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Introduction from the Series Editor

Approaches across the series

The aim of AS and A Level English publishing is to provide high quality resources to support students at every stage of their journey through the new one- and two-year linear courses. The Student Books in the series follow a unique three-part structure that allows for a firm grounding of the essential knowledge, concepts and skills that underpin each of the subject areas, more developed and sustained study of key topics that encourage a range of study skills, wider reading and independent learning, and the opportunity to extend learning through follow-up investigative work, further reading and engagement with more advanced aspects of the subject. They build on the key messages and ethos of A Level reform, including a sustained focus on utilising current, innovative and relevant research from higher education that can best inform learning post-16.

The Student Books

The Student Books are designed to support students in the transition from GCSE to A/AS Level, to provide them with all the skills and knowledge they need to work through their course, and to prepare them for further study or employment at the end of the course. The three-part structure is designed to promote a recursive pedagogy that supports students’ learning and provides an integrated and coherent approach to teaching.

1 Beginning

These units set out the key principles, issues and concepts that underpin the specification and will support learning over a two-year course. They also act as a stand-alone reference point that students can use to return to throughout their studies.

2 Developing

These units follow the main content in the specification, building and developing students’ understanding of concepts and issues in the ‘Beginning’ units, and introducing new knowledge where appropriate. Activities in this section are designed to be more analytical, extending knowledge to a wider context and encouraging the move to independence.

3 Enriching

These units extend knowledge from the ‘Developing’ units through further investigative work, extensive wider reading links (books, websites, academic journal articles, blogs) and extended research summaries. They also contain specially commissioned and exclusive written articles and video interviews with leading academics and professionals, offering a unique insight into aspects of the chapter content.

How to use the Student Book

There is no single way to use the Student Book and teachers should decide on the best route according to the needs of their students and the time allocated to particular specification topics. In many cases it is logical that the Beginning units are taught first as these provide important background information for students and will ease the transition from Key Stage 4 to Key Stage 5 and more advanced study.

The Planning Map

This planning map has been structured to follow the content of the Student Book but is easily adaptable to fit the needs of individual students and classes. It also provides a clear summary of all key learning issues and concepts and an indication of how work can be differentiated to provide additional levels of both support and challenge for students.

The Teacher’s Resource

This acts as a guide for teachers through each of the units in the Student Book, highlighting key concepts and learning and suggesting ways that teaching could be focused to support students. It provides additional information and guidance on activities in the book and guides teachers towards additional further reading and resources, both in print form and those accessed on the Elevate platform.

Marcello Giovanelli
Course planning

This course plan has been structured to follow the content of the *English Language and Literature: A/AS Level for AQA Student Book*. The plan is like any other: a map of possible learning activities and opportunities that can be shaped to suit your learner’s needs where necessary. None of the activities are prescriptive. Nor is the chronological order in which they are catalogued necessarily binding. The key is not to be confined or restricted by an approach that is too mechanistic or predictable.

There are several ways of working through the course. One possibility is that the *Beginning* units are taught in the first half-term as these will provide a framework and arm students with the beginnings of an integrated toolkit and metalanguage. Content from the *Beginning* section is largely self-study and although there is a large amount of terminology to be covered (much of which will be new from GCSE), students must not begin to think the analysis of literary and non-literary texts is simply an exercise in feature-spotting.

The *Developing* units are more closely ‘linked’ to the exam and non-exam assessment, and should build on the foundations taught in the first half-term. The activities in the Student Book and the teaching resources are suggestions for how you might like to approach each section, and it is hoped that these are adaptable to suit individual needs. Furthermore, although texts are given in the Student Book and in the teaching resources, it is hoped that the suggested activities are applicable to other texts that are easily found.

The *Enriching* units, although designed with A Level students in mind, are not confined to these and could be easily used as extension activities for AS Level students.

The structure of the AS and A Levels is detailed in the table below.

You can download an editable version of the planning map from Cambridge Elevate.

<table>
<thead>
<tr>
<th>AS Level</th>
<th>A Level</th>
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<tr>
<td>(1) Views and Voices (50%) 1.5 hours</td>
<td>(1) Telling Stories (40%) 3 hours</td>
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<td>A. Imagined worlds</td>
<td>A. Remembered places</td>
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<td>B. Poetic voices</td>
<td>B. Imagined worlds</td>
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<tr>
<td>(2) People and Places (50%) 1.5 hours</td>
<td>C. Poetic voices</td>
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<tr>
<td>A. Remembered places</td>
<td>(2) Exploring Conflict (40%) 2.5 hours</td>
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<td>B. Re-creative writing</td>
<td>A. Writing about society</td>
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<td>B. Dramatic encounters</td>
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<td>(3) Making Connections (non-exam assessment)</td>
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<td>Unit</td>
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<tr>
<td>1.</td>
<td>What does the study of language and literature mean at A/AS Level?</td>
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<td>Text producers and receivers</td>
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<td>Unit</td>
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<td>7. <strong>Language level 2: Grammar</strong></td>
<td>morphology; syntax; descriptive; prescriptive; root; suffix; prefix; affix; inflectional function; derivational function; noun phrase; verb phrase; head word; pre-modifier; qualifier; post-modifier; primary auxiliary verb; modal auxiliary verb; clause; coordination; subordination; adverbal clause; noun clause; active voice; passive voice; orthographic sentence</td>
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| 8. **Language level 3: Phonetics, phonology and prosodics** | phonology; phonetics; prosody; International Phonetic Alphabet (IPA); heterophones; homophones; articulators; diphthong; sound iconicity; consonance; assonance; sibilance; lexica onomatopoeia; non-lexical onomatopoeia; phonological manipulation; minimal pair | • Activity 2 – Ideas  
• Examples of puns  
• Videos of speeches by the US president | Students could begin to explore phonological patterns in poetry and advertising for their work on *Remembered places* and *Poetic voices* |
| 9. **Language level 4: Graphology** | layout; iconic sign; symbolic sign; typographical feature; multimodal text | • Lonely Planet YouTube channel  
• Activity 3 – Ideas | Students could begin to explore graphological patterns in advertising and texts written for younger readers for their work on *Remembered places* and *Poetic voices* |
<p>| 10. <strong>Language level 5: Pragmatics</strong> | embodied knowledge; schema; co-text; cooperative principle; conversational maxim; implicature; positive face need; negative face need; face threatening act; politeness strategies; deixis; deictic categories; proximal deixis; distal deixis | • Activity 3 – Ideas | Students can look at how speakers use deictic expressions in spoken texts to draw attention to their spatial and temporal contexts and to highlight areas of mutually understood information |
| 11. <strong>Language level 6: Discourse</strong> | internal evaluation; external evaluation; turn-taking; adjacency pair; preferred response; dispreferred response; insertion sequence; exchange structure; transition relevance place; constraint | • Activity 1 &amp; 2 – Ideas | A Level students could practise transcribing speech data, in preparation for the <em>Making connections</em> non-exam assessment |
| 12. <strong>Analysing texts</strong> | foregrounding; parallelism; external deviation; internal deviation; impressionistic | • Activity 1 – Ideas | Students can practise the precise, non-impressionistic analyses that typify stylistics on short texts, always being asked to justify their ideas with close – and accurate – references to aspects of language |
| 13. <strong>Literature and literariness</strong> | literariness; semantic density | | Students could collect a small corpus of different texts and identify them as more or less literary on the basis of their semantic density |
| 14. <strong>Becoming an investigator</strong> | | • Find out about padlet walls | Students could begin to collect non-literary discourse and make links with literary material that they are reading |</p>
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<th>Cambridge Elevate resources</th>
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<td><strong>Telling stories</strong></td>
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<tr>
<td>15. <strong>Remembered places</strong></td>
<td>point of view; subjectivity; difference theory of language; gender similarities hypothesis; re-creative writing; anthropomorphism; base text; space; place; culture; society; stereotype; culture shock; quest narrative; othering; flâneur; double-journey; simile; personification; allegory; extended metaphor/megametaphor; fuzziness; affordance; constraint; sub-genre; mise-en-scène; asynchronous interaction; synchronous interaction; discussion forum; administrator; moderator; seed message; thread; embedded story; assessment making; upgrade; downgrade; mobile narrative; exophoric storytelling; endophoric storytelling</td>
<td>Activity 4, 16, 18, 20, 21, 25, 27 – Ideas&lt;br&gt;‘Just Another American in Paris’ blog&lt;br&gt;Rick Steves’ podcast on the Louvre&lt;br&gt;Walking Stories experience&lt;br&gt;Tutorial video – Metaphor</td>
<td>Students could use their learning on this unit to continue to make connections between non-literary and literary material and develop ideas for their non-exam assessment (A Level students)</td>
</tr>
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<td>16. <strong>Imagined worlds</strong></td>
<td>anti-realism; storyworld; intentionality; real author; implied author; analepsis; prolepsis; focus; theme; motif; conventional ending; character; characterisation; bildungsroman; actant; depth; flat character; round character; structuralist model; personal vocabulary; free direct speech/thought; direct speech/thought, free indirect speech/thought, indirect speech/thought, narrator’s representation of speech/thought act, narrator’s representation of speech/thought, body language, suspended quotation, point of view; homodiegetic narrator; external heterodiegetic narrator; internal heterodiegetic narrator; omniscient narrator; modality; deontic modality, epistemic modality, boulomaic modality, modal shading, unreliable narrator</td>
<td>Activity 10, 15, 16, 21, 23, 24 – Ideas&lt;br&gt;‘Aliens have taken the place of angels’ by Margaret Atwood&lt;br&gt;Guardian article on the gothic novel&lt;br&gt;Guardian article on The Handmaid’s Tale&lt;br&gt;Guardian article on The Lovely Bones&lt;br&gt;Goodreads&lt;br&gt;Fan fiction websites&lt;br&gt;Tutorial video – Fantasy&lt;br&gt;Tutorial video – Characterisation</td>
<td>Students can explore the ‘afterlife’ of nineteenth-century novels Frankenstein and Dracula by looking at adaptations into popular culture and explore what this suggests about the genre. A Level students could undertake some additional reading within the genre or by their set author as preparation for non-exam assessment</td>
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<td>17. <strong>Poetic voices</strong></td>
<td>poetic voice; speaker; metonymy; literary tradition; poetic device; isolated line; lexical ambiguity; metaphysical poetry; dramatic monologue; stanza; deictic centre; accent; dialect; sociolect; idiolect; convergence; divergence; Standard English; schwa; euphony; cacophony; phonoaesthetics; syllable; stressed syllable; polysyllabic; maintainable; figurative language; paradox; hyperbole; word play; postmodernism; metafiction; perspective; anaphora; parallelism; participants; lexical intensity; pathetic fallacy; idealism; realism</td>
<td>Activity 2, 9, 18, 24, 27, 29, 34 – Ideas&lt;br&gt;Timeline of poetry in the English literary tradition&lt;br&gt;Linton Kwesi Johnson reading ‘Sonny’s Lettah’&lt;br&gt;YouTube clip of the x-rays of opera singer and beatboxer performing&lt;br&gt;Tutorial video – Poetic Voice&lt;br&gt;Tutorial video – Sounds and Aesthetics</td>
<td>Students could prepare live readings of their chosen poet, emphasising the phonoaesthetics of different poems and exploring how they think their poet manipulates sound for effect. They could produce videos and upload these to a YouTube channel or the school/college’s VLE</td>
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<tr>
<td>Unit</td>
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| 18. Writing about society | interpersonal; presupposition; paratextual features; epigraph; narratological; in medias res; retrospective narration; included participant; excluded participant | • Activity 1, 3, 4, 5, 7, 8, 11, 12, 15, 17, 19, – Ideas  
• Dickens Journals Online  
• Tutorial video – Re-creative Writing | There are plenty of further intervention tasks that can be completed around set texts (see Rob Pope, Textual Intervention, Routledge 1984, for more ideas) |
| 19. Dramatic encounters | monologue; filled pause; iambic pentameter; enjambment; dramatic irony; affirmative; directive; commissive; declaration; assertive; expressive; felicity condition; catharsis; stereotype; melodrama; soliloquy; aside; accommodation; upwards convergence; downwards convergence; protagonist; antagonist; hegemonic masculinity; hegemonic femininity; idiolect; sociolect; social deixis; asymmetry; diminutive; solidarity; unequal encounters; honorific; face-work | • Activity 3, 5, 7, 11, 12, 14, 17, 19, 20 – Ideas  
• Scene 1 of A Streetcar Named Desire  
• Tutorial video – Power on Stage | Students can look at selected scenes from recorded adaptations of their plays and explore how aspects of stagecraft and interaction between characters are handled |
| 20. Making connections | Conversational Analysis; Critical Discourse Analysis; IRF; plagiarism; Harvard Referencing System; collocation; orthography; phonemic transcription | • Activity 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 15, 17, 18, 19, 21 – Ideas  
• BAAL research guidelines  
• Tutorial video – Data Collection | Only relevant to A Level students  
Students can explore academic writing in books and journals (via Google Scholar and university undergraduate pages) to develop their sense of how to structure their work and maintain an academic register |
Using digital resources in the classroom

