



DELEGATE BOOKLET

New to Edexcel GCE English

Language & Literature

About this event

Course Title: Getting Ready to Teach Pearson's new AS and A level English Language and Literature specifications from 2015 (Live Face to Face Event).

Course Code: 14GBAE04

Aims and Objectives of the event

During the session you will:

- **Consider** the structure, content and assessment of these new qualifications, and the support available to guide you through these changes
- **Explore** possible teaching and delivery strategies for the new qualifications, including co-teaching AS and A level
- **Address** common issues and FAQ

Agenda

Time	Item
1.00– 1.15	Welcome; Tea & Coffee
1.15	Agenda & Introductions
1.20 – 1.35	The changes
1.35 –1.55	Specification content overview
1.55 – 2.15	A level component 1
2.15 – 2.35	A level component 2
2.35 – 2.45	Break
2.45 – 3.05	A level component 3
3.05 – 3.30	AS
3.30 – 3.50	Planning & Delivery
3.50 – 4.00	Support

Activity 1 - Text choices and combinations

Task

Consider the theme and text options for component 2:

Society and the Individual	Love and Loss	Encounters	Crossing Boundaries
<i>The Great Gatsby</i>	<i>A Single Man</i>	<i>A Room with a View</i>	<i>Wide Sargasso Sea</i>
<i>Great Expectations</i>	<i>Tess of the D'Urbervilles</i>	<i>Wuthering Heights</i>	<i>Dracula</i>
<i>The Bone People</i>	<i>Enduring Love</i>	<i>The Bloody Chamber</i>	<i>The Lowland</i>
<i>Othello</i>	<i>Much Ado About Nothing</i>	<i>Hamlet</i>	<i>Twelfth Night</i>
<i>A Raisin in the Sun</i>	<i>Betrayal</i>	<i>Rock 'N' Roll</i>	<i>Oleanna</i>
<i>The Whitsun Weddings</i>	<i>Metaphysical Poetry</i>	<i>The Waste Land and Other Poems</i>	<i>North</i>
<i>The WoB's Prologue and Tale</i>	<i>Selected Poems (Plath)</i>	<i>The New Penguin Book of Romantic Poetry</i>	<i>Goblin Market, The Prince's Progress, etc</i>

Select any 2 texts in the themed list. One must be an anchor text. You can choose both anchor texts, if desired.

Society and the Individual	Love and Loss	Encounters	Crossing Boundaries

Discuss text considerations in pairs/small groups and relate to own centre and delivery

Things to consider:

- Cohort types?
- Options for cohort(s)?
- Preferences: teacher's, dept, etc
- Why have you made these choices and disregarded others?

Activity 2 - Student work exemplars- building in good practice

Tasks

- Read question 3 on page 14 of the SAMs, and the extract on page 33
- Read the exemplar student response to the task (below)
- Skim Read through Indicative Content, AOs and the 'Marking Grid' (p.53)
- This response achieved level 4 – 18 marks. Reflect upon and discuss the strengths of the response, and any ways in which it could be improved

'A Streetcar Named Desire', by Tennessee Williams, is a play that revolves around a range of themes, such as; loneliness, desperation, conflict, love and class. The characters Blanche and Kowalski are particularly interesting throughout the play, and especially so within the extract, in which Blanche expresses her dislike for her sister's husband.

Set in post-war America, the characters of 'A Streetcar Named Desire' are each attempting to rebuild their lives, in particular Blanche Dubois, who's character is desperate for love and attention, though attempts to disguise this – and her mysterious past – through her secretive and pretentious nature. Within the first line of the extract, '*May I – speak – plainly?*' we are given a sense that Blanche is speaking down to her sister, as if she were still a child, highlighting her pompous attitude, her patronising tone exaggerated by the pauses. The adverb '*plainly*' also serves to reinforce her disregard for all politeness principles and asserts her dominance as the older sister. This first line also initiates her speech on class, in which she refers to Stanley Kowalski as 'common', whereby she is suggesting that she and her sister are above Stanley's lowly standing and that he is unsuitable for her sister as a partner.

