AQA A Level English Language and Literature Handbook

'I forget what I've been taught. I only remember what I've learnt.'
Banham and Hall

Contents

Introduction and Expectations	Page 3
Expectations of A-Level Students	Page 4
A Level English Literature: Course Outline	Page 5
Two-year Course Plan	Page 7
A Level English Literature: Assessment Objectives	Page 8
Where Assessment Objectives are Found	Page 9
Personalised Learning Checklists and Consolidation Points	Page 10
Essay Skills PLC	Page 11
Folder Check and Useful Links	Page 15
Academic Writing Tips	Page 16
Basic Essay Writing Technique	Page 17
Guidance: Close Reading of a Literary Passage	Page 18
Parts of Speech and the Phonetic Alphabet	Page 20
Literary Periods and Movement Timeline	Page 21
Word Classes	Page 22
Paper 1, Section A Top Tips	Page 23
Recommended Reading List	Page 24
Year 13	Page 27
Non-Examined Assessment Frequently Asked Questions	Page 28
Non-Examined Assessment Referencing Guide and Example Bibliography	Page 29
Non-Examined Assessment Key Dates and Deadlines and Example Tasks	Page 30
NEA Planning Sheet	Page 31
Carol Dweck questionnaire	Page 33
Reading Response Questions (Reflection Prompts)	Page 34
How to use the 'five hours per subject, per week'	Page 36

Introduction and Expectations

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

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

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

Practicalities:
You will have two English teachers, who together will teach you for a total of ten hours per fortnight. Your teachers will ask for an email address that you check regularly, so that they have an easy way to get in touch with you, if necessary.

A Level Study:
In order to help you achieve your best, we ask for your commitment to this subject. A Level requires a more mature approach to learning than GCSE; we therefore expect you to take ownership of your own progress and develop your own interests within the areas of Language and Literature study. The school expects that all A Level students will spend a minimum of **FIVE HOURS PER WEEK, PER SUBJECT** at home on independent study, to include homework - please see page 36. For further expectations, please see the section entitled *Expectations of A Level Students*.

Important Course Specifics:
The course will run over two years and will include mock examinations towards the end of year 12, term four of Yr 13 and then terminal examinations in June 2023. In addition, you will need to have done sufficient reading before you start planning your NEA coursework at the end of Yr12. With this in mind, you must be organised. You will need to create a folder for English Language and Literature in which you file all your class work, homework and additional reading / research.

Useful email addresses for you:
Miss Cohen (English Key Stage 5 Manager): rcohen@plymstockschool.org.uk
The email addresses of your English teachers

Expectations of A Level Students

***'Disorganisation is at the heart of failure'* (Cohen 2012)**

Preparing for your Course

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

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

Preparing for Lessons

- Your teacher will inform you of what is being covered in upcoming lessons. You may be asked to prepare something specific, but the expectation will be that you engage in independent reading in order to prepare for the lesson.
- **You will not be spending lesson time reading through texts as a class. Therefore you will need to prepare for each unit of learning by reading the required text.**

Independent Study and Deadlines

- You will be expected to independently read at least two texts per term and use the Recommended Reading List on page 24 as a starting point but you may choose texts that are not on the list as well. You will write 300 words, or two sides in your exercise book, reflecting on each of these texts. Your teacher will explain how to complete this reflective writing and ask you to refer to the question prompts on page 34 of this handbook.
- Your lever-arch file, containing your lesson notes and resources given to you by teachers, will be checked at least once per half term by your teachers. Apart from this, it will not be necessary for you to bring your folder to school. **You must, however, make sure you bring any texts or anthologies to every lesson which requires them.**
- You will be given clear and reasonable deadlines throughout your course. If you foresee a problem meeting the deadline, you must speak to your teacher before the deadline, as far in advance as possible. You may be offered a short extension at the discretion of your teacher.
- In the event of a missed deadline, unless an extension has been granted, your parents/carers, Sixth Form Tutor and Head of Sixth Form will be contacted by your teacher. This may lead to further intervention.

Attendance and Punctuality

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

Study Habits

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

A Level English Language and Literature: Course Outline

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

Paper 1: Telling Stories

Aims:

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

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

Paper 2: Exploring Conflict

Aims:

- Re-creative writing using class set text
- Critical commentary, evaluating your own writing
- Close reading from an unseen extract of a drama set text, analysing conflict in drama

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

Non-Examined Assessment

Aims:

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

Assessment: 2-3000 word report with bibliography – worth **20%** of A Level marks

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

Paper 1: Telling Stories	Paper 2: Exploring Conflict	Non-exam assessment: Making Connections
What's assessed • Remembered Places – the representation of place • Imagined Worlds – point of view and genre in prose • Poetic Voices – the forms and functions of poetic voice • Methods of language analysis are integrated into the activities	**What's assessed** • Writing about Society – the role of the individual in society, and re-creative writing based on set texts • Critical commentary – evaluating own writing • Dramatic Encounters – conflict in drama • Methods of language analysis are integrated into the activities	**What's assessed** • Making Connections – investigation on a chosen theme and texts • Methods of language analysis are integrated into the activity
Assessed • written exam: 3 hours • 100 marks • 40% of A-level	**Assessed** • written exam: 2 hours 30 minutes • 100 marks • 40% of A-level	**Assessed** • Assessed by teachers • Moderated by AQA • 50 marks • 20% of A-level
Questions **Section A – Remembered Places** • One compulsory question on the *AQA Anthology: Paris* (40 marks) • This section is closed book. **Section B – Imagined Worlds** • One question from a choice of two on prose set text (35 marks) • This section is open book. **Section C – Poetic Voices** • One question from a choice of two on poetry set text (25 marks) • This section is open book.	**Questions** **Section A – Writing about Society** • One piece of re-creative writing using set text (25 marks) • Critical commentary (30 marks) • This section is open book. **Section B – Dramatic Encounters** • One question from a choice of two on drama set text (45 marks) • This section is open book.	**Task** A personal investigation that explores a specific technique or theme in both literary and non-literary discourse (2,500 – 3,000 words).

