



## Introduction

This Getting Started book will give you an overview of the GCE in English Language and Literature course, and what it means for you and your students. The guidance in this book is intended to help you plan the course in outline and to give you further insight into the principles behind the content to help you and your students succeed.

### Key principles

Developed in consultation with teachers, the Edexcel GCE in English Language and Literature specification is designed to support teachers in an integrated approach to the teaching and study of English Language and Literature, while valuing best practice.

The key aspects of the new GCE English Language and Literature specification are summarised below.

#### **Straightforward flexible structure**

The specification builds on the knowledge, understanding and skills established at GCSE, and allows teachers the flexibility to design a qualification to meet differing student interests and needs.

#### **Supporting all students in achieving their full potential**

- Clear progression from AS to A2 in both content and in styles of assessment
- Opportunity for students to create their own texts at both AS and A2
- Examples and advice for all coursework tasks.

#### **Content to interest and engage**

- At AS, there is a focus on spoken and written language in literary, non-fiction and multimodal texts of the 20th and 21st centuries
- At A2, independent research with a free choice of texts for study
- Choice of topic areas for study at AS and A2.

#### **Assessment to support achievement**

- Short answer questions to data in AS examinations
- Opportunity for both independent research and creative response in coursework
- Analysis of spoken or written language features and literary devices linked to chosen topic in A2.

### Coursework with freedom to explore individual interest

- Maximum freedom of task and text at AS and A2
- Opportunity for independent research and creative response
- Examples and advice for all coursework tasks.

### Assessment overview

The course will be assessed by both examination and internal assessment. In summary:

#### AS units

<b>Unit 1: Exploring Voices in Speech and Writing</b>	<b>Unit 2: Creating Texts</b>
External assessment: written examination paper (2 hours, 15 minutes)	Internal assessment: coursework, maximum 2000–2500 words own writing, plus two commentaries, maximum 500 words each

#### A2 units

<b>Unit 3: Varieties in Language and Literature</b>	<b>Unit 4: Presenting the World</b>
External assessment: written examination paper (2 hours, 45 minutes)	Internal assessment: coursework, maximum 2500–3000 words own writing, plus a commentary, maximum 1000 words

What students are required to know in each of the externally assessed units (Unit 1 and Unit 3):

<b>Unit 1</b>	<b>Unit 3</b>
There will be an examination of 2 hours, 15 minutes. The examination is in two sections.	There will be one examination of 2 hours, 45 minutes. The examination is in two sections.
<b>Section A:</b> candidates are required to analyse three short unseen texts/extracts/transcripts from a source booklet supplied. There are two questions which require short responses based on data analysis.	<b>Section A:</b> candidates are required to write a critical analysis of an unseen prose non-fiction extract linked to the chosen topic from a source booklet supplied. Texts may be either spoken or written and will be drawn from the 18th century to the present day.
<b>Section B:</b> candidates are required to write an essay on their text of choice, demonstrating their understanding of the range of ways the spoken word is represented in literary texts.	<b>Section B:</b> candidates are required to write one comparative essay which relates the set texts to the topic area. In this essay they will draw upon their understanding of language techniques and literary devices, and will comment on the contribution of contextual factors.



## Course overview

This section gives you a summary of the content of each unit, followed by a breakdown of the teaching content and skills development, and what these lead to in assessment in each unit. You will find this useful for planning staffing, in induction and for use as a basis of the schemes of work.

### Unit 1: Exploring Voices in Speech and Writing

In this unit, students study voices in speech and writing from an integrated literary and linguistic perspective. They explore spoken and written language in literary, non-fiction and multimodal texts of the 20th and 21st centuries in order to learn about how spoken voices are used and how written voices are created.