Ironically, whilst Blanche's reasoning for her dislike of Stanley is prejudiced and unsupported, she is surprisingly perceptive about Stanley, describing him as 'bestial' 'ape-like', 'sub-human' and 'an animal' and even suggesting that '...he'll strike you or maybe grunt and kiss you...' which Williams reveals to be true to the audience in later scenes when Stanley performs animalistic actions such as raping his sister-in-law and beating his wife. Stanley alludes to his rape of Blanche as being destined from the outset, suggesting Blanche may have had an insight into his character, or to the aggressive conflict between the old and new South, as personified in the characters of Blanche and Stanley.

Williams employs a semantic field of animal behaviour 'swilling' 'gnawing' 'grunting' 'hulking' in Blanche's descriptions of Stanley and his friends, de-humanising them and in so doing, elevating Blanche's contrary position as superior and sophisticated. Blanche's description of Stanley's conversations, 'grunting' 'growls', are animalistic and also onomatopoeic, evoking the sounds of the farmyard and further extending the metaphor of Stanley as a beast. Interestingly, the stage directions indicate Stanley 'licking his lips' and leaving 'stealthily' which could also be interpreted as animalistic

actions, although more subtle and snake-like than the hulking beast that Blanche describes, and so possibly more cruel and dangerous than even Blanche imagines. The animal metaphor is turned around towards the end of the play, for whilst Stanley approaches Blanche with his tongue out, and 'springs' on to her, it is Blanche who is described as an animal 'tiger tiger' although it is Stanley who commits the animal act.

Blanche's character is accustomed to a more lavish lifestyle and resents the false splendour of the developing cities, which Williams uses to create a stark contrast with the residents of the Old South, immediately highlighting a divide in class and wealth. Blanche comes from a wealthy family, as indicated throughout the play by the references to the large family plantation, Belle Reve, that she was supposed to be caring for, which establishes her character and the hierarchy that she believes in. In this extract, Blanche's dramatic speech on Stanley suggests that her sister and herself are superior to Kowalski and perhaps all of those that Stella associates herself with, who are backwards 'Don't - don't hang back with the brutes!' The false start intensifies the force of the imperative and suggests, through their association with high culture, 'poetry and music' that Stella and Blanche are at the top of the evolutionary ladder, whilst Stanley and his friends are cave men 'survivor of the Stone Age' at the bottom of the ladder with the animals.

Throughout the extract, the dialogue is exaggerated by the use of exclamatory sentences and extended pauses, which both heighten the inappropriateness of Blanche's speech and her self-importance. This is supported by her poetic style, 'In some kinds of people some tenderer feelings have had some little beginning!', which Williams uses to reinforce the dramatic nature of Blanche's character and convey her level of education and class which divides her from Stanley. Stella meanwhile is curt and brief in her responses, with William's using this varying sentence length to heighten the distinction between the overwrought and apparently sophisticated Blanche, and the more direct and circumspect Stella, who has already left her upbringing behind. This echoes the start of the play during which Blanche comments on Stella's silence upon her arrival, to which Stella responds 'you never did give me a chance to say much, Blanche. So I just got in the habit of being quiet around you.' Blanche dominates Stella and also Stanley verbally, as shown again in this scene. Towards the end of the play however, Stanley comes to dominate Blanche, both physically and verbally, as he tears down her façade of fantasies, to which she can only respond 'oh!' The total domination of Blanche by Stanley may be representative of William's presentation of the New South triumphing over the Old.

Within the extract Stanley finds it amusing to act like the primitive, poorly educated man that Blanche believes him to be, responding to Blanche's direct and impersonal assumption, 'You must've gotten under the car' with the line, 'Them darn mechanics at Fritz's don't know their can from third base!' Stanley is using colloquial language such as, 'them' and 'darn' intentionally as a response to appeal to Blanche's degrading tirade, which Williams uses to suggest that he finds Blanche amusing and ignores her attempt to establish her superiority and power over him. Stanley is aware of the conversation and yet has no requirement to engage with her sense of superiority, as he is embraced 'fiercely' by Stella, thus showing that he has already won.

Exemplar response – including marker feedback and comments

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Comment [V1]: General (if apt)

Comment [V2]: Offers focus on extract

Comment [V3]: Places in historical context.