<u>This is what the course will roughly look like over the next two years.</u>

Teachers will set their own assessments per half term, linked to the topic or texts they are covering

Topic coverage in Yr12 is Paper 1, Telling Stories, whilst students study Paper 2, Exploring Conflict, in Yr13. The NEA begins at the end of Yr12. Teaching in Yr13 will incorporate revision of the Yr12 texts, interleaving knowledge as best practice.

Year	1	2		3	4	5	6
12 Paper 1 Telling Stories NEA	**<u>Teacher 1:</u> *The Handmaid's Tale/ Frankenstein*** **<u>Teacher 2:</u> Poetry (Carol Ann Duffy)** Diagnostic assessment (unseen text from Paris Anthology) to be set within the first four weeks of term. Teachers may wish to designate some teaching time to the introduction of anthology texts this term too.	**<u>Teacher 1:</u> *The Handmaid's Tale / Frankenstein*** **<u>Teacher 2:</u> Poetry (Carol Ann Duffy)**		**<u>Teachers 1 and 2:</u> Focus on the *Paris Anthology* (teachers to split the texts and set their own assessments per half term)**	**<u>Teachers 1 and 2:</u> Focus on the *Paris Anthology* (teachers to split the texts and set their own assessments per half term)**	**<u>Teachers 1 and 2:</u> Focus on the *Paris Anthology* (teachers to split the texts and set their own assessments per half term) and introduce the NEA.** **<u>Mock Examination Paper 1 (3hrs)</u>** *Paris anthology* and coursework (NEA) split teaching.	
13 Paper 2 Exploring Conflict NEA Exam Revision	**<u>Teacher 1: Writing about Society -*The Great Gatsby / Into the Wild*</u>** **<u>Teacher 2: Dramatic Encounters - *A Streetcar Named Desire*</u>** Minimum of one lessons per fortnight on NEA	Paper 1 Sec A Assessment (Paris)	**<u>Teacher 1: Writing about Society -*The Great Gatsby / Into the Wild*</u>** **<u>Teacher 2: Dramatic Encounters - *A Streetcar Named Desire*</u>** Minimum of one lesson per fortnight on NEA	**<u>Teacher 1: Writing about Society -*The Great Gatsby / Into the Wild*</u>** **<u>Teacher 2: Dramatic Encounters - *A Streetcar Named Desire*</u>** Minimum of one lesson per fortnight on NEA	**<u>Yr13 Mocks during first week of term 4</u>** **<u>NEA revisions</u>** **<u>Teachers 1 and 2:</u> Revision of *Paris Anthology* and Paper 1 texts**	**<u>NEA submission (May 1st)</u>** **<u>Teachers 1 and 2:</u> Revision of *Paris Anthology* and Paper 1 texts** **Revisit Paper 2 texts** **Terminal Examinations**	

A Level English Language and Literature: Assessment Objectives

What are the criteria by which I will be assessed?
You will need to show coverage of all AOs in all tasks.
To be specific…

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

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

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

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

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

The grid on the next page shows how each Assessment Objective is assessed across the A Level course.

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

	AO1 Concepts and terminology	AO2 How meanings are shaped	AO3 Significance and influence of contexts	AO4 Exploring connections	AO5 Creativity, originality, adaptation, style
7707/1 Telling Stories	Section A (*Paris Anthology*) Closed book extract comparison Section B (*The Handmaid's Tale/ Frankenstein*) Open book extract and outward analysis Section C (*Duffy*) Open book analysis of two poems, one named	Section B (*The Handmaid's Tale / Frankenstein*) Open book extract and outward analysis Section C (*Duffy*) Open book analysis of two poems, one named	Section A (*Paris Anthology*) Closed book extract comparison Section B (*The Handmaid's Tale / Frankenstein*) Open book extract and outward analysis	Section A (*Paris Anthology*) Closed book extract comparison	
7707/2 Exploring Conflict	Section B (*A Streetcar Named Desire*) Open book extract analysis	Section A.2 (*The Great Gatsby / Into the Wild*) Commentary on re- creative writing Section B (*A Streetcar Named Desire*) Open book extract analysis	Section B (*A Streetcar Named Desire*) Open book extract analysis	Section A.2 (*The Great Gatsby / Into the Wild*) Commentary on re- creative writing	Section A.1 (*The Great Gatsby / Into the Wild*) Open book extract re-creative writing Section A.2 (*The Great Gatsby / Into the Wild*) Commentary on re- creative writing

Personalised Learning Checklists and Consolidation Points

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

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

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

Consolidation Points

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

1. Ensure your folder and your notes are organised and complete. Teachers will use a 'folder checklist' sheet (see page 15) to assess the quality of your written notes and give you feedback on improvements.
2. Plot your written feedback against the essay skills PLC (see pages 11-14), marking the skills that the teacher has identified as strengths in green, and marking the areas for development in pink. This should give you a sense of which AOs you need to focus on, and the 'level' you are working at.
3. Complete IaCT tasks / formulate targets for the coming weeks that you will review with your teachers.

PLC Key:
Red = I have never used this word / skill etc. in my notes or essays
Amber = I sometimes use this word / skill etc. in my notes or essays
Green = I consistently use this word / skill in my notes or essays