The Cambridge Elevate-enhanced edition of *English Language and Literature: A/AS Level for AQA Student Book* features a variety of supplementary content, including interview and tutorial videos.

The length of the videos is tailored to the needs of the classroom: no matter how engaging the speaker is, few classes will want to sit and watch a talking head on a screen for half an hour. Clips last no longer than 5 minutes; long enough to set up food for thought, but short enough to allow plenty of lesson time.

Videos and other media resources, including access to third-party websites, can be accessed from the ‘Media Library’ tab in the contents listing of the Cambridge Elevate-enhanced edition of *English Language and Literature: A/AS Level for AQA Student Book*, or they can be accessed directly from the page as you are reading through the Student Book units onscreen. This offers you several teaching options: you can ask students to watch videos or explore links at home, or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, ebooks, video and audio combine to give a twenty-first century flavour to English Literature teaching and learning.

A list of the supplementary content contained within each unit from the student book is provided, as well as suggestions for further reading and exploration.
AIMS AND OUTCOMES

• to become familiar with the content of the Beginning section
• to understand some of the fundamental concepts of studying English Language and Literature at A/AS Level.

Notes

• A/AS Level English Language and Literature is designed to be an integrated subject rather than a combined subject. There is a central focus on using precise linguistic models and detail on a wide range of literary and non-literary texts. This is probably very different to what the majority of students may have experienced pre-sixth form.

• Students should be encouraged to explore how certain kinds of texts are set up so as to produce meanings and present ways of seeing the world. The same principles operate whether the text is a literary or a non-literary one.

• They should develop their skills as investigators (especially important for A Level students) by looking for texts of their own and making connections (similarities and differences) between literary and non-literary material.

• Whereas the use of terminology is important (as with all subjects), it should not be the sole focus and students must do more than simple feature spotting.

Suggested route through this section

There is the opportunity to teach the Beginning units during the first half-term of study. This will provide students with a ‘toolkit’, which they can then use to apply to later units. The order of the units in the Student Book is the recommended order to teach these.

The texts and activities in the Student Book should be looked at and completed either individually or in groups, and are not given here. Instead, some ideas for complementary and further work are suggested.

What does the study of language and literature mean at A/AS Level? (Unit 1)

Explain the overview of the A/AS Level and emphasise the importance of developing a systematic stylistics-led approach to the study of texts. The extract explored in Text 1A could be replicated with any other short text and students could explore even with very basic linguistic knowledge (e.g. word classes) how being able to describe language in non-impressionistic terms can lead to better and more confident analyses.

Text producers and receivers (Unit 2)

Many students will be familiar with terms such as purpose and audience, so the focus on this unit should be refining and expanding these definitions. Students should be aware that a discourse event affects language in a number of ways, and that language use is affected by multiple different variables. Remind students to be tentative and suggestive with their interpretations, as the contextual backgrounds of texts cannot always be fully understood.

Mode and genre (Unit 3)

Again, students may have some prior understanding of speech and writing differences and blended mode texts from their GCSE studies. Emphasise the idea of a mode continuum, and start to examine how discourse events and other contextual factors might affect the nature of speech, writing and blended mode texts. The prototype model is particularly useful when exploring blended mode and genre, and many different things can be used to demonstrate it. For example, put a noun such as fruit in the middle of the model – apples and pears would be ‘a typical example’, where ‘tomato’ would be a ‘less typical example’. Once again, students should be pro-active in collecting texts that they can use for analysis in class.

Variation, register and representation (Unit 4)

Activity 2 (Rewriting a text) could be done with a range of different materials – for example, taking a transcript of Prime Minister’s Questions and rewriting one contributor’s utterances as a letter to voters. Students should also be encouraged to write a commentary, analysing and justifying the language choices they have made. This is excellent preparation for later re-creative/interventionist work at both AS and A Level.

Narrative (Unit 5)

Students could look at a range of texts (both written, spoken and blended mode) and explore the extent to which they contain narratives. Using images to show the basic human tendency to narrativise is another useful exercise. For instance, showing an image of a glove lying on the pavement of a street will result in students creating a storyworld and set of narrative features in order to understand and make sense of the image. The ‘Introduction to Telling stories’ section of the Student Book would also be useful here.

Lexis and semantics (Unit 6)

Remind students of the importance of interpretation – not simple feature spotting. Although there is a significant amount of terminology introduced in this unit, the best way to learn it is to apply it to texts. A good
grammar dictionary would be a wise investment for students. Encourage students to think not just about individual words, but as words in a network. How do individual word choices fit in with the wider context of the text? What patterns and clusters of data can they see, rather than just relying on one or two words for their analysis?

When teaching word classes, always remember that these must be taught in the context of a text, and be made meaningful. Why would a writer choose to use a noun rather than an adjective, for example?

Grammar (Unit 7)

Again, an interpretative, descriptive view of grammar should be adopted when teaching this unit. Teacher and students might find the ‘Englicious’ website an excellent resource for understanding and analysing grammar in context. This has hundreds of activities based on real language use.

Phonetics, phonology and prosodics (Unit 8)

The IPA is a useful tool in exploring sound in poetry (although certainly at AS Level it is not expected that students are able to use this in more than simple ways, for example being able to spot patterns/clusters of different kinds of sounds in texts and comment on the interpretative effects).

Phonetics, phonology and prosodics should be analysed in terms of real texts. Again, poetry is a particularly good place to start, but advertisements and speeches could also be useful in understanding why writers use certain sounds to achieve different things. The study of these will also provide fertile ground for exploring connections between literary and non-literary material.

Graphology (Unit 9)

Graphology is sometimes seen as the ‘easy’ language level, and students should indeed avoid over-relying on this when writing analytically. Much more interestingly, they should aim to understand and analyse how graphology works with other language levels.

Pragmatics (Unit 10)

Pragmatics is an interesting and exciting area of language study, and one that provokes real discussion in the classroom. In order to be able to talk about the interactional aspects of various texts in the AQA Anthology, students should have a good understanding of the concepts of conversational maxims and politeness/impoliteness. In addition, the more abstract concepts, such as embodied knowledge and deixis are important here, and it is well worth spending a significant amount of time on this unit. An effective and lively way of teaching deixis is when students are on their feet and exploring the effects of changes in spatial and temporal deixis and deictic centres.

Discourse (Unit 11)

After exploring Labov’s narrative categories (11.2.1) and Goodwin’s story structure (11.2.2), students should find or record their own data and see how well the theory fits. They could also compare this to written language – what stays the same or changes, and why might this be? Some students will have knowledge of spoken language from their previous studies, and this unit should build on this.

Analysing texts (Unit 12)

This unit draws attention to the key principles of foregrounding and writing about texts. The visual image (Figure 12A) is a really useful way of explaining how a similar process of selection and deselection works in texts and how language patterns work to focus or background key elements (there are various other versions of this figure-ground distinction around and a quick internet search will provide more images that could be used). Section 12.2.1 can be replicated with other short texts (literary and non-literary) and provides a good opportunity for students to apply all of their leaning from the Beginning units.

Literature and literariness (Unit 13)

This is a very important concept in the AQA specification. Activity 1 can be repeated with different kind of texts and students should be encouraged to reflect on their own decisions as to why they might call something ‘literary’ or ‘non-literary’. They should be encouraged to see problems with an ‘either/or’ model and instead explore the notion of a ‘more/less’ one.

Becoming an investigator (Unit 14)

This section is particularly useful to A Level students, who are required to complete an investigation as part of their non-exam assessment, but should also be taught as part of the AS Level. So as to encourage all students to see the value in finding their own texts with which they can practise key skills and learning from the course.

Further reading

There are many ‘introductions’ to integrated lang-lit work (also known as stylistics), and the following suggestions could be a good place to start.


The following report (available online) is a recently published and very useful overview that explores and compares the nature of integrated lang-lit work at post-16 and in higher education.


**CAMBRIDGE ELEVATE RESOURCES**

**In the Student Book**

**LINK:** See further examples of intertextuality in advertising

**LINK:** Find examples of puns

**LINK:** Watch videos of speeches by the American president

**LINK:** Explore the LonelyPlanet YouTube channel for examples of the interplay of written and visual codes

**LINK:** Find out more about padlet walls

**In this Teacher’s Resource**

**LINK:** The ‘Englicious’ website

**LINK:** Clark, Giovanelli and Macrae (2015)
This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

AIMS AND OUTCOMES
This section explores how places are represented in subjective accounts of experience, and explores the notions of writers, narrators, audiences and purposes around different kinds of texts. By the end of this section, students should be able to:

• understand how and why writers and speakers represent places in different ways
• explore how various contextual factors might influence the production and reception of texts.

Notes
• Students should build on previous work in Beginning units on using language levels accurately and developing interpretative rather than impressionistic claims.

Suggested route through this section
Representation: selection and subjectivity (15.3.1)
Begin by exploring the notion of point of view (referring back to Unit 5, Narrative, if necessary). Text 15A can be explored carefully to draw attention to the fact that all language choices:

• are made at the expense of other alternative ones
• are subsequently important and meaningful
• are a representation of a state of affairs, events, people and places rather than an objective reality (again it might be useful to refer back to Unit 4, Variation, register and representation, here).

Students can undertake a similar activity to Activity 4 (Selection) using short extracts from the Anthology. To ensure a good balance of coverage, select extracts that represent different aspects of the entities described in the third bullet point.