Teaching content	Skills development
<ul style="list-style-type: none"> <li>• Observe and comment on the representation of voices in speech and writing</li> <li>• Develop understanding of the range of ways in which the spoken word is represented in literary texts</li> <li>• Explore a range of audiences, purposes and contexts for spoken and written texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop knowledge of spontaneous and scripted language in literary, non-fiction and multimodal texts.</li> </ul>
<p>In order to:</p> <ul style="list-style-type: none"> <li>• Demonstrate knowledge through response to short unseen texts or extracts</li> <li>• Exemplify understanding by reference to a chosen Literature text.</li> </ul>	

### Unit 2: Creating Texts

This coursework unit allows students to develop their skills as writers for different audiences and purposes in the production of a coursework folder. Stimulus for the original writing will be provided by wide reading based on a choice from a prescribed list of topic areas. Within the topic areas there is a free choice of both literary and non-fiction texts.

Teaching content	Skills development
<ul style="list-style-type: none"> <li>• Study a variety of spoken and written texts in different genres</li> <li>• Explore techniques used to produce texts for diverse audiences</li> <li>• Select reading to use as stimulus for own writing.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop skills as writers for different audiences and purposes</li> <li>• Develop skills of writing critical commentaries on own work.</li> </ul>
<p>In order to:</p> <ul style="list-style-type: none"> <li>• Produce own writing and commentary.</li> </ul>	

### Unit 3: Varieties in Language and Literature

The purpose of this unit is to explore how writers use varieties of language and literature to approach similar themes. Students will apply their skills and knowledge of literary and linguistic concepts and approaches gained in AS units, and from their wider reading. They will synthesise their learning and analyse how language works across the spectrum of written and spoken production.

Teaching content	Skills development
<ul style="list-style-type: none"> <li>• Understand connections between texts and contexts</li> <li>• Explore use of language techniques and literary devices in paired texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop and apply analytical tools from Unit 1</li> <li>• Develop and apply awareness of how texts work from Unit 2.</li> </ul>
<p>In order to:</p> <ul style="list-style-type: none"> <li>• Adopt a critical, analytical approach to unseen extracts</li> <li>• Comment on the significance of contextual factors in literary works, exemplifying with references to chosen paired texts.</li> </ul>	

