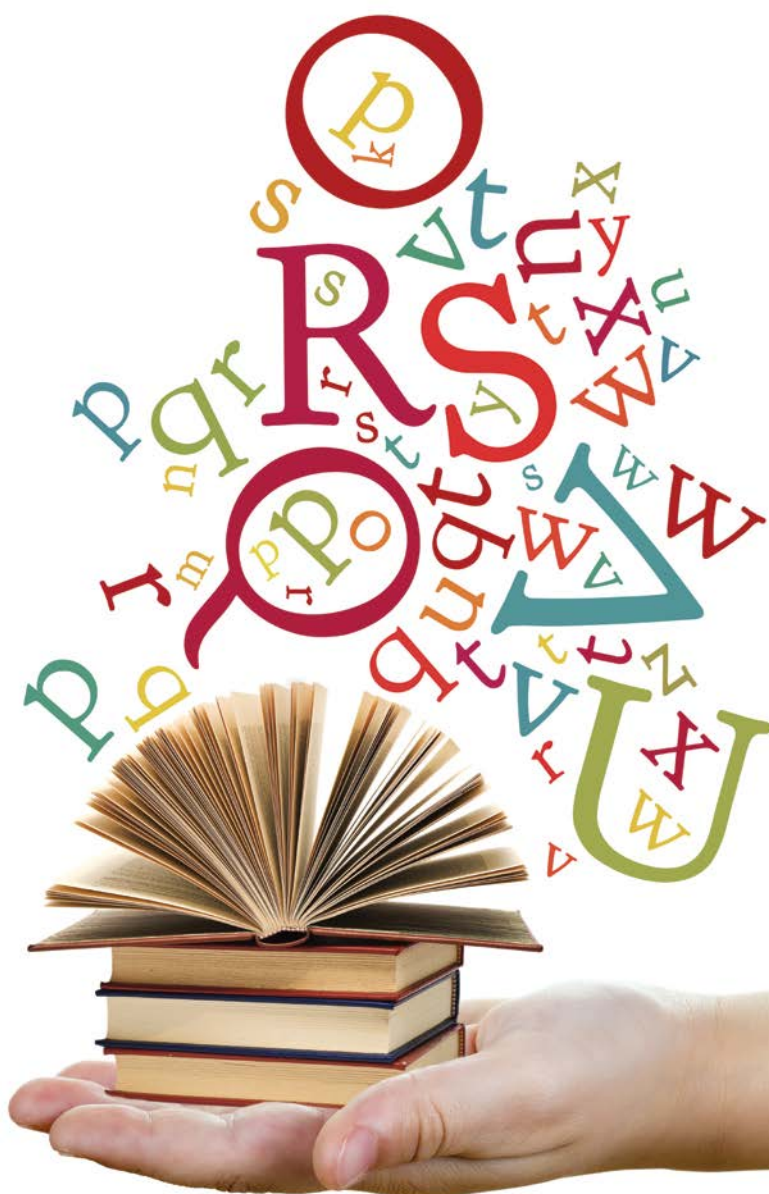


AS/A-level English Language and Literature

Preparing to teach

Session handout

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Imagined Worlds

AS Paper 1: extract from question paper on Frankenstein

This is from our **Paper 1 (AS): Specimen question paper** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Section A

Imagined Worlds

Answer **one** question in this section.

Either

Frankenstein – Mary Shelley

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Read the extract printed below. Examine how Shelley presents Frankenstein in this extract.

[35 marks]

- About this time we retired to our house at Belrive. This change was particularly agreeable to me. The shutting of the gates regularly at ten o'clock, and the impossibility of remaining on the lake after that hour, had rendered our residence within the walls of Geneva very irksome to me. I was now free. Often, after the rest of
- 5 the family had retired for the night, I took the boat, and passed many hours upon the water. Sometimes, with my sails set, I was carried by the wind; and sometimes, after rowing into the middle of the lake, I left the boat to pursue its own course, and gave way to my own miserable reflections. I was often tempted, when all was at peace around me, and I the only unquiet thing that wandered restless in a scene so beautiful
- 10 and heavenly, if I except some bat, or the frogs, whose harsh and interrupted croaking was heard only when I approached the shore – often, I say, I was tempted to plunge into the silent lake, that the waters might close over me and my calamities for ever. But I was restrained, when I thought of the heroic and suffering Elizabeth, whom I tenderly loved, and whose existence was bound up in mine. I thought also of my father, and
- 15 surviving brother: should I by my base desertion leave them exposed and unprotected to the malice of the fiend whom I had let loose among them?
- At these moments I wept bitterly, and wished that peace would revisit my mind only that I might afford them consolation and happiness. But that could not be. Remorse extinguished every hope. I had been the author of unalterable evils; and I lived in daily
- 20 fear, lest the monster whom I had created should perpetrate some new wickedness. I had an obscure feeling that all was not over, and that he would still commit some signal crime, which by its enormity should almost efface the recollection of the past. There was always scope for fear, so long as any thing I loved remained behind. My abhorrence of this fiend cannot be conceived. When I thought of him, I gnashed my
- 25 teeth, my eyes became inflamed, and I ardently wished to extinguish that life which I had so thoughtlessly bestowed. When I reflected on his crimes and malice, my hatred and revenge burst all bounds of moderation. I would have made a pilgrimage to the highest peak of the Andes, could I, when there, have precipitated him to their base. I wished to see him again, that I might wreak the utmost extent of anger on his head,
- 30 and avenge the deaths of William and Justine.

AS Paper 1: student response on Frankenstein

This is from our **Paper 1 Section A (AS): Student responses with examiner commentary** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Student response

Throughout the extract, Shelley presents Frankenstein as a complex character, both engaged with quiet contemplation of suicide and thoughts of determination to 'avenge' the creature for his crimes. Whilst Frankenstein is portrayed as self-serving and ultimately obsessive, the reader also gains the sense that he is isolated and afraid of his future as he describes his somewhat dejected existence as a result of the past events.

In the extract, Shelley presents Frankenstein as self-serving and having an inward focus through the use of the repetition of the personal pronoun 'I'. This repetition emphasises Frankenstein's selfish and insular nature, as he does not stop to regard others during his contemplations, other than when referring to Elizabeth as a reason as to why he should not kill himself. Whilst this does show signs of recognition towards others, Frankenstein is presented as not being able to comprehend Elizabeth without himself being primarily dominant in her life, describing her existence as 'bound up in mine'. Frankenstein's inability to consider himself as an insignificant part of the world perhaps adds to the state of despair that is evident in the extract, as he regards himself as something far more noteworthy than he is. This is further highlighted through Frankenstein's dehumanisation of his creation, referring to him only as 'fiend' or 'monster'. This supports the image of a selfish and introverted portrayal of Frankenstein as he grants the creature the status of non-person.

Through the use of structural deviation, Shelly crafts the extract to engage with an ominous and foreboding tone. The use of shorter sentences such as 'I was now free' and 'But that could not be' amid more complex syntax arrangements offers a blatant contrast and in turn strengthens their thematic significance. These dramatic sentences suggest that Frankenstein is hopeless and without guidance within his situation. The use of the discourse marker 'But' emphasises this further, indicating negative connotations and attitudes towards Frankenstein's description of 'consolation and happiness'. Shelley seems to present Frankenstein as largely dejected and pessimistic to the point of depression, highlighted by the general events of the extract as Frankenstein debates drowning himself in the lake and goes on to describe his yearning to destroy the creature that arguably is destroying Frankenstein mentally.

Furthermore, Shelley crafts the character Frankenstein as mirroring the nature of the creature towards the end of the extract, highlighting the motif of doppelgangers that is present throughout the novel. When thinking of the creature that he created, Frankenstein demonstrates animalistic behaviour, similar to that associated with the semantic field of a monster. This is evident when Frankenstein thinks of the creature and 'gnashed my teeth, my eyes became inflamed'. Whilst Frankenstein loathes the creature, Shelley portrays him as ignorant to the fact that they possess qualities of striking similarity, especially that of monstrous and obsessive nature. The use of superlatives 'burst all bounds of moderation' and 'made a pilgrimage to the highest peak of the Andes' serve to emphasise Frankenstein's hyperbolic and obsessive attitude towards the creature and ultimately his task of vengeance.

Shelley uses the image of a boat and lake in order to symbolise Frankenstein's loss of control in regards to his situation; 'after rowing into the middle of the lake, I left the boat to pursue it's own course'. At first, Frankenstein seems to be the controlling object as he actively rows the boat, this is then juxtaposed by the idea of the boat taking its own course, perhaps referring to Frankenstein's inability to have jurisdiction over his own creation.

Frankenstein actively created the creature, only to have it then dictate his life on its own accord, much like the image of the boat shifting to become the object in control. This idea is extended as Frankenstein describes himself as 'the only unquiet thing that wandered restless', the connotations of 'wandered' and 'restless' being that of lacking direction and/or purpose. Shelley therefore depicts Frankenstein as lacking resolution as a result of the creature's inadvertent hold over him.

Overall, Shelley presents Frankenstein as wholly disconsolate and dejected in his approach to life, only refraining from taking his life due to the thought of leaving his family behind, yet unable to fully comprehend or adjust the severity of his upcoming downfall. Frankenstein is presented to the reader as unable to express his hyperbolic emotions that he so heavily endures within himself yet is unable to express to anyone else due to his mental isolation. Shelley crafts the character of Frankenstein as someone that lacks hope yet is driven by the desire to avenge the death of loved ones; a hybrid that contributes to his inevitable downfall.

AS Paper 1: mark scheme extract for Frankenstein

This is from our **Paper 1 (AS): Specimen mark scheme** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Section A: Imagined Worlds (Question 1 – 4)

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO2: Analyse ways in which meanings are shaped in texts	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the extract in response to a specific focus.	
Level/Mark	Students are likely to:	Level/Mark	Students are likely to:
Level 5 17–20	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluate patterns. Express ideas with sophistication and sustained development.	Level 5 13–15	Offer a thorough and open-minded analysis by: <ul style="list-style-type: none">• interpreting the question focus subtly• providing a perceptive interpretation• making careful selections from the extract• including wholly relevant ideas. Provide perceptive accounts of how meanings are shaped by: <ul style="list-style-type: none">• investigating closely narrative techniques• evaluating the writer's craft through close analysis of details.
Level 4 13–16	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	Level 4 10–12	Offer a good and secure analysis by: <ul style="list-style-type: none">• interpreting the question focus relevantly• providing a clear and sound interpretation• making appropriate choices from the extract• including ideas that are relevant. Offer a clear account of how meanings are shaped by: <ul style="list-style-type: none">• exploring how particular narrative techniques contribute to meaning• examining the writer's craft through close comment on some details.

AS Paper 1: examiner commentary on Frankenstein

AO1

There is a clear and well-explained focus on language throughout. The student identifies key features and explores them carefully and relevantly. Comments are made on the effects of a range of language choices, showing the ability to select appropriately from the language levels; these include the repetition of the first person pronoun, structural deviation and sentence structures, superlatives, semantic fields and connotations. The student is confident and assured in her use of terminology and shows a sustained awareness of how Shelley's craft in choosing and manipulating language achieves particular effects, evaluating the patterns created – shown particularly effectively in the paragraph exploring the symbolism of the boat and lake.

AO2

The student's close focus on the interpreting the question is clear from the opening paragraph, where aspects of Shelley's characterisation of Frankenstein are raised to be further supported by close textual analysis later in the response. There are consistent links made between AO1 and AO2, showing how analysis of language is needed to support the arguments made about Shelley's the presentation of Frankenstein and the ways in which these shape meaning. She investigates in detail the narrative techniques being used, referring to the doppelganger motif. She has also selected aspects of the text with the question in mind, choosing what will support and advance her examination of the presentation of the character.