Discourses of travel (15.3.2)
Next, explore the points made by Carl Thompson and James Paul Gee on the grand design of narratives about journeys, and the idea of ‘Discourse’ (capital ‘D’). Students can explore these by developing responses to different texts in the Anthology and by finding texts of their own (including literary ones).

Writers, narrators, audiences and purposes (15.3.3)
Students could read Section 15.3.3 and then undertake Activity 6 (Gender and perspective). To what extent do they agree with the claims made by Mary Morris and by Dea Birkett and Sara Wheeler? This could bring up some interesting and lively debate about perceived gender differences, which can be explored through looking at other texts in the Anthology. Students should be encouraged to explore the extent to which other contextual factors and variables are often much more salient and influential than gender.

Differentiation and extension
Students could explore the wealth of travel literature produced by female writers (the ‘Further reading’ list below contains two examples of anthologies, which also have introductions that could be read). As with all work on this specification, this might open up potential avenues for NEA investigations.

Further reading

This relates to ‘Views and voices’ in the specification for AS Level. It is also good practice for A Level Paper 2 ‘Writing about society’.

**AIMS AND OUTCOMES**

This section explores how students can use re-creative writing strategies to help them to understand and explore texts, and helps to prepare them for AS assessment where they will be asked to undertake a re-creative task and write a commentary describing and analysing their choices. By the end of this section, students should be able to:

- understand the act of re-creative writing and how it can help to enrich an understanding of the base text
- write commentaries that identify particular language choices and feel confident in being able to explain how they have chosen them for particular interpretative effects.

**Suggested route through this section**

**Re-creative writing**

Students can explore how texts are constructed through language by reading Section 15.4 (Re-creative writing and Remembered places). They should read through Text 15C and the commentary that follows it. They should feel comfortable with this kind of analysis and understand how empowering this can be in exploring and justifying different kinds of interpretative effects.

Now ask the students to make some small-scale changes to Text 15C using synonymous or near synonymous words. This could be changing ‘long’ to ‘huge’ or ‘crooked’ to ‘twisted’ and so on. What differences do these small-scale changes make? How does this affect the base text? Why do they think that Peter Lennon chose not to use these and instead made the decisions that he did? All of this work should lead them to understand that even very small changes to a text can alter the way that it is interpreted and consequently that individual words are important.

The above activity can be repeated at other language levels, for example making syntactic changes or changing the order of sentences or adding a title and so on. For each change, students should give a precise reason as to what they think they have achieved by altering the base text in that way.

**Recasting a base text**

Students can now attempt a full recasting exercise. They should complete Activity 7 (Recasting a base text) but can also explore a range of different genres by taking an extract from any text in the Anthology and rewriting it as a different text. They could use one of the following genres:

- guide book
- TV documentary
- advertisement
- memoir
- graphic novel.

**Writing a commentary**

Finally students can work on developing their skills at writing a commentary. To do this they should probably begin with a very short recast of around 50 words that would enable them to pinpoint exactly the language features that they have used. They can build this up into a more substantial response. Following this they should be able to identify four specific/different language choices they have made and write about 50 words on each, explaining why they have chosen them and what the effects might be. Draw students’ attention to the fact that these different choices might be:

- a specific or striking use of a particular word/phrase/structure/expression;
- a broader more general language feature that forms a pattern across their writing (e.g. the use of a particular pronoun).

**Differentiation and extension**

The genres could be extended to include other types of texts catered for in the Anthology and in the style of which students might be expected to write.

**Further reading**


This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to think in more detail about the representation of a place, that is a physical space that is fleshed out through memories and the recollection of people and events. By the end of this section, students should be able to:

- understand how writers and speakers make places significant to them
- explore how memories are important for those writing and speaking about Paris in the Anthology texts.

**Suggested route through this section**

**Space and place (15.5.1)**

Students should read and ensure that they understand the distinction that Crang makes, using the comments on Isabelle’s narrative on le Parc Monceau to support them. They can then explore how other texts in the Paris Anthology present places and spaces. Do they find the distinction a useful one? Does it ‘work’ better/more obviously with some texts than others? If so, why?

After completing Activity 9 (**Significant places**), students can also explore the concept of ‘time-thickening’ (Crang 1998) in more detail by looking at how writers and speakers of texts in the Paris Anthology build up memories and events so as to give the impression of a place that has a past and a future. What kinds of events tend to be described and foregrounded? What strategies do writers and speakers use to do this?

**Culture and society (15.5.2)**

There are a number of ways that students can explore the notion of stereotyping in Anthology texts. An interesting activity would be to create a collage that presents positive and negative stereotyping across a range of different texts, drawing attention to those aspects of culture and society that writers and speakers draw attention to. Students can explore the patterns that begin to emerge and start to explore these in terms of the texts’ genres, audiences and purposes. For example, do texts written for children represent characteristics of Parisians and their city in particular ways?

**Memories (15.5.4)**

Students should read 15.5.4. They could try to recount a vivid memory that they have from their childhood, and think about why it is both easy and difficult to remember: what makes it memorable? Another way into exploring the paradoxical nature of memory is to play a ‘memory game’ where students are told a story or shown an image and then 15 minutes later are asked to recount/describe it to someone else. They could think about the strategies and language they used to help them do this, and how easy/difficult this was. The bullet points in section 15.5.4 give some ideas about how memories may be represented through language can be used to explore different texts in the Anthology (Activity 14, **Memories**, can be used here).

**Differentiation and extension**

Students could explore the notion of a place as a ‘bundle of trajectories’ (Massey 2005) where at any moment various people and entities come together. In Massey’s terms, a place is always different from one day to the next as people move on and things inevitably change. Students can explore how this can be seen in texts from the Anthology. A good example might be to get them to map out the various trajectories (e.g. the taxi driver, the tourist, the jazz band, the dancing girls) that collide in Hemingway’s description of Paris night-life, ‘Wild Night Music of Paris’ taken from *On Paris*. They could undertake some textual intervention work imagining the stories that bring the various people together at a given point in time.

Students can also consider how other (non-Anthology) texts explore places. They could find some extracts from literary texts and non-fiction (e.g. travel writing) and use these to compare with those in the Anthology. The collection of literary material could lead students towards thinking about possible NEA focuses and investigations.

**Further reading**


**CAMBRIDGE ELEVATE RESOURCES**

**In the Student Book**

**LINK:** Read about ‘Paris syndrome’
This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to think in more detail about the nature of metaphor and how writing about travel and places is often viewed as a type of metaphor in itself. By the end of this section, students should be able to:

- understand the structure of metaphor
- explore the notion of the ‘double-journey’ in relation to texts in the Anthology
- examine different kinds of metaphor and their effects.

**Suggested route through this section**

**Metaphor**

Students should have read the section on metaphor in the *Beginning* unit. They can use this to develop their understanding of how metaphor works, which is detailed in 15.6. One of the most fruitful ways of exploring metaphor is to exploit its physical basis (typically an abstract idea such as ‘life’ is understood through a more readily accessible and physical domain of knowledge such as a ‘journey’). Students can initially do this by looking at an example such as life is a journey and tracing how aspects of life are understood in these physical terms. For example, they could trace a line on a page and see how that corresponds to how we view our lifespan (birth, birthdays, significant memories, etc.) or act out through role play a common expression such as ‘My career is at a dead end/going nowhere/taking off’ and so on. This will help students to understand the bodily basis of metaphorical expressions.

**The double-journey (15.6.1)**

Students can read 15.6.1 and look at Texts 15I and 15J. Using their work on metaphor, they could represent this double-journey in more explicit embodied ways such as through a collage, other visual representation or type of role play. The aim here would be to show that the physical journey outlined is matched by a psychological/emotional one. To develop their work in this, Activity 16 (Exploring ‘double-journeys’) can be undertaken.

**Uses of metaphor**

Students should read 15.6.2 (*Understanding the unknown*) and complete Activity 18 (*Metaphor: places, people and events*). The idea of an extended/mega metaphor is an important one and students should be encouraged to see that metaphors are often cohesive and structuring devices that run across texts. As they will have seen, some of these operate at a global level (e.g. LIFE IS A JOURNEY) while others are more focused. Encourage them to look carefully at texts they are studying (Nancy Miller’s extract from Activity 16 would be a good pace to start with this).

**Differentiation and extension**

Ask students to explore metaphor in everyday conversation to examine how creative spoken language can be. Get them to record and analyse short extracts of spoken data and look out for ways in which speakers use metaphor as a structuring device. Can they find examples of speakers building on an initial metaphor and collaboratively exploiting this throughout their conversation?

How do ‘literary texts’ make use of metaphor? Do they do so in different ways? More or fewer metaphors? Richer exploration of a single structuring metaphor? Students don’t necessarily have to compare like-for-like or find extreme differences, but this could support a discussion of literariness in the classroom – this would also be excellent preparation for A Level students thinking about their NEA.

**Further reading**


**CAMBRIDGE ELEVATE RESOURCES**

*In the Student Book*
*VIDEO: Watch tutorial video ‘Metaphor’*
This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**
This section encourages students to think in more detail about the different genres that are represented in the Anthology. By the end of this section, students should be able to:

- explore some key characteristics of different genres
- consider the different affordances and constraints offered by different forms of speaking and writing.

**Suggested route through this section**

Revisiting the notion of genre (15.7.1)
Students should be encouraged to see that the categories given in the Student Book are just starting points and that there are other ways in which these texts could be grouped. This builds on the notion of ‘fuzziness’ detailed in Unit 3 in the Beginning section. A useful exercise, both early on and throughout this unit would be to ask students to find overlaps in groupings, explore key similarities and differences within groups (e.g. how are all the spoken texts similar and what key differences do they have?), and generate their own categories in which they would place texts. It would be a good idea if they could include both linguistic and thematic categories – again drawing attention to the fuzzy nature of grouping and the potential for considerable overlap. For example:

- texts that rely on specific or mixed registers
- texts that contain metaphor
- texts that make use of modality
- texts that develop ideas about physical places
- texts that are more inwards-looking and are concerned with emotions and memories.

Types of texts (first-person narratives, information texts, visual narratives, new technologies, spoken discourse)
It would be useful to spend some time looking at spoken texts in some detail as this is where the bulk of spoken discourse is covered on the specification; A Level students will find this important as preparation for their work on represented speech in ‘Dramatic encounters’, and possibly for their NEA. Activities 26–29 can all be undertaken with a range of different texts beyond those suggested, and students can substitute texts of their own (either from the Anthology or ones they have collected as a way of exploring spoken discourse, identity formation, interaction and storytelling in more detail).

**Differentiation and extension**
To encourage more extended work on spoken discourse, time could be spent on some basic recording and transcribing skills. Again, this would be invaluable preparation for A Level students who might want to generate some some spoken language data as part of their NEA.

**Further reading**

**CAMBRIDGE ELEVATE RESOURCES**

**In the Student Book**
- **LINK:** Find and read the blog ‘Just Another American in Paris’
- **LINK:** Read Rick Steves’ podcast on the Louvre
- **LINK:** Find and read about the Walking Stories experience
This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to think in more detail about the nature of the fantasy genre and explore their set text in relation to both established conventions and more idiosyncratic features. By the end of this section, students should be able to:

- understand key features of the fantasy genre
- explore how the genre relates to similar genres such as science fiction and magic realism
- explore some important contexts surrounding the production and reception of their set text.

