies of the anthology must not be taken into the exam. The assessed anthology text will be provided in the source booklet.

##### Section A: Creation of Voice

**One** text transformation response to one text from *Voices in Speech and Writing: An Anthology* (AO3, AO5 assessed).

##### Section B: Comparing Voices

**One** comparative essay question on one unseen extract selected from 20th- or 21st century texts and one text from the anthology (AO1, AO2, AO3, AO4 assessed).

- First assessment: May/June 2016.
- The assessment is 1 hour 30 minutes.
- The assessment consists of two questions – one per section.
- The assessment consists of 50 marks – 20 marks for Section A and 30 marks for Section B.

## Re-creative task

Learning about the language and style of texts is often most effective when students are asked to make creative transformations based on source material.

Section A (Q1) of the AS English Language and Literature examination paper requires candidates to use the information contained in a source text drawn from the Edexcel Anthology to create a 'new' text in a different generic form or for a different audience or purpose. Students who are not preparing for the AS examination will find this activity helpful in preparation for their coursework tasks, and to deepen their understanding of the ways in which language and text style changes due to the influence of context, genre, audience and purpose.

In the AS assessment, candidates must use only the factual information contained in the original text to develop their own text, but there is considerable scope for fictionalised development of this information. Candidates will be rewarded for their awareness and creative application of the appropriate generic conventions of the prescribed genre.

The creative focus of such a task places the student in an imaginary communicative situation, reworking given material to a new generic agenda or shaping it to a new target audience and/or purpose. Investigation of source material involves analytical reading that increases awareness of the wider contextual factors that shape texts, and the way that the language of texts reflects these factors. The transformation task requires students to demonstrate understanding of the conventions – generic and linguistic – that frame the new genre/audience/purpose of the text type targeted using the information provided in the source text. The source text may well provide them with some of the vocabulary—even possibly the syntax—necessary to do this or students will have to transform syntax and vocabulary to a level accessible and appropriate to the new form/audience/purpose. By providing a tighter framework for text production, text transformation tasks make discussion of content, text organisation, and choice of vocabulary and syntax more structured

**Genres** are often defined by features which seem to be external to the text. These include audience, purpose and the context (and medium) in which the text is produced and received. These external characteristics naturally have implications for the content and structure of a text including syntax, lexical choice, organization and layout. In preparation for this task it is important that students are familiar with the conventions that shape the exemplar texts (and the broader text types they represent) in the *Voices in Speech and Writing* anthology.

**Text transformation** involves the reading of a text of a particular genre, and then using some or all of the information and ideas contained in the original text to create a new text of a different genre or reshaping the source material to meet the expectations of a different audience or purpose.

All tasks should start with careful examination of a source text. Not only for meaning, but also with an analytical investigation of the features that make it suitable for its particular audience, purpose and medium.

Skills developed in such an exercise include:

- reading and understanding the source text
- understanding the genre of the source text, including identification of audience, reader/writer relationship and text purpose
- identifying the influence of generic factors on the content, organisation and language of the source text
- selecting relevant material from the source text
- applying generic factors to the content, organisation and language of the new text
- using source material to write the new text, taking into account the decisions made about appropriate content, organisation and language.

### Transformation activities: some suggestions

It is advisable to create a bank of source materials organised by text type. The Anthology is a good starting point but should be supplemented and extended to reflect the range suggested in each category.

#### Starter

Create a pack comprising three groups of cards, as follow:

- opening sentences drawn from a range of genres (these could usefully be drawn from the Anthology)
- text types/genre
- syntactic and lexical features.

Distribute to groups to match sentence to genre to feature.

#### Introduction

Present a range of short extracts (on whiteboard or photocopies) drawn from different genres. For each, students address the following questions/points (which could be usefully incorporated in a worksheet).

- Who wrote the text?
- Who is the text aimed at?
- What is the text about?
- What is the purpose of the text?
- What is the genre of the text?
- Identify three key language features of the texts that enabled you to answer the questions above. Suggestions include:
  - What tense is the text written in?
  - Is it in first or third person?
  - Does it use statements, questions or instructions?

Example texts are probably best linked to the categories in the Edexcel Anthology on which the examined transformation task will be based. Below are some suggestions.