### Unit 4: Presenting the World

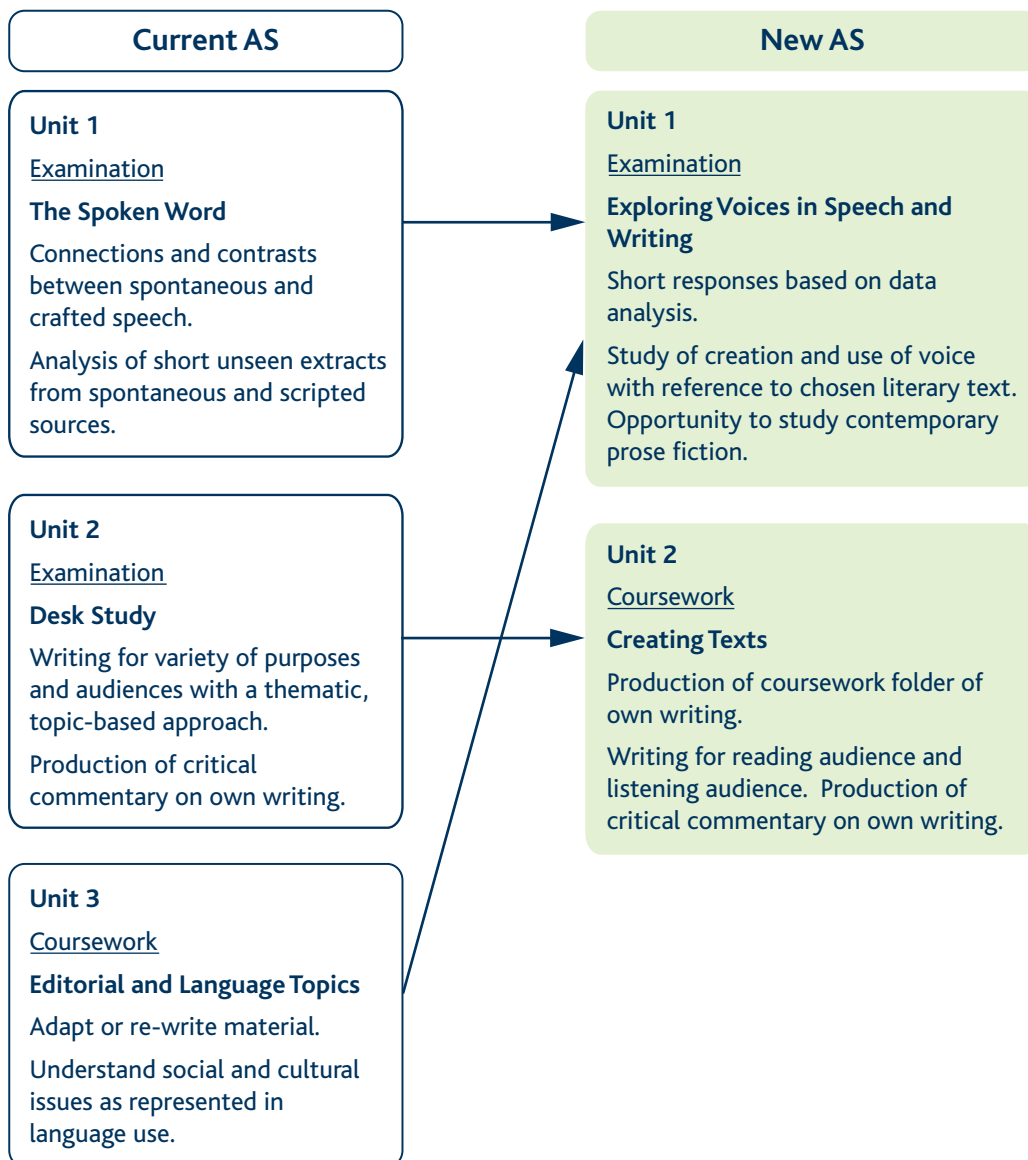
The focus of this coursework unit is human experience and the different ways this can be presented by writers and speakers. It encourages a thoughtful study of the ways in which personal experiences are represented universally. Students follow their personal interests through suitable independent research and reading to investigate the approaches and techniques used in literary, non-fiction and multimodal texts.