**Note**

- The notion of ‘genre’ is examined explicitly as part of A03 on the A Level specification. Although this is not the case on the AS specification, there is still value in students looking at Section 16.1 as part of their wider understanding of and engagement with their chosen novel.

**Suggested route through this section**

**Characteristics of fantasy (16.1.1, 16.1.2)**

Students could begin by drawing on their own knowledge of the fantasy genre: what does it cover? What kinds of worlds exist? What types of characters and events does it usually focus on? They should be encouraged to view the genre in very broad terms, thinking about books, films and other media that they have encountered that might be considered ‘fantasy’ or ‘fantastical’ in some way. The definitions in Section 16.1.1 (*A definition of fantasy*) and 16.1.2 (*Characteristics of fantasy*) can then be explored. To what extent do their own experiences and ideas about the genre fit in with established views such as those expressed in those sections? What is similar? What is different? Are there any surprises?

**Other genres (16.1.3)**

Students can read 16.1.3. They could undertake research tasks exploring some of the key features in and texts of these genres using the overviews in this section as a starting point. If they have already completed some or all of the reading of their set text then they should be able to match some of the conventions to what they have read. A useful activity at this stage would be to revisit the prototype model of classification in Section 3.1.3 and consider the extent to which their set text is a good, less good, or relatively poor example of a genre (or number of genres). This could generate some fertile ideas for discussion.

**Contextual factors**

Finally, students can complete Activity 2 (*Contexts*). This will give them ample opportunity to explore the various contexts of production and reception that surround their novel. It should be stressed that ‘context’ in this specification has a very broad sense of meaning, and although the examples given are mostly related to the contexts of production, students should also be aware of how texts have been received over time (see also Section 16.5, *Interpretations of fantasy*).

**Differentiation and extension**

Ask students to rewrite part of their set text in a different genre or a more ‘radical’ version of the fantasy genre. For example, what would an extract from *The Lovely Bones* feel like as a more prototypical science fiction novel? How could *Dracula* be made more openly like a political allegory? This will draw further attention to the notion of genre and encourage meaningful discussion around events and characterisation/characters.

**Further reading**


This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

AIMS AND OUTCOMES
This section encourages students to how fictional worlds get set up and developed by writers. By the end of this section, students should be able to:

• understand the process of world-building
• explore the narrative structure of their set text
• explore the significance of locations and the beginning and ending of their set text.

Suggested route through this section

World-building (16.2.2)
Ask students to take a short extract from their set text and draw out on a sheet of A3 paper the fictional world as they read and see it. Then, with a partner, review what they have done, thinking about how they have presented characters, events, places and objects. Ask them to think about any gap-filling they have done to flesh out their reading – and if so, what strategies and kinds of knowledge they have used to help them do so. How have they shown different kinds of verb processes (for example those related to states of being and those related to mental processes and movements)? Following this discussion, students can read 16.2.2 and complete Activity 3 (Exploring verb processes). They can also relate 16.2.5 (Filling in gaps) to the task they have completed. To expand their understanding of the real-life and fictional constructs behind the setting up of a storyworld, they should also read 16.2.3 (Authors and narrators) and complete Activity 4 (Real and implied authors).

Narrative structures (16.2.4)
Students should read 16.2.4. Using Figures 16B and 16C as a starting point, they should complete Activity 5 (Narrative structures) thinking about the narrative viewpoint and spatial and temporal shifts in their novel (or part of their novel if they have yet to complete the reading). They should aim to present these visually as in Figures 16B and 16C.

Locations (16.2.7)
Students should read 16.2.7. Using the list of locations in their novel, they should complete Activity 8 (The importance of locations), thinking very carefully about how and why that place is significant (if ‘Remembered places’ has already been studied as a topic, they could refer back to their work on the place/space distinction).

Then taking one short description of a place, they should complete a detailed stylistic analysis drawing attention to significant language features and patterns at any of the language levels. This can be repeated for other moments when that place is presented in the novel to see if there is a pattern emerging in how place is presented.

Beginnings and endings (16.2.8)
Students should read 16.2.8 and, thinking about the ‘privileged positions’ suggested by Peter Rabinowitz (2002), explore both their set novel and other stories and films that they have read or watched. How do they feel beginnings and endings are exploited by authors and filmmakers for particular effects? Can a bad ending let a story down? How? Why?

Differentiation and extension
Another excellent way of exploring the notion of place is to trace a key location from its first mention to subsequent ones across the novel in a more thematic/content-driven way. What (i.e. content-wise) is the first description like? How does this remain static or change as the novel progresses? Are there elements that are assumed to be still there when we return to a place? Is there a constant sense of change?

There is the opportunity to anticipate more sustained work on textual intervention throughout this unit but especially with regards to beginnings and endings. Students can explore the effects of adding a prelude or postscript to their novel. What would they add and why? What effects would they want to create? And how would these new additions now occupy a privileged position? What would they be foregrounding instead?

Further reading
This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

AIMS AND OUTCOMES

This section encourages students to think about the process of characterisation and the development of character in their set novel. By the end of this section, students should be able to:

- understand the difference between characterisation and character
- consider different ways of categorising characters and their roles in fiction
- explore ways of representing actions and speech/thought and analyse particular effects generated by different authorial decisions made
- explore the significance of locations and the beginning and ending of their set text.

Suggested route through this section

Constructing and tracking characters (16.3.1)

Students should read Sections 16.3 and 16.3.1. The idea that we work with default mental impressions of what people must be like that support textual detail supplied by the author is an important one and students can explore this by reflecting on other genres such as soap operas where characterisation works by presenting fictional entities whose lives, concerns, desires and activities are largely close to those we experience – evident in the way that fictional characters are often presented as ‘real people’ and ascribed emotions, intentions and so on (a quick search of tabloid newspapers will confirm this). Students could use Figure 16D (The process of categorisation) to explore the kinds of knowledge they bring to a reading experience and how authors might exploit this. For the texts in this unit, one of the striking things is that characters are removed from our everyday understanding of how humans tend to be and operate: e.g. a dead girl as a narrator, vampires, a creature built of body parts, oppressive and gender-specific roles in society. Activity 13 (Tracking characters) can also be completed to develop students’ thoughts on how key characters develop and progress across the novel.

Types of characters (16.3.2)

The typologies of roles in Table 16A (Propp’s seven character types) and Table 16B (Greimas’ character roles) offer basic but useful models for thinking about character types. A useful way into this is to take a scene from a fairy tale (e.g. a Disney interpretation such as Aladdin or Frozen) and look at how characters are often very well-defined in terms of the roles that they play. In other texts (including the novels on this unit), roles may be less well-defined but this does provide a good opportunity for exploration of the ways in which we might position ourselves as readers and assign roles to characters. Good places to start might be through questions such as:

- Who is the villain?
- Who are alternative contenders?
- Why do you think there are conflicting opinions?

Representing actions (16.3.3)

Having read 16.3.3, students should be able to explore short extracts from their set novel and comment on how verb processes are used to build up a particular representation of a character or sense of atmosphere. Activity 15 (Processes and characters), using the extract from Dracula, offers a good opportunity to model this further with students before they find an extract of their own. It is also important for students to recognise that representations may change across a novel and are often foregrounded in places for particular effects. This activity could be completed alongside Activity 13 (Tracking characters) to give a more linguistic focus on how a character develops across a novel.

Representing speech and thought (16.3.4)

Students should read 16.3.4 and 16.3.5 (Body language). These are detailed sections that introduce students to important ways of presenting characters’ speaking and thinking. The continuum of speech presentation (Figure 16E) offers a useful way of exploring alternative presentations. Students could take one example of a character being presented through free direct speech in their novel and experiment with what effect there would be in shifting this along the continuum from a character emphasis to a narrator emphasis. This should be considered within the context in which the speech originally appears. Another interesting activity would be to set up a small corpus of examples of the representation of a character’s speech across a chapter. Are there patterns that emerge? Does this change when the global narrative structure of the novel changes?

Similar activities can be carried out looking at the categories of body language in Table 16C, using Activity 19 (Exploring the effects of body language) as a starting point.
**Differentiation and extension**

For more ideas on how we construct the minds of fictional characters, students could consider how we manage to track the ‘psychological’ throughout a reading of a novel as well as actions that characters undertake. How do we assign beliefs, intentions and emotions to fictional entities?

In exploring aspects of characterisation, students could look at literary criticism where there is significant debate as to how characters operate and basic roles such as hero/villain. Do critics from certain literary traditions, periods or standpoints tend to view characters in the same way? Does this change over time? This is easier to do with novels such as *Frankenstein* and *Dracula*, but should still be possible to some degree with *The Handmaid’s Tale* and *The Lovely Bones*.

Many of these tasks can be developed with other literary texts and with how characterisation ‘works’ in non-literary material as preparation for the NEA at A Level.

**Further reading**


See Chapter 5 on ‘mind-modelling’ in particular.

**CAMBRIDGE ELEVATE RESOURCES**

*In the Student Book*

*VIDEO:* Watch tutorial video ‘Characterisation’
This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to explore the different ways in which events can be presented and the options available to writers in terms of portraying different perspectives. By the end of this section, students should be able to:

- understand the concept of point of view
- explore different types of narration
- explore the effects of different modal patterns in texts and how these show various attitudes towards events and characters.

**Suggested route through this section**

**Point of view**

Students should read 16.4, looking at the extracts from Madden’s *99 Ways to Tell a Story* as a way of understanding how different perspectives might work. If teachers can obtain a copy of this, they might want to experiment with other perspectives/reconfigurations of the set of events that Madden outlines. Students could take a short extract from their set novel and represent this from a different vantage point.

Another way into point of view is to use a visual analogy. Students could take a well-known object like the Eiffel Tower (drawing on Unit 15 (*Remembered places*)) and explore the various vantage points through which we might view this: looking up at it from the foot of the tower, half way up looking across the structure; at the top looking down towards the ground; as a native of Paris; as a tourist; on a postcard; from a long distance away; from a short distance away; as a magnificent work of art; as an eyesore and so on. These different perceptual, spatial, temporal and ideological perspectives offer a good way of thinking about how the same thing can be viewed in different ways. It would also be useful at this point to link the notion of point of view back to representation (Units 4 and 15 of the Student Book).

**Types of narration (16.4.1)**

Students should read 16.4.1 which explains the distinction between the various narrative modes. They can complete Activity 21 (*Switches in narrative*) which asks them to explore how shifts in narrative are presented. As an additional activity, students could undertake a rewriting exercise that takes a first person narrative and turns it into the third person. They should think carefully about the changes in deictic expressions that would follow such a narrative shift. They could also experiment with shifting to both external and internal heterodiegetic modes and evaluate what the effect of these changes is. As with all rewriting tasks, comparing their versions with the original base text should lead students to insights about the original style and the possible effects of authorial choices.

**Modality (16.4.2)**

Students should be familiar with the three basic kinds of modality. Simpson’s ideas on modal shading can offer an interesting insight when exploring foregrounding (parallelism and deviation) in texts. Students can explore this across any extract (short or long) in their set novel. Activities 22 (*The effect of different modal domains*) and 23 (*Modality in Frankenstein*) provide good starting points for this sort of work. When completing Activity 23, students could first undertake an ‘impressionistic’ reading of the passage and then see to what extent this intuitive response can be justified and made better through a systematic analysis of language.