Essay Skills and Technique – Personalised Learning Checklist

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

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

Essay Skills and Technique – Personalised Learning Checklist

	AO3 Typical Features	AO3 What this looks like:	AO4& 5	AO4&5 What this looks like:
Level 5	Offer a perceptive account of contexts in which texts are produced and received	Evaluating aspects of the text in relation to mode or genre	AO4 Evaluate connections across texts, informed by a perceptive analysis of linguistic and literary concepts	Making sophisticated and perceptive connections
		Evaluating the use of particular genre/generic conventions		Covering texts evenly
		Evaluating the influence of contextual factors on the production and reception of the text.		Evaluating ideas about how individuals and societies are framed and represented
				Evaluating in detail the ways in which the texts are similar and different
			AO5 Offer a perceptive account	Showing a high degree of flair and originality
				Sustaining a chosen style or styles of writing throughout
				Using the base text convincingly
				Producing a commentary which is well organised and accurately written
Level 4	Offer a clear account of contexts in which texts are produced and received	Analysing aspects of the text in relation to the mode or genre	AO4 Explore connections across texts, informed by analysis of linguistic and literary concepts	Making sound and occasionally perceptive connections
		Analysing genre/generic conventions		Covering texts evenly
		Analysing how the production and reception of the text are motivated by contextual factors		Analyse ideas about how writers and speakers represent places, societies and people
				Analyse a number of ways in which texts are similar and different
			AO5 Offer a clear account	Showing some flair and originality
				Sustaining a chosen style or styles of writing strongly
				Using the base text mainly convincingly
				Producing a commentary which is organised competently, and which is mostly accurate
Level 3	Offer some consideration of contexts in which texts are produced and received	Explaining aspects of the text in relation to the mode or genre	AO4 Explain some connections across texts, informed by knowledge of linguistic and literary concepts	Making some connections
		Explaining more obvious genre/generic conventions		Covering texts reasonably evenly
		Explaining the contexts in which the text was produced and has been received		Explaining more obvious points about representation
				Explaining some ways in which texts are similar and different
			AO5 Offer some consideration	Producing writing that is imaginative in parts, but where some aspects are also derivative or unoriginal
				Sustaining a chosen style or styles of writing in most of the text
				Using the base text with some success
				Producing a commentary which is uneven both in its organisation and in its level of accuracy

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

Folder Check and Useful Links

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

Criteria	Term (RAG Rate)					
	1	2	3	4	5	6
Use headings/titles for all work						
File work in the correct section ensuring that all notes are neat, hole punched etc.						
Highlight/annotate all handouts and texts in detail						
Annotate texts in detail						
Respond to all feedback from teachers and peers, making detailed improvements to my work through IaCT tasks; reflecting on my progress						
Meet all deadlines and file all homework neatly						
Contribute to group and whole class discussion						
Show evidence of independent research						
Have a bank of key words easily accessible (e.g. AQA Glossary)						
Have a bank of additional reading which I have annotated						
Demonstrate examples of 'flipped learning' in which I have done pre-reading before a lesson						

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

- A Lang/Lit research blog, written by examiners: https://thedefinitearticle.aqa.org.uk/
- A useful website to support your study with regard to SPaG and improve your AO1 marks: http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/index.htm
- A vast multimedia resource covering Language and Literature texts and contexts: https://www.bl.uk/learning/online-resources
- A great YouTube channel – 'Excel at English' – with a range of resources for Paper 1 https://www.youtube.com/channel/UCLFqXkgEnipek77bxaSsPJA
- The AQA exam board website: https://www.aqa.org.uk/subjects/english/as-and-a-level/english-language-and-literature-7706-7707

Academic Writing Tips

The tips below will give you a baseline idea of how to write an academic A Level essay.

The Basics:

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

How to impress:

1. **Have an opinion:** you should create a 'thesis statement' when writing an academic essay. This is effectively your response to the question or task. You should refer back to this idea throughout your essay so that the whole piece links together clearly.
2. **Always refer back to the question/task**: this seems obvious but lots of students get carried away and forget to do it.
3. **Stay on topic:** it can be really difficult to stay on topic when you feel like you have a lot to say – remember that you are assessed on how well you respond to the question/task, not on how much you know about the text.
4. **Offer alternative interpretations**: while you should have a viewpoint (thesis statement), it is important that you consider evidence for other interpretations.
5. **Try to impress the examiner with your introduction and conclusion**: be original, make sure you stand out. For example, you may wish to use quotations in your introduction and conclusion or you may wish to quote a critic you have read. Most importantly, start answering the question as soon as possible – don't waste time on longwinded introductions or repetitive conclusions.
6. **Integrate relevant theory**: In Section A of Paper 1 and Section B of Paper 2 in particular, you could link analyses to theoretical approaches to boost your marks.

Basic Essay Writing Technique

- In your introduction you should provide a **thesis statement*** which refers to the point(s) in the question, answering the question in this opening paragraph, if possible.
- You should **progress (develop) your argument** by building on points from paragraph to paragraph.
- **Signpost new paragraphs** clearly by leaving a line gap **or** indenting. You do not have to do both. Also, don't be tempted to start a new line just because you are beginning a new sentence.
- **Don't digress:** each of you paragraphs should be focused on the topic of the question. Use actual wording from the question from time to time so that you don't go off the point.
- **Be logical:** if you are analysing a chapter, discuss it in chronological order; focus on what happens at the beginning, then the middle, then the end.
- **Use discourse markers** to make your points fluently and clearly. Phrases and connectives help you to make sense when discussing points in a text or linking ideas in and between paragraphs. These will also help the reader to 'navigate' your essay. For example:

At the beginning of the chapter/ poem… At the start of… At first / firstly…	Later on in the text… Further on… Next we see… Subsequent paragraphs… Secondly…	At the end of the chapter… As the text draws to a close… In conclusion / To conclude Finally / My final point is…
Similarly / Likewise In addition / additionally Furthermore Moreover As well as this	However Whereas Whilst Although Even though	As a result Due to (the fact that) Since / Because Consequently / As a consequence Subsequently

- Support your points with **evidence**– remember the **PMEZAL** format.
- Ideally, you should **re-read what you write** after each paragraph to check it makes sense and to help focus you on what to put in the next section of your discussion. In the very least, leave time to scan through the whole essay to check it is clear.
- If relevant, include at least one point of **counterargument (antithesis)** in your essay to show that you are capable to balanced evaluative thought, and are able to consider other possible viewpoints.
- **Always write a conclusion**, even if you are short of time. You must frame your essay by ending it neatly, referring back to the main point(s) in the question.
- **And finally, above all…if you are unsure of something, or uncertain about what you want to write, don't write it. Keep your points simple in this case, and don't try to use vocabulary that you don't understand.**

*A **thesis statement** is the statement that begins a formal essay or argument, or that describes the central argument of your discussion.

Close Reading of a Literary Passage

To do a close reading, you choose a specific passage and analyse it in fine detail, as if with a magnifying glass. You then comment on points of style and on your reactions as a reader. Close reading is important because it is the building block for larger analysis. Your thoughts evolve not from someone else's truth about the reading, but from your own observations. The more closely you can observe, the more original and exact your ideas will be. To begin your close reading, ask yourself several specific questions about the passage. The following questions are not a formula, but a starting point for your own thoughts. When you arrive at some answers, you are ready to organise and write. You should organise your close reading like any other kind of essay, paragraph by paragraph, but you can arrange it any way you like.