A-level Paper 1: extract from question paper on Dracula

This is from our **Paper 1 (A-level): Specimen question paper** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

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Read the extract printed below. This is from the section of the novel where Mina describes how she is worried about Lucy's deteriorating health

Explore the significance of Lucy's physical state in the novel. You should consider:

- the presentation of Lucy's ill health in the extract below and at different points of the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

When coming home – it was then bright moonlight, so bright that, though the front of our part of the Crescent was in shadow, everything could be well seen – I threw a glance up at our window, and saw Lucy's head leaning out. I thought that perhaps she was looking out for me, so I opened my handkerchief and waved it. She did not notice or make any movement
5 whatever. Just then, the moonlight crept round an angle of the building, and the light fell on the window. There distinctly was Lucy with her head lying up against the side of the window-sill and her eyes shut. She was fast asleep, and by her, seated on the window-sill, was something that looked like a good-sized bird. I was afraid she might get a chill, so I ran upstairs, but as I came into the room she was moving back to her bed, fast asleep, and
10 breathing heavily; she was holding her hand to her throat, as though to protect it from cold. I did not wake her, but tucked her up warmly; I have taken care that the door is locked and the window securely fastened.
She looks so sweet as she sleeps; but she is paler than is her wont, and there is a drawn, haggard look under her eyes which I do not like. I fear she is fretting about something. I wish
15 I could find out what it is.

A-level Paper 1: student response on Dracula

This is from our **Paper 1 Section B (A-level): Student responses with examiner commentary** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Student response

Bram Stoker utilises the multiple narrators through the frame of an epistolary novel to create an authentic characterisation of Lucy in 'Dracula', depicting her transition from human to vampire. From the point of view of the other characters, Stoker is able to convey the visual changes in Lucy's physical state, and draw attention to Lucy's own perception of her transition. Furthermore, Stoker contrasts the characterisation of Lucy with Mina to draw attention to the change in Lucy's character during her transition.

The nouns 'shadow' and 'cloud' (used earlier), are used as metaphors of Mina's perception of Lucy, which casts doubt in the reader's mind of the validity of Mina's characterisation. The adverb 'perhaps' is used to present modality in the situation as Mina is unable to narrate for certain the events. Consequently Stoker is presenting Mina as an unreliable narrator; therefore he uses other perspectives to build evidence for the reader to construct in their minds what is actually happening. Ambiguity in characterisation is similarly presented through the narrative perspective of Dr Seward, who uses animal imagery, typical of the gothic/fantasy genre, to describe Lucy's changing appearance and her obvious ill-health. He states, 'her teeth, in dim, uncertain light, seemed longer and longer'.

Stoker depicts Lucy's ill-health here by focusing on it from different perspectives. The role of the damsel in the Gothic genre is shown in Lucy's characterisation through her own narrative; however Mina depicts her as an empowering woman in the night. The antithesis of characterisation reflects the two sides to Lucy that a one-person narrator would struggle to convey, and offers an intriguing insight into the representation of females in the novel. Therefore Stoker uses the multi-person narrative to record her role at this point in the novel.

A-level Paper 1: mark scheme extract for Dracula

This is from our **Paper 1 (A-level): Specimen mark scheme** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Section B: Imagined Worlds (Questions 2–9)

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO2: Analyse ways in which meanings are shaped in texts		AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the novel in response to a specific focus.		This relates to students' ability to explore their chosen novel as part of a wider literary genre (fantasy). It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.	
	Students are likely to:		Students are likely to:		Students are likely to:
Level 5 9–10	<p>Apply a range of terminology accurately.</p> <p>Select language levels with sustained relevance and evaluation of patterns.</p> <p>Express ideas with sophistication and sustained development.</p>	Level 5 9–10	<p>Offer a thorough and open-minded analysis by:</p> <ul style="list-style-type: none"> interpreting the question focus subtly providing a perceptive interpretation making careful selections from the text including wholly relevant ideas. <p>Provide perceptive accounts of how meanings are shaped by</p> <ul style="list-style-type: none"> investigating closely narrative techniques evaluating the writer's craft through close analysis of details. 	Level 5 13–15	<p>Offer a perceptive account.</p> <p>Evaluate:</p> <ul style="list-style-type: none"> aspects of the novel in relation to the fantasy genre the use of particular genre conventions the influence of contextual factors on the production and various interpretations of the novel.

A-level Paper 1: examiner commentary on Dracula

AO1

The student comments effectively on a range of narrative features: the epistolary framing device used by Stoker, the use of different narrators and points of view, and Mina as a potentially unreliable narrator. There is a very strong focus on metaphor and modality, with detailed and thoughtful points made. The student is able to draw on specific lexical choices used by different narrating and speaking voices in the novel to show how Lucy is presented and begin to examine the significance of her ill health.

AO2

The student is able to provide a thoughtful and perceptive account of Lucy's presentation in the extract and moves to consider how she is characterised by Stoker in the novel as a whole. She addresses the focus of ill health and explores this within the broad frame of Lucy's physical change and how this is relayed to us through different narrating voices. Examples are precisely chosen and very well-explained.

AO3

There are perceptive points made both on the gothic genre, aspects of fantasy (vampirism and the human form changing) and the representation of female characters in particular. These points are integrated into a good understanding of how Stoker uses forms and conventions to shape his characters and the fictional world of the novel.

Poetic Voices

AS Paper 1: student response on Heaney

This is from our **Paper 1 Section B (AS): Student responses with examiner commentary** on aqa.org.uk/7707. Navigate to 'assess'.

Question 8:

Read 'Follower' and 'Mid-Term Break' printed below and on page 13. Compare and contrast how childhood is presented in these poems.

Assessment objective(s) covered:

AO1 (15 marks)

AO2 (15 marks)

AO4 (10 marks)

Total marks available: 40

Student response

Heaney presents the struggles of childhood in his poems 'Follower' and 'Mid-Term Break.' Whilst in 'Mid-Term Break' this is explored through the traumatic death of the speaker's brother, 'Follower' explores this through the speaker's desperation to follow in his father's footsteps as a farmer. Both poems present the speaker looking retrospectively at their own childhood. This view of childhood from an adult perspective creates a sense of remorse and regret, in both poems as the speaker reflects upon their struggles as a child. Arguably, in 'Mid-Term Break' this is explored in a more traumatic tone making this reflection more poignant.

Heaney creates a sense of distance between the speaker and their family in both poems. In 'Follower' this distancing is explored through the semantic field of sailing. Imagery associated with sailing is used in order to explore a rift between the speaker and their father; phrases like "a full sail strung" and "Mapping the furrow" allude to sailing. Heaney cleverly juxtaposes the father's job as a farmer on land to sailing and the sea. Perhaps, subtly Heaney is exploring the idea that during childhood father and son have become estranged: one on land the other on sea. This distance created between the protagonists of the poem creates a tone of loss. This damaged relationship between parent and child is further explored by the use of half rhyme throughout the poem. The use of half rhyme creates a sense of disunity and struggle as the speaker desperately tries to follow his father maintaining the relationship between them. In the last line the use of the preposition "behind" suggests father and son remain distanced even after childhood. It seems, Heaney here, presents the relationship between father and son as futile due to irreparable damage created during childhood.

Similarly, in "Mid-Term Break" following the death of the speaker's brother Heaney seems to present the speaker's detachment and distancing from his brother. This idea is explored through the noun "corpse." The use of "corpse" dehumanises his brother as a mere dead body. Moreover this idea is reinforced through the use of colloquial term "box" devaluing the death of his brother. Heaney presents the speaker's disregard for his brother creating distance and animosity. However, on other hand, it could be argued that Heaney subtly presents the speaker's grief over the death of his brother in the final stanza. The use of the pronoun "he", and "his" gives the "corpse" described in the fourth stanza an owner. This acknowledgement of his brother is perhaps a sign of the speaker's grief. Structurally, as this idea is introduced the final stanza of poem is suggests that only in adulthood where the speaker has reached the emotional maturity to comprehend his

brother's death has the speaker felt this grief. During childhood the speaker was not able to understand as Heaney presents the speaker as absent, shifting between school "in the college sick bay" and the "funeral." In addition, it could be argued that the "bells" described in the first stanza could allude to both church bells and school bells. This lack of distinction between the two shows the speaker's childhood confusion concerning the death of his brother. Therefore, it seems that whilst in 'Follower' the distance between the speaker and his father is presented as futile due to a rift created between them during childhood, in 'Mid-Term Break' this distance has closed as an adult perspective has provided hope for the relationship after death. This after death experience is further explored through the reference to flowers "poppy," the image of a flower symbolises new life after death. This new life it could be argued is perhaps blossoming from a reconciled relationship between the siblings.

In both poems, Heaney presents the temporary nature of childhood. In 'Follower' this is presented through a shift in verbs. Heaney describes the speaker of the poem using the verbs "tripping" and "falling." These verbs have connotations associated with instability and uncertainty. Perhaps here, Heaney is presenting the speaker's instability moving into adulthood and away from childhood. Moreover, on the following line Heaney describes the speaker's father as "stumbling." This idea that he is "stumbling" suggest that the speaker's father is now elderly and perhaps physically impaired. Consequently, this suggests that the poem is written in retrospect as the speaker is looking back upon his childhood. This abrupt shift in time in the poem suggests childhood is also abruptly ended. Writing in retrospect, Heaney presents childhood as a distant memory highlighting its impermanence and temporary nature. Presenting childhood as a temporary period of uncertainty Heaney creates a somber, nostalgic tone as the speaker mourns the end of this period in his life. Contrastingly, in 'Mid-Term Break' childhood is presented as a tormenting period in life. The use of metonymy through the noun "whispers" suggests the speaker feels tormented by the gossip surrounding his brother's death. This idea of gossip is further explored through "Big Jim Evans" saying "it was a hard blow." Here the adults of the poem are presented as insensitive "it was a hard blow" metaphorically could suggest the trauma and pain the speaker and his family are suffering. However physically this could allude to the speaker's brother's death as a car ran him over. This light-hearted use of pun creates an unsettling tone as it surrounds the death of a child. In presenting the speaker's recognition of this Heaney cleverly deconstructs the idea of a childhood ignorance. Instead the speaker is very much aware of the 'talk' surrounding him. Therefore, whilst in 'Follower' childhood is presented as a temporal period of uncertainty, in 'Mid-Term Break' it is presented as an extremely difficult, challenging period in life.

To conclude, Heaney presents childhood as an extremely difficult phase in life. Both in 'Mid-Term Break' and 'Follower' children's relationships with their families seem to have deteriorated during childhood. However whilst in 'Follower' this damage seems irreparable in 'Mid-Term Break' it could be argued there is hope for a reconciliation after death. Furthermore, in 'Follower' childhood is presented as a fleeting faded memory whereas in 'Mid-Term Break' it is a much more vivid period in the speaker's life. Perhaps this is due to the speaker's loss of childhood ignorance in 'Mid-Term Break' after the death of a loved one childhood is no longer such a passing moment but instead an extremely poignant part of the speaker's life.

List of poets in anthology from specification

- John Donne
- Robert Browning
- Carol Ann Duffy
- Seamus Heaney

The poems prescribed for study for each poet (and included in the AQA Anthology) are as follows:

Poet	Poems
John Donne	Air and Angels
	The Anniversary
	The Apparition
	The Canonization
	The Flea
	The Good Morrow
	Woman's Constancy
	Elegy: To His Mistress Going to Bed
	A Jet Ring Sent
	The Relic
	The Sun Rising
	The Triple Fool
	Twickenham Garden
	A Valediction: Forbidding Mourning
	Elegy: His Picture
Robert Browning	My Last Duchess
	The Lost Leader
	The Laboratory
	Cristina
	Johannes Agricola in Meditation
	Porphyria's Lover
	Home Thoughts, From Abroad
	Meeting at Night
	Parting at Morning
	'De Gustibus—'
	Prospice

Poet	Poems
Carol Ann Duffy (selected from <i>Mean Time</i>)	The Captain of the 1964 <i>Top of the Form</i> Team
	Nostalgia
	Before You Were Mine
	Beachcomber
	First Love
	Valentine
	The Biographer
	Litany
	Stafford Afternoons
	The Cliché Kid
	Small Female Skull
	Never Go Back
	Close
	Mean Time
Seamus Heaney (selected from <i>New Selected Poems 1966-1987</i>)	Digging
	Blackberry-Picking
	Mid-Term Break
	Night Drive
	Broagh
	Punishment
	The Otter
	Hailstones
	Death of a Naturalist
	Follower
	Personal Helicon
	Bogland
	The Tollund Man
	Strange Fruit
	The Skunk

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

- the presentation of time: understanding the past, reviewing past experiences, the manipulation of time
- the importance of place: locations and memories, the ways in which these are captured in voice(s), and their effect on individuals
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought

-
- the presentation of events through the poet's selection of material, the use of narrative frames and other poetic techniques.