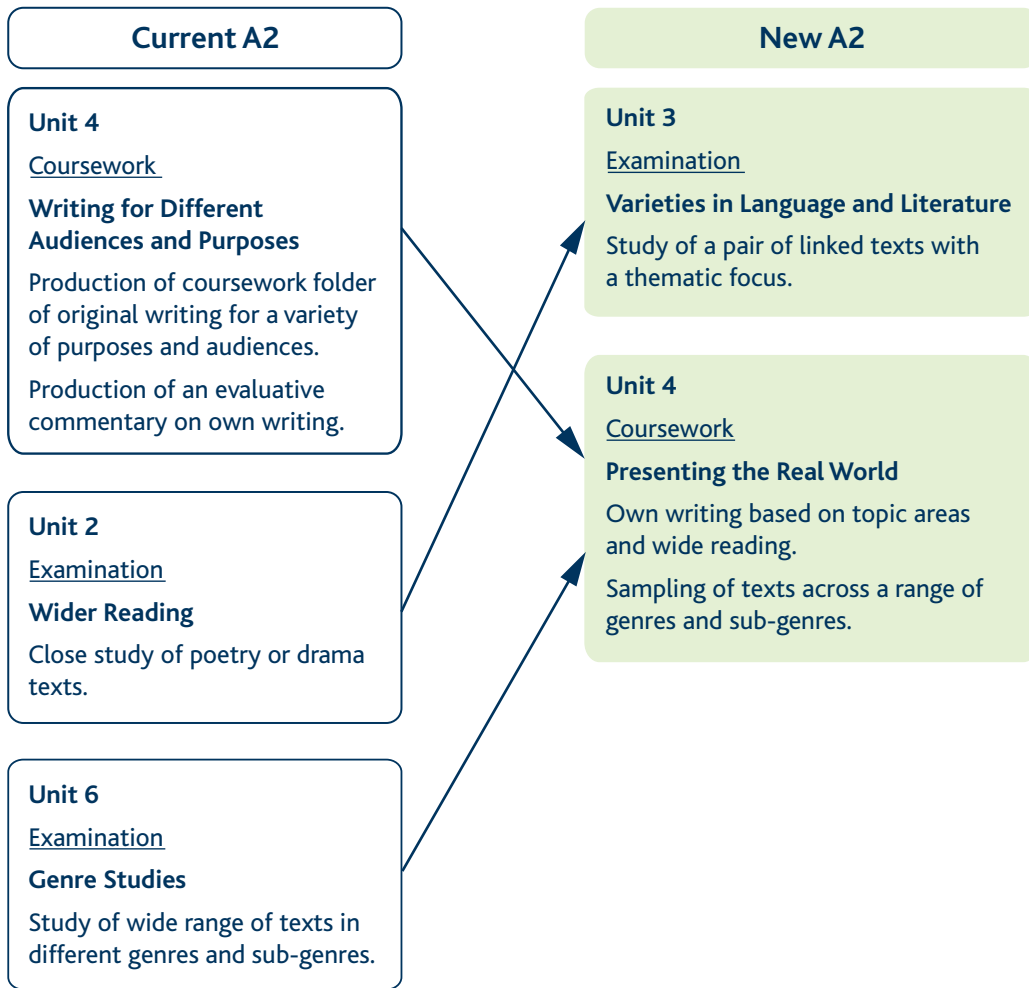
Teaching content	Skills development
<ul style="list-style-type: none"> <li>• Acquire research skills</li> <li>• Develop different approaches to the reading of texts</li> <li>• Choose suitable texts across a range of genres to provide stimulus for own writing.</li> </ul>	<ul style="list-style-type: none"> <li>• Show evidence of independent research</li> <li>• Further develop skills for producing texts in different modes and genres for different audiences and purposes</li> <li>• Supply references and bibliography (eg Harvard style).</li> </ul>
<p>In order to:</p> <ul style="list-style-type: none"> <li>• Produce own writing and evaluative commentary.</li> </ul>	

## What's new?

### Mapping the content

For centres that have been delivering the current Edexcel GCE English Language and Literature specification, the diagrams below map the content of the current specification onto the new specification, to clarify how the two specifications overlap and what is new.





## Using resources

The resources that you already have in stock will be useful for the new Edexcel specification, regardless of which specification you used previously. This section identifies where you will be able to reuse resources and where you may require new resources.

Titles in bold indicate texts currently studied for Edexcel and other specifications.