I. First Impressions:

- What is the first thing you notice about the passage?
- What is the second thing?
- Do the two things you noticed complement each other? Or contradict each other?
- What mood does the passage create in you? Why?

II. Vocabulary and Diction:

- Which words do you notice first? Why? What is noteworthy about this diction?
- How do the important words relate to one another?
- Do any words seem oddly used to you? Why?
- Do any words have double meanings? Do they have extra connotations?
- Look up any unfamiliar words. For a pre-20th century text, look in the *Oxford English Dictionary* for possible outdated meanings. (The *OED* can only be accessed by students with a subscription or from a library computer that has a subscription. Otherwise, you should find a copy in the local library.)

III. Discerning Patterns:

- Does an image here remind you of an image elsewhere in the book? Where? What's the connection?
- How might this image fit into the pattern of the book as a whole?
- Could this passage symbolise the entire work? Could this passage serve as a microcosm--a little picture--of what's taking place in the whole work?
- What is the sentence rhythm like? Short and choppy? Long and flowing? Does it build on itself or stay at an even pace? What is the style like?
- Look at the punctuation. Is there anything unusual about it?
- Is there any repetition within the passage? What is the effect of that repetition?
- How many types of writing are in the passage? (For example, narration, description, argument, dialogue, rhymed or alliterative poetry, etc.)
- Can you identify paradoxes in the author's thought or subject?
- What is left out or kept silent? What would you expect the author to talk about that the author avoided?

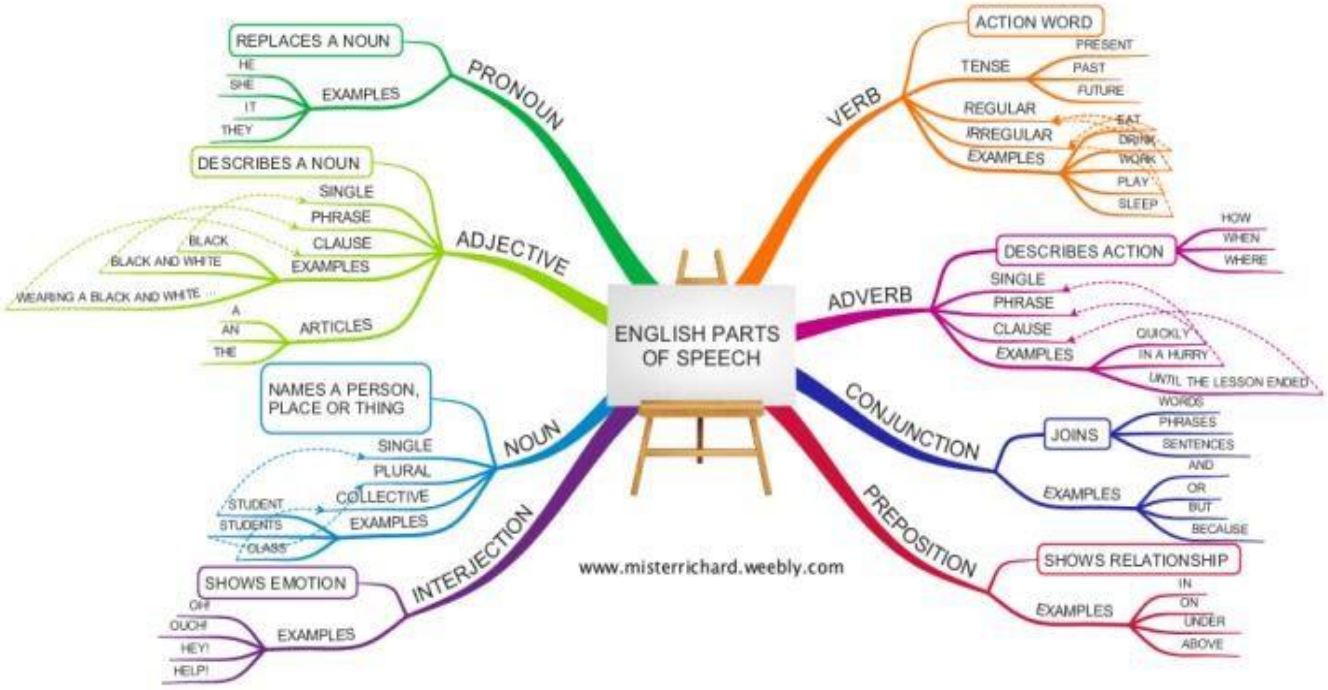
IV. Point of View and Characterisation:

- How does the passage make us react or think about any characters or events within the narrative?
- Are there colours, sounds, physical description that appeals to the senses? Does this imagery form a pattern? Why might the author have chosen that colour, sound or physical description?
- Who speaks in the passage? To whom does he or she speak? Does the narrator have a limited or partial point of view? Or does the narrator appear to be omniscient, and he knows things the characters couldn't possibly know? (For example, omniscient narrators might mention future historical events, events taking place "off stage," the thoughts and feelings of multiple characters, and so on).

V. Symbolism:

- Are there metaphors? What kinds?
- Is there one controlling metaphor? If not, how many different metaphors are there, and in what order do they occur? How might that be significant?
- How might objects represent something else?
- Do any of the objects, colours, animals, or plants appearing in the passage have traditional connotations or meaning? What about religious or biblical significance?
- If there are multiple symbols in the work, could we read the entire passage as having allegorical meaning beyond the literal level?