#### **Text A: Autobiography, Steven Gerrard**

I didn't realise it at the time, but when my dad told me of the interest from Anfield one night at home in Huyton everything altered for me: my direction in life, the path I'd take growing up, the choices I'd make from that day on.

My dad wasn't really surprised. He had grown used to scouts pulling him to one side after games. 'Is the midfielder your lad?' they would ask. 'We like him. We would like him to come and train with us.'

#### **Text B: The London Guide**

We've got details of all London's sights and attractions from Buckingham Palace to the Tower of London – and some hidden gems you probably won't have heard of. We also feature walking guides and tours (bus tours, boat tours and even tours by public transport) to help you get around. If you want history and culture we've got it, but we can also show you how to have a good time. If you want to laze around London's pubs and restaurants, see a show at a West End theatre, take in a concert of one of London's five symphony orchestras, visit the opera or see the next Smiths, Oasis or Rolling Stones appearing in a pub venue, we have the details.

### Extension

This task can be extended (along with the length and range of extracts). If a framework is needed, the question base can also be developed along the following lines using more open/framing questions.

- Who **speaks** this text?
- What assumptions are made about the reader/receiver of this text?
- What can we see about the relationship between the reader and the writer? How do you know?
- Does this text have more than one purpose? What is the main secondary purpose. How do you know?

*Provide evidence from the extract and analyse the language from which this evidence is comprised.*

The extracts can also be used as the source for transformation in which the genre, audience or purpose are changed. This will involve using only the information provided in the extract but reworking it to the transformed agenda by:

- substituting the generic conventions of the source text with those of the target text
- applying syntactic and lexical substitutions and changes to cater for a revised audience and/or purpose.

### Examination preparation: Task A

In this instance the generic form remains the same but is adapted to a new target audience.

*Transform the content of an informative text written (source provided by teacher) for an adult audience so that it is suitable for 10-year-old children.*

*Consider the changes that need to be made to vocabulary and syntax in order to meet the requirements of the target group and make the information accessible to the new (child) audience.*

### Examination preparation: Task B

Here the transformation applies to generic form and the purpose of the text.

*Transform the content of an informative school newspaper article on cyber bullying into a persuasive speech delivered by a sixth form student at an audience of school students and their parents.*

## Texts

AS component 1 covers the same texts as A level component 1 Section A, as shown in the table that follows.

<b><i>Voices in Speech and Writing: An Anthology</i></b>	
<p><b>1 Article</b></p> <ul style="list-style-type: none"> <li>Charlie Brooker: 'Too Much Talk for One Planet: Why I'm Reducing My Word Emissions'</li> <li>Ian Birrell: 'Nothing to Celebrate for the Disabled'</li> </ul> <p><b>2 Autobiography/Biography</b></p> <ul style="list-style-type: none"> <li><i>De Profundis</i> by Oscar Wilde</li> <li><i>Mom &amp; Me &amp; Mom</i> by Maya Angelou</li> </ul> <p><b>3 Diary/Memoir</b></p> <ul style="list-style-type: none"> <li>Alan Bennett: Diary: What I Did in 2013</li> <li>Eye-witness account written by a young radio operator in the First World War</li> </ul> <p><b>4 Digital Text</b></p> <ul style="list-style-type: none"> <li>Blog by George Scott: 'A Ride of Two ...'</li> <li>Past Masters Podcast: 'The Truth is in Here: UFOs at the National Archives'</li> </ul> <p><b>5 Interview</b></p> <ul style="list-style-type: none"> <li>BBC1 <i>Panorama</i> interview between Martin Bashir and Princess Diana</li> <li>Jay Leno's interview with President Obama (transcript)</li> </ul>	<p><b>6 Radio Drama/Screenplay</b></p> <ul style="list-style-type: none"> <li><i>The King's Speech</i> by David Seidler</li> <li><i>When I Lived in Peru</i> by Andrew Viner</li> </ul> <p><b>7 Reportage</b></p> <ul style="list-style-type: none"> <li>Chris Rainier: 'Tsunami Eyewitness Account by Nat Geo Photographer'</li> <li>Jessica Read: 'Experience: I Survived an Earthquake While Scuba Diving'</li> </ul> <p><b>8 Review</b></p> <ul style="list-style-type: none"> <li><i>Boxer Handsome</i> by Anna Whitwham</li> <li>Television drama <i>The Bridge</i></li> </ul> <p><b>9 Speech</b></p> <ul style="list-style-type: none"> <li>John F. Kennedy's Inaugural Address in Washington on 20 January 1961</li> <li>Colonel Tim Collins to 1st Battalion, Royal Irish Regiment, in Iraq</li> </ul> <p><b>10 Travelogue</b></p> <ul style="list-style-type: none"> <li><i>Sea and Sardinia</i> by D H Lawrence</li> <li>Riding the Iron Rooster: By Train Through China by Paul Theroux</li> </ul>