Texts and text groupings in the specification	Examples of popular texts which could be used
<p><b>Unit 1 texts:</b>  <i><b>The Bloody Chamber:</b> Carter  <i>paddy clarke ha ha ha:</i> Doyle  <i><b>The Color Purple:</b> Walker</i>  <i>Restoration:</i> Tremain  <i>Address Unknown:</i> Taylor  <i>Cloudstreet:</i> Winton  <i><b>Dubliners:</b> Joyce</i></i></p>	
<p><b>Unit 2 topics:</b></p> <ul style="list-style-type: none"> <li>• Entrapment</li> <li>• Dystopia</li> <li>• Women's Lives</li> <li>• Gothic and the Supernatural</li> <li>• Journeys and Pilgrimages</li> </ul>	<p><i><b>Enduring Love:</b> McEwan</i>  <i><b>The Duchess of Malfi:</b> Webster</i>  <i><b>The Handmaid's Tale:</b> Atwood</i>  <i>The Edexcel Poetry Anthology</i>  <i><b>A Doll's House:</b> Ibsen</i>  <i><b>Frankenstein:</b> Shelley</i>  <i>The Canterbury Tales:</i> Chaucer</p>
<p><b>Unit 3 paired texts:</b>  <i><b>Translations:</b> Friel and <i>Stuff Happens:</i> Hare  <i>Poems:</i> Hardy and <i>Best Loved Poems:</i> Betjeman  <i>Othello:</i> Shakespeare and <i>Equus:</i> Schaffer  <i>Selected Poems:</i> Gunn and Hughes, and <i>The Waste Land and other Poems:</i> Eliot  <i>The Glass Menagerie:</i> Williams and <i>Betrayal:</i> Pinter  <i><b>Metaphysical Poetry:</b> ed Burrow and Ricks and</i>  <i>Selected Poems:</i> <b>Plath</b>  <i>All My Sons:</i> Miller and <i><b>A Dolls House:</b> Ibsen</i>  <i>The Wife of Bath's Prologue and Tale:</i> Chaucer and  <i>Selected Poems:</i> Harrison</i></p>	
<p><b>Unit 4 topic areas:</b></p> <ul style="list-style-type: none"> <li>• The Dilemma Of Duty</li> <li>• War</li> <li>• A Personal Moment</li> <li>• Celebration</li> </ul>	<p><i><b>Twelfth Night:</b> Shakespeare</i>  <i><b>A Midsummer Night's Dream:</b> Shakespeare</i>  <b>Poetry anthologies</b></p>

## Course planner

The flexibility of the new Edexcel GCE English Language and Literature specification, with its 40% emphasis on independent coursework and its approach to the application of skills and knowledge of literary and linguistic concepts, means that it can be delivered in many different ways. There are, of course, many different routes through the requirements of the subject, depending on the specific needs of the students and the demands of the patterns of teaching and tutorial work involved.

This section has been developed to help you plan the organisation and delivery of the course. Two possible models for routes through the course are outlined below. Model 1 and Model 2 could be delivered alongside each other in a large centre for maximum flexibility.

### AS English Language and Literature

Whichever model is followed for AS, it is important that the basic literary and linguistic terminology and concepts are taught and established for Unit 1 before embarking on written coursework. However, reading can be introduced at any time, and practice with own writing should, ideally, be threaded through Unit 1 as appropriate.

Model 1 would be suitable if there is a need to assess Unit 1 in January. Model 2 would be particularly suitable for paired teaching, although it could also be delivered as integrated strands by one teacher.

#### Model 1

In model 1, term 1 is used for the delivery of Unit 1, leading to the assessment in January. Term 2 is dedicated to Unit 2 coursework; internal assessment of coursework could take place at the end of this term. Term 3 is used to revisit Unit 1 if a June resit is required, or to begin preparation for A2.

Term 1	Assessment	Term 2	Term 3	Assessment	Post Assessment
Unit 1 unseen and prescribed text	January Unit 1 exam	Unit 2 coursework	Unit 1 revisited or preparation for A2	June Unit 2 coursework	Reading for A2 Unit 3
				June Unit 1 exam resit	Tasters for A2 Unit 4 coursework

## Model 2

In model 2, term 1 is used for the delivery of Unit 1 and introduction to Unit 2 coursework. Term 2 is used to develop and complete coursework, and to introduce the Unit 1 prescribed text. Term 3 is used to study the Unit 1 prescribed text. Model 2 may be particularly suitable for paired teaching, but could also be taught with integrated strands by one teacher.

Term 1	Term 2	Term 3	Assessment	Post assessment
Unit 1 unseen	Unit 2 coursework	Unit 1 prescribed text	June Unit 2 coursework	Reading for A2 Unit 3
Unit 2 coursework: choice of stimulus texts, wide reading practice	Unit 1 introduction to prescribed text		June Unit 1 exam	Tasters for A2 Unit 4 coursework

## A2 English Language and Literature

### Model 1

In model 1, term 1 is used for the delivery of Unit 3. Term 2 concentrates on developing and completing the coursework. Term 3 is used for revisiting texts and topics for Unit 3, and/or AS Units 1 and 2.