http://web.cn.edu/kwheeler/reading_lit.html



Phonemic Chart

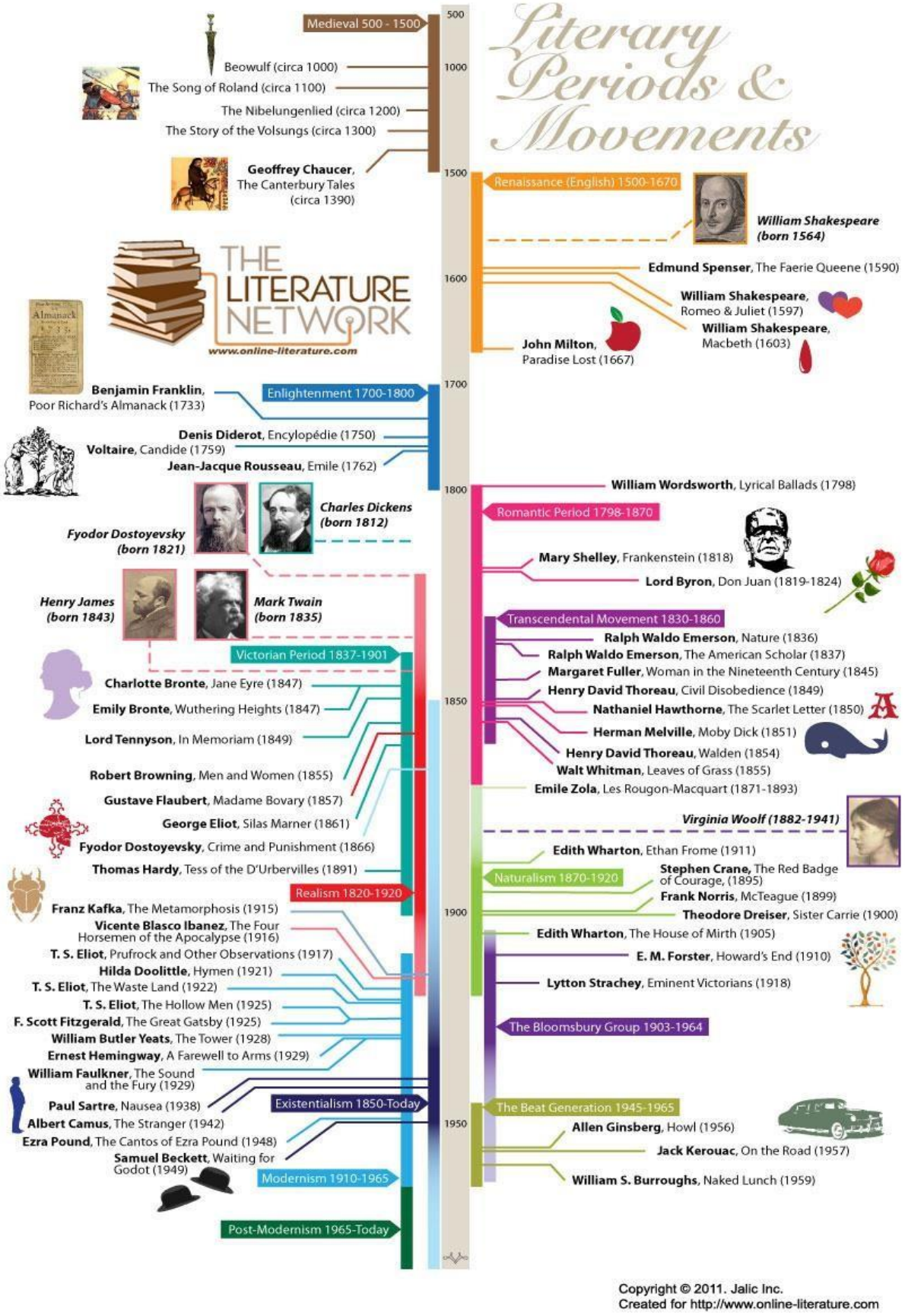
voiced

unvoiced

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

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

adapted by EnglishClub.com



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Word Classes – an overview

The parts of speech are commonly divided into **open classes** (nouns, verbs, adjectives, and adverbs) and **closed classes** (pronouns, prepositions, conjunctions, articles/determiners, and interjections). Although we can add to the open classes of words as language develops, those in the closed classes are pretty much set in stone. (See examples below.)

Noun

Nouns are a person, place, or thing – known as *concrete nouns* (or even an abstraction, such as an idea / emotion – known as *abstract nouns*). They can take on myriad roles in a sentence, from the subject of it all to the object of an action or any other (literal) thing in between. They are capitalized when they're an official name of something or someone. Some examples: pirate, Caribbean, ship, freedom, Captain Jack Sparrow, love, sand, Plymouth, school, table, girl, man. Which ones are concrete and which are abstract?

Pronoun

Pronouns stand in for nouns in a sentence. Examples: I, you, he, she, it, ours, them, who, which, anybody, ourselves, us, we

Verb

Verbs are what happens in a sentence. They're either action words or show the state of being (is, was) of the subject of the sentence. They change form based on tense (present, past) and the subject of the sentence (singular or plural). Examples: sing, dance, believe, seem, finish, eating, drink, be, become, do

Adjective (also known as a **modifier; pre-modifier** or **post-modifier**, depending on where it is in the sentence)

Adjectives describe nouns or pronouns. They specify which one, how much, or what kind. Examples: fast, slow, hot, lazy, funny, unique, bright, beautiful, poor, smooth.

Adverb (also known as a **modifier; pre-modifier** or **post-modifier**, depending on where it is in the sentence)

Adverbs describe verbs, adjectives, or even other adverbs.
They specify when something happened, where, how, why, and how much. Examples: majestically, softly, lazily, quickly, slowly, often, only, hopefully, softly, sometimes

Preposition

Prepositions show a relationship between a noun (or a pronoun) and the other words in a sentence. They come at the start of a prepositional phrase. For example: up, over, against, by, for, into, close to, out of, apart from

Conjunction (also known as connective)

Conjunctions join words, phrases, and clauses in a sentence. Examples: and, but, or, so, yet, with

Articles and Determiners

Articles and determiners function like adjectives by modifying nouns, but they are different to adjectives, in that they are necessary for a sentence to have proper syntax. Examples: **articles**: a, an (indefinite articles), the (definite article); **determiners**: this, these, that, those; enough, much, few; which, what

Interjection

Interjections are expressions that can stand on their own as complete sentences.
They are words that often carry emotion. Examples: ah, whoops, ouch, what? yabba dabba do!
Only interjections (Hooray!) have a habit of standing alone, though they can also appear alongside complete sentences. The other parts of speech come in many varieties and may appear just about anywhere in a sentence. To know for sure which word class a word actually is, look not only at the word itself but also at its meaning, position, and use in a sentence. For instance, in the first example here, 'work' functions as a noun; in the second sentence, a verb; and in the third sentence, an adjective:

1. Ben showed up for work two hours late.
   (The noun work is the thing Ben shows up for.)
2. He will have to work until midnight.
   (The verb work is the action he must perform.)
3. His work permit expires next month.
   (The attributive noun [or converted adjective] work modifies the noun permit.)