Comment [V4]: accurate

Comment [V5]: Does link method/effect here

Comment [V6]: Agreed

Comment [V7]: Agreed, but does not investigate the terms as they are applied to the first meeting to establish the conflict between old and new order. Analysis could be closer too.

Comment [V8]: Sustains some focus on the central issue

Comment [V9]: Good – could specify word class....

Comment [V10]: Good.

Comment [V11]: Comments on stage as context.

Comment [V12]: Reference to wider play

references to the large family plantation, Belle Reve, that she was supposed to be caring for, which establishes her character and the hierarchy that she believes in. In this extract, Blanche's dramatic speech on Stanley suggests that her sister and herself are superior to Kowalski and perhaps all of those that Stella associates herself with, who are backwards 'Don't - don't hang back with the brutes!' The false start **intensifies** the force of the imperative and suggests, through their association with high culture, 'poetry and music' that Stella and Blanche are at the top of the evolutionary ladder, whilst Stanley and his friends are cave men 'survivor of the Stone Age' at the bottom of the ladder with the animals.

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Level 4 : 18

Sustains focus on the central issues of the task and comments (and evidence) show some discrimination. The dynamic between the characters (and the language through which this is constructed) is considered with some insight.

- Applies controlled discussion of concepts and methods supported with use of discriminating examples – exemplification is not fully consistent, however.
- The overall structure of the response is sound and coherent. Transitions are effective and expression largely fluent.

Comment [V13]: spoken language feature applied with accuracy.

Comment [V14]: Eg?

Comment [V15]: Eg?

Comment [V16]: Reference to wider play

Comment [V17]: Focus on task.

Comment [V18]: Agreed

- Use of terminology is accurate and in reasonable range – could be sharper/more specific at times and sentence level analysis could be more developed.
- Has clear sense of Williams as author and the representative nature of the characters he develops (which links to context).
- Aware of the historical context of the play but issues of production and reception lack detail/development
- Relates extract to broader play with some success

Activity 3 – Literary texts (paper 2 section B)

Tasks

- Read question 7 on page 82 of the SAMs
- Read the exemplar student response to the task (below)
- Skim Read through Indicative Content, AOs and the 'Marking Grid' (p.116)
- This response achieved level 4 – 18 marks. Reflect upon and discuss the strengths of the response, and any ways in which it could be improved

Both writers' present encounters that disturb in their respective texts in order to fascinate and terrify the reader, and also to develop their characters. Additionally these encounters can also help to explore deeper messages, for example Carter's disturbing encounters usually exploit her feminist message while Bronte's encounters usually reflect the socio-political beliefs of the 19th century. Both use varying literary and linguistic methods to present these disturbing encounters that cause different effects amongst their readership.

Firstly in 'Wuthering Heights' Bronte constructs a disturbing encounter at the beginning of her gothic text when Lockwood encounters Cathy's ghost. Through the dialogue of this supposed ghost, 'let me in, let me in' the reader is immersed in Lockwood's disturbing encounter and we feel his fear yet also his curiosity. The ghost's dialogue continues, "twenty years. I've been a waif for twenty years," creating a degree of curiosity in the reader which is later represented in Lockwood's desire to hear about Catherine Earnshaw. In conjunction the dialogue used to construct this disturbing encounter introduces the horror that revolves around Catherine's life and foreshadows her premature distressed death. Through this ghost we can read into the contextual factors of Bronte's era, as we can link the ghost to the 19th century belief that those that died in a distressed manner –as Catherine did- or those that sinned are subject to torture and lack of rest in the afterlife; this reflection of 19th century society shows Bronte's religious background yet it also may merely tie into her plot that Catherine cannot rest without 'her soul' Heathcliff.

Bronte continues to present this disturbing encounter with Cathy's ghost yet this time through macabre description, "I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes." Through the dynamic verbs, 'pulled' and 'rubbed' Bronte engages the reader in this encounter and graphically illustrates Lockwood's actions, which in turn elicits a horrified response from readers. The mention of 'blood' also contributes to the horrific nature of this encounter and also contributes to the gothic genre of the text. The 'blood' soaking the bedclothes appears particularly disturbing given the fact that this ghost was previously described as a 'child.' Not only does this contribute once again to the gothic genre but it also alludes to the mistreatment of children in the text, possibly mirroring the ill-treatment of children in the 19th century and their premature deaths, something Bronte—through the death of her siblings- and 19th century society was all too familiar with.