**Differentiation and extension**

Any of the activities can be extended to provide more ways of exploring point of view. Students could exploit the ‘force-driven’ nature of modals by exploring degrees of strength (e.g. *must*) and weakness (e.g. *might*) in certain modal expressions and then looking at how these might pan out across a text. Can these patterns reveal something about how the authors have used language to develop ideas on events and characters?

**Further reading**


This relates to ‘Views and voices’ in the specification for AS Level and ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to consider a wider definition of context and explore the ‘afterlife’ of their set novel. By the end of this section, students should be able to:

- appreciate the notion of ‘context’ in broader more inclusive terms
- develop skills of criticality when exploring published responses to their set novel
- develop an understanding of the value of real readers’ responses to literary texts.

**Suggested route through this section**

**Literary criticism (16.5.1)**

Students should read 16.5.1. Using any of the suggestions in the bullet points, a good exercise would be to undertake Activity 26 (*Literary debates*) – that is, support or challenge what a conventional literary reading says about the novel using a rigorous linguistic analysis. Does the literary-critical reading hold up? Or are there problems that a close focus on language itself can show?

**Responses from ‘real readers’ (16.5.2)**

Activity 26 can be repeated with comments from non-academic readers. If students are members of reading groups/online book clubs they may be able to access some ideas that can be used in class. Another useful exercise would be to explore any connections between academic and non-academic readers’ interpretations of the same text. Are there commonalities? What differences are there (obvious ones such as writing style aside)? What about online bookstores such as Amazon and Waterstones? How do they market and sell each of the novels and what do the reviews that readers leave reveal about their reception and interpretation?

**Adaptations in artistic and popular culture (16.5.3)**

*Frankenstein* and *Dracula* in particular have spawned countless films, TV series, merchandise and so on, and other adaptations that have either expanded or zoomed in on aspects of the original fictional worlds. This ‘afterlife’ could be traced in the form of an extended project (which might yield some useful data for the NEA for A Level students) and presented in the form of a visual collage, Prezi presentation, blog or web page and so on.

**Further reading**

This relates to ‘Views and voices’ in the AS Level specification and to ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section explores poetic voices and how this is linked to identity. By the end of this section, students should be able to:

- understand the meaning of poetic voice
- explore how poetic voice can be seen as a representation and projection of identity.

**Notes**

- Students should begin a dictionary of relevant poetry terminology, which should be updated and maintained as they move through the course.
- Focus should be on interpretation rather than impressionism – with analyses grounded in language.

**Suggested route through this section**

**Poetic voice**

Begin by discussing students' understanding of 'poetic voice' through reading 17.1.1 *What is poetic voice*. Students could take a piece of A3 paper with the word 'voice' in the middle and write their interpretations of this around it. The extracts given in Activity 4 (*Constructing voice in poem openings*) could then be placed on the same paper and the ideas elaborated on.

Students should then complete the questions in Activity 4. As a further activity, ask students to read the extracts given here in different ways – contentedly, angrily, lazily, happily, for example. How does the different way of reading the language affect the poetic voice that is constructed?

To consolidate understanding of poetic voice, watch the video on Cambridge Elevate (Poetic Voice) and complete Activity 3 (*Voice in poems you already know*).

**Voice and identity (17.4.1)**

Begin by reminding students of the relevant key terms here: accent, dialect, sociolect, idiolect, convergence and divergence. Ask students to discuss the following question: ‘to what extent are our voices a projection of our identity?’ Next, read 17.4.1 and revisit this question in light of this. Students could discuss times where they have either converged or diverged their own language in order to ‘change’ their identity. Why did they do this, and who were they communicating with?

Next, ask students to focus on their chosen poet, completing Activity 16 (*Exploring idiolect in the anthology*). These extracts should ideally be printed out on paper so that students can make notes and annotations around them.

**Differentiation and extension**

Students could begin to research their set poet in more detail, starting to discover who they are and how their personality, upbringing, background, etc., contributes to their identity and their writing.

**CAMBRIDGE ELEVATE RESOURCES**

**In the Student Book**

- VIDEO: Watch tutorial video, Poetic Voice
- LINK: Detailed timeline of the position of poetry in the English literary tradition
- VIDEO: Watch Linton Kwesi Johnson reading his poem ‘Sonny’s Lettah’
- VIDEO: Watch tutorial video, Sounds and Aesthetics
- VIDEO: Watch YouTube clip of the real-time x-ray
This relates to ‘Views and voices’ in the AS Level specification and to ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section explores how poets use language to construct perspective. By the end of this section, students should be able to:

- understand how different types of narration can contribute to poetic voice
- understand how language can be used to construct perspective.

**Suggested route through this section**

**Perspective (17.6.1)**

Think about how perspective is an important aspect of poetry, through discussing a number of questions: through whose perspective is a poem told? The author’s? The speaker’s? A real or fictitious character’s? How do we know? Are these subjective or objective perspectives? Next, look at a poem from your chosen poet and apply these questions to it. Think about why the poet decided to write it from this perspective, and then discuss what would happen if this changed. Ask students to re-imagine the following poems from a different perspective. This could be done in a number of ways: as an image, a letter, a news article, a story, a diary entry, a series of text messages, a poem – any kind of text.

- Robert Browning: ‘Porphyria’s Lover’, as told by ‘Porphyria’
- John Donne: ‘Woman’s Constancy’, as told by ‘the woman’
- Carol Ann Duffy: ‘Before You Were Mine’, as told by ‘the mother’
- Seamus Heaney: ‘Mid-Term Break’, as told by ‘Big Jim Evans’

**Pronouns and perspective (17.6.1.1)**

Remind students of the English pronoun system and check understanding of person deixis. Read 17.6.1.1, drawing upon the key terms homodiegetic perspective, heterodiegetic perspective, anaphora and parallelism. The extract from ‘Cristina (1)’ by Robert Browning should be given out to students for them to annotate and analyse the pronoun system here.

Complete Activity 24 (Constructing perspective), focusing on the use of narrative perspective, pronouns, possessive determiners, anaphora, deixis and anything else of interest that you find. This could be done in groups, with each group taking a different poem and then feeding back their ideas to the class. When this has been done, students should have a good understanding of how perspective is built in a range of poems, and could then write an essay comparing two of these.

**Differentiation and extension**

Students could use drama to explore perspective. Those studying Browning or Duffy could act out a dramatic monologue, whilst those studying Donne or Heaney could rewrite the poem as a short play or speech.
This relates to ‘Views and voices’ in the AS Level specification and to ‘Telling stories’ in the specification for A Level.

AIMS AND OUTCOMES
This section explores how poets use language to construct a sense of location. By the end of this section, students should be able to:

• consider the importance of location in poetry
• explore how poets use language to create location so that readers ‘share’ this
• evaluate the significance of location choices and how these contribute to poetic voice.

Suggested route through this section

Location (17.6.2)
Discuss how writers use language to construct location – how are ‘imagined worlds’ created, and what might be some of the literary and linguistic techniques used to do this? How do writers use language to create a sense of shared space, so that the readers are ‘transported’ to the text world? These ideas could then be applied to a short text or extract, such as the following, which is the opening from Bleak House by Charles Dickens:

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats.

You might discuss the following:

• lexical intensity and semantic fields (weather; nature)
• use of foregrounding
• lack of active verbs to create a ‘stillness’ and static world
• use of personification and metaphor
• use of specific place names and deixis
• use of syntactic parallelism.

Next, read 17.6.2 (Location).

Deixis (17.6.2.1)
Explore the meaning of deixis by comparing sentences that use different spatial co-ordinates (this, that, these, those, here, there, where). One way to do this simply is to ask a student to say these sentences in different parts of the classroom. For example, by saying ‘this/that/here/where is my chair’ in a different location and reference point alters the meaning and our understanding of the deictic expression. Through doing this, draw out the understanding of shared context and shared space, and how poets ‘invite’ their readers to share location with a speaker. Next, draw out the distinction between proximal and distal spatial deixis, and also how body language helps to ‘solve’ ambiguities in deictic expressions.

Complete Activity 25 (Creating location through deixis), which explores a poem that uses spatial deictic expressions to create a sense of shared location. Ask students to prepare a stylistic analysis, making sure that students interpret the effects of deixis in helping to construct location – how and why are the deictic expressions used? How is location encoded through deixis? What happens if the location shifts through deixis?

Lexical intensity (17.6.2.2)
Read 17.6.2.2, drawing out the relevant key terms here: semantic field, collocation, pathetic fallacy and foregrounding. Display a poem from your chosen poet on the board/paper with the words in alphabetical order. Poems that might work particularly well with this activity include:

Robert Browning: ‘Porphyria’s Lover’
John Donne: ‘The Sun Rising’
Carol Ann Duffy: ‘Stafford Afternoons’
Seamus Heaney: ‘Death of a Naturalist’

Ask students to ‘predict’ the following, using appropriate meta-language and evidence in support of their ideas:

• Where do the events take place? How can you tell?
• Is it a ‘tangible’ location (beach, field, city, etc.) or an abstract location (mental/emotional state)?

Next, look at the poem in its original form and consider how ‘close’ the predictions were. Re-ask the same questions and compare responses before and after. Check overall understanding of the location, characters and events of the poem.

Give each student a copy of the opening lines of the same poem, on A3 paper. Working independently, students should explore how the poet constructs location through foregrounding, lexical intensity and semantic fields, making annotations as they do so. Ask students to extract words that do this – what grammatical patterns begin to emerge? E.g. does the poet rely heavily on concrete nouns or material verb processes to do this? Share ideas as a class.
Syntax (17.6.2.3)
Read 17.6.2.3 revising knowledge of functional aspects of the clause and verb processes if required. Complete Activity 27 (Creating location through syntax). This could also be extended to include information on aspect and voice, thinking about active/passive constructions and how this affects our reading of a poem. For example, consider the emphasis of agency by ‘the wind’ in the following sentences:

The wind tore down the forest.

The forest was torn down by the wind.

Differentiation and extension
Students could investigate poems from their chosen poet beyond the anthology text. Are there ‘typical’ locations and places that the poet tends to write about or set events in? How does this contribute to the overall poetic voice and sense of identity projected?

In order to examine the function and importance of location, students could re-imagine the poem in a different location. How does the change affect the meaning, and why is the original version set in that location?

Further reading
This relates to ‘Views and voices’ in the AS Level specification and to ‘Telling stories’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section explores how poets use language to construct time. By the end of this section, students should be able to:

- understand some of the linguistic processes that poets use to construct time – the past, present and future
- understand how temporal deixis is used to create a sense of ‘shared time’

**Suggested route through this section**

**Constructing the past, present and future**

Begin by discussing how poets use language to construct time, and why time has always been such a popular theme in poetry. How do poets create a sense of time if they and their readers do not share the same temporal space? How is the distant past conveyed, and how are future events imagined?