Term 1	Assessment	Term 2	Term 3	Assessment
Unit 3 unseen and prescribed texts	January Unit 3 exam	Unit 4 coursework	Unit 3 revisited and/or Unit 1 revisited and/or Unit 2 revisited	June Unit 4 coursework
				June Unit 1 exam resit

### Model 2

In model 2, term 1 is used for the delivery of Unit 3 and introduction to Unit 4. Term 2 is used to develop and complete coursework, and to introduce the Unit 3 prescribed texts. Term 3 is used to complete Unit 3.

Term 1	Term 2	Term 3	Assessment
Unit 3 unseen	Unit 4 coursework	Unit 3 prescribed texts	June Unit 4 coursework
Unit 4 coursework: wider reading and research	Unit 3 introduction to prescribed texts		June Unit 3 exam

## Planning the course for fast-track students

The flexibility of the new specification also makes it suitable for more mature students meeting once or perhaps twice a week on a course scheduled to last one or possibly two years (one year to AS level).

Students studying AS or A level English Language and Literature should find this specification particularly helpful and supportive in that it allows external assessment in both January and June.



## Approaches to Unit 1

In this unit students will study examples of spoken and written language from the 20th and 21st centuries in order to learn how spoken voices are used and written voices are created. In spoken language, examples of spontaneous spoken language and scripted language should be studied to promote understanding of the characteristics of this mode. In written language, literary and non-fiction texts which represent the spoken voice should be studied to promote understanding of the characteristics of this mode.

It is recommended that students obtain examples from a wide range of texts, including multi-modal sources.

### Short answer questions

The short answer approach in Section A of Unit 1 is an innovative approach to GCE Language and Literature examining. It is intended to enhance progression from GCSE to AS and from AS to A2, providing a structured approach to the teaching of the key concepts and metalanguage that are essential aspects of the integrated study of language and literature. Candidates are asked explicitly to identify literary and linguistic features and explain their use in unseen texts. This focused testing of what they have learned by the end of the AS year offers them opportunities to demonstrate their understanding in a direct, straightforward way. There are no catches or surprises; candidates will be rewarded for showing knowledge and applying it thoughtfully.

In preparing for the Section B question on their set text, candidates will be helped by their reading and analysis of texts in preparation for Section A. Likewise, their work on the set text should be a key element in developing their understanding of the concepts tested in Section A.

Question 1 involves a series of short answer questions based on the unseen extracts in the resource booklet that is provided in the exam. The question is designed to assess the candidate's ability to identify aspects of voice in a range of literary and non-fiction extracts and use appropriate linguistic vocabulary to describe them.

The extracts are drawn from literary and non-fiction sources and all incorporate elements of the spoken word, either as transcripts of authentic conversation or the representation of the spoken word in written form (this may include electronic media).

Students are asked to:

- 1(a)(i) Identify three spoken word features in Extract A and provide an example from the extract of each language feature identified.
- 1(a)(ii) Comment on the function of two of their chosen features within Extract A. Question 1(a)(ii) builds on question 1(a)(i), asking students to comment on the function or effect of each of the features they have identified and exemplified in question 1(a)(i). Students should try to move briefly beyond a generalised definition to relate the feature directly to the extract from which it is drawn. This will vary according to extract and feature, but examiners will look for some awareness of context/dynamic when awarding the four marks that are available for this question.
- 1(b) Read Extract B and Extract C, which will include features of spoken language. Examine how the writers:
  - shape or craft each text to meet the expectations of their respective audience/purpose/context
  - integrate aspects of spoken language into their text.

In their responses, students must refer to Extracts B and C.

