

A Level English Language and Literature Handbook



Everything you need to know about the course in one place!

A Level English Literature

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Introduction and Expectations

Welcome! We are delighted that you have chosen to study English Language and Literature A Level at The Radcliffe School. This handbook should tell you most of what you need to know about the course and will be a useful point of reference for you throughout the two years. Please keep it safe within your folder, as you will sometimes be asked to refer to it in lessons.

The most important thing about your work in English this year is that you are prepared to read lots independently. It is vital that you understand how to take a stylistic approach to texts: this involves a focused view of the language itself, drawing upon methods and models of language study. A stylistic study is also transparent: it's a close look at the features of a text, without any over-the-top analysis. Finally, it's interpretive. This means that you will be considering how language features help to form a wider sense of meaning.

You will also be expected to be independent in other areas of your study. Before lessons, you should endeavour to research topics that will be covered. You should also take responsibility for organising and planning your time, home work, class work and target setting. This handbook will equip you with the tools you'll need to make the most of the course.

Practicalities:

You will have two English teachers, who together will teach you for a total of five sessions a week. Your teachers will ask for an email address that you check regularly, so that they have an easy way to get in touch with you, if necessary.

A Level Study:

In order to help you achieve your best, we ask for your commitment to this subject. A Level requires a more mature approach to learning than GCSE; we therefore expect you to take ownership of your own progress and develop your own interests within the areas of Language and Literature study. For further expectations, please see the section entitled *Expectations of AS and A Level Students*.

Important Course Specifics:

The course will run over two years and will include examinations at the end of years 12 and 13. With this in mind, you must be organised. You will need to create a folder for English Language and Literature in which you file all your class work, homework and additional research.

Useful email addresses for you:

Mr Berry (English Key Stage 5 co-ordinator)
Mrs Smith (Head of English):
Mrs Beales (Librarian)
Mrs Brathwaite (Language and Literature Teacher)

j.berry@radcliffeschool.org.uk
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s.beales@radcliffeschool.org.uk
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Expectations of AS and A Level Students

Preparing for your Course

Your course teachers may ask you to carry out tasks specific to the English course you have chosen. The bullet points below represent core expectations of all students.

- You will be issued with an A4 exercise book in which to complete assignments for submission. You will be asked to purchase a ring binder or lever-arch file; an A4 refill pad in which to make notes during lessons and a pack of plastic wallets in which to keep worksheets. You should be able to purchase all of these for between £5 and £10. If finance is a problem, please speak to your English teacher at the earliest convenience.

Preparing for Lessons

- Your teacher will inform you of what is being covered in upcoming lessons. You may be asked to prepare something specific, but the expectation will be that you engage in independent reading in order to prepare for the lesson.
- As summer preparation for September in each year of your study, you are expected to read two published texts. These must contain one prose text and one drama text. If you also choose poetry, you must read a published selection or anthology, not just a single poem. One of these texts must be from the Reading List on pages 24 and 25 of this guide. This reading must not contain texts to be taught on your AS or A Level English course. If you are unsure, you can check with your teacher.
- You will not be spending lesson time reading through texts as a class. Therefore you will need to prepare for each unit of learning by reading the required text.

Independent Study and Deadlines

- You will be expected to independently read at least two texts per term. You will write 300 words, or two sides in your exercise book, reflecting on each of these texts. Your teacher will give you a sheet to help with this reflective writing.
- Your lever-arch file, containing your lesson notes and resources given to you by teachers, will be checked at least once per half term by your teacher. Apart from this, it will not be necessary for you to bring your folder to school.
- You will be given clear and reasonable deadlines throughout your course. If you foresee a problem meeting the deadline, you must speak to your teacher before the deadline, as far in advance as possible. You may be offered a short extension at the discretion of your teacher and Mr Berry.
- In the event of a missed deadline, unless an extension has been granted, your parents/carers, Sixth Form Tutor and Head of Sixth Form will be contacted by your teacher. This may lead to further intervention.

Attendance and Punctuality

- You are expected to attend all timetabled lessons. You should not organise medical appointments or driving lessons during lesson time if it can be avoided. If your appointment is unavoidable, you must let your teacher know in advance so that you can be sent work to catch up.
- You are expected to be on time to all lessons.
- If you are absent from a lesson in which a deadline is issued, you will not be exempt from that deadline. See 'Independent Study and Deadlines', above.

Study Habits

- You will be expected to respond verbally to ideas in any lesson. You will also be expected to evaluate what other people have said, their attitudes and opinions. These contributions to lessons are an essential part of sixth form study.
- You will be expected to write in black ink. Any essay submissions should be hand written in black ink, not typed.

A Level English Language and Literature: Course Outline

- You will be studying a range of literary (i.e. prose fiction, drama and poetry) and non-literary (i.e. non-fiction, advertising and transcript) texts.
- You will be studying a range of texts from different **periods**: some texts from the 19th century and modern literary and non-literary texts. In Year Two, you may also study a Shakespeare play.
- There will be **six units** split into two examinations and one Non Examined Assessment (coursework).
- Your AS examinations will take place at the end of your **first year** of study. Your A Level examinations will take place at the end of your **second year** of study.

Paper 1: Telling Stories

Aims:

- close reading of a text from the **AQA Anthology: Paris**; analyzing representation of place in non-literary texts
- close reading of an unseen extract from class set text; analyzing point of view and genre in literary texts
- close reading of a text from the **AQA Anthology: Poetic Voices**, analyzing forms and functions of poetic voice

Assessment: examination – 3 hr – worth **40%** of A Level marks

Paper 2: Exploring Conflict

Aims:

- re-creative writing using class set text
- critical commentary, evaluating your own writing
- close reading from an unseen extract of a drama set text, analyzing conflict in drama

Assessment: examination – 2hr 30m – worth **40%** of A Level marks

Non-Examined Assessment

Aims:

- Exploration of a theme across two chosen texts: one literary and one non-literary

Assessment: 3000 word essay with bibliography – worth **20%** of A Level marks

This is what you should expect of each A Level exam paper:

Paper 1: Telling Stories	+ Paper 2: Exploring Conflict	+ Non-exam assessment: Making Connections
<p>What's assessed</p> <ul style="list-style-type: none"> Remembered Places – the representation of place Imagined Worlds – point of view and genre in prose Poetic Voices – the forms and functions of poetic voice Methods of language analysis are integrated into the activities 	<p>What's assessed</p> <ul style="list-style-type: none"> Writing about Society – the role of the individual in society, and re-creative writing based on set texts Critical commentary – evaluating own writing Dramatic Encounters – conflict in drama Methods of language analysis are integrated into the activities 	<p>What's assessed</p> <ul style="list-style-type: none"> Making Connections – investigation on a chosen theme and texts Methods of language analysis are integrated into the activity
<p>Assessed</p> <ul style="list-style-type: none"> written exam: 3 hours 100 marks 40% of A-level 	<p>Assessed</p> <ul style="list-style-type: none"> written exam: 2 hours 30 minutes 100 marks 40% of A-level 	<p>Assessed</p> <ul style="list-style-type: none"> Assessed by teachers Moderated by AQA 50 marks 20% of A-level
<p>Questions</p> <p>Section A – Remembered Places</p> <ul style="list-style-type: none"> One compulsory question on the <i>AQA Anthology: Paris</i> (40 marks) This section is closed book. <p>Section B – Imagined Worlds</p> <ul style="list-style-type: none"> One question from a choice of two on prose set text (35 marks) This section is open book. <p>Section C – Poetic Voices</p> <ul style="list-style-type: none"> One question from a choice of two on poetry set text (25 marks) This section is open book. 	<p>Questions</p> <p>Section A – Writing about Society</p> <ul style="list-style-type: none"> One piece of re-creative writing using set text (25 marks) Critical commentary (30 marks) This section is open book. <p>Section B – Dramatic Encounters</p> <ul style="list-style-type: none"> One question from a choice of two on drama set text (45 marks) This section is open book. 	<p>Task</p> <p>A personal investigation that explores a specific technique or theme in both literary and non-literary discourse (2,500 – 3,000 words).</p>

This is what the course will look like over the next two years:

Term	Teacher 1	Teacher 2
Y12 Half Term 1	Introduction to skills through teaching of AQA Anthology: Paris	
Y12 Half Term 2	Imagined Worlds: <i>Dracula</i> Remembered Places: AQA Anthology: Paris	Poetic Voices: Seamus Heaney
Y12 Half Term 3	Imagined Worlds: <i>Dracula</i> Remembered Places: AQA Anthology: Paris	Poetic Voices: Seamus Heaney
Y12 Half Term 4	Re-creative writing: literary texts	Re-creative writing: non-literary texts and AQA Anthology: Paris
Y12 Half Term 5	Revision and AS Examination	
Y12 Half Term 6	Introduction of Non-Exam Assessment: Making Connections	
Y13 Half Term 1	Non-Exam Assessment: Making Connections	Dramatic Encounters: A Streetcar Named Desire
Y13 Half Term 2	Writing about Society: Into the Wild	Dramatic Encounters: A Streetcar Named Desire
Y13 Half Term 3	Writing about Society: Into the Wild Non-Exam Assessment: Making Connections	Poetic Voices: Seamus Heaney (revision)
Y13 Half Term 4	Imagined Worlds: Dracula (revision)	Remembered Places: AQA Anthology: Paris (revision)
Y13 Half Term 5	Revision and consolidation	
Y13 Half Term 6	A Level Examination	

What are the criteria by which I will be assessed?

You will need to show coverage of all AOs in all tasks. To be specific:

AO1 requires you to express your ideas clearly; make accurate use of terminology and use levels of language analysis to explore the effects of choices made by text producers.

AO2 requires you to address the focus of the question in a careful and sustained way; comment in detail on interpretative effects caused by the author's use of lexical, grammatical, phonological and discourse patterns; comment in detail on carefully selected quotations.

AO3 requires you to consider contexts of production and reception, i.e. the text's audience, purpose and aspects of mode and genre that are important.

AO4 involves making connections across texts informed by linguistic and literary concepts. You will be expected to consider similarities and differences in terms of the question's focus, as well as narrative connections (i.e. how speakers' experiences are presented and how narrative conventions are used).

AO5 requires you to demonstrate expertise and creativity in the use of English, by following the brief in the question and responding to the task creatively and imaginatively. In commentary writing, you will be required to structure your commentary clearly and logically.

The grid on the next page shows how each Assessment Objective is assessed in both AS and A Level.

A Level English Language and Literature: where Assessment Objectives are found

	AO1 Concepts and terminology	AO2 How meanings are shaped	AO3 Significance and influence of contexts	AO4 Exploring connections	AO5 Creativity, originality, adaptation, style
7706/1 Views and Voices	Section A (Dracula) Closed book extract analysis Section B (Browning) Closed book printed poems comparison	Section A (Dracula) Closed book extract analysis Section B (Browning) Closed book printed poems comparison		Section B (Browning) Closed book printed poems comparison	
7706/2 People and Places	Section A (Paris) Closed book extract comparison	 Section B.2 (Paris) Commentary on re-creative writing	Section A (Paris) Closed book extract comparison Section B.2 (Paris) Commentary on re-creative writing	Section A (Paris) Closed book extract comparison	Section B.1 (Paris) Closed book extract re-creative writing Section B.2 (Paris) Commentary on re-creative writing
7707/1 Telling Stories	Section A (Paris) Closed book extract comparison Section B (Dracula) Open book extract and outward analysis Section C (Browning) Open book analysis of two poems, one named	Section B (Dracula) Open book extract and outward analysis Section C (Browning) Open book analysis of two poems, one named	Section A (Paris) Closed book extract comparison Section B (Dracula) Open book extract and outward analysis	Section A (Paris) Closed book extract comparison	
7707/2 Exploring Conflict	 Section B (Othello) Open book extract analysis	Section A.2 (Gatsby) Commentary on re-creative writing Section B (Othello) Open book extract analysis	 Section B (Othello) Open book extract analysis	Section A.2 (Gatsby) Commentary on re-creative writing	Section A.1 (Gatsby) Open book extract re-creative writing Section A.2 (Gatsby) Commentary on re-creative writing

Nb: colours are used to denote areas where requirements at AS and A Level are very similar.

Personalised Learning Checklists and Consolidation Points

PLCs should be used as a tool to assist in three things: 1) defining what you need to *know* in a unit of work, 2) defining what you need to be able to *do* for success in your A-Level, and 3) reflect on your progress through that learning pathway.

They aim to give you more power to see where you're 'at', what's left to do, and where your strengths and weaknesses lie. They should be used to help formulate questions and feedback to the teacher about what you want to concentrate on in lessons, and should help as a tool to help target your revision and consolidation work.

Overleaf is a comprehensive PLC that defines what you have to *do* (the skills you need) to produce high quality written responses. This will also double up as an essay feedback resource, breaking down the mark scheme into very specific skills. Over time, this will give you a sense of the areas of your essay writing that need developing.

There are also four 'key terminology' PLCs – for the study of Shakespeare, Prose, Poetry and other Plays. You will use these throughout the year to ensure that you are using advanced subject-specific vocabulary in your essays. Please note that some of the terms will be relevant for the study of several areas but may only be listed on one PLC i.e. you will find the definition of 'pun' in the Poetry PLC but that is not to say that you would not come across puns in Prose or Shakespearean works.