Bronte presents another disturbing encounter through the violent excursions of Heathcliff and Hindley, and in this instance she relies on language to translate the horror to her readers. "The charge exploded, and the knife, in springing back, closed into its owner's wrist." Firstly we can see the disjointed syntax and sentence construction here, which is broken down through the use of punctuation; this fragmented structure reflects the chaotic nature of the encounter and creates a sense of panic and fear in the scene that is then transferred to the reader. Additionally Bronte's use of dynamic verbs, 'exploded,' 'closed' and especially the use of the present tense form 'springing' creates an 'of the moment' feel and engages the reader in what is constructed to be fast paced action. The verbs also create a graphically violent description that contributes to the character development of Hindley and Heathcliff and also to the overall disturbing horror that is present at the setting Wuthering Heights. Overall Bronte's linguistic constructions explored in the quotation above presents the disturbing encounter effectively as the reader is suitably engaged and enthralled in the unfolding action and is subsequently immersed in each character's involvement in this.

Similarly Angela Carter in her title story 'The Bloody Chamber' presents disturbing encounters that contribute to the gothic genre of her text. However, unlike Bronte in the aforementioned event Carter uses the gothic feature of light and dark to illustrate the horror her protagonist is encountering. Upon entering her husband's literal 'bloody chamber' the narrator states, "just one glimpse of it before my little flame caved in and I was left in absolute darkness." Through verb phrase 'one glimpse' Carter creates ambiguity about this disturbing encounter, which works to contribute to the terror felt by the reader as we follow the heroine into the unknown. Additionally the 'little flame' extinguishing to leave her in 'absolute darkness' once again emphasises the horror and terror of this situation, and the contrasting adjectives 'little' and 'absolute' suggest the writer stands little chance against such overwhelming darkness and terror. Additionally the 'flame' representing light contrasted with the 'darkness' represents the struggle between good and evil that pervades not just Carter's title story but also her entire collection. This struggle between good and evil engages the reader and contributes to the gothic themes in Carter's text, as it does in a similar way in Bronte's novel as we side with Lockwood (good) and at the opening point fear Cathy as the antagonistic 'bad' stock character. Therefore this engagement with both characters as they face their disturbing encounters proves that, however differently, both writers effectively construct their encounters. Carter's clever use of language to present her disturbing encounters is one that shares similarities with Bronte's use of language, showing the literary and narrative power that can be construed through linguistic features.

Another example where Carter effectively presents a disturbing encounter is through her description of the characters' wedding night. Contrastingly to most fairy tales –a genre Carter plays upon- the couple are not presented in amorous idealization but instead the narrator sickeningly states, "a dozen husbands impaled a dozen brides." Carter's use of the violent dynamic verb 'impaled' contrasts to the supposed loving sexual encounter of two newlyweds. Through Carter's language we can therefore note that this marriage is not idyllic but instead is pervaded by violence and male

dominance. Through this Carter appears to be mocking sexual union and marriage, potentially a feminist motive exposing the sexual dominance and violence that can occur in marriage. This subversive description of marriage is quite disturbing to readers due to it contrasting with the norm to such a severe extent. Furthermore the encounter becomes even more effectively disturbing as we are reminded of this sadistic sexual union in 'the bloody chamber,' "she was pierced, not by one but by a hundred spikes." The mirroring of "impaled" and "pierced" creates a stark comparison between sex and death, highlighting the sadistic, macabre nature of the antagonistic male. This is particularly disturbing to readers, especially given the fairy tale foundation of the short story. Unlike Bronte's disjointed sentence construction Carter's is ordered and parallel; this creates an eerie scene as we see the husband as the active subject and the female as the object. Consequently this may reflect Carter's viewpoint of males as the dominant figures and projects the stereotypical female victim of a fairy-tale. Despite this creating a disturbing scene at the time it also creates shock for the reader later on as this stereotype is subverted and the female becomes a strong dominant heroine. Therefore it appears that through her language use and subversive feminist outlook Carter effectively presents an encounter that disturbs to her readers causing a reaction amongst them.