Read 17.6.3.1 (*Reconstructing the past and imagining the future*) and then look at a poem from your chosen poet that is set either in the past or future. Underline all the references to time and think about the ‘distance’ covered in the poem. What is the timescale of events, and how is this represented? Does the poem take place over a short ‘burst’ of time, or are the events spread out, over weeks, months or years? What objects or events in the poem are symbolic of time, and why do you think these have been chosen?

This could then be represented as a timeline, with notable events, dialogue and characters placed on, to ‘chart’ the sense of time in the poem. Words and phrases from the poem should be placed on the timeline to show how students have come to those conclusions. For examples, the beginning of such a timeline for ‘Mid-Term Break’ by Seamus Heaney might look like:

<table>
<thead>
<tr>
<th>Time</th>
<th>Event/Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30</td>
<td>Narrator sits for a number of hours in the college sick bay</td>
</tr>
<tr>
<td>12.00</td>
<td>‘I sat all morning’</td>
</tr>
<tr>
<td>14.00</td>
<td>‘At two o’clock our neighbours drove me home’</td>
</tr>
</tbody>
</table>

Try and choose a poem that (a) has a linear, chronological order of time, and (b) one that is non-linear and includes shifts in time and tense. How can these shifts be represented on a non-linear timeline? Encourage your students to develop creative and novel ways of representing this non-linearity.

**Temporal deixis (17.6.3.2)**

Temporal deixis involves the expression of a contrast between ‘now’ and ‘not-now’ or ‘then’, and includes expressions such as now, then, later, today, tomorrow, ago. Remind students of the meaning of proximal and distal temporal deixis, and then select a poem from your chosen poet that uses temporal deixis to create a sense of time. Suggestions are given here:

- Robert Browning: ‘Porphyria’s Lover’, ‘Home Thoughts From Abroad’
- John Donne: ‘The Anniversary’
- Carol Ann Duffy: ‘First Love, Before You Were Mine’
- Seamus Heaney: ‘Blackberry Picking’, ‘Mid-Term Break’

Find examples of temporal deixis in the poem and think about why they have been used. What happens to our sense of time each time a deictic expression is used? How does the deictic expression move away (or closer) to the ‘now’ of the deictic centre?

**Differentiation and extension**

Students could act out the poem being studied with different participants placed in different locations in the room, to represent different time points. This could be done in a row, to represent a linear sense of time, or in other shapes and patterns to represent non-linear time frames.

**Further reading**

16 Sense of self and sense of others (17.6.4, 17.6.5)

This relates to ‘Views and voices’ in the AS Level specification and to ‘Telling stories’ in the specification for A Level.

AIMS AND OUTCOMES

This section explores how poets use language to construct a sense of self and others. By the end of this section, students should be able to:

• understand some of the linguistic processes that poets use to construct self and others.

Suggested route through this section

Inference (17.6.4.1)

Begin by reading 17.6.4.1 and look at Texts 17W(a) and (b). Ask students to write character profiles of each person in the poems, thinking carefully about how a sense of self is constructed. What do we learn about each character and what might we infer? This could be done as a diagram of a human, with ‘definite’ information placed inside the human, and ‘inferred’ information outside. For example, the ‘father’ in ‘Mid-Term Break’ could be represented as such:

- Somebody (we don’t know who) has died.
- Is ‘crying’ more typically associated with children?
- Has experienced funerals before, which the speaker has observed his behaviour at – but this one is different. Why?
- Not normally a ‘sensitive man’?

This should then be followed up by completing Activity 29 (Inferring self) based on your own chosen poet.

Changing self (17.6.4.2)

Begin by explaining how speakers and characters in literature do not often remain static. Discuss as a class: what might the reasons for these changes be? How might changes be encoded through language? Ask the class to think of a piece of literature where a character has changed or developed in some way – how did this happen? Students could find a range of extracts that shows this change and development, looking at how this is done through language.

Next, read 17.6.4.2 and complete Activity 30 (Tracking a change in self). It might be useful to have a copy of your chosen poem which can be cut up and re-arranged into different parts, here. For example, ‘Follower’ by Seamus Heaney could be arranged into different parts, such as:

- child as looking up to father
- child as looking down on father
- child reflecting on themselves
- child remembering about themselves.

Constructing characters (17.6.4.3)

To begin, read 17.6.4.3 and then apply the language levels to a poem of your choice – lexis and semantics, grammar, phonetics/phonology, pragmatics and discourse. Suggested poems are given in Activity 31 (Constructing characters).

Sense of others (17.6.5)

Read 17.6.5.1 (Verb processes to construct others), which looks at ‘Follower’ by Seamus Heaney and how verb processes are used to construct the two characters in the poem. This could be done as an activity – students draw up two lists (or a Venn diagram), writing verb processes associated with each character, and noting the similarities and differences. Next, ask students to complete Activity 32 (Verb processes), which asks them to take a poem from their chosen poet. This could also be done with lists or Venn diagrams, if appropriate.

Next, look at this extract taken from ‘Not My Business’ by Niyi Osundare:

They picked up Akanni one morning
Beat him soft like clay
And stuffed him down the belly
Of a waiting jeep.
What business of mine is it
So long as they don’t take the yam
From my savouring mouth?

What can you infer about the ‘they’ and the speaker of this poem, solely marked through person deixis? What kind of people are they? How do you know? Why do you think the poet decided to use ‘they’ rather than a noun or
noun phrase, and what happens if ‘they’ is replaced with something different?

To finish this section, read 17.6.5.2 (Person deixis to construct others) and then complete Activity 34 (Deixis to create a sense of others), looking specifically at your chosen poet.

**Differentiation and extension**

Students could rewrite a text that uses specific names to include deictic expression instead. What kind of change happens?

**Further reading**

17 Memories (17.6.6)

This relates to ‘Views and voices’ in the AS Level specification and to ‘Telling stories’ in the specification for A Level.

AIMS AND OUTCOMES

This section explores how poets use language to construct memories. By the end of this section, students should be able to:

• understand some of the linguistic conventions poets might use to construct memories.

Suggested route through this section

Nostalgia (17.6.6.1)

Begin with a discussion on memories – how are they stored and accessed in the mind? What triggers them? How might a poet go about using language to construct memories? Discuss how memories can evoke emotions, reactions and behaviours in ourselves and others. Read ‘The Captain of the 1964 Top of the Form Team’ by Carol Ann Duffy and discuss how memories are created in this poem, using the language levels as guidance. Next, read 17.6.6.1 to reinforce some of the ideas explored here. Finally, complete Activity 35 (Nostalgia) based on a poem by your chosen poet.

Childhood (17.6.6.2)

Ask your students to bring in a picture of themselves as a child and do a short writing activity where they apply some of the linguistic characteristics of constructing nostalgia and childhood explored in this section.

Next, read ‘Blackberry Picking’ by Seamus Heaney and discuss how childhood memories are presented. What changes, and how is this done? How does Heaney construct a happy memory of childhood before diminishing it at the end of the poem? Read 17.6.6.2 to consolidate understanding of this poem. Introduce the relevant key terms here: idealism and realism, and then complete Activity 36 (Constructing memories) based on a poem from your chosen poet.

Students could rewrite the text as told from the child’s perspective, either as a poem or other form – such as a conversation between two people who are remembering something together.

Differentiation and extension

Students should compare two poems that use memories in different ways, in preparation for the comparative element of the examination.

Further reading

18 Literature and themes of society (18.1.2)

This relates to ‘Exploring conflict’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to explore the different ways that texts are concerned with aspects of society. By the end of this section, students should be able to:

- understand the relationship between writing and society
- reflect on the representation of the individual and his/her position in society in their set novel.

**Suggested route through this section**

*What is society?*

Students should read 18.1.2 (*Literature and themes of society*). The initial bullet points could be used as a way of getting them to think about what ‘society’ means to them. Additional resources that could be used to demonstrate and explore different ideas about and representations of society could be used (e.g. magazine articles, newspaper interviews, news reports). For those studying *Into the Wild*, the music and lyrics from the film soundtrack (Eddie Vedder, Columbia Records, 2007) could be used to give perspectives on the role of the individual in society.

*Society in fiction*

This could then lead naturally into Activity 2 (*Society in fiction*) where students explore notions of society in the context of their own reading/viewing. As they work through this, they should think about the very notion of a ‘society’. Is it easy to define? Do different texts not only present different societies but different concepts of what ‘society’ might mean?

*Themes of society*

Next, Activity 3 (*Themes of society*) can be completed using Texts 18A and 18B. You might want to add Margaret Thatcher’s famous words from an interview in *Women’s Own* magazine in 1987 to the options that students can explore.

> They are casting their problems at society. And, you know, there’s no such thing as society. There are individual men and women and there are families. And no government can do anything except through people, and people must look after themselves first. It is our duty to look after ourselves and then, also, to look after our neighbours.

**Differentiation and extension**

The links between ‘conflict’ and ‘society’ can be made more transparent by exploring text extracts, news reports and other representations where societies fall apart due to conflicts of some kind. These might be fictional (e.g. Shakespeare’s tragedies) or real (e.g. troubles in Syria and Iraq). What impact does conflict have on people and how they view their relationships and responsibilities to each other?

**Further reading**

19 What is re-creative writing? (18.1.3)

This relates to ‘Exploring conflict’ in the specification for A Level.

### AIMS AND OUTCOMES

This section encourages students to understand the nature and function of re-creative writing. By the end of this section, students should be able to:

- understand the concept of re-creative writing
- explore different kinds of re-creative writing and different types of creativity
- experiment with a range of different writing exercises designed to enable them to explore how language operates.

### Suggested route through this section

#### Types of re-creative writing

Students should read 18.1.3 (What is re-creative writing?) Figure 18A is a very good way of explaining the kinds of creative responses to texts that can be undertaken as part of an interventionist approach. These can be explored and tried out in class in conjunction with Activity 4 (Kinds of re-creativity). At this stage, although the types of activities in the quadrants do not necessarily match examination questions, it is far more important to encourage students to understand the nature of interventionist work and to allow them to experiment and reflect on their writing.

#### Rewriting beginnings

A good place to start with more substantial re-creative work is with the beginnings of texts. Students should be aware of the privileged nature of beginnings through their work on ‘Imagined worlds’ (Section 16.2.8). Students can complete Activity 5 (En-/re-titling Frankenstein) regardless of which novel they are studying since this provides an excellent way into thinking about the significance of textual detail; this can now be used when exploring Activity 6 (Texts and titles). Then for further and more complex ideas around openings, voice and framing, students should complete Activities 7 (Analysing author’s introductions), 8 (Changing authors’ introductions) and 9 (Changing chapter openings).

### Differentiation and extension

Another way of extending exploration of beginnings and introductions is to make changes to texts at the level of genre. For example, what happens to the beginning of the students’ set novel when it is recast as a film (this could be compared to actual film/TV versions that exist of all the texts)? What about a song lyric, haiku poem and so on?

### Further reading


### CAMBRIDGE ELEVATE RESOURCE

In the Student Book

VIDEO: Watch tutorial video ‘Re-creative writing’
20 Reviewing characters and narrators (18.2.2)

This relates to ‘Exploring conflict’ in the specification for A Level.

AIMS AND OUTCOMES

This section encourages students to explore re-creative writing at the levels of character and narrative. By the end of this section, students should be able to:

• understand the kinds of question set on this specification
• explore some key ideas related to characterisation
• understand the relationship that exists between their own writing and the base text.