## 4.2 Component 2: Varieties in Language and Literature

This component covers two set texts, chosen from one of four themes, and focuses on the ways in which different writers convey their thoughts or ideas towards a theme in literary texts.

### Content and Assessment

#### Content

Students study:

- one compulsory prose fiction text ('anchor' text) from a choice of two and
- one other literary text selected from the chosen theme.

#### Assessment

Paper code: 8ELO/02

50% weighting

Written examination consisting of **two** sections. Open book examination – clean copies of the prescribed texts can be taken into the exam.

#### Section A: Prose Fiction Extract

**One** essay question based on an extract from a chosen prose fiction 'anchor' text (AO1, AO2, AO3 assessed).

#### Section B: Exploring Text and Theme

**One** essay question based on the study of the other text selected from a chosen theme (AO1, AO2, AO3 assessed).

- First assessment: May/June 2016.
- The assessment is 1 hour 30 minutes.
- The assessment consists of twelve questions – eight questions in Section A and four questions in Section B. Students answer **one** question from each section.
- The assessment consists of 50 marks – 25 marks for Section A and 25 marks for Section B.

## Themes and texts

AS component 1 covers the same themes and texts as A level component 2 Section B, as shown below. For AS assessment, students will deal with each text separately, covering their studied 'anchor' text in Section A of the AS paper, and their second studied text in Section B.

### Texts and Themes

#### Society and the Individual

Prose fiction 'anchor' texts: *The Great Gatsby*, F Scott Fitzgerald and/or *Great Expectations*, Charles Dickens

Other texts: *The Bone People*, Keri Hulme; *Othello*, William Shakespeare; *A Raisin in the Sun*, Lorraine Hansberry; *The Wife of Bath's Prologue and Tale*, Geoffrey Chaucer; *The Whitsun Wedding*, Philip Larkin

#### Love and Loss

Prose fiction 'anchor' texts: *A Single Man*, Christopher Isherwood and/or *Tess of the d'Urbervilles*, Thomas Hardy

Other texts: *Enduring Love*, Ian McEwan; *Much Ado About Nothing*, William Shakespeare; *Betrayal*, Harold Pinter; *Metaphysical Poetry*, editor Colin Burrow; *Sylvia Plath Selected Poems*, Sylvia Plath

#### Encounters

Prose fiction 'anchor' texts: *A Room with a View*, E M Forster and/or *Wuthering Heights*, Emily Brontë

Other texts: *The Bloody Chamber*, Angela Carter; *Hamlet*, William Shakespeare; *Rock 'N' Roll*, Tom Stoppard, *The Waste Land and Other Poems*, T S Eliot, *The New Penguin Book of Romantic Poetry*, editor Jonathon Wordsworth

#### Crossing Boundaries

Prose Fiction 'anchor' texts: *Wide Sargasso Sea*, Jean Rhys and/or *Dracula*, Bram Stoker

Other texts: *The Lowland*, Jhumpa Lahiri; *Twelfth Night*, William Shakespeare; *Oleanna*, David Mamet; *Goblin Market*, *The Prince's Progress and Other Poems*, Christina Rossetti; *North*, Seamus Heaney



## 5. Planning

### 5.1 AS and A level co-teachability

The AS and A level Language and Literature course has been designed to be entirely co-teachable, with **the same set text and thematic options** at both AS and A level. Please note that AS and A level content will be assessed to a different standard, appropriate to the level of study.