This section of paper 1 is open book. Students may take a copy of their set text(s) into the examination. These texts must **not** be annotated and must **not** contain additional notes or materials.

A-level Paper 1: extract from mark scheme showing indicative content on Duffy

This is from our **Paper 1 (A-level): Specimen mark scheme** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Q15: Examine how Duffy presents speakers' connections with places in 'Never Go Back' and one other poem of your choice.

AO1

Students might refer to:

- use of the second person
- use of spatial deixis: 'back', 'out', 'away'
- present and past tense: 'you talk', 'you lived'
- the fleshing out of specific locations through modified noun phrases: 'the blackened stumps of houses'
- foregrounding of different specific places (the pub, the streets, the house) through the verse structure
- focus on particular places personal to the speaker's past experiences: 'the bar', 'the house'
- use of metaphor and symbol: 'anecdotes shuffled and dealt from a well-thumbed pack' and 'the house where you were one of the brides has cancer'
- personification: 'the streets tear a litter', [the house] 'prefers to be left alone'.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

- 'Beachcomber'
- 'Litany'
- 'Stafford Afternoons'
- 'Close'
- 'Before You Were Mine'
- 'The Biographer'.

AO2

Students might refer to:

- why locations are important to speakers
- the vividness of speakers' descriptions
- locations as sites of memory and desire
- contrasts in the significance of locations expressed by speakers
- the relationship between location and time
- the ability of poetry to capture a sense of place
- the nature and function of poetic voice.

A-level Paper 1: student response on Duffy

This is from our **Paper 1 Section C (A-level): Student responses with examiner commentary** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Question 15:

Examine how Duffy presents speakers' connections with places in 'Never Go Back' and one other poem of your choice.

Assessment objective(s) covered:

AO1 (15 marks)

AO2 (10 marks)

Total marks available: 25

Student response

In Duffy's poems 'Never Go Back' and 'Beachcomber' connections with places are very significant. Each poem focuses on a number of places, with the extensive use of the second person pronoun. 'Never Go Back' moves between the places that are emphasised to stress particular aspects of them – for example the sterile emptiness of the bar, and the house full of haunting memories, while 'Beachcomber' begins and ends with the present, real situation. In between this framed structure each poem uses changes in location to reflect the imaginations and psychology of the poetic voice.

In 'Never Go Back', Duffy utilises a range of temporal and spatial deixis. Phrases such as 'in the bar', 'outside' and 'The house' set up focuses for each of the stanzas of the poem. The spatial deictic term 'here' is used throughout the poem to emphasise the connection that the speaker has to a particular space. In stanza 3, the past and present are brought together in a moment of revelation: 'You lived here only to stand here now and half-believe that you did'. Duffy draws extensively on the sound system - on rhyme 'lies'/'cries' and on sibilance 'suddenly', 'swarm', 'sting' 'disappear' to foreground the rapid painful connection that is re-established in the house and the image of the 'window' post-modified with 'myopic with rain' to highlight the previously repressed memories. This shows that Duffy seeks to portray the location negatively and highlight a destructive past. Further use of deixis is significant at the end, the deictic 'pulls you away' positions the addressee of the poem as moving away from the town, with the painful connection being broken.

In 'Beachcomber', a rich description of the beach setting is given as 'the platinum blaze of the sun'. This appears on the longest line of the poem and is therefore foregrounded as 'Beachcomber' is mostly constructed of relatively short lines. This is a positive and rich description because of the beautiful and evocative meanings usually associated with the terms 'platinum' and 'blaze'. Unlike in 'Never Go Back', this suggests that the beach is a glorious location. However, Duffy subverts this with the use of structure as the following line states 'turn away' on a new and indented line. This creates a sense of pathos as such a positive, fiery description leads to a disappointing outcome. By placing this on a new line Duffy has enacted the content of the poem as the reader has to follow the new line and indent and 'turn away' from the positive description.

A-level Paper 1: mark scheme for Duffy

This is from our **Paper 1 (A-level): Specimen mark scheme** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Section C: Poetic Voices (Questions 10 – 17)

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO2: Analyse ways in which meanings are shaped in texts	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to poetry, and specifically to the construction of poetic voice and the presentation of time, place, people, and events. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant sections of poems in response to a specific focus.	
	Students are likely to:		Students are likely to:
Level 5 13–15	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluation of patterns. Express ideas with sophistication and sustained development.	Level 5 9–10	Offer a thorough and open-minded analysis by: <ul style="list-style-type: none"> interpreting the question focus subtly providing a perceptive interpretation making careful selections from both poems including wholly relevant ideas. Provide perceptive accounts of how meanings are shaped by: <ul style="list-style-type: none"> investigating closely the construction of poetic voice evaluating the writer's craft through close analysis of details.
Level 4 10–12	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	Level 4 7–8	Offer a good and secure analysis by: <ul style="list-style-type: none"> interpreting the question focus relevantly providing a clear and sound interpretation making appropriate choices from both poems including ideas that are relevant. Offer a clear account of how meanings are shaped by: <ul style="list-style-type: none"> exploring the construction of poetic voice examining the writer's craft through close analysis of detail.

A-level Paper 1: examiner commentary on Duffy

AO1

There is a clear and well-explained focus on language throughout. The student identifies key features and explores them carefully and insightfully. Comments are made on the second person pronoun and narrating voice, sound iconicity, syntax, the semantics of individual words and phrases and verse structure. There are some developed comments on different kinds of deictic expressions and their effects. The student is confident and assured in her use of terminology at all times. She is aware of how Duffy manipulates form and structure to achieve particular effects, and can explain these in detail (eg the comments on the revelation and repression of memories in 'Never Go Back' and the description of the beach in 'Beachcomber').

AO2

The student's introductory paragraph neatly identifies the focus of question and the choice of 'Beachcomber' as a second poem is secure. There is good understanding of how Duffy's speakers project attitudes towards locations and the events that occur within them, and how these are framed within a broader notion of poetic voice and identity. The student provides a clear and perceptive interpretation of the significance of locations in the poems and associated ideas on memories, time, the representation of others and relationships and shifting identities.

Remembered Places

A-level Paper 1: student response on Paris (analytical comparison)

This is from our **Paper 1 Section A (A-level): Student responses with examiner commentary** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Student response

In 'Understanding Chic', Fraser-Cavassoni has a negative experience of the French because of the slap she receives. However, we see that her opinion of Paris is very favourable, as demonstrated by words such as 'undaunted', 'bounced' and 'enthusiasm'. This shows Cavassoni to have a positive view of Paris. These terms have connotations of energy and a lack of criticism. When talking about the slap, Cavassoni says, 'A Frenchman not a guard'. The emphasis on the nationality of the man and that he is working there, and therefore has no responsibility for the law, indicates that the French are fastidious and not afraid to cause offence. The indefinite article, 'a', suggests that the man can be seen as representative of all Frenchmen.

This kind of generalisation can be seen in 'What do you wish someone had told you?' post, but they demonstrate a different attitude to those living in Paris. The first post states 'French people are not cold or rude'. Although this is a positive statement it still describes the French as one identity. It also suggests through the use of negation that there is a stereotype of French people being cold and rude. By having to state they 'are not' like this, the author implies an awareness of the cultural stereotype of French people being impolite that he has to address in order to then dismiss. This correction of a widely held stereotype is typical of a post such as this, where the audience would be wide and the register mixed.

Fraser-Cavassoni in 'Understanding Chic' uses her negative experience, the slap, as a basis for an analogy for what French people are like. Her generalisations are modified by her statement that it is 'unfair' to suggest all French people are inclined to slap. The disclaimer is appropriate for the text, which takes the form of a memoir, and therefore self-reflection is likely to be present. She creates the term 'slap instinct' to describe the Parisians' mentality as well as saying 'defensive, they had to attack'. These terms are suggestive of something animalistic within the people living in Paris that Fraser-Cavassoni blames on the history of sieges in the city. This is an unsubstantiated claim that is really only the personal opinion, or musing, of the author that is expected in the context of a memoir. The implied depersonalisation of the Parisians demonstrates that Fraser-Cavassoni feels them to be somewhat unstable and sometimes dangerous.

Moreover, the memoir is written from a time when she was thirteen, therefore the perception of the attitude of the Parisians has changed over time, shown through the phrase 'in retrospect'. In contrast, the online extracts are likely to be written immediately after their visit to Paris, therefore the negative attitude is heightened. Furthermore, the colloquial tone of the online extracts allows the reader to exemplify certain phrases. For example, the online extract often uses capital letters, whereas the memoir uses capital letters to indicate clauses that the author wishes to be foregrounded.

A-level Paper 1: extract from mark scheme

This is from our **Paper 1 (A-level): Specimen mark scheme** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Section A: Remembered Places (Question 1)

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received		AO4: Explore connections across texts, informed by linguistic and literary concepts and methods	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to literary and non-literary material. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to explore the significance and the influence of contextual factors on the production and reception offered by different genre and text types, and examine why writers and speakers choose to communicate using various forms.		This relates to the students' ability to make connections between texts, exploring their similarities and differences in the light of how the writers and speakers represent place.	
	Students are likely to:		Students are likely to:		Students are likely to:
Level 5 13–15	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluation of patterns. Express ideas with sophistication and sustained development.	Level 5 13–15	Offer a perceptive account. Evaluate: <ul style="list-style-type: none"> the different factors associated with mode the use of particular generic conventions the influence of contextual factors on production and reception of texts. 	Level 5 9–10	Make sophisticated and perceptive connections. Covers texts evenly. Evaluate: <ul style="list-style-type: none"> ideas about how individuals and societies are framed and represented in detail the ways in which texts are similar and different.
Level 4 10–12	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	Level 4 10–12	Offer a clear account. Analyse: <ul style="list-style-type: none"> different aspects of mode genre conventions of different texts how the production and reception of texts are motivated by contextual factors. 	Level 4 7–8	Make sound and occasionally perceptive connections. Covers texts evenly. Analyse: <ul style="list-style-type: none"> ideas about how writers and speakers represent places, societies and people a number of ways in which texts are similar and different.

A-level Paper 1: examiner commentary

AO1

The student expresses her ideas well and maintains a strong focus on the text at all times. She uses terminology precisely and accurately (eg 'the indefinite article') and provides a thoughtful and developed interpretation of the texts. Ideas are explored throughout (eg the developed discussion of the 'slap instinct' and the exploration of self-reflection and personal opinion). There is a good focus on ways of narrating and the use of narrative voice and particular registers: a great deal of ground is covered in discussing stereotyping, attitudes to culture, and aspects of implied readership and genre.

AO3

The student makes some clear and well-considered points on the memoir as a distinctive genre, and how Fraser-Cavassoni's language choices are typical of this kind of writing. She is also able to draw on the discourse conventions of message boards in exploring her ideas. She makes some developed points on the contexts in which the texts were written (eg on the difference between Fraser-Cavassoni writing retrospectively, and consequently reflecting on her initial thoughts from a distance, and the traveller probably writing after a recent trip to Paris).

AO4

There are clear connections made between the texts. The student has thought carefully about the sections of the texts she wishes to write about (eg identity of the French, comments on place and culture, reasons for wanting to recount experiences of travel, audience and register). Her writing draws both on similarities and differences and these are well signposted through the use of appropriate discourse markers.

AS Paper 2: text extract for rewriting task

This is from our **Paper 2 (AS): Specimen question paper** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Text A

This is an extract from *The Most Beautiful Walk in the World: A Pedestrian in Paris* by John Baxter.

Every day, heading down rue de l'Odéon toward Café Danton on the corner of boulevard Saint-Germain or toward the market on rue Buci, I pass them.

The walkers.

5 Not all are walking, however. They'd *like* to be – but their stroll around Paris isn't working out as they hoped.

10 Uncertain, they loiter at the foot of our street, at the corner of boulevard Saint-Germain, one of the busiest on this side of the Seine. Couples, usually, they're dressed in the seasonal variation of what is almost a dress uniform – beige raincoat or jacket, cotton or corduroy trousers, and sensible shoes. Huddling over a folded map or guidebook, they look up and around every few seconds, hopeful that the street signs and architecture will have transformed themselves into something more like Brooklyn or Brentwood or Birmingham.