Consolidation Points

In every term, there will be at least one **consolidation point**. At this point, you will be expected to:

1. Ensure your folder and your notes are organised and complete. Teachers will use a 'folder checklist' sheet (see page 19) to assess the quality of your written notes and give you feedback on improvements.
2. Plot your written feedback against the essay skills PLC (see pages 8-9), marking the skills that the teacher has identified as a strength in green, and marking the areas for development in pink. This should give you a sense of which AOs you need to focus on, and the 'level' you are working at.
3. Formulate targets for the coming weeks that you will review with your teacher.

Essay Skills and Technique – Personalised Learning Checklist

	AO1 Typical Features	AO1 What this looks like:	AO2 Typical Features	AO2 What this looks like:
Level 5 Accurate/Evaluative/Sophisticated	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluate patterns. Express ideas with sophistication and sustained development.	Expressing ideas in an accurate and sophisticated way	Offer a thorough and open-minded analysis Provide perceptive accounts of how meanings are shaped	Interpreting the question theme subtly
		Accurately using terminology associated with the question focuses		Evaluating varied forms of the question focus
		Using the levels of language analysis to evaluate effects of language choices and narrative strategies in depth and detail		Making careful selections from the text
		Commenting in significant detail and with expertise on well-chosen aspects of narrative		Investigating closely how the writer's construction of characters' identities contribute to the question focus
		Sophisticated stylistic analysis		Evaluating how the relationships between characters are negotiated
				Exploring the writer's crafting and evaluating its role in shaping meaning symbolically
Level 4 Relevant/Explorative/Coherent	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	Expressing ideas in a relevant and detailed way	Offer a good and secure analysis Offer a clear account of how meanings are shaped	Interpreting the question theme relevantly
		Using terminology associated with the question focuses		Exploring different forms of the question focus
		Using the levels of language analysis to explore effects of language choices and narrative strategies		Making appropriate choices from the text
		Commenting in detail on well-chosen aspects of narrative		Exploring how the writer's construction of characters' identities contributes to the question focus
		Coherent and developed stylistic analysis		Exploring how relationships between characters change
				Examining the writer's crafting and its role in shaping meaning symbolically

Level 3 Aware/Explanatory/Clear	Apply terminology with some accuracy. Select language levels and explain some features. Present ideas with some clear topics and organisation.	Expressing ideas clearly	Offer some analysis Show some awareness of how meanings are shaped	Identifying the question focus straightforwardly
		Showing awareness of a range of relevant terminology		Identifying some forms of the question focus
		Using the levels of language analysis to explain effects of language choices and narrative strategies		Making some successful choices from the text
		Commenting clearly on aspects of narrative		Explaining some ways that the writer's construction of characters' identities contribute to the question focus
		Clear stylistic analysis		Explaining how relationships between characters may change
				Discussing the writer's crafting and its role in shaping meaning
Level 2 Simple/Generalised	Apply terminology with more general labels. Select language levels with incomplete development. Communicate ideas with some organisation.	Expressing ideas in a general way	Offer a partially descriptive/analytical account Show a partial or an emerging awareness of how meanings are shaped	Commenting generally on the question theme
		Showing awareness of a range of terminology		Making broad links to other forms of the question focus
		Using the levels of language analysis in an imprecise way		Showing less certainty in selecting from the text
		Some comments on aspects of narrative		Commenting broadly on how characters' identities can contribute to manipulation
		Some stylistic analysis		Identifying that relationships between characters may change
				Making observations about the writer's crafting with little comment on its role
Level 1 Limited/Unorganised	Describe language features without linguistic description. Show limited awareness of language level Present material with little organisation.	Expressing ideas in a limited way	Offer a brief or undeveloped account Show limited awareness of how meanings are shaped	Describing the question theme
		Showing limited awareness of terminology		Giving little exemplification of forms of the question focus
		Making brief reference to levels of language		Making limited reference to other sections.
		Limited comments on aspects of narrative		Labelling characters' identities; little relevance to their contribution to the question focus
		Unorganised or no stylistic analysis		Seeing relationships between characters as fixed
				Making brief or no reference to the writer's crafting

Essay Skills and Technique – Personalised Learning Checklist

	A03 Typical Features	A03 What this looks like:	A04& 5	A04&5 What this looks like:
Level 5	Offer a perceptive account of contexts in which texts are produced and received	Evaluating aspects of the text in relation to mode or genre	AO4 Evaluate connections across texts, informed by a perceptive analysis of linguistic and literary concepts	Making sophisticated and perceptive connections
		Evaluating the use of particular genre/generic conventions		Covering texts evenly
		Evaluating the influence of contextual factors on the production and reception of the text.		Evaluating ideas about how individuals and societies are framed and represented
				Evaluating in detail the ways in which the texts are similar and different
				AO5 Offer a perceptive account
		Sustaining a chosen style or styles of writing throughout		
		Using the base text convincingly		
Level 4	Offer a clear account of contexts in which texts are produced and received	Analysing aspects of the text in relation to the mode or genre	AO4 Explore connections across texts, informed by analysis of linguistic and literary concepts	Making sound and occasionally perceptive connections
		Analysing genre/generic conventions		Covering texts evenly
		Analysing how the production and reception of the text are motivated by contextual factors		Analyse ideas about how writers and speakers represent places, societies and people
				Analyse a number of ways in which texts are similar and different
				AO5 Offer a clear account
		Sustaining a chosen style or styles of writing strongly		
		Using the base text mainly convincingly		
Producing a commentary which is organised competently, and which is mostly accurate				
Level 3	Offer some consideration of contexts in which texts are produced and received	Explaining aspects of the text in relation to the mode or genre	AO4 Explain some connections across texts, informed by knowledge of linguistic and literary concepts	Making some connections
		Explaining more obvious genre/generic conventions		Covering texts reasonably evenly
		Explaining the contexts in which the text was produced and has been received		Explaining more obvious points about representation
				Explaining some ways in which texts are similar and different
				AO5 Offer some consideration
		Sustaining a chosen style or styles of writing in most of the text		
		Using the base text with some success		
Producing a commentary which is uneven both in its organisation and in its level of accuracy				

Level 2	Offer partial awareness of contexts in which texts are produced and received	Describing aspects of the text in relation to the mode or genre	AO4 Refer to connections across texts, informed by general knowledge of linguistic and literary concepts	Making limited connections
		Describing broad genre/generic conventions		Covering texts unevenly
		Describing the contexts in which the text was produced and has been received		Describing some simple points about representation
				Describing some simple points on how texts might be similar and different
		AO5 Offer partial awareness	Producing writing which has one or two imaginative elements, but where more of the writing is derivative or unoriginal	
			Sustaining a chosen style or styles of writing with only partial success	
Using the base text sporadically				
Producing a commentary which attempts to organise ideas, but with limited success and with basic errors				
Level 1	Offer limited discussion of contexts in which texts are produced and received	Identifying basic points on mode or genre with limited or no relation to the text	AO4 Attempt to make connections across texts, informed by basic knowledge of linguistic and literary concepts	Making very few (if any) connections
		Identifying basic ideas about genre/generic conventions		Covering texts unevenly
		Identifying some basic ideas about production and reception of the text		Identifying some basic points about representation
				Identifying very few (if any) ways in which texts might be similar and different
		AO5 Offer limited discussion	Producing some writing but with limited new perspectives introduced	
			Attempting to sustain a style but with limited success	
			Using the base text minimally	
			Producing a commentary with limited cohesion and frequent errors	