Students who sit the AS examination and then continue to the full A level will be assessed on their AS content again, at the end of their course of study, at the A level standard.

Please see the sample assessment materials (SAMs) for examples of the different question structures.

Teachers who will not be entering students for the AS examination are welcome to approach the course content in any order. An example of a two-year course plan for a co-taught AS and A level class can be seen in Section 5.2. Further examples of course planners for different delivery options can be found on the Edexcel website.

Content for the delivery of a co-taught AS and A level cohort	
Year 1	Year 2
<ul style="list-style-type: none"> <li>Voices in Speech and Writing: An Anthology</li> <li>Two thematically linked texts; one prose text and one further text from the genres of poetry, prose and/or drama</li> </ul>	<ul style="list-style-type: none"> <li>One drama text</li> <li>Two further texts; one fiction and one non-fiction</li> </ul>
<p>Teachers may wish to begin preparation for the coursework with A level two-year students towards the end of Year 1, while the AS students prepare for their AS examinations. Therefore, the two coursework texts (one fiction and one non-fiction) may be covered in Year 1, Year 2 or a combination of both, as appropriate.</p>	

### 5.2 Co-teaching FAQs

**Q: If students sit their AS exams, do their results carry forward to their final A level grade?**

**A:** No. AS and A level are separate qualifications, so the AS results do not contribute to the A level grades

**Q: If the students achieve an AS grade, and then go on to achieve an A level grade, will they have UCAS points for AS and A level?**

**A:** No. They will have an A level in their subject, with the associated points. AS points will only contribute for students for whom AS is their highest level of study in the subject.

**Q: Can students sit AS exams and then continue into the second year and sit A level exams too?**

**A:** Yes. The students would be assessed at the end of Year 1, at AS standard, on the AS content. They would then be assessed at the end of the second year at A level standard, on the full A level content. This means that they would be assessed on the content they had already covered in their AS exams, to a higher standard.

For example, students studying *The Great Gatsby* and *Othello* in their Varieties component would sit an AS paper at the end of year 1 on these texts. They would then sit an A level paper at the end of Year 2 on these same texts, as well as their A level only content. For the differences in the questions structures, please see the SAMs.

**Q: Can students decide to continue to A level study after receiving their AS results?**

**A:** Yes. However, bear in mind that results are not known until August, and the AS exams will be in May/June. Students may need to continue with the course until the end of the academic year so that in the event that they want to continue into Year 2 following their results, they have not missed out on any post-AS exam taught content, or summer holiday work.

**Q: Can all of the students be entered for AS as a progress check, or as an indicator of their abilities for university applications purposes, for example?**

**A:** Yes, you can choose to enter all students for the AS examinations as a matter of course, and then return to their AS content in Year 2 to review and bring to the required A level standard.

**Q: Can we ignore AS altogether and just focus on a two-year linear A level course?**

**A:** Yes. If you do not wish to make entries for AS, you can then teach the course content in any order

**Q: Can we decide half-way through the first year that some students will sit the AS after all?**

**A:** Yes, but remember that if you have not organised the course to put AS content into Year 1, the students may not have covered all of the AS exam content. If you think that you might want students to decide during the course, you should follow a course planner for a co-taught AS and A level cohort. That way, you ensure you have covered the AS content whether you end up having students sit the AS or not.

## 6. Assessment guidance

### 6.1 Assessment Objectives and weightings – A level

Students must:		% in GCE
<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	25
<b>AO2</b>	Analyse ways in which meanings are shaped in texts	25
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	25
<b>AO4</b>	Explore connections across texts, informed by linguistic and literary concepts and methods	13
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways <i>Note: this Assessment Objective must be targeted with at least one of AO2, AO3, or AO4, either in the same task or in two or more linked tasks.</i>	12
<b>Total</b>		<b>100%</b>

### 6.2 Breakdown of Assessment Objectives – A level

Component/ paper	Assessment Objectives					Component weighting
	AO1	AO2	AO3	AO4	AO5	
Paper 1: Voices in Speech and Writing	11.5%	11.5%	11.5%	5.3%	0%	40%
Paper 2: Varieties in Language and Literature	11.5%	11.5%	11.5%	5.7%	0%	40%
Coursework: Investigating and Creating Texts	2%	2%	2%	2%	12%	20%
<b>Total for this qualification</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>13%</b>	<b>12%</b>	<b>100%</b>