AS Paper 2: questions for task and commentary

This is from our **Paper 2 (AS): Specimen question paper** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Section B

Re-creative Writing

Answer **both** questions in this section.

0	2
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Refer to **Text A** from *The Most Beautiful Walk in the World: A Pedestrian in Paris* by John Baxter.

Recast this as the section of the Café Danton's website where the cafe's location in Paris is described.

You might consider:

- what will appeal to visitors about the location
- how the local area might best be described.

You should write about 200 words.

[15 marks]

0	3
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Identify four specific examples of language in your writing and explain your reasons for using them.

You should write about 200 words.

[20 marks]

END OF QUESTIONS

AS Paper 2: extract from scheme of work for Re-creative writing

This is from our **Remembered places: Re-creative writing: Scheme of work** on aqa.org.uk/7707. Navigate to 'Teach'.

Introduction

This is a scheme of work for the teaching and learning of *Remembered places: Re-creative writing*. It is not prescriptive but offers suggested approaches for teaching around the topic, drawing upon key learning, concepts and analytical skills.

In this part of the *Remembered Places* subject content, students should be encouraged to explore how writers present locations and memories and convey a subjective point of view through specific uses of language, through the conscious shaping of their narratives, and working with particular genre conventions. Students should be taught how to creatively re-cast texts to take on the role of a writer presenting a place, controlling interpretative effects through considered language choices. Students should be able to analyse texts (base texts and their own re-creative writing) closely and confidently, drawing on a range of frameworks to support their analyses.

The text used in this unit is the **AQA Anthology: Paris**.

Key terms for this unit are:

Genre: a way of grouping texts based on expected shared conventions.

Representation: the portrayal of events, people and circumstances through language and other meaning-making resources to create a way of seeing the world.

Point of view: the perspective(s) used in a text through which a version of reality is presented.

Register: a variety of language that is associated with a particular situation of use.

Literariness: the degree to which a text displays 'literary' qualities along a continuum rather than being absolutely 'literary' or 'non-literary'.

Assumed coverage

Re-creative writing will need to be taught during the first year in classes where students are being entered for AS examinations. Students who are taking the A-level can also benefit from studying this subject content, as it supports the learning in the Remembered places topic as a whole, and introduces the kind of the re-creative work in *Writing about society* (A-level only). It is assumed that approximately five weeks would be spent in the study of *Remembered Places: re-creative writing*, comprising of about 4.5 hours classroom contact per week.

Scheme of work

Remembered places: Re-creative writing

Prior knowledge: understanding of levels of language analysis, and some basic ideas about genre, narrative structure and point of view.

Week 1

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
Exploring the base text Students will analyse the language of texts with respect to interpretative effects, audience and genre.	Applying knowledge of the following to their set text: <ul style="list-style-type: none">language levelsgenreperspectivenarrative structures.	<ul style="list-style-type: none">Working as a whole class, choose a single-authored text from the anthology and go through a three step analysis – <i>what</i> is the text about (place, point of view, focus); <i>how</i> is this conveyed; <i>why</i> has the writer chosen these techniques (for what effects, what kind of audience). Enhance focus by elicited technical terminology in responses.Working in small groups, students repeat this exercise, and present their findings to the class.	<ul style="list-style-type: none">In presenting their findings to the class, the small groups organise and adapt their findings into a visual representation and create a poster on that text.As a whole class, students compare the findings of the small groups and explore connections between texts.	<ul style="list-style-type: none"><i>AQA Anthology: Paris</i>

Week 2

Learning objective	Subject-specific skills	Learning activities	Differentiation and extension	Resources
Beginning re-creative writing Students will: <ul style="list-style-type: none"> begin experimenting with re-creative writing explore the relationships between texts and their framing investigate the style of texts begin reflecting on stylistic insights made available through re-creative writing. 	Applying knowledge of the following to their set text: <ul style="list-style-type: none"> how language choices shape interpretative effects the degree of conscious consideration that can go into choices authors (and others) make in presenting a place and/or memory genre conventions construction of point of view. 	<ul style="list-style-type: none"> Give out copies of texts from the anthology with their titles removed. Distribute the titles. Students work with mismatched texts and titles and explore the effect of the re-titling on interpretation of the text (what is foregrounded, etc). Each student chooses an anthology text and extends it by adding 100 words to the beginning, end or middle of the text. The extension should maintain the style of the original. 	Each student chooses a text from the anthology and creates an imitation of it portraying a place significant to them. These could be written, recorded or web-based texts, and should be shared with the class.	<ul style="list-style-type: none"> <i>AQA Anthology: Paris</i> Copies of a selection of texts from the anthology, with their titles separated

The full scheme of work is available when you have completed the Commit to teach form

Teaching guide: Textual intervention (Writing about society)

This guide supports teachers preparing for A-level component 2: Writing about society. This is assessed in Paper 2: Exploring conflict, Section A.

This involves a re-creative writing task and draws heavily on the work of Rob Pope and his book *Textual Intervention*.

Three important concepts

Pope's pedagogy argues that students learn best when they are deliberately engaged in re-balancing of aspects of the original text (the base text) so as to draw attention to why language choices were originally made. It builds on three important and interrelated concepts.

- Language is a system from which users make choices at the exclusion of alternative ones.
- All language choices that writers make are a type of design, which means that each choice is a significant one.

Intervening in a base text to create a new text offers students ways of exploring both their own writing and that of the original author.

Students think about the 'what if' and 'why' when they intervene in a base text

In intervening, a student is asked to think about the 'what if' and the 'why', for example:

- What if a different word were chosen?
- What if agency was postponed or deleted in a passive construction?
- What if a series of verb processes were reified through nominalisation? What if direct speech were presented as free indirect speech?
- What if a different aspect of a character's actions/speech/history were foregrounded and given attention?
- What if a monologue became a dialogue or a dialogue a monologue?
- What if the text was presented from an alternative point of view? Or for a different purpose? Or audience? In what circumstances would someone make these decisions? Why would they do so? What would happen if the context(s) of production and reception changed?

The re-casting task

Textual intervention work can take place at various levels: at the micro-levels of orthography, lexis, grammar, and semantics; and at the macro-levels of text organisation, discourse, and genre.

On this task, students are rewarded for showing in their writing and in their subsequent commentary that they recognise the importance of specific language choices and how these choices may give rise to certain interpretative effects.

Examples of interventionist work can include 'translating' into a different form or text type or taking a specific episode in a text that isn't fully developed and developing that at the expense of what is currently there. On this specification students should be particularly focused on reconfiguring events in the base text from a different point of view. This might be the point of view of either:

- an included participant (a character explicitly mentioned in the base text)

-
- an excluded participant(a character not explicitly mentioned but whose existence can be assumed).

For example in the *Into the Wild* extract referenced in the sample **A-level Paper 2**, students might be asked to recast the events from the perspective of the included participant Gallien (as in the sample question) or an excluded participant such as another driver on the road out of Fairbanks who might have seen Alex.

When writing from a different point of view students should be taught to develop potential centres from which such alternative points of view can be presented, and consider how the ‘world’ of the text would be reconfigured to project a version of reality from this different centre. They might think about:

- making changes to explicit markers of point of view such as type of narrator, manipulation of individual speech patterns, the use of modality, presentation of speech and thought (moving from narrator to character driven modes)
- how the same series of events would be portrayed through another perspective; what would be emphasised and what would be downplayed or omitted from the base text
- how they would show shifts in narrative time and place, for example an account written some time after the events in the base text, and in a different location.

Students should draw on their knowledge of the character (if appropriate) from their reading of the base text when developing a point of view so as to be consistent with the parameters of the fictional world of the base text. This would mean maintaining some consistency, for example, with how a character speaks or looks. Clearly, this may not be possible when the point of view is from an excluded participant. In this instance, however, students should be faithful to how other characters might be represented as speaking and acting.

Students are not required to recast the base text into a different genre and do not need to be taught or learn different genres on this unit. The question will always ask students to write ‘an account’ and students should use their learning from other areas of the specification (most obviously on narrative structure and point of view) to inform their writing. A useful starting point would be to encourage students to reflect on their learning from Imagined Worlds (point of view, representation of character, representation of speech and thought and so on) as a way of making writing decisions of their own. Students are able to shape their own writing in any way, and using any narrative strategies they wish (dialogue, first and/or third person perspectives, implication, description) so as to reconfigure the narrative events from a different perspective.

The commentary

An important part of textual intervention work is the reflective commentary in which students explore their own work and evaluate their use of specific language choices that they consciously made at the expense of others. In doing this, they should also be able to reflect on the base text and the original author’s own position as a text designer.

For example, why does Jon Krakauer (*Into the Wild*) make the choices that he does in presenting characters, scenes and events? What might he want to achieve? In answering these questions, students should be taught to draw connections between their own decisions as a writer and that of the original author so as to enrich their understanding both of the base text and of themselves as conscious shapers and manipulators of language for effect.

Re-creative writing teaching ideas: style

This is from our **Remembered places: Re-creative writing: Style: Teaching ideas** on aqa.org.uk/7707. Navigate to 'Teach'.

Introduction

These teaching ideas can be used with students when beginning to work with re-creative writing tasks as a means of exploring presentations of place and memory. It offers students the opportunity to explore the relationships between texts and their titles as devices for framing and foregrounding. It also encourages students to explore the distinct style of a text and the linguistic means by which this style is created.

The suggested activities are intended to span one lesson lasting one hour.

Learning objectives

Students will:

- begin experimenting with re-creative writing
- explore the relationships between texts and their framing
- investigate the style of texts
- begin reflecting on stylistic insights made available through re-creative writing.

Prior knowledge needed

Students should have some knowledge of:

- narrative structure
- genre
- foregrounding
- perspective
- register
- language levels.

Lesson preparation

Teachers will need:

- photocopies of some texts from the *AQA Anthology: Paris*, with the titles separated.

Activities

Activity 1

- The students should work in pairs.
- Distribute copies of some of the texts from the anthology with their titles removed.
- Distribute the titles differently, so each pair of students has a mismatched text and title.
- Students should discuss the effects of the re-titling of the text (what is foregrounded and backgrounded, expectations, interpretative ways of making sense of ill-fitting pairings, etc).
- Slowly circulate the titles so that students explore a few different 'titlings' of their text.
- Elicit some general feedback from the whole class on what they found through the re-titling.

Activity 2

- Again, working in pairs, students chooses a text from the anthology and make some initial observations about its style (genre, register, verb processes, modality, deixis, narrative voice, structure, etc)
- Students share some of their observations in whole class feedback. The focus can be enhanced through the responses by encouraging use of technical terminology.
- Each student then extends the text by adding 100 words to the beginning or end, or by inserting 100 words somewhere in the body of the text. The extension should maintain the style of the original.
- Students then compare their extensions, focussing on narrative structure and stylistic consistency.

Further work

Each student chooses a text from the *AQA Anthology: Paris* and creates an imitation of it portraying a place significant to them. These could be written, or could be recorded or web- based texts, and should be shared with the class.

AS Paper 2: student response and examiner commentary

Re-creative writing

This is from our **Paper 2Section B (AS): Student responses with examiner commentary** on aqa.org.uk/7707. Navigate to 'assess'.

Student commentary

The Café Danton nestles near the famous River Seine, on the corner of boulevard Saint Germain, making it one of the best spots in the city of lights to sip a coffee and watch the assortment of culture, beauty and of course, romance flit by. Taking a moment out of navigating the laudable labyrinth that is Paris, there is nothing better than folding up your map, resting your undoubtedly aching feet – despite your sensible shoes – and tucking into a croissant beneath a canopy of trees and sky. You won't be alone either. If there is one thing we at Café Danton can assure you, it's that we serve the most eclectic, unpredictable array of customers. Couples here for a Valentine's weekend, students to admire the art in the Louvre, families to climb the Eiffel Tower, photographers waiting for the perfect shot of the Champs-Élysées in the evening light: everyone here to bask in the intricacies of the most famous city in the world. Our unique placement on the very corner of boulevard Saint Germain enables our customers to chat with passers by, feel the Parisian breeze on their cheeks and watch the sun set through the leaves above.