Suggested route through this section

Re-creative writing and characterisation

Students should read 18.2.2 (Reviewing characters and narrators: developing re-creative writing through strategic and targeted responses) since this outlines the specific kinds of tasks that will be set on this specification. At this stage, it would be worth doing some revision of the terms and concepts highlighted in the following bullet points, which are important ideas and tools that students will need to use.

• point of view and types of narration
• verb processes
• modality
• narratorial reliability
• tellability
• narrative structures
• perceptual dimensions and deixis
• focus, themes and motifs
• characterisation

18.2.3 (Re-creative writing and characterisation) should be read carefully; it is important that students understand the difference between excluded and included participants. Activity 10 (From character studies to re-creative characterisation), Text 18F and Figure 18C can all be used to explore these ideas in more detail, as can the commentary that follows Figure 18C. Finally, students can undertake some detailed work on speech style by using Table 18A with Activity 12 (Researching and re-voicing characters). This should give them plenty of practice in developing their own skills in characterisation.

Re-creative writing and narrative (18.2.4)

Students should be comfortable with exploring events and their implications across their set novel. They should complete Activity 13 (Themes and motifs in recasting) on themes and motifs (revisiting work from ‘Imagined worlds’ on this if necessary). Genette’s types of narrative movement summarised offer an excellent springboard for exploring narrative and time more generally. This can be done with Activity 14 (Exploring the duration of events) and with any other extract students are working with. They could experiment with collapsing, extending or deleting part of the narrative; their different re-writings can be explored to look at the effects of these narrative changes.

Differentiation and extension

As previously explored, characterisation is a bottom-up and top-down process with textual detail and a range of readerly background knowledge, activated by the text in the form of a number of schema, all combining to enable understanding and meaning. Students could explore this in more detail by thinking about any specific background knowledge they would want their readers to draw on – and by experimenting with ways in which they would enable this to be triggered.

Further reading


CAMBRIDGE ELEVATE RESOURCE

In the Student Book

LINK: Access the Dickens Journals Online
21 Re-creative writing and discourse (18.2.5)

This relates to ‘Exploring conflict’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to explore re-creative writing at the levels of character and discourse. By the end of this section, students should be able to:

- understand the kinds of question set on this specification
- explore some key ideas related to characterisation
- understand the relationship that exists between their own writing and the base text.

**Suggested route through this section**

**Genre and discourse types**

The list of twelve discourse types listed in Section 18.2.5 provides a good way in to this section. Students should be aware that this list is not simply a run down of genres they need to know for the examination (please stress that it isn’t this) but rather a number of genres within the parameters of which they can practise their re-creative writing skills. They should work through Activity 15 (Recasting across genres and discourse types) including the questions/work on Texts 18G(a) and (b). As they work through these, they should reflect on the demands of each genre in terms of characterisation and narrative strategies; what and how do different genres enable a writer to do? And what do they constrain? As always, experimenting and thinking about writing choices will enable them to understand language use and effects in more detail.

**Preparing and planning re-creative transformation**

Finally, Preparing and planning re-creative transformation just before Activity 16 (Moutot in the media) should be used in conjunction with the activity itself. If students are studying a different text then they can develop their own similar re-creative tasks using an extract of their choice to replace Text 18F, and reflect on their work using the bullet point questions that follow the activity.

**Differentiation and extension**

Work on genre can be developed to provide a way in to considering different kinds of non-literary texts in anticipation for the NEA. Since it would be possible to undertake an NEA project around some notion of discourse and genre, students could put together a detailed list of the affordances and constraints of different genres, and how each typically handles characterisation, narrative time and so on.

**Further reading**


This relates to ‘Exploring conflict’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to understand the nature and characteristics of the commentary. By the end of this section, students should be able to:

• reflect on what makes an effective commentary.

**Suggested route through this section**

**Strengths and weaknesses**

Students should read 18.3 (*Commentary: analytical explanations of re-creative writing*). This builds on previous learning in this unit. It is important that they understand the twofold nature of the commentary: to reflect on their own language choices in the shaping of meaning; and to explore what their choices have led them to understand about the base text. These should form the basis for the work on Activity 17 (*Strengths and weaknesses*).

**Developing a commentary**

Activity 18 (*Developing a commentary on Text 18F*) is an important activity and it would be worth ensuring that students follow this through carefully. Table 18B is useful in encouraging students to see connections between their writing and the base text. It would also be useful to encourage students to see the relationship both in terms of Figure 18D and in terms of what the preceding commentary describes as ‘loops of analytical reflection’. Students could attempt to present this idea/schema visually to explore what they think this might mean, and to give them a further insight to the process and benefits of interventionist work. Finally, Activity 19 (*Commentaries on re-creative writing*) and the subsequent bullet points offer a very good checklist for students to use when planning and assessing their own writing.

**Differentiation and extension**

Some of the work on ‘Remembered places’ for the AS re-creative writing task (15.4 *Re-creative writing and Remembered places of the Student Book*) might be useful as a starting point for summarising the process on re-creative writing.

Students could assess their ability to summarise the key points on this unit (including the commentary writing) by writing a revision guide for their own peers; they could then continue their re-creative work by recasting this into a different genre, using a different narrative voice and so on.

**Further reading**


23 Representing speech and turn-taking (19.1–19.3)

This relates to ‘Exploring conflict’ in the specification for A Level.

AIMS AND OUTCOMES

This section encourages students to think in more detail about how speech and turn-taking are handled in literary fiction, specifically drama. By the end of this section, students should be able to:

• understand how playwrights work with and manipulate patterns present in natural speech for dramatic effect
• explore how more subtle effects are generated through additional ways of presenting interaction on stage.

Suggested route through this section

Structuring turns

Students should be familiar with the range of terms for explaining and analysing spoken discourse (if not, some recap would be required at the beginning of this unit). They can work through the detail surrounding Texts 19H, 19I and 19J before completing Activity 6 (Exploring turn-taking). As well as completing these questions, they could undertake some re-writing activities exploring the effects of different kinds of exchange structures. For example, using the opening of the play, what might the effect be of more or less preferred responses?

Speech acts

Students should read 19.3 (Representing speech and meaning) and 19.3.1 (Speech acts). They can expand on the notion of the schema from Units 10 (Language level 5: Pragmatics) and 16 (Imagined worlds) to think about what kinds of knowledge they would take with them into the reading or viewing of a play. For example, if students knew they were about to read/watch Othello, what schematic knowledge might be primed and potentially useful? Can the concept of a schema be used to explain audience expectations and how does this link to the notion of genre? Since these plays are all domestic dramas, what kind of knowledge might be useful in understanding them? And how does this knowledge change and develop as we progress through the play?

Students should then complete Activity 8 (Examining speech acts) which asks them to apply learning on speech acts and felicity conditions to the play that they are reading.

Conversational maxims (19.3.2)

Again, students may need to revisit Unit 10 (Language level 5: Pragmatics) to ensure that they are comfortable using the terms and concepts associated with conversational maxims. They could experiment with Text 19N (regardless of which play they are studying) by altering lines so that various maxims are either adhered to or broken. Again, the effects of these should be discussed. Then Activity 9 (Exploring conversational maxims) can be completed to allow students to explore these in more detail in the play that they are studying.

Differentiation and extension

As useful preparation for the NEA, students could explore the relationship between literary representations of speech and natural speech. How are these similar and how are they different? Clearly more (seemingly stylised) drama such as Shakespeare might seem less speech-like to a modern audience but to what extent is drama similar to natural language? Students don’t necessarily have to compare like-for-like or find extreme differences, but this could support preparation for the NEA.

Further reading


CAMBRIDGE ELEVATE RESOURCES

In the Student Book

LINK: Find and watch Scene 1 of Tennessee Williams’ A Streetcar Named Desire
This relates to ‘Exploring conflict’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to explore the nature of dramatic conventions including the structuring of plays and use of conventions and associated techniques. By the end of this section, students should be able to:

- understand some conventions of drama
- explore how playwrights present speech styles and characters interacting.

**Suggested route through this section**

**Structuring plays (19.4.1)**

Students could do some supplementary research looking at different kinds of drama throughout literary history. They should particularly look at the development of tragedy as a dramatic genre. The whole notion of what makes a ‘tragic hero’ has been debated at length (see for example O’Toole 2002). Students can develop their understanding of some of the ways that this has been debated by finding different definitions and viewpoints. How are they similar and how are they different?

**Monologues, soliloquies and asides (19.4.3)**

These offer an opportunity for sustained discussion around the choices a playwright makes and the reasons why speech might be presented in a certain way. Students can take one example from their own play and explore the potential offered by a single voice speaking. For example, what does this allow an audience to know both in terms of the narrative structure of the play, and in relation to what other characters might know and not know (dramatic irony)? Do these single voices speak at particular and strategic moments in a play? Why? All of these should aim to explore why a playwright might chose to present a single speaking voice in a certain way and what the effect of this might be.

**Accommodation**

Finally, students should read 19.4.4 (*Shakespearean conventions of verse and prose*). The comments on accommodation are relevant and useful whichever play students are studying. They could complete a table similar to Table 19A to look at the relationship between speakers at particularly key moments and think about the extent to which speakers aim to match each other’s style – and why this might be.

**Differentiation and extension**

Further work can be done looking at how different characters interact on stage. Taking one character, students can explore how interaction with others is handled onstage. For example, are there differences in the ways that this character adapts speech with others (Iago would be a very good example of this)?

**Further reading**


This relates to ‘Exploring conflict’ in the specification for A Level.

**AIMS AND OUTCOMES**

This section encourages students to think in more detail about how playwrights signal the relative power of characters on stage. By the end of this section, students should be able to:

- understand three main areas of focus for exploring the notion of power
- explore how characters position themselves in relation to other characters through the use of deictic expressions
- examine how politeness and impoliteness can be viewed as a continuum and what this means in terms of analysing interaction in their set play.

**Suggested route through this section**

**Areas of power**

Students should read 19.7 (*Power and positioning*) and 19.7.1 (*Presenting power on stage*). Both of these sections give a good overview of the kind of content that would be useful for them as they study their play. Activities 18 (*Exploring power on stage*) and 19 (*Examining power in dialogue*) provide excellent ideas for studying the three areas of power; the checklist offered in Activity 19 is particularly useful for students to use as they work through their reading. They could also act out key lines from their play themselves and show through their own bodies how power might be enacted on the stage; a–g in Activity 19 could be matched up to specific body movements, positions and gestures to show the multi-modal nature of drama.

**Social deixis**

Students may want to revisit the section on deixis (10.4). Explain to them that another category, **social deixis**, can be used to define words where speakers position themselves relative to another individual through a particular term of address. As the phrase suggests, in drama, social deictic expressions point towards a way of viewing the status of another character. A quick way of experimenting with this is to get students to think of all the terms that people use to address them; they should see that these are inherently tied to relationships and any inequalities that exist in power. For example, if they have part-time jobs, they should recognise that their manager is likely to address them in a very different way to their parents or best friend! They can then read 19.7.3 (*Exploring power through terms of address*) and complete Activity 20 (*Interpreting social deixis*) focusing on their set play.