### 6.3 Assessment Objectives – AS level

Students must:		% in GCE
<b>AO1</b>	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	21.5
<b>AO2</b>	Analyse ways in which meanings are shaped in texts	21.5
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	30
<b>AO4</b>	Explore connections across texts, informed by linguistic and literary concepts and methods	15
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways <i>Note: this Assessment Objective must be targeted with at least one of AO2, AO3, or AO4, either in the same task or in two or more linked tasks.</i>	12
<b>Total</b>		<b>100%</b>

### 6.4 Breakdown of Assessment Objectives – AS level

Paper	Assessment Objectives					Component weighting
	AO1	AO2	AO3	AO4	AO5	
Paper 1: Voices in Speech and Writing	5%	5%	13%	15%	12%	50%
Paper 2: Varieties in Language and Literature	16.5%	16.5%	16.5%	0%	0%	50%
<b>Total for this qualification</b>	<b>21.5%</b>	<b>21.5%</b>	<b>30%</b>	<b>15%</b>	<b>12%</b>	<b>100%</b>

### 6.5 Assessment Objectives and mark schemes

Below are some examples of the holistic mark schemes, showing how the Assessment Objectives will be interpreted within the mark grids. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective.

These examples have been taken from our SAMs, which can be found on our website.

Here is an example from A level, Paper 1, Section A in which four AOs are targeted. The question requires students to respond to an unseen text and a text from their studied anthology.

As you can see, the bullet points in the bands do not relate to a specific mark – the descriptors are used to firstly locate the correct band for the students work, and then to select the appropriate mark from within the band.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
		Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material.			
Level 1	1–5	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>Approaches texts as separate entities.</li> </ul>			
Level 2	6–10	<b>General understanding</b> <ul style="list-style-type: none"> <li>Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
Level 3	11–15	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			

Level 4	16–20	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.</li> <li>Analyses the effects of linguistic and literary features and of the writer's craft. Shows awareness of nuances and subtleties.</li> <li>Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>
Level 5	21–25	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</li> <li>Exhibits critical evaluation of writer's/speaker's linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>

Here is an example from AS Paper 2, Section A in which three AOs are targeted. The question requires students to respond to an extract from their studied text and consider how this relates to the rest of the novel.

Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3
		Descriptor (AO1, AO2, AO3)		
	0	No rewardable material.		
Level 1	1–5	<b>Recalls information</b> <ul style="list-style-type: none"> <li>Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses.</li> <li>Uses a highly descriptive or narrative approach or paraphrases. Little understanding of the writer's/speaker's crafting of the text.</li> <li>Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.</li> </ul>		
Level 2	6–10	<b>Broad understanding</b> <ul style="list-style-type: none"> <li>Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses.</li> <li>Gives surface reading of texts. Applies broad understanding of writer's/speaker's techniques.</li> </ul>		

		<ul style="list-style-type: none"> <li>Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li> </ul>
Level 3	11–15	<p><b>Clear understanding</b></p> <ul style="list-style-type: none"> <li>Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear.</li> <li>Shows clear understanding of how meaning is shaped. Supports this with clear examples.</li> <li>Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.</li> </ul>
Level 4	16–20	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of concepts, methods and terminology. Structure of response is confident with some effective transitions.</li> <li>Demonstrates consistent understanding of how meaning is shaped. Able to explore the effects of linguistic and literary features and of the writer’s craft.</li> <li>Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.</li> </ul>
Level 5	21–25	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style.</li> <li>Shows discriminating application of writer’s/speaker’s linguistic and literary choices. Applies this to show the effects on shaping meaning.</li> <li>Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.</li> </ul>