Examiner commentary

AO5

There is a genuine attempt to write persuasively and imaginatively for the intended audience, using very typical language choices both for the purpose and the genre. The student maintains the chosen style, although there is a little loss of control in the complex sentences attempted at some points in the re-creative writing. This is a new and original piece of writing that is not derivative in any way, showing some flair. This is a confident and interesting piece of writing that is only marred by the loss of meaning in the middle section.

Re-creative writing teaching ideas: commentary

This is from our **Remembered places: Re-creative writing: Commentaries: Teaching ideas** on aqa.org.uk/7707. Navigate to 'Teach'.

Introduction

These teaching ideas can be used with students when developing their skills in re-creative writing and drafting commentaries. It offers students a method of systematically analysing their own work, and encourages considered choices in selecting and arranging analytical points in planning and drafting a commentary.

The suggested activities are intended to span one lesson lasting one hour.

Learning objectives

Students will:

- identify features of language use
- engage with relationships between stylistic choices and interpretative effects
- practise selecting and arranging key points
- structure an analysis into a coherent commentary
- critique their own drafting of commentaries.

Prior knowledge needed

Students should have some knowledge of:

- narrative structure
- genre
- foregrounding
- perspective
- register
- language levels.

Lesson preparation

Teachers will need the following resources:

- an A3 piece of paper for each student
- different coloured pens
- glue
- students should bring to class a re-cast text they have previously written for this unit.

Activities

The commentary tree

- Working with their own re-cast version of a base text from a previous class, students should stick it to the centre of an A3 piece of paper. This is the 'trunk' of the tree.
- Underneath the re-cast text, in a different colour, students should write a brief summary of what the text is about, the perspective it is conveying, its focus, etc. This constitutes the 'roots' of the tree.
- In a different colour, students should then underline as many interpretatively significant language features of their recasting as they can identify, and annotate them with linguistic descriptions of these features (creating the 'branches'), using technical terminology.
- Branching out from these descriptions, in another different colour, students should make analytical notes on what effects are achieved by these features (the 'leaves').
- In the colour of the original summary, students should draw connections between these effects and related parts of the summary of what the text conveys.
- Students should then select three or four features and effects they want to discuss in detail in a written commentary, and should be able to justify their decisions.
- Students should then plan the commentary, arranging the points in a logical order, and should be able to justify their structure.
- Students should then draft the commentary.

Further work

Students plan two or three different versions of a commentary, selecting different features to discuss, and organising the commentary in different ways. Students can write out each, and rank the variations in order of strength. They then stick these commentaries to the bottom of their commentary tree in order of strength, and annotate the commentaries with critical comments on observed strengths and weaknesses.

Writing about Society

Teaching ideas: characterisation

Introduction

These teaching ideas can be used with students when beginning re-creative writing tasks oriented towards characterisation. It offers students the opportunity to explore gaps and traces in texts, and to creatively flesh out characters with sensitivity to the schematic means by which readers imaginatively build upon textual cues. It encourages students to think about the many different linguistic constituents of characterisation and how these can work together to achieve a coherent figure in the text with a distinct perspective and voice.

The suggested activities are intended to span two lessons lasting one hour each.

Learning objectives

Students will:

- consider different kinds of character significance
- explore the ways in which even minimal textual cues evoke character construction
- explore the different linguistic means by which characterisation is developed
- evaluate the significance of specific language choices used and their likely interpretative effects.

Prior knowledge needed

Students should have some knowledge of:

- body language
- plot
- foregrounding
- schematic (background) knowledge
- language levels.

Lesson preparation

Teachers will need the following resources:

- some examples of interview questions (from magazines, recordings, etc)
- for the final activity, chairs arranged in pairs facing each other.

Activities

Lesson 1

This lesson begins with some work as a whole class, then moves on to some individual work.

- Ask students to identify some of the minor characters in the set text (either a minor role in one scene or in the text as a whole). This could evoke discussion of a scale of prominence/significance in terms of:
 - textual presence (in terms of number of times mentioned, amount of text given to descriptions of the character, etc)
 - the impact the character has on other characters/the events of the story
 - the impact the character has on the tone/themes of the story.
- Elicit from the students a mind map around each minor character of two or three episodes in the narrative they are or could be connected with.
- Ask each student to choose one of the minor characters listed to creatively 'flesh out'. Students should construct an episode which would fit into a gap in the narrative, in which this character plays a major role. The re-creative writing should be a 300 word part of this episode, and should portray the character's attitude, behaviour, speech and interaction styles, etc. The episode could be narrated from the character's perspective, or could be from the original narrator's perspective but heavily featuring the character.
- Students will need to think about the following (which could be elicited from them):
 - an episode related to the character
 - textual details in the original text which describe and convey the character
 - ways of describing the physical appearance and the body language of the character
 - manner of interaction with other characters (eg politeness, power dynamics)
 - differences in narratorial modes (homodiegetic vs. heterodiegetic)
 - elements of language at different language levels (verb choice, modality, etc) which convey personal point of view and style of speech
 - other characters' opinions of the character.

Preparation for next lesson

Students should finish the re-creative writing exercise in preparation for the next lesson. They should also find examples of interview questions from magazines, radio interviews, etc, and bring them into the next class.

Lesson 2

This lesson involves a session of small group or pair work, followed by some work in different pairs.

- Students should get into pairs or groups with other students who chose the same minor character and compare their re-creative writing.

They should discuss:

- which textual cues in the original were most significant in shaping their choices in the re-creative writing
 - their motivation in constructing the episode they chose
 - the similarities and differences between different students' version of the character
 - five stylistics choices each student made in constructing the character, and the interpretative effects they intended.
- Moving onto the next activity everyone should pool their interview resources and read some of each other's' for inspiration for the next exercise. Some brief recorded interviews could be played from the internet.
 - Students should then pair up with someone who worked on a different minor character.
 - Taking it in turns, each student should interview the other. The interviewer should take the role of a character (not necessarily the one they've been working on), or a journalist or similar; the interviewee should take the role of the minor character they've been working on. Questions could be personal (as if for a biography) or related to a specific episode in the story (as if for a newspaper report).

This should encourage students to:

- improvise responses, drawing on their work and furthering their thinking about their character
- consider what is important to each other's character, in asking questions.

Students could record the interviews (using mobile phones).

- Finally, round off the learning by asking students to write up a more crafted and considered version of the interview, with responses more developed in line with their work in the previous learning activity. This should encourage them to comparatively consider different language choices in the responses.

Further work

- In relation to major characters, students can choose a short extract (about 300 – 400 words) in which the main character is in conversation or is doing something active. If the protagonist is the narrator, the student can re-creatively re-write that extract from the perspective of a neutral, objective third person narrator outside of the story. If the protagonist is not the narrator, the passage can be re-creatively re-cast from their perspective, as if they were the narrator.

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- Students can create a piece of writing bridging the work on major and minor characters by writing a letter or diary entry in the voice of one of the characters but about the other. Students should consider how language choices might be shaped by the writer's intended addressee (or lack of).

A-level Paper 2: student response and examiner commentary on Into the Wild

This is from our **Paper 2 Section A (A-level): Student responses with examiner commentary** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Read the opening of Chapter One from 'Jim Gallien had driven four miles out of Fairbanks' to 'he couldn't wait to head out there and get started'.

Here the writer describes the meeting between Gallien, a working man travelling to Anchorage, and Alex, who is hitchhiking.

Recast this description into an account that Gallien might give to his wife later that evening. You should write about 300 words.

In your transformation you should consider:

- Gallien's perspective of the meeting, his views on Alex and attitudes towards travellers
- Gallien's relationship with his wife in the way he conveys his recent experience.

Assessment objective(s) covered:
AO5 (25 marks)

Total marks available: 25

Student response

Re-creative writing

'You're late' was all she said.

Gallien sighed, brushing his large hand over her mousey head as he passed her chair. He pretended not to notice her flinch.

'I took a detour on my way down there', he called from the kitchen. 'Picked up some crazy kid on his way to Denali.' He paused for a moment. A few years ago she would have scolded him, worried at him for picking up strangers, despite him telling her that everyone carried a rifle.

But she said nothing. He pressed on.

'This kid didn't have the proper gear, nothing. A bag of rice and a gun for shootin' squirrels, that was it. I gave him my old boots just so he could make it up to McKinley.'

Mary shrugged. 'You're always getting those city-folk trying to get back to nature. You say it yourself – wantin' to live out Jack London fantasies.'

'Maybe, but this kid was different. His map was from the fifties, scrounged off some trucker – I bet half the roads on it don't exist no more. He had no idea what he could eat without puking up his guts, or what to do if he came across a grizzly...but he was so excited.' Gallien paused. There had been another reason he had stopped for Alex.

‘Gave him my phone number, told him to give me a ring. At least he knows there’s someone waiting for him.’

Mary just nodded in response, her eyes fixed on the television screen. Gallien continued.

‘It was the way he pretended to be older than he was. Told me he wanted to fuck the government and their stupid rules. He reminded me of...’

Mary turned to him, her face for the first time in years was soft. She knew what he had reminded him of.

‘Oh, Jim’, she said. ‘Say it, say his name.’

‘Chris.’ It was the first time he’d mentioned his son in years. His wife’s eyes shone.

‘The kid’ll be alright Jim,’ she said. ‘He’ll go home when he’s ready.’ She paused, looking at her twisting hands. ‘I thought you’d forgotten him.’

Jim smiled and touched his wife’s shoulder.

‘Never,’ he said, turning to look out of the window. He hoped Alex would do better than his son out there.

Examiner commentary

AO5

This is a complete and cohesive text, which is wholly convincing. The student makes use of a third person narrative filtered largely through the consciousness of Gallien, but shifting towards the end for effect to that of his wife. The representation of speech and thought is convincing and original, and is used to good effect to develop the characters and explore their relationship. The style is maintained throughout the piece, with very few if any lapses. The base text is used convincingly to create the account that Gallien gives to his wife about his meeting with Alex and to explore their relationship, their history, and the suggestion that Alex is a reminder of their own son.

Question 2:

Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Krakauer’s original description.

You should write about 400 words.

In your commentary you should:

- consider how you have used language to shape your intended meaning
- demonstrate the connections between the base text and your transformed text
- structure your writing clearly to express your ideas.

Assessment objective(s) covered: AO2 (15 marks)

AO4 (10 marks)

AO5 (5 marks)

Total marks available: 30

Student response

Critical commentary

I intended to present the meeting between Gallien and Alex within the broader context of Gallien's relationship with his wife. Gallien's 'story' opens the novel and is intended to provide an initial – and important – view of Alex. However, some of Gallien's true feelings about travellers like Alex are not explicitly stated.

To do this I presented the conversation with his wife using a heterodiegetic narrator but filtered through Gallien's perspective, often mixing speech with thought to show a more complex side to Gallien. To demonstrate the physicality of his nature (described in the base text as 'an accomplished hunter and woodsman'), I focused on his physical actions to represent his emotions, rather than his mental processes: 'Gallien sighed, brushing his large hand...'. I made Mary deliberately uninterested until it's clear that Gallien wants to talk about their son. The change to Mary's perspective gives a glimpse of her character, shown in her more pleading speech at this point: 'Say it, say his name'.

I wanted to show Gallien and his wife's attitude towards travellers generally, drawing both from the base text 'Jack London fantasies', and using pre-modifiers that emphasise Gallien's feelings on him: 'some crazy kid'. However, whereas in the base text Krauker presents Gallien as being a bit more relaxed about what would happen to Alex, I wanted to show how the encounter might have a more profound and long-lasting effect on him. I thought carefully about terms of address used: Mary doesn't use her husband's name until he brings up their son, again demonstrating the change in emotion and the impact of meeting Alex on them. Likewise, the narrating voice begins to use 'his wife' towards the end, showing the renewed connection between them when they start to talk about their son (I chose the name Chris, Alex's real name which Gallien didn't know, to show the irony of the similarities between the two young men). Both Mary and Jim refer to Alex as 'the kid', a term Gallien uses in the base text. This emphasises his youthfulness and naivety, suggesting their attitude towards his lack of preparation. It also dehumanises him by taking away his individuality – by using this term repeatedly, I wanted to suggest that Gallien saw him mostly as a stand-in for his own son, his own lost 'kid'.