**Im/politeness**

This is an important area of study. Building on the basic points on politeness in Section 10.3, students should now be encouraged to see the choice available to individuals (and consequently playwrights presenting characters on stage) as part of a continuum of politeness terms with strong politeness at one end and impoliteness at the other. In this way, impoliteness is seen as a very clear choice that speakers have. Students should read 19.8 (*The importance of politeness*), 19.8.1 (*Exploring positive and negative politeness*) and 19.8.2 (*Exploring impoliteness*). These sections contain important content and exemplification. Students can then complete Activity 23 (*Examining politeness and impoliteness in drama*). Throughout their study of these sections, it would be useful to get them to draw a continuum line (see below) and start to keep a record of the various forms of im/politeness that they see at key points in their play. What do they notice about the choices that characters make and the contexts and circumstances in which they make them?

![Impoliteness Politeness](impoliteness_politeness.png)

**Differentiation and extension**

Im/politeness is a potentially very fertile area to explore as preparation for the NEA. Students could explore the phenomenon in other drama texts as well as prose novels and poetry and look for connections between these and any non-literary material they can find (both written and spoken).
Further reading


CAMBRIDGE ELEVATE RESOURCES

In the Student Book

VIDEO: Watch tutorial video, Power on Stage
This relates to ‘Making connections’ in the specification for A Level. It is a piece of non-exam assessment, and is not relevant for AS Level.

A Level non-exam assessment:

Making connections
• Language investigation (2500–3000 words)

AIMS AND OUTCOMES
This section explores what the NEA is, gives some guidance on choosing an area to investigate, and examines some different approaches to the project. By the end of this section, students will be able to:
• understand the requirements for the project
• understand what makes a suitable topic and how to go about choosing a focus together with some text choices

Notes
• Students should remember they are not writing a traditional essay and the investigation should be structured as an informative report.
• The investigation is an exercise in enquiry-based learning, and students should aim to explore their own interests and move beyond the specification if appropriate. Students should not be restricted in their choices of topics.
• The assessment is designed to allow students to engage independently with a range of ideas on the specification and to explore the notion of ‘literariness’.

Suggested route through this section

Providing a timescale
You may like to give your students a timescale in which to work with, including major steps such as:
• deciding and agreeing on a topic with your teacher
• designing a methodology
• beginning the data collection process
• sourcing and reading relevant literature for a theoretical framework
• annotating and analysing the data
• designing an overall systematic structure, sections governed by language methods or concepts
• writing individual sections
• preparing the references and appendices
• submitting the draft
• submitting the final version.

Choosing an area
Students should be encouraged to see this as an opportunity to explore a literary text and some non-literary material of their choice and consequently understand that this is a personal project that draws on interests that they have developed throughout the course. There are of course various ways that teachers might facilitate this depending on their own contexts, class sizes, budget constraints and so on. These might include:
• a set literary text that all students use together with their own choice of non-literary material
• a choice of 2–3 literary texts around themes from which students select one and combine with their own non-literary data
• a free choice (within the parameters indicated in the AQA Specification) that allows students to select both their own literary text and non-literary material.

Students can read 20.2 (Choosing connections), 20.3 (Thinking about texts) and 20.3.1 (Mapping out ideas) as a way of generating some initial thoughts about what they might like to investigate. At an early stage they might want to make a list of areas, concepts and texts that they have enjoyed on the course to give them a starting point for further consideration. For example:
• ‘I have really enjoyed Frankenstein and looking at texts that explore memories in the anthology’ = potential investigation on gothic fiction and the representation of places in literary and non-literary material.
• ‘I am fascinated by multi-modal texts and how they express meaning’ = potential investigation on graphic fiction and advertising.
• ‘I am fascinated by how and why people speak in different dialects’ = potential investigation on the representation of dialects in fiction compared to real speech.

Differentiation and extension
Teachers may want to guide some students towards a single text as indicated in the previous section.

For a challenge, some students should use the specification as a springboard to investigate new content.
Further reading


CAMBRIDGE ELEVATE RESOURCE

In the Student Book

VIDEO: Watch tutorial video, Data Collection
This relates to ‘Making connections’ in the specification for A Level. It is a piece of non-exam assessment, and is not relevant for AS Level.

A Level non-exam assessment

Making connections
• Language investigation (2500–3000 words)

AIMS AND OUTCOMES
This section explores how students can support their research on their project by engaging in wider and critical reading. By the end of this section, students will be able to:
• understand the importance of critical reading
• understand what kinds of reading you can undertake and where you can find sources.

Suggested route through this section

Reading critically (20.14.1)
Students should understand that it is important to read critically and beyond the specification to support their work on the NEA. While there is no minimum or maximum requirement in terms of texts, it is expected that students do make use of more than a couple of sources and use these both to inform their research and as part of their project write-up. They should read 20.14.1 to gain an overview of what is expected of them. A useful exercise would be to encourage students to do a literature search using one or both of the following online methods:
• Google Scholar
• Academia.edu (contains details of academics’ work including some downloadable materials).
They should also be reminded that suitable reading material for the NEA can come from a number of different sources and appropriate disciplines including:
• book chapters
• journal articles
• other publications (e.g. online journals, academic magazines, academic blogs)
• literary criticism
• linguistics
• stylistics
• narratology
• history
• psychology.

Evaluating sources
In order to assess the usefulness and credibility of sources, students should be encouraged to critically examine wider reading material. Ask them to apply the following questions to reading that they find and justify the usefulness of a source based on their answers.
1. What is the level of expertise of the author?
2. When was the reading published? Has it been superseded by more recent work?
3. What parts of the reading will be useful to me? Is the work central to what I am focusing on or is it actually something more peripheral (even if it is interesting)?

Differentiation and extension
Teachers may want to have a bank of readings available to support some students.

One way of generating literature searches and developing criticality and an evaluation of sources is to encourage students to explore additional readings at various parts of the course, for example when studying ‘Imagined worlds’ or ‘Dramatic encounters’. In this way, the acknowledgement of and engaging with existing critical material should be more obviously embedded into classroom practice.

Further reading
28 Academic conventions (20.15)

This relates to ‘Making connections’ in the specification for A Level. It is a piece of non-exam assessment, and is not relevant for AS Level.

A Level non-exam assessment

Making connections

- Language investigation (2500–3000 words)

AIMS AND OUTCOMES

This section examines how to reference accurately and adhere to referencing conventions. By the end of this section, students will be able to:

- understand how to reference within the body of an investigation
- understand how to use the Harvard system to end-reference.

Suggested route through this section

Referencing in your Review (20.15.1)

Students should read 20.15 (Academic conventions: References) and 20.15.1 and understand the difference between a quotation and a citation. They should also ensure that they clearly understand the nature of plagiarism. They can practise quoting and citing by making reference to wider reading that they have collected and integrate this into their own work.

Compiling references (20.15.2)

Students should be clear about the conventions of the Harvard system in terms of compiling a reference section as well as for quoting and citing in the body of an assignment. Section 20.15.2 provides a clear guide for how to do this, and again this should be practised from a very early stage in the course.

Differentiation and extension

For a more comprehensive guide that covers referencing across a range of texts and scenarios, students could use the one hosted online by Anglia Ruskin University.

Further reading


29 Enriching (Units 21–26)

Designed specifically for A Level students but with content that AS Level students will also find useful, these units support your work on the specification and extend your thinking beyond the topics covered in the Developing units. These Enriching units contain extension activities on Developing unit topics, as well as ideas for extended independent study, details of wider reading that you will find useful and summaries of recent and relevant research from higher education. The Enriching units also feature short articles exclusively written for this series by leading academics and professionals, with follow-up questions that offer an expert insight into certain aspects of the subject.

AIMS AND OUTCOMES

• To become familiar with the content of the Enriching section.
• To understand how the Enriching section could be used as extension materials.

Notes

• Although these units are designed specifically for A Level students, they are useful for extension activities for AS Level students.
• The activities, further reading and Cambridge Elevate resources provide excellent sources of learning content.

Enriching

Most of the enriching activities are designed for independent study, rather than teacher-led lessons. These could be done as group work and fed back as presentations – for example, in 21.2 (Suggestions for small independent research investigations) different groups could investigate the different suggestions in Activity 3 (Journey metaphors) and share their ideas with the class.

Further reading suggestions


CAMBRIDGE ELEVATE RESOURCES

In the Student Book

VIDEO: Watch Dr Ruth Page, Reader in English Language at the University of Leicester, talk about her research into blogs and online discourse communities

VIDEO: Watch Peter Stockwell, Professor of Literary Linguistics at the University of Nottingham, talk about story worlds in science fiction

VIDEO: Watch Tony Walsh, performance poet and writer, talk about poetic voices, performance and the role of places and memories in his poetry

VIDEO: Watch Rob Pope, Emeritus Professor of English at Oxford Brookes University, talk about textual intervention

VIDEO: Watch Dr Billy Clark, Associate Professor in English Language and Linguistics at Middlesex University, talk about neo-Gricean pragmatics

VIDEO: Watch Jessica Mason, Research Associate at the University of Nottingham, talk about developing projects and writing non-exam assessments

LINK: Visit Alasdair Pettinger’s site Studies in Travel Writing

LINK: Access the University of Pennsylvania archive

LINK: Find and read Robert McCrum’s article for The Guardian

LINK: Find and read more about ‘Propp’s morphology of the folk tale’

LINK: Find and read more about Bildungsroman

LINK: Find and read Alvin Goldman’s paper, ‘Theory of mind’

LINK: Find and read George Hartley’s paper, ‘Point of view and narrative voice’

LINK: Find and read more about ‘Point of View and Narrative Voice’

LINK: Find and read Nordquist’s ‘Point of view (grammar and composition)’

LINK: Find and read Jamie Dopp’s paper, ‘Subject-Position as Victim-Position in The Handmaid’s Tale’

LINK: Find and read Ruth Franklin’s paper, ‘Was Frankenstein really about childbirth?’

LINK: Find and read Madonna Miner’s paper, ‘“Trust me”: Reading the romance plot in Margaret Atwood’s The Handmaid’s Tale’

LINK: Listen to ‘The Metaphysical Poets’ on In Our Time

LINK: Read more about Carol Ann Duffy

LINK: Find and read the Poetry Foundation’s entry on Seamus Heaney

LINK: Read Poets.org’s entry on John Donne

LINK: Find and read Poets.org’s brief guide to the metaphysical poets

LINK: Find and read the Guardian’s profile on Carol Ann Duffy

LINK: Read The Poetry Archive’s entry on Carol Ann Duffy

LINK: Find and read The Victorian Web’s entry on Robert Browning

LINK: Find and watch the interview with Hosseini

LINK: Find and read Jon Krakauer’s article

LINK: Find and read The Writer’s Workshop article

LINK: View the photographs and writings of Christopher McCandless

LINK: Find and read Janette Edwards’ article

LINK: Visit the ‘Hiking the Stampede Trail’ website

LINK: Visit the ‘Neo-Victorian Studies’ website

LINK: Find and read the International Journal of Linguistics article

LINK: Find and read Ian Rankin’s article

LINK: Find and read online fanfiction

LINK: Find and read Nick Curtis’ article

LINK: Find and read Michael Billington’s article

LINK: Find and read the Othello Study Guide

LINK: Visit the Othello Navigator