Don't let this variety of meanings and uses discourage or confuse you. Learning the names of the basic parts of speech is just one way to understand how sentences are constructed.

Paper 1 Section A Top Tips

It's best to approach the Paris question as if it's a comparative unseen assessment. For both texts, discuss the following and be prepared to justify the writer's or speaker's choices:

- **Form / genre** (What **type** of text is it – letter; report; recipe; advert; transcript of a conversation..?)
- What are the **contexts** of **production** and **reception**? (who wrote it, when, why..? – **Writer / text producer**) AND (Who will receive it, when, why? - **Audience**)
- **Purpose(s)** (What is the point of it; why did the writer produce it? Primary and secondary…)
- **Mode(s)** (e.g. spoken, written, visual, auditory, a combination of several modes – 'multi-modal'?)
- **Register** (tone and language - formal or informal?)
- What are the writer's / speaker's **attitudes** to Paris and the other things being discussed?
- **Narrative structure and perspective**
- **Key methods** – language, phonology, graphology, imagery…– evaluate a range of techniques in the text linked to representing Paris (and the specific question focus) in particular ways. **COMPARE TEXTS – LINK TO PURPOSE, FORM, CONTEXT ETC.**
- **Representations** (of Paris, Parisians, tourists, culture, place…)
- **Theoretical links – e.g Paris syndrome (refer to *Paris Context and Theory* booklet)**

Hitting the AOs for the Paris question

AO1	AO3	AO4
METHODS/TERMINOLOGY and ACADEMIC STYLE / WRITTEN EXPRESSION • Use of pronouns and narrative voice • Use of tense • Use of nouns • Use of verbs • Pre and post modification • Figurative language • Rhetorical devices • Deictic language • Other Lexical choices • Sentence types, clauses and modality • Graphology • Phonology • Representation and stereotypes	**CONTEXTS OF PRODUCTION and RECEPTION; FAP** • Genre conventions • Type of spoken text – spontaneous/planned • Type of written text • Why it was produced • How/where it might be received • Reasons why viewers/readers might want to access these extracts • Context of production – tourism, advertisement, information • Theoretical links – e.g. references to *Paris Syndrome* etc.	**COMPARISONS DRAWN** • Similarities and differences in use of methods • Similarities and differences in readerships • Similarities and differences in purpose and genre: bear in mind multi-modality • Ways in which Paris is made to sound attractive (or the opposite) • Distinction between own culture/society and Paris • Any other connections linked by narrative presentation or conventions

Recommended Reading List

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

Literary Prose

Sci-fi / Speculative / Dystopian fiction
The Handmaid's Tale (Margaret Atwood)
The Power (Naomi Alderman)
Vox (Christina Dalcher)
Oryx and Crake (Margaret Atwood)
Nineteen Eighty Four (George Orwell)
Brave New World (Aldus Huxley)
A Clockwork Orange (Anthony Burgess)

Gothic fiction
Frankenstein (Mary Shelley)
Dracula (Bram Stoker)
Wuthering Heights (Emily Bronte)
The Romance of the Forest (Ann Radcliffe)
The Castle of Otranto (Horace Walpole; considered the first gothic novel)

Some 'classics'
Jane Eyre (Charlotte Bronte)
Hard Times (Charles Dickens' shortest novel – to get you started on the rest!)
The Mill on the Floss (George Eliot)
Pride and Prejudice / Emma (Jane Austen)
Tess of the D'Urbervilles (Thomas Hardy)
The Picture of Dorian Gray (Oscar Wilde)
The Great Gatsby (F Scott Fitzgerald)
The Woman in White / The Moonstone (Wilkie Collins)
Kidnapped (R.L. Stevenson)

Some 'modern classics'
The Bell Jar (Sylvia Plath)
Oranges are not the only fruit (Jeanette Winterson)
The Catcher in the Rye (JD Salinger)
Lord of the Flies (William Golding)
Alias Grace (Margaret Atwood)
The Remains of the Day (Kazuo Ishiguru)
The Unbearable Lightness of Being (Milan Kundera)
The Alchemist (Paulo Coelho)
To Kill a Mockingbird (Harper Lee)
A Room with a View / A Passage to India (E.M. Forster)
A Room of One's Own (Virginia Woolf)

21st Century novelists to explore
Donna Tartt
Audrey Niffenegger
Michael Faber
Ian McEwan

Neil Gaiman
Lev Grossman
Sebastian Faulks
Margaret Atwood
Michael Chabon
Hilary Mantel
Zadie Smith
Cormac McCarthy
Scarlett Thomas
Haruki Murakami
John Irving
Junot Diaz
Maggie O'Farrell
Anthony Doerr
Sarah Waters

Non-Literary Prose / Literary Non-fiction

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

Poetry

18th Century – The Romantics:
William Blake (1757 – 1827) "Songs of Innocence and Experience" – read a couple of each
William Wordsworth (1770 – 1850) "The Lucy Poems", "Tintern Abbey"
Samuel Taylor Coleridge (1776 – 1849) "Frost at Midnight"
John Keats (1795 – 1821) "La Belle Dame sans Merci", "Eve of St Agnes"
Lord Byron (1788 – 1824) "She walks in Beauty"

19th Century – The Victorians (1837 – 1901)
Christina Rossetti (1831 – 94) "A Birthday", "Remember"
Emily Dickinson (1830 – 86) "My Life Closed Twice", "Love's Stricken Way"
Alfred Lord Tennyson (1809 – 92) "Now Sleeps the Crimson Petal", sections of In Memoriam
Elizabeth Barrett Browning – "Poems for the Portuguese"
William Butler Yeats (1865 – 1939) "When you are old and grey and full of sleep" "Prayer for my daughter"
Thomas Hardy (1840 – 1928) "The Voice" (written after the death of his wife)