## 7. Appendices

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### 7.1 Suggested Reading

- *The Adventure of English*. Melvyn Bragg, 2004
- *Aspects of the Novel*. E M Forster and Oliver Stallybrass, 2005
- *The Cambridge Encyclopaedia of the English Language*: ed. David Crystal, 2003
- *Doing English: A Guide for Literature Students*. Robert Eaglestone, 2003
- *The English Language: A Guided Tour of the Language*. David Crystal, 2002
- *Living Language and Literature Second Edition*. John Shuttleworth and Jane Bluett, 2008
- *Mother Tongue*. Bill Bryson, 1990
- *The Oxford Companion to English Literature: Revised*. Margaret Drabble, 2006
- *The Oxford Companion to the English Language*. Tom McArthur, 1992
- *Studying the Novel*. Jeremy Hawthorn, 2010 (6th Edition)
- *Textual Intervention: Critical and Creative Strategies for Literary Studies*. Rob Pope, 1994
- *Ways of Reading. Advanced Reading Skills for Students of English Literature*.
- Martin Montgomery, Alan Durant, Nigel Fabb, Tom Furniss and Sara Mills, 2007 (3rd edition)
- *Working with Texts: A Core Introduction to Language Analysis: A Core Book for Language Analysis*. Maggie Bowring, Ronald Carter, Angela Goddard, Danuta Reah and Keith Sanger, 2001

## 7.2 Language levels guidance

One of the changes in the subject criteria for GCE English Language and Literature has been to include the language levels, which are also used for GCE English Language. Alongside the new requirement to include at least one compulsory non-literary text, this change makes it important that the students learn accurate and consistent terminology for describing and analysing the texts that they will encounter on the course – both literary and linguistic.

This is not a linguistics course, nor an English Language one, so the explanations below are offered to support your understanding of these key language concepts, and support your teaching of such terms as appropriate to your selected texts and wider reading materials.

### Phonetics and Phonology

Phonetics deals in exact recording of everything the vocal tract is doing. Phonology deals in the meaningful sounds of a specific language or variety.

This kind of analysis is most closely associated with the study of spontaneous spoken language.

#### Phonetics

This deals with how the human vocal tract produces sound and of the ways these sounds can be recorded and studied. Phonetics is not specific to a particular language: all humans, given normal physical and cognitive development, are capable of producing the same range of speech sounds – and the International Phonetic Alphabet (IPA) was developed for the accurate recording of this range of sounds. Students will *not* be expected to learn the IPA. Phonetic transcription is presented inside square brackets.

#### Phonology

This deals with how sounds work to create meaning in a particular language or language variety (such as dialect or sociolect). An individual language or language variety will not include all of the sounds the human vocal tract is capable of producing. Also, even if two languages or language varieties share a similar set of sounds, they will not necessarily use these sounds in the same way to create meaning. An example is the glottal stop in English. The word ‘butter’ in many accents of English can either be pronounced [bʌtə] or [bʌʔə] where [ʔ] represents a sound called a *glottal stop* and [t] represents a sound called an *alveolar stop*. The pronunciation with the glottal stop is popularly referred to as ‘dropping’ the ‘t’ sound in ‘butter’ and is typical of many urban accents of English, including Manchester and parts of London. However, whichever pronunciation is used, it is still recognisably the same word – the difference doesn’t affect the meaning of the word.

#### Suprasegmental features

Segments are the lexically significant elements of the utterance, or in simple terms the words, including non-fluency features like ‘erm’. Where extra meaning is added by stress, rhythm, pitch, intonation and volume, these are referred to as *suprasegmental features*. An example would be where the stress is placed in these lines from *Hamlet*:

‘There are more things in heaven and earth, Horatio,  
Than are dreamt of in your philosophy.’

Depending on whether the stress is placed on ‘your’ or ‘philosophy’, the meaning of the statement is very different. Another example would be the rising intonation at the end of ‘You’re going home?’ which turns a statement into a question without altering any of the words.

### Lexis

A phoneme is the smallest unit or building block of a word. The four phonemes in 'butter' combine to create what we recognise as a word in English. Linguists will sometimes refer to words as 'lexical items'. Lexis deals with how words enter a language, how words become obsolete and how a child learns words from the early stages of their cognitive and physical development. Lexical analysis is also important in justifying observations about written, spoken or multimodal style – why has any given lexical item been chosen and what factors have influenced that choice and what impact does the choice have on the reader or listener? What impact is created by substituting one lexical item for another which apparently carries the same meaning?