My use of temporal deixis creates a shared frame of reference between the couple and allowed me to spread my narrative across time. Moving back in time in Gallien's thoughts allowed me to suggest that Gallien has a history with hitchhikers: 'A few years ago she would have scolded him...', '...that was the first time he'd mentioned his son in years.' This provides a motivation for Gallien's reaction to Alex's journey both in the base text and in my narrative suggesting he wasn't the first, nor would he be the last to take the journey 'into the wild'.

Examiner commentary

AO2

The student selects examples carefully from her own writing and explores reasons for decisions that she has made precisely and with insight. Her comments are evaluative and exploratory at all times. The use of linguistic terminology is impressive (heterodiegetic narrator, temporal deixis, pre-modification) and allows the student to explicitly comment on key decisions she has made in her own writing. She has clearly drawn from a range of learning across the specification to inform and shape her own writing.

A04

The student makes explicit links to the base text, drawing extensively on the encounter that Gallien has with Alex and using it to shape her own narrative of events from Gallien's perspective. She makes explicit reference to aspects of Krakauer's style and narrative choices and compares them to her own. She highlights how she has used particular elements of the base text (speech patterns of characters, echoes of specific phrases, events and objects from the story that Gallien tells in the novel) to give credibility to her work.

A05

The commentary is reflective and controlled. It is well structured (narrating voice, characterisation, terms of address, attitudes, deixis) and ideas are clearly signposted.

Dramatic Encounters

A-level Paper 2: mark scheme extract on All My Sons

This is from our **Paper 2 (A-level): Specimen question paper** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Q11: Refer to Act 2, beginning 'Then why'd you ship them out' and ending 'My Chris'. This interaction occurs near the end of Act 2. Keller's part in the decision to ship faulty parts to the American Air Force has just been revealed. Referring to these lines and other parts of the play, explore how and why Miller presents conflicting ideas about responsibility throughout the play.

AO2:

Starting extract Act 2:

Keller's part in the decision to ship faulty parts to the American Air Force had just been revealed to Chris.

Possible focus for question and for extract selections:

- Different types and levels of personal and social responsibility – to self, family, country, humankind.
- Taking responsibility for mistakes made.
- Keller's identities as a family man, businessman, a criminal etc.
- Chris' identities as a son, a soldier, a man etc.
- Act 3 – Larry's letter, Keller's death, the end of the play.
- Act 2 – George's response to his father, Steve, Chris' feelings of responsibility to his soldiers.
- Act 1 – Keller's representation of his innocence.
- Act 1, 2 and 3 – Jim's feelings of marital responsibility.

AO1:

Interaction between Chris and Keller:

- Q&A – Chris' short questions/Keller's longer responses to justify his actions.
- Chris' requests to Keller.
- Turn-taking changes – short lines/quick turn-taking for Chris' interrogation of Keller and pushing to admit responsibility – statements and responses.
- Chris' repeated use of 'then' and stative verbs 'knew' and 'thought' to make Keller admit his guilt.
- Chris' interruptions of Keller to show anger etc.
- Chris's feedback and back channelling acting to challenge Keller and be antagonistic – 'you were afraid maybe'.
- Keller's refusal to take the blame – repeated declaratives 'it was too late' and 'age sixty one'
- Keller's shifting of responsibility in his declaratives – 'I did it for you'.
- Keller's hedging in incomplete, vague utterances interrupted by Chris – 'I mean' 'maybe'.
- Keller's use of non-standard English – 'do ya'.
- Stage directions – 'sits'.

Chris' monologue:

- Prosody indicated in stage directions – 'with burning fury'.
- Chris' emotion indicated in exclamatories, short sentences, taboo lexis and repetition – 'for me!' 'goddam' 'hell'.

-
- Chris' disbelief – repetition of 'business' – and questioning of his father – 'what are you?'
 - Chris' crisis – rhetorical questions.

AO3:

- Scripted interaction as presenting plot development, characterisation and relationships between characters.
- Keller and Chris are alone on the stage.
- This interaction as dramatic climax for the audience.
- The recent war, America's role and large loss of life.

A-level Paper 2: student response on All My Sons

This is from our **Paper 2 Section B (A-level): Student responses with examiner commentary** on [aqa.org.uk/7707](https://www.aqa.org.uk/7707). Navigate to 'assess'.

Q11 Refer to Act 2, beginning 'Then why'd you ship them out' and ending 'My Chris'.

This interaction occurs near the end of Act 2. Keller's part in the decision to ship faulty parts to the American Air Force has just been revealed.

Referring to these lines and other parts of the play, explore how and why Miller presents conflicting ideas about responsibility throughout the play.

Student response

Both Keller and Chris use monologues towards the end of Act 2 to display their ideas about responsibility, with Keller using the economics of business to excuse his actions during the war. He says 'I'm in business, a man is in business; a hundred and twenty cracked, you're out of business'. The constant repetition of the abstract noun 'business' connotes the idea that to Keller, responsibility is less to do with his own humanity but rather to do with money. To Keller, all human choices are sprung from their economic consequences, a rule he firmly believes all men abide to. He initially says 'I'm in business' but changes from a personal pronoun to the noun 'a man is in business' which shows how Keller believes his choices were not just his own, but are the same choices any man would have made in his position. They are but a result of the system he works and lives in. He does not make the decision 'a man' does, the depersonalised noun man being applicable to anyone in the same situation.

Moreover, Keller often relates his decision not simply to his business, but to his family. He says 'For you, a business for you!'. The exclamatory utterance here presents a level of enthusiasm to Keller's tone, and matched with the personal pronoun 'you', the utterance demonstrates how Keller is attempting to appeal to Chris. In this sense Keller is shown to believe that responsibility always falls second to the needs of a family, as he disregards the deaths of the soldiers when compared to his sons' livelihood. Throughout the scene, Keller constantly repeats the vocative 'Chris', again affirming the idea that Keller more than anything wants to appeal to Chris, to show him that he values protecting his family over his own responsibility. However, this idea the Keller surrenders responsibility for the good of his family is dubious. His retained semantic field of economics (through repetition of nouns such as 'contracts' and 'business') connote the idea that at heart, Keller is simply a greedy man who uses his family as a scapegoat to hide his true nature. This is supported by Miller's stage directions, describing Keller with 'movements now are those of subtle pursuit and escape'.

Other resources

Co-teaching: a possible route through AS and A-level

AS and A-level English Language and Literature

Year 1 (co-teaching AS and A-level)

Autumn term	Teaching and learning focus
Introduction to language levels and key concepts: <ul style="list-style-type: none">• Genre• Narrative• Point of view• Register• Representation• Literariness Imagined Worlds Remembered Places	Understanding, knowledge and skills applicable for integrated study of language and literature Point of view and genre in prose Analytical study Re-creative writing skills and genre activities Commentary writing
Spring term	Teaching and learning focus
Poetic Voices Remembered Places	Comparison of two given poems Analytical study Re-creative writing + commentary writing
Summer term	Teaching and learning focus
AS Paper 1 and Paper 2 Introduction to full A-level only text – Writing about Society	Revision and exam preparation Studying text chosen

Assessment (AS)

Paper 1: Views and Voices	Paper 2: People and Places
Written exam: 1 hour 30 minutes 75 marks 50% of AS	Written exam: 1 hour 30 minutes 75 marks 50% of AS
Imagined Worlds (35 marks) Poetic Voices (40 marks)	Remembered Places <i>AQA Anthology: Paris</i> (40 marks) Re-creative writing and commentary (35 marks)

Year 2 (A-level)

Autumn term	Teaching and learning focus
Writing about Society	Interventionist activities and transformational writing practice Commentary writing (adaptation of core text and own choices)
Dramatic Encounters	Plays as representations of speech/stagecraft/nature of conflict
Making Connections	Introducing skills and methodologies/core texts
Spring term	Teaching and learning focus
Making Connections	Data gathering and critical reading Analysis and report writing
A-level Paper 1	Revising texts taught in the first year Essay practice and revision of texts for A-level assessment
Remembered Places	Analysis/comparison
Poetic Voices	Open book selection of one poem to go with printed poem and question
Imagined Worlds	Context of fantasy genre/open book selection from whole novel

Summer term	Teaching and learning focus
A-level Paper 2 Writing about Society Dramatic Encounters	Revision and practice

Assessment (A-level)

Paper 1 Telling Stories	Paper 2 Exploring Conflict
Written exam: 3 hours 100 marks 40% of A-level	Written exam: 2 hours 30 minutes 100 marks 40% of A-level
Remembered Places (40 marks) Imagined Worlds (35 marks) Poetic Voices (25 marks)	Writing about Society (55 marks) Dramatic Encounters (45 marks)

NEA Making Connections
Coursework 50 marks 20% of A-level
1 Literary text (prose or poetry or drama) Non-Literary material

Co-teachability: guidance

Our AS and A-level English Language and Literature specifications have been designed to be co-teachable. The subject content is structured so that students taking AS only, and those studying for the A-level, can be taught in the same class.

Topics studied at AS are Imagined Worlds, Poetic Voices and Remembered Places including re-creative writing. If co-teaching, these would be included in the first year of the A-level.

A-level-only topics are Writing about Society, Dramatic Encounters and Making Connections (the last of which constitutes the non-exam assessment), so if co-teaching, these would be included in the second year of the A-level.

The Assessment Objectives (AOs) are identical for both AS and A-level, however, there are differences in the weightings of AOs. This is because there is no non-exam assessment at AS and therefore the AOs are redistributed for the AS content.

Weighting of Assessment Objectives (AOs)

AS

Assessment Objectives (AOs)	Component Weightings (approx. %)		Overall weighting (approx. %)
	Paper 1	Paper 2	
AO1	23.33	6.67	30
AO2	20	3.33	23.33
AO3	–	20	20
AO4	6.67	6.67	13.33
AO5	–	13.33	13.33
Overall weighting of components	50	50	100

A-level

Assessment Objectives (AOs)	Component Weightings (approx. %)			Overall weighting (approx. %)
	Paper 1	Paper 2	Non-exam assessment	
AO1	16	6	6	28
AO2	8	14	6	28
AO3	12	4	4	20
AO4	4	4	4	12
AO5	-	12	-	12
Overall weighting of components	40	40	20	100

Co-teaching AS and A-level English Language and Literature

AS			A-level			
Paper 1: Views and Voices	AS AOs	Example questions	Paper 1: Telling Stories	A-level AOs	Example questions	Comments
What's assessed <i>Imagined Worlds</i> : point of view and genre in prose	AO1 AO2	Examine how Sebald presents the interaction between George Harvey and Jack Salmon in this extract.	What's assessed <i>Imagined worlds</i> : point of view and genre in prose	AO1 AO2 AO3	Explore the significance of the abandoned house in the novel. You should consider: <ul style="list-style-type: none"> the presentation of the house in the extract below and at different points of the novel the use of fantasy elements in constructing a fiction 	AOs: At A-level students are required to explore their chosen novel as part of a wider literary genre (fantasy), as well as exploring the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of the text. At AS an extract is selected for close analysis and the exam is closed book. At A-level an extract is given as a stimulus, but the exam is open book for students to select other areas to analyse.