20th Century – Modernism (1910 – 52)
TS Eliot (1888 – 1965) "The Love Song of Alfred J Prufrock"
WH Auden (1907 – 1973) – "O Tell me what you think about love", "Stop All the Clocks"

20th Century – Post Modernism (1952 -)
Ted Hughes (1930 – 1998) - "Birthday Letters"
Sylvia Plath (1932 – 63) – "Ariel"
Philip Larkin 1922 – 1985) – "High Windows", "Whitsun Weddings", When First we Faced and Touching Showed"

Drama

Romeo and Juliet (Shakespeare)
Antony and Cleopatra (Shakespeare)
Much Ado About Nothing (Shakespeare)
The Crucible (Arthur Miller)
Death of a Salesman (Arthur Miller)
The Importance of Being Earnest (Oscar Wilde)
A Woman of No Importance (Oscar Wilde)
Cat on a Hot Tin Roof (Tennessee Williams)
The Glass Menagerie (Tennessee Williams)
The Rover (Aphra Behn)
Tis Pity She's A Whore (John Ford)
Dr Faustus (Christopher Marlowe)
The Duchess of Malfi (John Webster)
Murmuring Judges (David Hare)

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

Year 13

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

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

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

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

Yr13 Target	Review 1 (RAG Rate)	Review 2 (RAG Rate)	Review 3 (RAG Rate)	Review 4 (RAG Rate)

Non-Examined Assessment (NEA) - Frequently Asked Questions

What is the Non-Examined Assessment?

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

Theme	Genre / Literary Strategy
Marriage	Letter Writing
Journeys	Sports Commentaries
Memories	Speech and dialogue
Violence	Interviews
Romantic relationships	Standard and non-standard English
Manipulation	Comedy
Power / Control	Rhetorical devices

Who will mark the Non-Examined Assessment?

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

Will I be penalised for exceeding the word count?

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

How do I select which texts to study?

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

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

What is a bibliography?

A bibliography is a list of the books, articles, websites and other resources that you have used to research your essay and have referred to/quoted in the body of your essay. See page 24 for more information.

How much guidance will I receive?

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

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

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

NEA - Referencing Guidance and Example Bibliography

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

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

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

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

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

Example Bibliography

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

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

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

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

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

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

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

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

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

NEA – Key Dates and Deadlines

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

Term	Lesson Time	Deadlines
Y12 Half term 6	NEA Reading Groups	Reading a minimum of 4 texts to prepare for the NEA
Y13 Terms 1-2	Study of NEA set texts	Title proposal, first 100 words, first full draft
Y13 Terms 3-4	Individual Tutorials	Final draft

NEA – Example Tasks

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

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

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

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

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

AQA English Language and Literature NEA Planning Sheet

REPORT STRUCTURE – 2500-3000 words	ANSWER THESE QUESTIONS TO HELP YOU PLAN AND WRITE EACH SECTION OF YOUR REPORT
INTRODUCTION AND AIMS - (750 words) • Introduce your chosen literary text, contextualise it – in relation to your chosen area of study – and provide a brief summary to show knowledge of the **whole text** (e.g. the whole novel, play or collection of poetry). • Provide a rationale – explain why you've chosen both the literary and non-literary texts, and the specific extracts or scenes from each. • Use 'I' to convey your personal engagement with chosen texts. • Clearly consider the relationship between the literary and non-literary texts. • There should be slightly more emphasis on the literary text in this section because you need to demonstrate your knowledge of the text as a whole.	1. Why did I choose my literary text? 2. Why am I investigating this particular theme or linguistic technique? Why is this area of study relevant and interesting? 3. Why did I choose my non-literary text(s)? 4. How do my chosen literary extracts fit in with the context of the text as a whole? Why did I select these particular sections for detailed study? 5. How are the literary and non-literary texts connected? 6. Have you defined / explained the focus or topic under study? For example – what is meant by 'discriminatory language' or the 'language of power'?
REVIEW - (300-500 words) • This is where you must discuss your secondary reading to provide a context for your own analysis / area of study and the ideas you have encountered. • As a guide, you should have between four and eight secondary source references. • You may reference a range of sources from websites, text books, articles, reviews, academic texts, other literary or non-literary works. • Don't begin any close analysis in this section	1. How has my secondary reading influenced the focus of my investigation (i.e. the analysis section)? 2. Can I finish this sentence: *Informed by my secondary reading, I decided to focus on…*?
ANALYSIS - (1250 words) • This is where the most important part of the report is covered. BUT 1250 words is not long, so you must be selective with your extracts, especially from the literary text. • Adopt a more distanced written expression and clear academic register (move away from 'I').	1. Can I formulate questions to help frame my analysis section? 2. Consider the following question format: *How are pre-modifiers / modal verbs / metaphors etc…used to…?* This will encourage you to avoid simply stating that certain features exist in your text(s) and mean you are less likely to describe or define them. THE FOCUS IS ON ANALYSIS!!!

• Even if your investigation focuses on a theme, the analysis section will focus on close language-driven analysis for both the literary and non-literary text. Specific examples from your extracts must be analysed, incorporating key linguistic terminology (AQA GLOSSARY!). • You don't have to go back and forth religiously between the literary and non-literary texts here in a comparative essay style. However, you must ensure connections between the two are made, in the light of your investigation focus. • You may use subheadings to focus the areas of analysis, if this helps, and they could be framed as questions. Avoid ones that are too general, though, like 'Grammar' or 'Lexis'. • Even coverage should be given to the literary and non-literary texts – do not prioritise one over the other. It is therefore crucial that there is sufficient non-literary material available for discussion.	3. Which linguistic features am I going to analyse in order to explore my investigation focus / theme? Make a list here: 4. With regard to the non-literary text, have I considered audience positioning? In other words, how are language features in my non-literary text influenced by who the intended audience of this text is? 5. Have I made connections between the texts, focusing on language features?
CONCLUSIONS - (200-500 words) • Avoid repeating points made in the analysis section. • Summarise your main findings and explore connections between the literary and non-literary texts. • Reflect on the approach you took.	1. What did I discover about the connections between my literary and non-literary texts, in the light of my investigation focus / theme? 2. Did the extracts I chose really help me to explore my chosen focus / theme?
REFERENCES AND APPENDICES • Appendices must include **all data**: copies of the extracts from your literary text and any non-literary material used (e.g. all songs / scenes from your screenplay / speeches). • Referencing of both primary and secondary reading must be formally presented, using a conventional referencing system (e.g. Harvard). • Avoid lengthy footnotes to show 'extra analysis' undertaken. AQA will not reward this.	1. Do I have a range of secondary reading material to reference? 2. Do I know the title, author, and publication date of these secondary sources? 3. Can I follow the Harvard referencing system accurately?