Personalised Learning Checklist – General Terms

Red = I have never used this word in my notes/essays

Amber = I use this word occasionally in my notes/essays

Green = I consistently use this word with confidence

Term	Definition	Term (RAG Rate)					
		1	2	3	4	5	6
Context	The external factors that shape how texts are produced and received						
Discourse event	An act of communication occurring in a specific time and location involving writers/speakers and readers/listeners						
Text producer	The person or people responsible (through writing or speaking) for creating a text						
Text receiver	The person or people interpreting (through reading or listening to) a text						
Multi-purpose text	A text that clearly has more than one purpose						
Primary purpose	The main and most easily recognisable purpose of a text						
Secondary purpose	An additional and perhaps more subtle purpose						
Implied reader	A constructed image of an idealised reader						
Actual reader	Any person or groups of people who engage with and interpret a text						
Implied writer	A constructed image of an idealised writer						
Actual writer	The 'real' person or people responsible for text production						
Discourse community	A group of people with shared interests and belief systems who are likely to respond to texts in similar ways						
Mode	The physical channel of communication: either speech or writing						
Blended-mode	A text that contains conventional elements of both speech and writing						
Genre	A way of grouping texts based on shared conventions						
Intertextuality	A process by which texts borrow from or refer to conventions of other texts for a specific purpose and effect						
Variation	The differences associated with particular instances of language use and between groups of language users						
Register	A variety of language that is associated with a particular situation of use						
Situation of use	A specific place, time and context in which communication takes place						

Situational characteristic	A key characteristic of the time, place and contexts in which communication takes place						
Representation	The portrayal of events, people and circumstances through language and other meaning-making resources (e.g. images and sound) to create a way of seeing the world						
Narrative	Writing or speech that presents a series of events, characters and places in a coherent form						
Narrator	A person responsible for writing or speaking a language						
Narratee	The person to whom a narrative is told						
Story	The building blocks of a narrative in terms of events, characters, time and place						
Narrative discourse	The shaping of the story through choices in language and structure						
Central events	Main events that are crucial to the overall story						
Additional events	Secondary events that are not necessarily crucial to the overall story but through being included may have been highlighted as important						
Knowledge frame	A mental store of knowledge about the world gained through experience						
Gap-filling	The act of adding a rich sense of meaning to individual words and phrases based on our own knowledge and the context in which they appear						
Tellability	The features of a story that make it worth telling to the audience						
High tellability	The characteristic of a narrative that presents interesting material in an engaging way						
Low tellability	The characteristic of a narrative that presents uninteresting material in an uninspiring way						
Foregrounding	Drawing attention to a key aspect in a text						
Parallelism	Foregrounding through repetition at any one of the language levels						
External deviation	A break from the normal conventions of language use that exist beyond the text itself						
Internal deviation	A break from some kind of pattern that has been set up within the text						
Literariness	The degree to which a text displays 'literary' qualities along a continuum rather than being absolutely 'literary' or 'non-literary'						
Semantic density	Different levels of language working together to produce certain effects across the text as a whole						

Personalised Learning Checklist – Language Levels

Red = I have never used this word in my notes/essays

Amber = I use this word occasionally in my notes/essays

Green = I consistently use this word with confidence

Term	Definition	Term (RAG Rate)					
		1	2	3	4	5	6
Language Level 1: Lexis and Semantics							
Word class	A group of words that fulfil the same kind of role and function in speech and writing						
Noun	A word that names a thing or concept						
Verb	A word that shows a state of being, action or concept						
Adjective	A word that modifies a noun						
Adverb	A word that modifies a verb, adjective or another adverb						
Pronoun	A word that substitutes for a noun						
Determiner	A word that adds detail or clarity to a noun						
Preposition	A word that shows connections between other words often showing a sense of place or time						
Conjunction	A word that connects larger structures such as phrases, clauses and sentences						
Semantic field	A group of words related to the same subject						
Collocates	Words that typically appear together						
Fixed expression	A well-used group of words that become accepted and used as one long structure						
Synonym	A word that has equivalent meaning to another word						
Euphemism	A more socially acceptable word or phrase						
Dysphemism	Using a blunt or direct word instead of a more polite or indirect alternative, close to taboo						
Antonyms	Words that have opposite meanings						
Hyponymy	The way of viewing the relationship between more general and specific words						
Metaphor	A structure that presents one thing in terms of another						
Language Level 2: Grammar							
Morphology	The study of word formation						
Syntax	The study of how words form larger structures such as phrases, clauses and sentences						
Descriptive	Taking an approach to language study that focuses on how language is actually used						
Prescriptive	Taking an approach to language study that focusses on rules and notions of correctness						
Root	A morpheme that can stand on its own and can usually form a word in its own right						
Suffix	A morpheme that comes after a root word to modify its meaning						
Prefix	A morpheme that goes before a root word to modify its meaning						

Affix	The overall term for an addition to a root (a prefix or a suffix) to modify its meaning or create a new word (CF. infix: an affix inserted inside a root word to create a new word or modify its meaning (e.g. abso-blooming-lutely))						
Inflectional function	The way that an affix shows a grammatical category such as a verb tense or a plural noun						
Derivational function	The way that an affix helps form a new word by attaching itself to a root						
Noun phrase	A group of words built around a noun						
Verb phrase	A group of words built around a head (main) verb						
Head word	The main noun in the phrase						
Pre-modifier	A word that goes before the head noun to add detail or clarify some aspect of it						
Qualifier	An additional word or phrase that adds some further detail to the noun						
Post-modifier	A word that comes after the head noun to add detail or clarify some aspect of it						
Primary auxiliary verb	An auxiliary verb that joins with the main verb to show tense						
Modal auxiliary verb	An auxiliary verb that joins with a main verb to show the degree of commitment towards an event or person that a speaker holds						
Clause	Groups of words centred around a verb phrase						
Coordination	The joining of two clauses that gives them equal weighting						
Subordination	The joining of two clauses that gives one clause (the main clause) more weighting than another clause – or clauses (the subordinate clause(s))						
Adverbial clause	A subordinate clause that functions as an adverbial						
Noun clause	A subordinate clause that functions as a subject, object or complement						
Active voice	Agent in subject position for prominence; verb phrase in present or past tense						
Passive voice	Agent omitted or placed later in the clause using a prepositional phrase; verb phrase changes to a form of <i>to be</i> + participle form (verb root + en/ed)						
Orthographic sentence	A 'sentence' marked by a capital letter and full stop but containing no verb						
Language Level 3: Phonetics, Phonology and Prosodics							
Phonetics	The area of study that is concerned with how sounds are actually produced by language users						
Phonology	The area of study that refers to the more abstract sound system						
Prosodics	The study of how speakers can shape meanings through emphasising certain aspects of intonation, speed and volume						