AS			A-level			
Paper 1: Views and Voices	AS AOs	Example questions	Paper 1: Telling Stories	A-level AOs	Example questions	Comments
<p>What's assessed</p> <p><i>Poetic voices</i>: the forms and functions of poetic voice</p>	<p>AO1</p> <p>AO2</p> <p>AO4</p>	<p>Read 'The Good Morrow' and 'The Anniversary' printed below and on page 7. Compare and contrast how the relationships between the people in these poems are presented.</p>	<p>What's assessed</p> <p><i>Poetic voices</i>: the forms and functions of poetic voice</p>	<p>AO1</p> <p>AO2</p>	<p>Examine how Donne presents views about relationships between lovers in 'The Sun Rising' and one other poem of your choice.</p>	<p>AOs: AS requires students to make links between poems, and draw attention to similarities and differences. At A-level this is not required.</p> <p>At AS two poems are chosen and printed for close analysis and the exam is closed book. At A-level the exam is open book for students to choose one of the poems they wish to analyse in response to the question.</p>

AS Questions	Texts	A-level Questions	Texts	Comments
		<ul style="list-style-type: none"> Section A: One question on the <i>AQA Anthology: Paris</i> (40 marks) 		Study of the <i>AQA Anthology: Paris</i> is assessed in AS Paper 2.
<ul style="list-style-type: none"> Section A: One question on a prose set text (35 marks) 	Mary Shelley, <i>Frankenstein</i> Bram Stoker, <i>Dracula</i> Margaret Atwood, <i>The Handmaid's Tale</i> Alice Sebold, <i>The lovely Bones</i>	<ul style="list-style-type: none"> Section B: One question on a prose set text (35 marks) 	Mary Shelley, <i>Frankenstein</i> Bram Stoker, <i>Dracula</i> Margaret Atwood, <i>The Handmaid's Tale</i> Alice Sebold, <i>The lovely Bones</i>	Same texts set at both AS and A-level.
<ul style="list-style-type: none"> Section B: One question on a poetry set text (40 marks) 	AQA Poetic Voices Anthology: <ul style="list-style-type: none"> John Donne Robert Browning Carol Ann Duffy Seamus Heaney 	<ul style="list-style-type: none"> Section C: One question on a poetry set text (25 marks) 	AQA Poetic Voices Anthology: <ul style="list-style-type: none"> John Donne Robert Browning Carol Ann Duffy Seamus Heaney 	Same texts set at both AS and A-level.
Assessed <ul style="list-style-type: none"> 1 hours 30 mins written exam 75 marks 50% of AS 		Assessed <ul style="list-style-type: none"> 3 hours written exam (including Section A: <i>Remembered Places</i>) 100 marks 40% of AS 		

AS			A-level			
Paper 2: People and Places	AS AOs	Example questions	Paper 2: Exploring Conflict	A-level AOs	Example questions	Comments
What's assessed <i>Remembered Places</i> : the representation of place	AO1 AO3 AO4	Compare and contrast how the writers and speakers in these extracts present Paris. You should refer to both extracts in your answer and consider: <ul style="list-style-type: none"> the language choices made and their likely effects the different audiences and purposes of the texts aspects of mode. 	What's assessed (Paper 1: <i>Telling Stories</i>) <i>Remembered Places</i> : the representation of place (AQA <i>Anthology: Paris</i>)	AO1 AO3 AO4	Compare and contrast how the writers of these texts express their ideas about people living in or visiting Paris. You should refer to both texts in your answer.	AOs: the same AOs are tested at both AS and A-level. However, at AS AO3 is weighted more highly. At both AS and A-level, extracts are printed from the anthology. A-level extracts are longer. This part of the exam is closed book.

AS			A-level			
Paper 2: People and Places	AS AOs	Example questions	Paper 2: Exploring Conflict	A-level AOs	Example questions	Comments
Re-creative writing: adapting and shaping original material	AO5	<p>Recast this as the section of the Café Danton's website where the cafe's location in Paris is described.</p> <p>You might consider:</p> <ul style="list-style-type: none"> • what will appeal to visitors about the location • how the local area might best be described. • You should write about 200 words. 	<i>Writing about Society:</i> the role of the individual in society, and re-creative writing based on set texts.	AO5	<p>Recast this description into an account that Gallien might give to his wife later that evening.</p> <p>You should write about 300 words.</p> <p>In your transformation you should consider:</p> <ul style="list-style-type: none"> • Gallien's perspective of the meeting, his views on Alex and attitudes towards travellers • Gallien's relationship with his wife in the way he conveys his recent experience. 	<p>AOs: the same AOs are assessed at both AS and A-level.</p> <p>At AS the re-creative task is based on one of the extracts analysed in Section A. At A-level, the task is based on one of the set texts studied.</p>

AS			A-level			
Paper 2: People and Places	AS AOs	Example questions	Paper 2: Exploring Conflict	A-level AOs	Example questions	Comments
Critical commentary: evaluating own writing	AO2 AO3 AO5	Identify four specific examples of language in your writing and explain your reasons for using them. You should write about 200 words.	Critical commentary: evaluating own writing	AO2 AO3 AO5	Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Krakauer's original description. You should write about 400 words. In your commentary you should: <ul style="list-style-type: none"> consider how you have used language to shape your intended meaning demonstrate the connections between the base text and your transformed text structure your writing clearly to express your ideas. 	AOs: AO2 and AO5 are assessed at both AS and A-level. It is the 'writing expertise' element of AO5 that is targeted in these questions. At AS, AO3 is assessed and so students will explore their choices in the light of contextual factors. At A-level, students are assessed on their ability to make connections between the text they have produced and the base text (AO4).

AS questions	Texts	A-level questions	Text	Comments
Section A: One question on the <i>AQA Anthology: Paris</i> (40 marks)	<i>AQA Anthology: Paris</i>	Section A: One piece of re-creative writing (25 marks) and a critical commentary (30 marks)	Jon Krakauer, <i>Into the Wild</i> Kate Summerscale, <i>The Suspicions of Mr Whicher: or the Murder at Road Hill House</i> F. Scott Fitzgerald, <i>The Great Gatsby</i>	The set texts for the re-creative tasks and commentaries are not the same at AS and A -level, although the ideas of recasting and critical commentary are common to both levels.
Section B: One piece of re-creative writing (15 marks) and a critical commentary (20 marks)		Section B: One question on a drama set text (45 marks)	Khaled Hosseini, <i>The Kite Runner</i>	The drama set text is not assessed at AS.
Assessed <ul style="list-style-type: none">Written exam: 1 hours 30 minutes75 marks50% of AS		Assessed <ul style="list-style-type: none">Written exam: 2 hours 30 minutes (including Section B: <i>Dramatic encounters</i>)100 marks40% of A-level		

There is no non-exam assessment (NEA) component at AS. If co-teaching AS and A-level, the work for the NEA (*Making Connections*) may be most appropriately undertaken in the second year of the A-level course. However, there would also be the possibility of beginning some of the NEA work towards the end of the first year of the A-level if this was preferable.

Suggested split of content between Year 1 and Year 2 of A-level to maximise co-teachability with AS

	AS	A-level
Year 1	<i>Imagined Worlds</i> <i>Poetic Voices</i> <i>Remembered Places</i> Re-creative writing	<i>Imagined Worlds</i> <i>Poetic Voices</i> <i>Remembered Places</i> Re-creative writing: re-creative writing is both an AS and A-level task. A-level students could be introduced to the core skills for this task alongside AS students, using the AQA <i>Anthology: Paris</i> as a stimulus. This will help to prepare A-level students for the <i>Writing about Society</i> component. <i>Making Connections</i> (NEA) – students could begin working on this component whilst AS students revise for examinations.
Year 2		<i>Making Connections</i> (NEA) <i>Writing about Society</i> <i>Dramatic Encounters</i>

Making Connections: non-exam assessment guidance

A-level English Language and Literature

Making Connections is the non-exam assessment (NEA) component of our A-level English Language and Literature specification. Making Connections focuses on language use in different types of text and requires students to make active connections between a literary text and some non-literary material.

The NEA offers students the opportunity to undertake a small-scale research project in stylistics. It is designed to build on and extend skills and knowledge developed on other areas of the course. The guidance below provides further advice on the nature of the component, the choosing of texts and tasks, secondary reading, structuring the report, assessment and the planning of teaching time.

Vision for the unit

What does a piece of research in stylistics look like?

Research in stylistics is grounded in language study as exemplified by the use of language levels in the AQA specification, and other established frameworks and methods for exploring texts (see the AQA Glossary of key terms and guide to methods of language analysis for examples of these). Undertaking work in stylistics means avoiding offering vague, impressionistic and simple, intuitive comments about meanings. All students submitting NEA work need to adopt a transparent language-based approach.

Using stylistics as a research methodology means that students need to pay attention to both precise linguistic description and sustained interpretation, highlighting the interpretative significance of every language choice and emphasising the importance of contextual factors.

These principles underpin AQA's vision for the subject generally and support students in exploring the key concepts on this specification, which are also the key concepts for this unit:

- genre
- narrative
- point of view
- register
- representation
- literariness.

The final bullet point is an important one. The whole question of the nature of literature and literariness is central to this specification. That means that as part of the 'Making Connections' component students should be thinking about literariness as a continuum and exploring connections between so called 'literary' and 'non-literary' material in terms of the creative use of language.

What is the focus of the NEA?

When working on and writing up their NEA, students should not focus broadly and impressionistically on general themes. Rather, they need to demonstrate that they are able to undertake research-led work that foregrounds the skills of close language-driven analysis in a report-based format. The report should be concerned with the questions of how and in what ways writers make small- and large-scale language choices, and how these may be influenced by a range of contextual factors.

Specifically, 'Making Connections' requires students to make active connections between a literary text and some non-literary material. The connections must be based either on a chosen theme or on the idea that particular linguistic strategies and features may occur in the different types of material.

There are two possible ways that students can organise and undertake their thinking, planning and writing; both approaches are valid and both will allow opportunities for them to build on areas of study from the two examination units.

The first approach

This would be to explore a theme or some aspect of representation across texts, for example the representation of travel in a literary text and personal memoirs/travel blogs (eg Bill Bryson, Tim Moore, Paul Smith).

Possible areas of study using this example might be: dangers of travelling; travelling alone; journeys as self-discovery, as metaphor and in the construction of identity; travel and place, memories, connections with people.

Other possible investigations using this approach could include the representation of:

- war in a literary text and in media coverage of Armistice Day
- London in a literary text and in transcripts of dialogue between two friends who have visited the city
- children in a literary text and in Gina Ford's parenting guides
- the supernatural in a literary text and in film trailers for horror films.

The second approach

This would be to explore the use of a particular language feature or aspect of narrative/point of view across material. For example, the nature of storytelling in a literary text and in news reports of serious crimes.

Possible areas of study using this example might be:

- why certain events are seen as important to talk about
- structure of stories
- ways that events are narrated
- any focuses on specific people, places and events,
- the use of speech or other techniques.
- Other possible investigations using this approach could include:
- the discourse structure and speech features in a literary text and in transcripts of gamers
- the use of modality in a literary text and in official government documentation
- the coining of new words and meanings in a literary text and in message board posts
- the construction and development of characters in a literary text and in selected songs of Eminem

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- the use of standard and non-standard dialects in a literary text and in tourist board advertising.

Structuring the report

Students are required to structure their report using the section headings outlined in AQA's specification section 6: bit.ly/2n5VD6E.

For the NEA, there are six compulsory sections with a recommended word count for each.

Introduction and aims (750 words)

Here students need to introduce their chosen literary text, identify the focus of the investigation, and justify and contextualise their selected non-literary material. In providing a rationale for their area of study, they should think about the importance of the theme/language feature they have chosen both to the text as a whole and in specific episodes. For example, a student exploring the use of dialect in Irvine Welsh's *Trainspotting* might outline:

- how dialect is used throughout the novel
- why the use of dialect is important in this novel
- the significance of the use of dialect in the narrative and to the development of characters and themes
- why s/he has chosen to focus specifically on a particular episode or episodes from the novel.

Students also need to justify and contextualise their choice of non-literary material, although this does not have to be at the same length as the discussion of the literary text. However, they should indicate some thoughts on:

- why the non-literary material has been selected for the study
- how it is a good source of data
- how it connects to the literary text.

Review (300–500 words)

Here students should discuss their secondary reading providing a context for their own analysis and the ideas they have encountered. This can focus on their chosen material and/or their research and analytical methods. If they are exploring a language feature, they should provide some definition and discussion of that feature, drawing on secondary reading, so as to provide a frame for their own analysis.

Analysis (1250 words)

Students may choose to analyse the literary text and non-literary material separately or together; either approach is acceptable. They should also ensure that they shape this section with relevant and enabling subheadings. These should be focused and precise rather than general. So, for example, a sub-heading such as 'The non-standard use of pronouns' is far better than a general heading such as 'Lexis' or 'Grammar'. As a rule, general headings that simply list language levels should be avoided.

Conclusions (200–500 words)

Here students should provide a summary of the main points they have investigated. They should include:

- an overview of what has been revealed by bringing the textual sources together including where appropriate, discussion of the notion of literariness
- some reflection on and critique of their rationale for making connections between their material.