To conclude, each novel has several key disturbing encounters a few of which have been mentioned here. The respective writers employ various features of language to portray these encounters which sends a particularly message, and therefore elicits a particular response from readers. Consequently these methods are very effective in presenting events that disturb hence why the texts discussed remain canonical pieces of literature long after their time.

Level 3 - 18 marks

Activity 4 – Planning (Pros and Cons)

Task

Consider in general:

- Different delivery models
- 1 teacher vs 2 or more teachers delivering the specification
- 1 year (AS) and 2 year (AL) linearity

Discuss the above and relate to your own, real setting as individual/pairs/small groups (share with group if prompted)

Co-teaching AS and A level in year one

Year 1

Autumn 1	<ul style="list-style-type: none">• <i>Voices in Speech and Writing</i> Anthology• Introduction to literary genres and integrated linguistic and literary approaches.
Autumn 2	<ul style="list-style-type: none">• <i>Voices in Speech and Writing</i>• Literary texts
Spring 1	<ul style="list-style-type: none">• <i>Voices in Speech and Writing</i>• Literary texts
Spring 2	<ul style="list-style-type: none">• <i>Voices in Speech and Writing</i>• Literary texts
Summer 1	<ul style="list-style-type: none">• Revision• Timed transformation activities• Mock exams
Summer 2	<ul style="list-style-type: none">• AS exams• Coursework reading/research task

Year 2

Autumn 1	<ul style="list-style-type: none">• Introduction to creative writing• Non-literary genres
Autumn 2	<ul style="list-style-type: none">• Fiction writing• Completion of coursework folder• Non-fiction texts
Spring 1	<ul style="list-style-type: none">• Literary texts• Drama
Spring 2	<ul style="list-style-type: none">• Drama text• Drama text mock exam
Summer 1	<ul style="list-style-type: none">• Revisit <i>Voices in Speech and Writing</i> anthology• Revision of studied literary texts• Mock exams
Summer 2	<ul style="list-style-type: none">• Revision and exam practice – components 1 and 2• A level exams

2 year linear course (without AS)

Year 1

Autumn 1	<ul style="list-style-type: none">• <i>Voices in Speech and Writing</i> Anthology• The creation of voice in non-literary texts – personal and social factors.
Autumn 2	<ul style="list-style-type: none">• Coursework reading/research task• <i>Voices in Speech and Writing</i>
Spring 1	<ul style="list-style-type: none">• Paper 1 Section A mock exam• Introduction to creative writing• Non-literary genres
Spring 2	<ul style="list-style-type: none">• Fiction writing• Coursework
Summer 1	<ul style="list-style-type: none">• Introduction to literary techniques and terminology.• Non-fiction text analysis
Summer 2	<ul style="list-style-type: none">• Literary texts

Year 2

Autumn 1	<ul style="list-style-type: none">• Literary texts
Autumn 2	<ul style="list-style-type: none"><input type="checkbox"/> Non-fiction texts<input type="checkbox"/> Paper 2 mock exam.<input type="checkbox"/> Introduction to drama text.
Spring 1	<ul style="list-style-type: none">• Drama text
Spring 2	<ul style="list-style-type: none">• Drama• Paper 1 Section B mock exam.
Summer 1	<ul style="list-style-type: none">• Revision of <i>Voices in Speech and Writing</i> Anthology.• Mock exams.• Revision of literary texts.
Summer 2	<ul style="list-style-type: none">• Revision of non-literary text analysis within studied theme.• Mock exams• A level exams

Example course planner

Year 1

Autumn 1	Autumn 2

Spring 1	Spring 2

Summer 1	Summer 2

Year 2

Autumn 1	Autumn 2

Spring 1	Spring 2

Summer 1	Summer 2

PERSONAL LEARNING

Things to do:

-
-
-
-
-

Things to avoid

-
-
-
-
-

Your ideas:

(To be completed by delegates)