International Phonetic Alphabet (IPA)	A system for showing the different sounds possible						
Heterophones	Words that have the same spelling but very different pronunciations and meanings						
Homophones	Words that are pronounced the same but have a different meaning and may have different spellings; e.g. there and their						
Articulators	The vocal organs above the larynx, including the lips, teeth, tongue and hard palate that help to form consonant sounds						
Diphthong	A vowel sound that is the combination of two separate sounds, where a speaker moves from one to another						
Sound iconicity	The matching of sound to an aspect of meaning						
Consonance	A pattern of repeated consonant sounds for effect						
Assonance	A pattern of repeated vowel sounds for effect						
Sibilance	A pattern of repeated fricative sounds, especially /s/, for effect						
Lexical onomatopoeia	Words that have some associated meaning between their sound and what they represent						
Non-lexical onomatopoeia	'Non-words' that nonetheless are intended to signify some meaning through their sound						
Phonological manipulation	Making creative changes in sound patterns to give certain effects						
Minimal pair	Two words that differ in only one single sound						
Language Level 4: Graphology							
Layout	The physical organisation of a text						
Iconic sign	A sign or image that is a direct picture of the thing it represents						
Symbolic sign	A sign or image where an associated meaning is drawn from some shared degree of knowledge						
Typographical feature	A feature related to the use of fonts in texts						
Multimodal text	A text that relies on the interplay of different codes (e.g. the visual and the written) to help shape meaning						
Language Level 5: Pragmatics							
Embodied knowledge	Knowledge that is associated with memories of physically experiencing something, for example the sights and smells of visiting a city						
Schema	A bundle of knowledge about a concept, person or event						
Co-text	Other words or phrases surrounding a word in a text						
Cooperative principle	The general principle that people work together to communicate						
Conversational maxims	Explicit principles that provide a backdrop for conversation to take place so that speakers can easily understand one another						
Implicature	An implied meaning that has to be inferred by a speaker as a result of one of the maxims being broken						
Positive face need	A universal human need to feel valued and appreciated						

Negative face need	A universal human need to feel independent and not be imposed upon						
Face threatening act	A speech act that has the potential to damage someone's self-esteem either in terms of positive or negative face						
Politeness strategies	Distinctive ways in which speakers can choose to speak to avoid threatening face						
Deixis	Words that are context-bound and whose meaning depends on who is using them, and where and when they are being used						
Deictic categories	Types of deictic expressions (person, spatial and temporal)						
Proximal deixis	Deictic expressions that refer to concepts, events or people close to the speaker						
Distal deixis	Deictic expressions that refer to concepts, events or people at a distance from the speaker						
Language Level 6: Discourse							
Internal evaluation	An expression of attitude towards the events in a narrative that occur in the same time frame as the main action						
External evaluation	An expression of attitude where the speaker 'stands back' from the main action						
Turn-taking	The process by which speakers co-construct conversation						
Adjacency pair	A simple structure of two turns						
Preferred response	A second part of an adjacency pair that fits in with what the speaker of the first part wants to hear						
Dispreferred response	A second part of an adjacency pair that doesn't fit in with what the speaker of the first part wants to hear						
Insertion sequence	An additional sequence between two parts of an adjacency pair						
Exchange structure	Sequence of turns between speakers						
Transition Relevance place	A point where it is natural for another speaker to take a turn						
Constraint	The influence a more powerful speaker can have on another speaker						

Folder Check and Useful Links

You should use this as a checklist to ensure that your notes, class work and homework are organised and detailed. Once a term, your class teachers will ask you to self assess your folder and will offer you feedback on how to improve it.

Criteria	Term (RAG RATE)					
	1	2	3	4	5	6
Use headings/titles for all work						
File work in the correct section ensuring that all notes are neat, hole punched etc						
Highlight/annotate all handouts						
Annotate texts in detail						
Respond to all feedback from teachers and peers, making detailed improvements to your work						
Meet all deadlines and file all homework neatly						
Show evidence of independent research						
Have a bank of key words easily accessible						
Print out, label and file all emailed resources						
Have a bank of additional reading which you have annotated						
Demonstrate examples of 'flipped learning' in which you have done pre-reading before a lesson						

Some of these criteria are designed to challenge you to become highly independent. Listed here are some useful websites which could act as a good starting place when seeking out your own research:

- A Lang/Lit research blog, written by examiners:
- <https://thedefinitearticle.aqa.org.uk/>
- A useful website to support your study, especially the Digital Resources section:
- <http://www.eduqas.co.uk/qualifications/english-language-and-literature/>
- A vast multimedia resource covering Language and Literature texts and contexts:
- <https://www.bl.uk/learning/online-resources>

Recommended Study Hours Per Week

The below table is a guide for how much time per week you should spend studying English Language and Literature. It outlines how you can make progress based on how much time and effort you put into the subject. Please note that this is a guide that works on averages – each student is different and varying levels of work will have varying outputs for each of you. The main message is: **work hard to see progress!**

Time Spent = Results!	
4-5 hours	<p><u>Lesson Time</u> Students who:</p> <ul style="list-style-type: none"> - attend all lessons - take an active role in class discussion - volunteer ideas in class - take detailed, thorough notes in class <p>...can expect to be working one or more sublevels below ALPS target.</p>
+ 2 hours	<p><u>Homework</u> Students who:</p> <ul style="list-style-type: none"> - meet all deadlines - spend time and effort on their homework - keep their folder organised and with detail <p>...can expect to be working one sublevel below their ALPS target</p>
+1-2 hours	<p><u>Private Study</u> Students who:</p> <ul style="list-style-type: none"> - reread texts that they are studying - read widely for pleasure - research additional ideas about texts - engage in debate and conversations about literature outside of lesson time <p>...can expect to be meeting or working one sublevel above their ALPS target.</p>
+ Limitless	<p><u>Scholarship and Independent Learning</u> Students who:</p> <ul style="list-style-type: none"> - research scholarly articles using online resources - find links between texts studied and the wider, contemporary world - bring ideas to lessons - make use of all resources including the handbook, websites, teacher knowledge, the library and peers <p>...can expect to be working two sublevels or more about their ALPS target.</p>

Academic Writing Tips

The below tips will give you a base line idea about how to write an academic A Level essay.