Carol Dweck Questionnaire

Read each sentence below and then circle the one number that shows how much you agree with it. There are no right or wrong answers.

	1 Strongly agree	2 Agree	3 Mostly Agree	4 Mostly disagree	5 Disagree	6 Strongly Disagree
1. You have a certain amount of intelligence, and you really can't do much to change it						
2. Your intelligence is something about you that you can't change very much						
3. You can learn new things, but you can't really change your basic intelligence						

Twenty Reading Reflection Questions

Choose a minimum of three questions below to guide your response to any non-fiction or literary / non-literary prose, poetry or drama texts from the recommended reading list in this handbook.

1. Why did you decide to read this material?

2. Compare and contrast this text or media with related text/media.
Be specific–what text or media, what are the similarities and dissimilarities, etc.

3. What did the author's purpose seem to be?
What seemed to be the Author's Purpose in creating this text? Why do you think they might've written it? What were they hoping this text would accomplish? Why do you think so?

4. What can you say about the themes?
What were the text's key themes? What were some of the theme topics (love lost, overcoming adversity, revenge, etc.)?

5. What is the author's position on any relevant theme or issue?
As a result of this reading, what can you infer is the author's position on any relevant theme or issue? This will often be a social issue–poverty, love, war, courage, race, etc.

6. Who seems to be the audience?
Who wants or needs to know this information? Does there seem to be a specific audience the author is trying to reach? Why do you think so? If not, what makes you think there is not a specific audience?

7. What is the overall tone of the work?
What does the author's general attitude towards their audience? How do the language, content, imagery, and allusions combine to give the reading a "feel," or tone? What details help you to understand this? What can you infer about the author's position on important themes or issues because of that tone?

8. What point of view does the author write from?
What point of view was the text written from? What does the author seem to assume is true? Is the author biased in any way? Does the author seem to be aware of this bias? Might it be done on purpose to further the theme? Is it satirical? Ironic?

9. What are the most relevant supporting details?
What is the relationship between the author's purpose, thesis or theme, and supporting details?

10. How is the text structured?
What structural elements did you notice in the text? How did these elements impact your understanding of the content? Were there any text features that were super helpful—or just plain annoying? What could they have done differently, and what effect would that change have had?

11. How would you describe the author's writing style?
What elements of the author's writing style did you notice? How do these elements impact your understanding or enjoyment of the text?

12. Does the author have credibility to write about this subject or topic?
Why or why not? Be specific.

13. What is the general mood of the text?
What is the author's general attitude toward their topic? What details makes you think so? How would this text make most people 'feel'? What is the relationship between the tone, mood, and purpose?
14. How is the plot, argument, or information organised?
Cause/effect? Chronological order? Compare/contrast? Question/answer? Lots of options here–be specific, and defend your answer.

15. What would you change?
Choose one important part of this reading that the author could have made a different choice—the structure, organisation, purpose, audience, characterization, pacing, supporting details, mood, etc.—and then explain how they could've done it differently, and what effect it would've had on the reading.

16. What is the author's overall message to their audience? Is there a sentence you can choose from the text that captures that? What supporting details allow you to make this inference?

17. Open
Create your own response. Be creative, playful, and fun. If it's not any of the three, I'll hand it back.

FICTION ONLY

18. Index the characters
List the full name of all characters you'd consider important (be prepared why you included someone or left them out). For each character, include one line from the text characterising them; also, label each character as major/minor, flat/round, and static/dynamic character.

19. Could you connect with any of the characters?
Could you see yourself in this character at all, in any major or minor way? How did this affect your reading?

20. What were the (significant) characters motivated by?
What were the significant characters motivated by? What was the protagonist motivated most by? How did this affect their experience in the story? Was their source of motivation something that you could relate to?

A Level English: Expectations of study and using the 'five hours per subject, per week'

Your English teachers are likely to set you prescribed homework tasks on a weekly basis as part of your learning. However, if for some reason they do not, then it is still your responsibility to spend five hours per week on your English studies – as outlined in the Student handbook. To support you in this, below is a list of possible tasks you could undertake during this independent study time.

1. Complete any work or reading missed due to illness / class absence.
2. Write or type up annotations and notes on set texts to consolidate and embed your understanding.
3. Use resources on the shared area to boost your knowledge and understanding of set texts.
4. Learn new terminology from the AQA glossary and look up terms you don't know.
5. Improve your vocabulary through looking up any unfamiliar words when reading; create your own personal vocab book.
6. Improve your SPaG / AO1 skills by completing modules from the Bristol University website: http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/index.htm
7. Revise texts for Paper 1 by watching videos and taking notes from Excel at English: https://www.youtube.com/channel/UCLFqXkgEnipek77bxaSsPJA
8. Undertake wider reading to prepare or support the NEA.
9. Complete the reading response questions (see handbook).
10. Browse this vast multimedia resource covering Language and Literature texts and contexts: https://www.bl.uk/learning/online-resources
11. Complete Paper 1 or Paper 2 questions for extra practice to improve your examination technique. Ask your teachers or find examples from the AQA website: https://www.aqa.org.uk/subjects/english/as-and-a-level/english-language-and-literature-7706-7707
12. Read and study example answers to exam questions to see what makes a top grade in terms of content and style of response.
13. Re-read and re-use previous handouts and resources – don't just file these and forget about them. Keep your knowledge current!
14. Read articles from this A Lang/Lit research blog, written by examiners: https://thedefinitearticle.aqa.org.uk/
15. Make revision cards or posters or mindmaps etc. to revise and learn key ideas, themes, methods, terminology etc. from your set texts.
16. Come prepared to the lesson – pre-read texts; make links between texts; think like an expert!
17. Anything else not on the list that helps you enjoy the subject further and enables you to learn the exam content and skills.

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