Appendix

This contains literary extracts and non-literary data. It should **not** contain any other material or additional analyses.

References

This contains a list of primary and secondary reading. This must be presented using the conventions of academic referencing.

An introduction to stylistics and further reading

AS and A-level English Language and Literature (7706/7707)

Stylistics: some guidance for teachers

The AQA English Language and Literature specification offers and encourages an integrated approach to the study of English that draws on the academic field of **stylistics**, sometimes also known as **literary linguistics**. This specification promotes a **language-focused** way of exploring all kinds of texts to account for the ways in which producers and receivers create meaning.

What is stylistics?

Stylistics can be thought of both as an approach to study, and as a kind of *mind*-set that guides the analysis of texts. A key principle of stylistics is that interpretations should always be framed within an established and commonly understood set of terms and analytical frameworks so they can be shared and discussed by other readers. In particular, a stylistics mind-set:

- argues that text analysis should always be grounded in language study (as exemplified by and using the language levels in the AQA specification, and other frameworks) and should avoid simply intuitive or impressionistic comments about meanings
- views language as a system of choice where every language user makes significant decisions when writing or speaking
- includes both precise linguistic description and sustained interpretation, highlighting the interpretative significance of every language choice
- emphasises the importance of contextual factors in exploring texts and moving beyond simply commenting on the 'words on the page'
- develops skills and a set of analytical tools that can be used across all types of discourses, genres and texts rather than advocating an approach for 'language' and a different one for 'literature'.

These principles underpin AQA's vision for the subject and support students in exploring the key concepts on this specification:

- genre
- narrative
- point of view
- register
- representation
- literariness.

The specification also promotes the idea that good stylistics can be undertaken by all students of any age, regardless of how much they know or what level they are working at. The fundamental principles of good textual analysis remain the same.

What does good stylistics look like?

The following extracts are taken from AQA exemplar scripts on AS Paper 1, Section A (Views and voices: *Imagined worlds*) and A level Paper 1, Section C (Telling Stories: *Poetic Voices*). Together, these show what good student responses might look like on this specification.

AS question:

Read the extract printed below. Examine how Shelley presents Frankenstein in this extract.

Part of student response:

Through the use of structural deviation, Shelly crafts the extract to engage with an ominous and foreboding tone. The use of shorter sentences such as 'I was now free' and 'But that could not be' amid more complex syntax arrangements offers a blatant contrast and in turn strengthens their thematic significance. These dramatic sentences suggest that Frankenstein is hopeless and without guidance within his situation. The use of the discourse marker 'But' emphasises this further, indicating negative connotations and attitudes towards Frankenstein's description of 'consolation and happiness'. Shelley seems to present Frankenstein as largely dejected and pessimistic to the point of depression, highlighted by the general events of the extract as Frankenstein debates drowning himself in the lake and goes on to describe his yearning to destroy the creature that arguably is destroying Frankenstein mentally.

A-level question:

Examine how Browning presents speakers' attitudes towards others in 'The Lost Leader' and **one** other poem of your choice.

Part of student response:

Both of Browning's speakers present strong views about the individuals in their poems. In 'The Lost Leader', the use of repeated syntax and phrases such as 'Just for...' and then loved him so, followed him, honoured him' project a voice that promotes a passionate and angry persona. The use of the possessive determiner in the noun phrase 'our pattern', followed by the string of literary influences highlights that the speaker feels let down by the actions of the subject of the poem (widely believed to be Wordsworth). In fact the pronoun system is used throughout to set up a string of oppositions: 'he' v 'we', 'us' and 'they' that present the 'him' as an object to be criticised and downgraded. In 'My Last Duchess', this sense of idea of objectification is shown through Browning's presentation of a particular point of view. The speaker focuses on the body using lexis 'glance', 'wrist', 'throat'. His focus on her physical characteristics dismisses her thoughts and emotions – instead she is seen as a beautiful object, captured in a portrait, for the speaker and his quest to possess.

Comments on student responses:

In both of these responses, students have used language levels systematically and are able to refer to features precisely, using accurate terminology. In the AS response, the student refers to 'syntax', 'sentence' and 'discourse marker' showing how being precise and systematic doesn't necessarily require an over-extensive or over-technical metalanguage. However, the second response is more wide-ranging as would be expected at A level, with the student being able to

comment on a number of different textual features such as the effects of syntax and phrase patterns, the determiner and pronoun systems, and specific lexical choices.

Equally, both students pay close attention to specific language choices through precise quotation **and** make comments on the interpretative effects of those choices. In both cases, students do not simply label, nor do they make impressionistic claims that are not based on the language of the text. In both answers, there is a very good balance between **describing** and **interpreting**.

Further resources that teachers might find useful

The title below is the recommended student textbook for AQA's specification, and the only resource that is endorsed by AQA. It provides comprehensive coverage of the entire specification, and is also supported by Cambridge University Press' Elevate platform, which contains further resources and reading materials for teachers and students.

Giovanelli, M., Macrae, A., Titjen, F., and Cushing, I. (2015) *A/AS level English Language and Literature for AQA*, Cambridge: Cambridge University Press.

The following are introductory books and readers in stylistics that teachers might find useful both for their own reading and for ideas for teaching. They provide an outline of the history and evolution of stylistics as a discipline, and explain its principles in detail. The chapters in Carter and Stockwell (2008) give examples of early and seminal work in stylistics, while more recent advances are covered in McIntyre and Busse (2010), and in Stockwell and Whiteley (2014).

- Carter, R., and Stockwell, P. (eds) (2008) *The Language and Literature Reader*, London: Routledge.
- Gregoriou, C. (2012) *English Literary Stylistics*, Basingstoke: Palgrave Macmillan.
- Jeffries, L. (2010) *Critical Stylistics: The Power of English*, Basingstoke: Palgrave Macmillan.
- Leech, G., and Short, M. (2007) *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, 2nd edn, London: Longman.
- McIntyre, D., and Busse, B. (eds) (2010) *Language and Style*, Basingstoke: Palgrave Macmillan.
- Short, M. (1996) *Exploring the Language of Poems, Plays and Prose*, London: Longman.
- Simpson, P. (2014) *Stylistics: A Resource Book for Students*, 2nd edn., London: Routledge.
- Stockwell, P. and Whitely, S. (eds) (2014) *The Cambridge Handbook of Stylistics*, Cambridge: Cambridge University Press.
- Toolan, M. (1996) *Language in Literature: An Introduction to Stylistics*, London: Routledge.

The following report is a recently published and very useful overview that explores and compares the nature of integrated language & literature work at Post-16 and in higher education.

Clark, B., Giovanelli, M., and Macrae, A. (2015) *Language & Literature – From A Level to BA: Student Backgrounds and First Year Content* (research carried out for the Higher Education Academy), available at englishandmedia.co.uk/pdfs/Lang-Lit_AtoBA.pdf

The Poetics and Linguistics Association (PALA) is the association for those working in stylistics in higher education. pala.ac.uk

The English and Media's subscription-only publication for A level students, *e magazine*, has some articles that take a stylistics approach to literary and non-literary texts that would be useful for A level students. Some of these include:

- Evans, J. (2012) 'The unreliable narrator – How unreliable is unreliable?', *emagazine* 59, 65-68.
- Giovanelli, M. (2012) 'Doing stylistics: point of view in literary prose', *emagazine* 57, 65-7.
- Giovanelli, M. (2012) 'Investigating the language of literature', *emagazine* 55, 26-8.
- Mullan, J. (2013) 'Narrative uses of dialogue', *emagazine* 62, 41-3.
- Norton, G. (2014) 'The power of narrative voice and point of view in key texts', *emagazine* 64, 36-9.
- Tapp, C. (2013) 'Gendered language and cultural identity in *A Streetcar Named Desire*', *emagazine* 62, 47-9.
- Trousdale, G. (2013) 'Metaphor – a figure of thought?', *emagazine* 61, 28-31.

These articles are available at: englishandmedia.co.uk/emag/index.html

A list of all articles can be found at: englishandmedia.co.uk/emag/emagcontentsFULL.pdf

Two more advanced journals that publish research in stylistics are:

- *Language and Literature*: sagepub.com
- *Journal of Literary Semantics*: degruyter.com/view/j/jlse

Resources guide: reading on specification topics

Remembered places, Imagined worlds and Poetic voices

The following books cover various aspects of narrative, point of view, and genre in considerable detail. Particularly useful as an overview is Abbott (2008). Page (2013) offers a good overview of how new technologies influence the ways in which people construct narratives. Equally, Farman (2014) discusses the affordances and constraints of a range of mobile communicative apps and tools.

- Abbott, H. P. (2008) *The Cambridge Introduction to Narrative*, 2nd edn, New York: NY; Cambridge University Press.
- Farman, J. (ed.) (2014) *The Mobile Story: Narrative Practices with Locative Technologies*, London: Routledge.
- Page, R. (2013) *Stories and Social Media: Identities and Interaction*, London: Routledge.
- Simpson, P. (1993) *Language, Ideology and Point of View*, London: Routledge.
- Stockwell, P. (2002) *Cognitive Poetics: An Introduction*, London: Routledge.
- Toolan, M. (2001) *Narrative: A Critical Linguistic Introduction*, 2nd edn, London; Routledge.

These books all provide useful introductions to travel writing.

- George, D. (2013) *Lonely Planet's Guide to Travel Writing*, 3rd edn London: Lonely Planet.
- Hulme, P. and Youngs, T. (eds) (2002) *The Cambridge Companion to Travel Writing*, Cambridge: Cambridge University Press.
- Thompson, C. (2011) *Travel Writing*. Abingdon: Routledge.
- Youngs, T. (2013) *Cambridge Introduction to Travel Writing*, Cambridge: Cambridge University Press.

Writing about society and Dramatic encounters

Of the list below, Culpeper (2001) is a thorough investigation of characterisation that emphasises the roles of language and schematic knowledge in creating and constructing characters. Black (2005), and Clark and Chapman (2014) provide valuable background reading for a pragmatically- oriented approach to textual study.

- Black, E. (2005) *Pragmatic Stylistics*, Edinburgh: Edinburgh University Press.
- Clark, B., and Chapman, S. (eds) (2014) *Pragmatic Literary Stylistics*, London: Palgrave Macmillan.
- Culpeper, J. (2001) *Language and Characterisation: People in Plays and other Texts*, London: Longman.

In addition, the following provide explanations of the principles of creative reading and writing strategies, and have exercises and plenty of practical advice on how to set up classroom activities. Pope (1995) is the most important work in this field and underpins the textual intervention tasks on AS Paper 2 (People and places) and A-level Paper 2 (Writing about society).

- Knights, B. and Thurgar-Dawson, C. (2008) *Active Reading: Transformative Writing in Literary Studies*, London: Continuum.

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- Pope, R. (1995) *Textual Intervention: Critical and Creative Strategies for Literary Studies*, Abingdon: Routledge.
 - Scott, J. (2013) *Creative Writing and Stylistics: Creative and Critical Approaches*, Houndmills, Basingstoke: Palgrave Macmillan.

Making connections

The following books are simple, short and clear with lots of examples and illustrations. They provide useful tools to support development in critical reading and written communication.

- Copus, J., (2009) *Brilliant Writing Tips for Students*, Houndmills, Basingstoke: Palgrave Macmillan.
- Godwin, J., (2009) *Planning Your Essay*, Houndmills, Basingstoke: Palgrave Macmillan.
- Williams, K., (2009) *Getting Critical*, Houndmills, Basingstoke: Palgrave Macmillan.

Wray and Bloomer (2012) is a very useful book on designing, undertaking and writing up investigations and offers a great deal of useful advice on potential projects, research methodologies and academic writing.

Wray, A., and Bloomer, A. (2012) *Projects in Language and Linguistics: A Practical Guide to Researching Language*, 3rd edn., London: Routledge.

Pope (2012) is a comprehensive study of English in its broadest sense and provides some stimulating material for thinking about the nature of 'literariness' and making connections between different types of texts and discourses.

Pope, R. (2012) *Studying English Language and Literature*, 3rd edn, London: Routledge.

The *Routledge English Language Introductions* series (ed. Peter Stockwell) is a range of titles related to language study that would be useful for teachers both as background reading and to support students in preparing for non-exam assessment.

Notes

Notes

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