The basics:

- **Write formally:** avoid imprecise language, use clearly defined paragraphs and subject specific vocabulary
- **Guide the reader through the essay:** use connectives to help you with this. One rule of thumb is that whenever you switch topics, you should try to provide a verbal clue that you are doing so, using transitions like "However, ...", "As a result, ...", "For comparison, ", etc. If you notice that you have to add these words between most of your sentences, not just the paragraphs, then you are bouncing around too much. In that case you need to reorganize your document to group related thoughts together, switching topics only when necessary. Once the organization is good, all you can do is read and reread what you write, rewording it until each new item follows easily from those before it.
- **Use tentative language:** try to phrase your ideas in the subjunctive to demonstrate that your ideas are malleable and interpretative i.e. '*it could be argued*'
- **Use third person:** in the main bulk of your essay, it is better to write in third person i.e. '*it could be argued*' rather than '*I would argue*'. However, this is not a steadfast rule and some students use first person in conclusions to great effect i.e. '*Overall, I am convinced that Heaney...*'
- **Avoid contractions** such as 'you're', write 'you are' instead.
- **Use last names** for authors, poets and playwrights.
- **Quote correctly** and always try to embed quotations. Ensure you always use the correct punctuation around quotations.
- Be concise: when two words will do, there is no need to write an entire paragraph. Keep your writing concise so you can get more high-quality ideas written in the timeframe.

How to impress:

- **Have an opinion:** you should create a 'thesis statement' when writing an academic essay. This is effectively your response to the question or task. You should refer back to this idea throughout your essay so that the whole piece links together clearly.
- **Always refer back to the question/task:** this seems obvious but lots of students get carried away and forget to do it.
- **Stay on topic:** it can be really difficult to stay on topic when you feel like you have a lot to say – remember that you are assessed on how well you respond to the question/task, not on how much you know about the text.
- **Offer alternative interpretations:** while you should have a viewpoint (thesis statement), it is important that you consider evidence for other interpretations.
- **Try to impress the examiner with your introduction and conclusion:** be original, make sure you stand out. For example, you may wish to use quotations in your introduction and conclusion or you may wish to quote a critic you have read.

Recommended Reading List

Below is a reading list of recommended books you should be dipping into in full or in extract, to give you a wider grounding in literary and non-literary writing. We suggest you record as an aide memoire what you have read in a scrapbook.

Literary Prose:

The Scarlett Letter – Nathaniel Hawthorne
We Need To Talk About Kevin – Lionel Shriver
Jane Eyre – Charlotte Bronte
Wuthering Heights – Emily Bronte
Great Expectations – Charles Dickens
Pride and Prejudice – Jane Austen
Atonement – Ian McEwan
Wide Sargasso Sea – Jean Rhys
The Handmaid’s Tale – Margaret Atwood
Wise Children – Angela Carter
White Teeth – Zadie Smith
Howard’s End – EM Forster
Brick Lane – Monica Ali
The Kite Runner – Khaled Hosseini
Oranges are Not The Only Fruit – Jeanette Winterson
Captain Corelli’s Mandolin – Louis de Bernieres
Maurice – EM Forster
Moll Flanders – Daniel Defoe
The Woodlanders – Thomas Hardy
The Call of the Wild – Jack London
A Portrait of a Lady – Henry James
A Room of One’s Own – Virginia Woolf

Non-Literary Prose:

Goodbye to all That – Robert Graves
The Diary of a Young Girl – Anne Frank
Into Thin Air – Jon Krakauer
Notes from a Small Island – Bill Bryson
Be Awesome – Hadley Freeman
On Writing – Stephen King
Walden – Henry David Thoreau
Longitude – Dava Sobel
Angela’s Ashes – Frank McCourt
Dark Star Safari – Paul Theroux
The Songlines – Bruce Chatwin
Wild – Cheryl Strayed
I Know Why the Caged Bird Sings – Maya Angelou
How to be a Woman – Caitlin Moran

Drama:

Romeo and Juliet – Shakespeare
Antony and Cleopatra – Shakespeare

Much Ado About Nothing – Shakespeare
The Crucible – Arthur Miller
The Importance of Being Earnest – Oscar Wilde
A Woman of No Importance – Oscar Wilde
Cat on a Hot Tin Roof – Tennessee Williams
The Glass Menagerie – Tennessee Williams
The Rover – Aphra Behn
Tis Pity She's A Whore – John Ford

Poetry:

18th Century – The Romantics:

William Blake (1757 – 1827) "Songs of Innocence and Experience" – read a couple of each
William Wordsworth (1770 – 1850) "The Lucy Poems", "Tintern Abbey"
Samuel Taylor Coleridge (1776 – 1849) "Frost at Midnight"
John Keats (1795 – 1821) "La Belle Dame sans Merci", "Eve of St Agnes"
Lord Byron (1788 – 1824) "She walks in Beauty"

19th Century – The Victorians (1837 – 1901)

Christina Rossetti (1831 – 94) "A Birthday", "Remember"
Emily Dickinson (1830 – 86) "My Life Closed Twice", "Love's Stricken Way"
Alfred Lord Tennyson (1809 – 92) "Now Sleeps the Crimson Petal", sections of In Memoriam
Elizabeth Barrett Browning – "Poems for the Portuguese"
William Butler Yeats (1865 – 1939) "When you are old and grey and full of sleep" "Prayer for my daughter"
Thomas Hardy (1840 – 1928) "The Voice" (written after the death of his wife)