### Semantics

Any observation or judgement related to the meaning of a word, and all the subtle differences in meaning between words, comes under semantics. If a word changes its meaning through time, as in the historically shifting meanings of the word 'gay', for example, this is semantic change.

### Grammar: morphology

A *morpheme* is the smallest part of a word recognised as having meaning. Morphology deals with the structure of words. Two basic types of morpheme are *free* and *bound*. A free morpheme can exist outside the word, as a word in its own right, so that 'help' in the word 'unhelpful' is a free morpheme. The segments 'un' and 'ful', however, are bound morphemes because although they add meaning and we can see how they are related to 'help', they can only exist inside the word. Any observation about the internal structure of a word comes under morphology.

### Grammar: syntax

Here we are dealing with structures created by combining words together: phrases, clauses and sentences. One of the most productive ways in which sentences can be described is in terms of complexity. Syntactic complexity relates largely to the number of clauses per sentence a text has on average. This can be linked to formality, in the same way as lexical choice, so that a writer who chooses to use more multiple clause sentences is creating a more formal register. Syntax also covers rules for word order and ways in which different classes of word, such as *noun* and *verb* can be combined. There is an obvious relationship between syntax and morphology, in that, for example, a verb requires different endings according to the noun or pronoun that comes before it – i.e. I go, he goes.

### Discourse

This is about text types and text structure, and is closely linked to the literary concept of genre. The concept of *mode* is relevant here too: texts that students encounter and study on the course will broadly be spoken, written or multimodal, and each of these text modes will have different discourse conventions – conventions of organisation.

If grammar deals with structure at the level of individual words and sentences, discourse can usefully be seen as structure above the level of the sentence. Two of the most commonly used concepts in analysing written textual discourse are *cohesion* and *coherence*.

### Cohesion

Cohesion deals with how sentences link to each other – how we are able to tell that we are not just reading or listening to a series of random sentences. An example would be the two sentences: 'This is my house. I bought it last year.' The pronoun 'it' in the second sentence refers to the noun phrase 'my house' in the first sentence, so that the two sentences are grammatically linked.

### Coherence

Coherence, on the other hand from cohesion, is the effect whereby the text creates, lexically and semantically, a world that corresponds to human experience. So if the word 'house' in the first sentence were replaced with the word 'nose', the text would be grammatically cohesive but lack coherence. Spoken discourse is expected to be similarly cohesive and coherent, but spontaneous speech can also display structural features associated with unplanned exchanges, such as the expectation that an *initiation* should be followed by a *response*. This can also be seen in written texts for a listening audience, such as drama texts, or screenplays. Multimodal texts are often analysed as containing alternating and mixed features of speech and writing, but there is a lot of evidence that multimodal communication is developing unique discourse features of its own.

In their wider reading, students may also encounter the term *discourse* used to mean a type of text typical individuals groups or organisations to achieve a specific pragmatic effect. For example, political discourses can be used to assert power and discourses of gender and sexual orientation can be used to assert solidarity.

### Pragmatics

Lexical meanings, and the rules of grammar, constitute the *forms* of a language, whereas pragmatics deals with how those language forms are used socially. You encounter someone in a busy corridor and ask them the question: 'Are you going to stand there all day?' The literal *sense* of this is a request for information about the person's movements, but its intended *force* is very different. The immediate effect you are looking for is that they move out of the way and stop blocking the corridor. Over a longer period, the social effect of the question might be that the person thinks of you as quite bad tempered and unpleasant. Far from a simple request for information, what has been performed is a *speech act*. Idiomatic expressions involving similes and metaphors also come under pragmatics. Written texts that are not transactional but created purely for aesthetic effect, such as novels and poems, need to be analysed using concepts from pragmatics. Forms of multimodal communication that have developed over the past 20 years are rapidly creating their own pragmatic norms not seen previously in traditional spoken or written forms.

### Graphology

Writing systems are artificial and not naturally acquired like spoken language. Graphology in the study of English is concerned with how the Roman alphabet has been developed as a writing system for English, and how it continues to be used in print and multimodal forms. The concept of a *typeface* is central to graphology, in that different typefaces, such as Times New Roman and Arial, have different pragmatic effects on the reader. In recent years, graphology at A level has come to be used to refer to aspects of page layout and how pictorial material relates to text on the page.