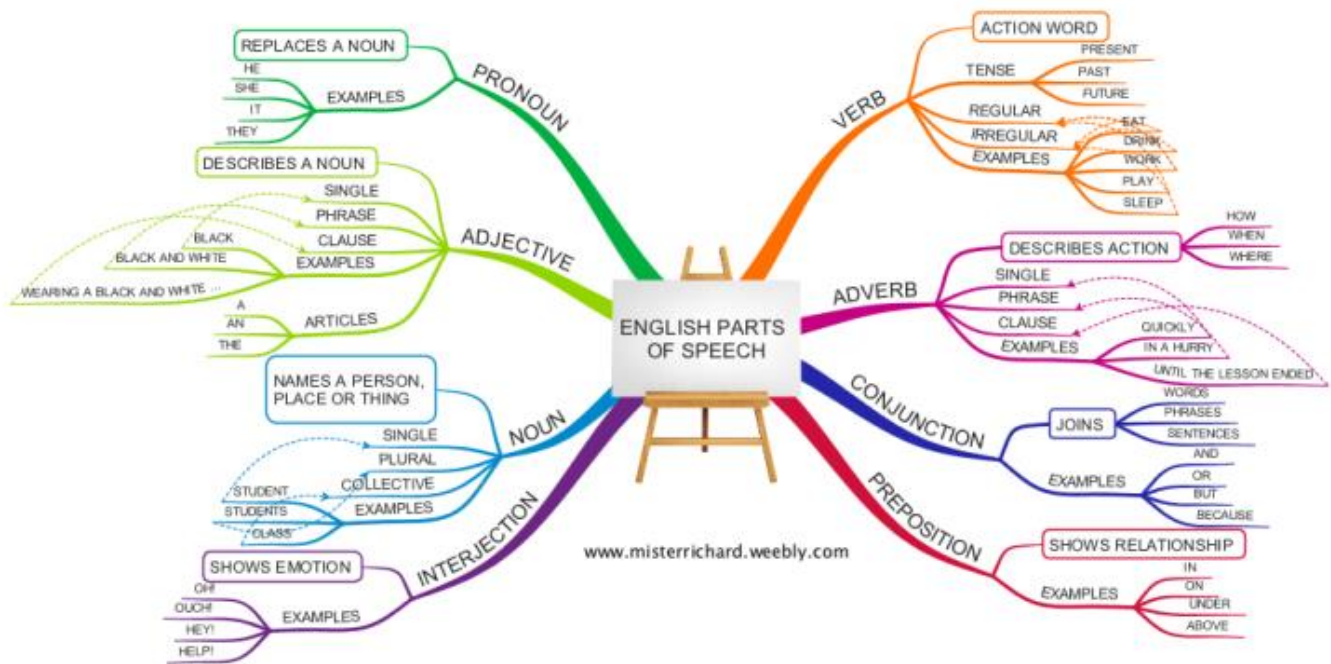
20th Century – Modernism (1910 – 52)

TS Eliot (1888 – 1965) "The Love Song of Alfred J Prufrock"
WH Auden (1907 – 1973) – "O Tell me what you think about love", "Stop All The Clocks"

20th Century – Post Modernism (1952 -)

Ted Hughes (1930 – 1998) - "Birthday Letters"
Sylvia Plath (1932 – 63) – "Ariel"
Philip Larkin 1922 – 1985) – "High Windows", "Whitsun Weddings", "When First we Faced and Touching Showed"

If you have any questions about the titles listed above or you would like some tailored recommendations, then ask your teacher or Mrs Beales (the librarian). Equally, if you would be interested in helping to create and maintain a sixth form book club, in which you could explore some of these titles, then please liaise with Mr Berry and Mrs Beales.



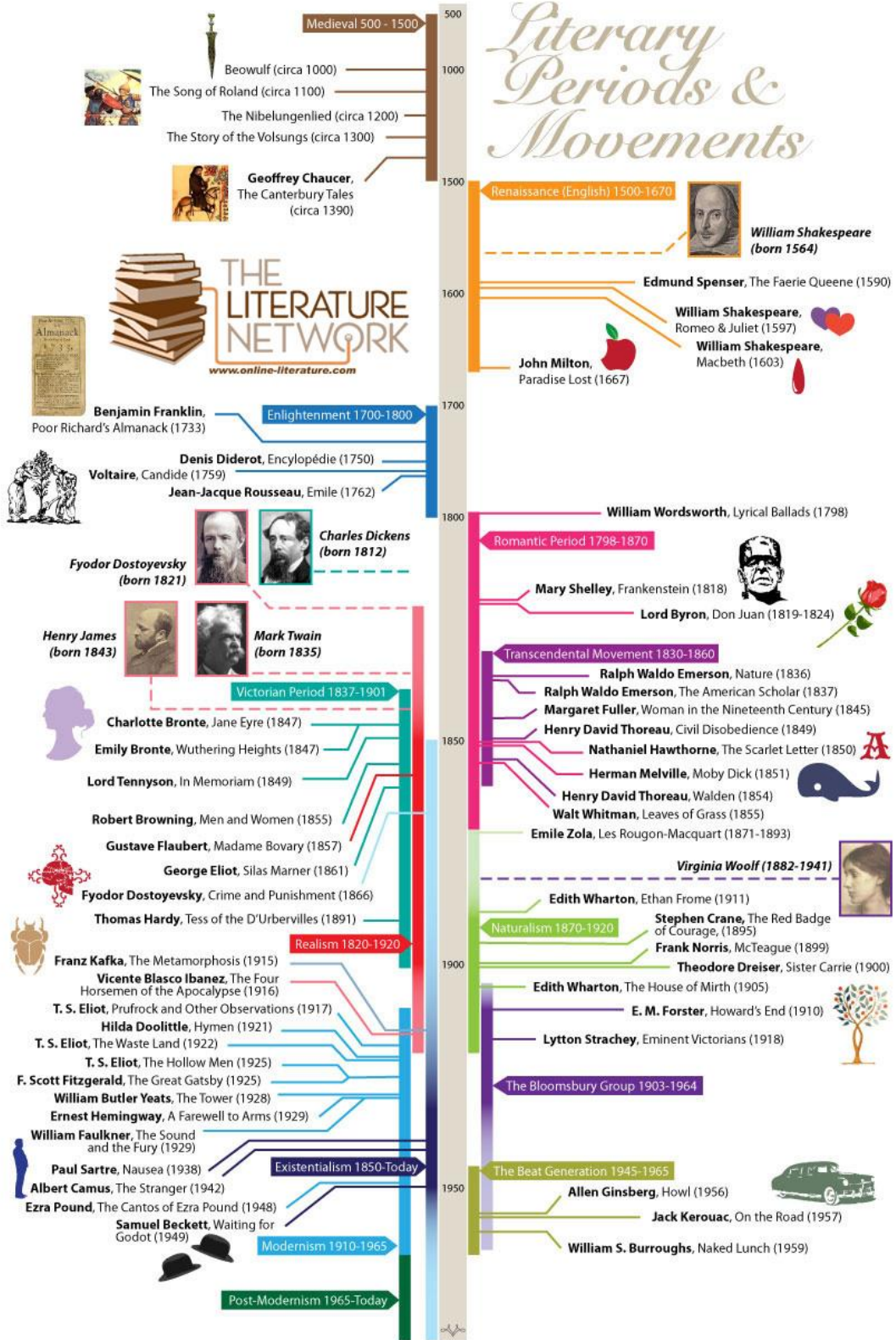
	monophthongs				diphthongs			
	VOWELS	i:	ɪ	ʊ	u:	ɪə	eɪ	
sheep		ship	good	shoot	here	wait		
e		ə	ɜ:	ɔ:	ʊə	ɔɪ	əʊ	
bed	teacher	bird	door	tourist	boy	show		
æ	ʌ	ɑ:	ɒ	eə	aɪ	aʊ		
cat	up	far	on	hair	my	cow		
CONSONANTS	p	b	t	d	tʃ	dʒ	k	g
	pea	boat	tea	dog	cheese	June	car	go
	f	v	θ	ð	s	z	ʃ	ʒ
fly	video	think	this	see	zoo	shall	television	
m	n	ŋ	h	l	r	w	j	
man	now	sing	hat	love	red	wet	yes	

Phonemic Chart
voiced
unvoiced

The 44 phonemes of Received Pronunciation based on the popular Adrian Underhill layout

adapted by EnglishClub.com

Literary Periods & Movements



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Year 13

When you have completed your first year of A Level study, you will continue to progress through to your second year. At this point, it is very important that you assess your progress and your targets for the year to enable you to make the most of year 13. You can use the table below to set yourself some 'overview targets' for year 13 (please note: you do not need to complete all boxes at the beginning of year 13 – you may wish to add to your 'overview targets' as you progress through the year).

The expectations of you are the same as the ones listed at the front of the handbook. However, it is also expected that you 'up your game' in year 13. This means that your levels of independence should increase – you will be familiar with how sixth form study works and the expectations on you by this point. You should also ensure that the rigour of your study represents the progress from year 12 to 13. This means that you should be:

- Analysing texts in a sophisticated and well-informed way
- Engaging with and scrutinizing linguistic theory and schools-of-thought
- Developing a strong sense of texts' contextual influences
- Reading widely a range of literary and non-literary texts of varying contexts, authors, genres and modes
- Highly independent and self motivated throughout the year

Remember, the more you put into the course, the more you get out!

Y13 Target	Review 1 (RAG Rate)	Review 2 (RAG Rate)	Review 3 (RAG Rate)	Review 4 (RAG Rate)

Non-Examined Assessment (NEA) - Frequently Asked Questions

What is the Non Examined Assessment?

The Non-Examined Assessment (NEA) is an independent essay in which you compare two texts chosen by you. One of the texts will be a literary text; the other will be a form of non-literary material. You will create your own area of study to address in the essay. You may wish to compare the texts thematically, or to focus on particular genres or literary strategies to compare. The table below gives examples of these approaches:

Theme	Genre / literary strategy
Marriage	Letter writing
Journeys	Sports commentaries
Memories	Speech and dialogue
Violence	Interviews
Romantic relationships	Standard and non-standard English
Manipulation	Comedy
Weather	Food writing

Who will mark the Non Examined Assessment?

The assessment will be marked by your class teacher and moderated by the examination board.

Will I be penalised for exceeding the word count?

The word count is for guidance and there are no strict penalties for exceeding it. However, you should aim to follow the guidance closely in order to produce a piece of work that is both detailed and concise. Please note that neither quotations nor your bibliography are included in the word count.

How do I select which texts to study?

You will be given advice and guidance by your class teacher on this subject. But the following gives you some insight into the guidelines on choosing texts:

- One of the texts you study should be a literary text (e.g. a poetry anthology, novel or play).
- The other should be non-literary material (e.g. non-fiction prose, conversation transcripts, advertising, journalism)
- You may not use one of the set texts from the course.
- If you choose to study poetry or short stories then you must study an entire single-authored collection and write about at least two poems/short stories in depth.

What is a bibliography?

A bibliography is a list of the books, articles, websites and other resources that you have used to research your essay and have referred to/quoted in the body of your essay. See page 30 for more information.

How much guidance will I receive?

You will have explicit teaching on how to plan, structure and write your essay. You will also have one to one tutorials with your class teacher during the writing process. There are several deadlines throughout the year and you will receive feedback for drafts of your essay.

Can I use ideas that I read about in my research?

You are encouraged to explore and engage with critical views on your chosen texts. However, anything that you refer to in your essay that is not your original work must be referenced appropriately in your bibliography. If a non-original idea is not referenced then you may be penalised for plagiarism.

NEA - Referencing Guidance and Example Bibliography

We advise you to follow the Harvard referencing system to reference all the texts that you quote in the NEA. There are two elements to the referencing system:

1. An in-text citation. This is added directly after your quotation and is used to indicate to the marker how to find the full reference to the text. For example, if you have quoted from a book then you should parenthesise the author's name and the date of publication directly after the quotation:

"After that I lived like a young rajah in all the capitals of Europe..." (Fitzgerald, 2004).

2. The bibliography which should be added to your NEA as an appendix (at the end). This should be a comprehensive list of all texts studied (even if you have not quoted them directly) in your research for the NEA. A *shortened* example bibliography is provided on this page – please note the variety of sources used and the different ways to reference them.

<http://www.citethisforme.com/harvard-referencing> - This link gives guidance on the order in which you should list your references and the different ways in which you should approach referencing different types of texts i.e. referencing a newspaper article is different to referencing a book

Example Bibliography

Ahmed, Nazia (2000) *To what Extent Will Design Managers Have to Take into Account the Understanding of Brands in E-Commerce?* [B.A. Dissertation] Surrey Institute of Art & Design.

Allen, R. (2006) Critical Definition c. In: *Penguin Complete English Dictionary*. London: Penguin Books Ltd.

Barry, Peter (2009) *Beginning Theory: An Introduction to Literary and Cultural Theory*. (3rd ed.) Manchester: Manchester University Press.

Bendazzi, G. (1996) *The Italians who Invented the Drawn-on-Film Technique*. In: *Animation Journal* 4(2) pp. 69-77.

Berger, John (1972) *Ways of Seeing*. London: Penguin.

Brown, John (2003) *An Introductory History of Fashion*. London. [Lecture at Royal Halls, 5 January 2003].

Freud, S. (1901) *The Psychopathology of Everyday Life*. Translated by Anthea Ball. 2002. London: Penguin Books Ltd

The Godfather (1972) Directed by Francis Ford Coppola. [DVD] U.S.A.: Paramount Pictures.

Grand Designs: Series 6, Episode 19. (2009). Channel 4: 23 June. 19.00hrs.

NEA – Key Dates and Deadlines

You will be given a detailed list of dates and deadlines by your teacher. Below is an overview of the time frame and the teacher input you will be given for your NEA.

Term	Lesson Time	Deadlines
Y12 Half term 6	NEA Reading Groups	Reading a minimum of 6 texts to prepare for the NEA
Y13 Half term 1	Study of NEA Set Text	Title proposal, first 100 words, first full draft.
Y13 Term 2	Individual Tutorials	Final draft.

NEA – Example Tasks

An investigation into the use of linguistic devices to assert power in George Orwell's *1984* and Barack Obama's 2014 speech about ISIL

An investigation into the presentation of violence in *Romeo and Juliet* and a selection of crime reportage

An investigation into the use of accent and dialect in *Wuthering Heights* and a selection of recordings from the BBC Listening Project

An investigation into the presentation of memories in *Engleby* and a selection of popular song lyrics

An investigation into conversational turn taking in *Who's Afraid of Virginia Woolf* and a selection of conversation transcripts

Please don't hesitate to ask your class teacher for any additional support you need. We hope this handbook is helpful and we wish you all the best with your studies!