## Exploring aspects of voice

In teaching the text, you will want to explore a range of aspects of voice, depending on the text chosen. Below are some aspects of voice that may be relevant to the set texts:

- the use of first person voices (including stream of consciousness and unreliable narrative voices, child or adult voices) and whether the first person narrative is consistently convincing, or slips into an authorial voice behind the first person narrator
- the use of third person narrative voice (including the omniscient narrator, the ironic narrative voice and free indirect style)
- the relationship between the narrative voice, the 'internal' voice of characters and dialogue
- representations of children's speech
- the way dialogue is marked and how this impacts on the text
- the way the writer has conveyed a sense of spontaneous speech through written monologue or dialogue
- the way argument or conflict are conveyed in speech
- the way characters' distinctive voices are conveyed
- the way dialect is conveyed and written, and either used as the narrative voice or within dialogue
- the use of single or multiple narrative voices
- the use of letters to establish different narrative voices
- changes in voice to demonstrate a character's journey of self-discovery
- aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice in the ways listed above.



## Integrated literary and linguistic approaches

Because the approach is an integrated one, where the focus is on combined linguistic and literary understandings, a purely literary analysis of the text will not help students to best demonstrate the knowledge and understanding of voice required in this unit. In addition, teaching that focuses solely, or even predominantly, on character, plot and theme will not allow students to explore the way that the writer is using language and literary devices to develop voice, nor, conversely, to see the way that the use of voice is used to develop character, plot and theme and other aspects of narrative.

You may want to teach the set text by:

- introducing the idea of narrative voice and voices in the opening chapter or section of the text
- allowing students to read the text themselves, in stages, with a class focus on key elements and key chapters
- focusing closely on passages that reveal different uses of voice and how these impact on the development of plot, character or theme
- comparing the use of voice in this text with short extracts from other literary and non-fiction texts, to highlight what is significant and interesting in the use of voice in the set text
- exploring shifts and changes in the narrative voice across the text
- using the text to teach about aspects of voice that will be helpful in approaching unseen texts in Section A.

## Case study: Cloudstreet by Tim Winton

These questions relate to the extract on page 15.

1. Ask students to highlight any parts of the text that they think are in the narrative voice, rather than direct speech of characters. See if everyone agrees. Debate the reasons for decisions made.
2. Ask students to put the narrative voice on a continuum line from 'formal' to 'informal'. They should argue their case, using the language of the narrative voice to justify their decision.
3. Do the same again, this time having 'involved' and 'detached' as the two poles of the continuum line.
4. If you want to take the discussion one stage further, ask students to place individual sentences on the continuum line 'conventional' and 'unconventional' use of narrative voice and explain why, perhaps in relation to other examples of narrative voice that they have read.
5. Ask students to look at the direct speech in the passage and how Tim Winton gives us the flavour of real speech and conversation. Share out different aspects for pairs to focus on and report back on:
  - graphology (eg spelling; layout on the page)
  - lexis (eg dialect words; slang; everyday words; specialist words; words from childhood/ children's games)
  - syntax (eg minor sentences; exclamations; unfinished constructions; simple, compound or complex sentences)
  - the use of tenses
  - how you know that the voices are speaking an Australian variety of English
  - how the writer conveys conversation (turn-taking; interruptions; adjacency pairs etc).

There is likely to be some overlap between topics, but having pairs focusing on a single aspect in this way allows them to develop their understanding systematically and reinforces prior knowledge from other texts.

6. Ask students to write an exam question that would allow them to explore the use of voice in the extract. Fine-tune the question together as a whole class. Send students away to write the answer.
7. Ask students to highlight on each other's writing which elements have been addressed and whether evidence has been provided and explored.

It's a circle of silver blur on the table, almost solid with motion so that you'd swear you could see their laughing faces reflected in it as it spins. They drum their hands on the tabletop, the girls screaming and elbowing each other. Lon bouncing up and down on his chair, Fish clapping with a roar of glee as Quick closes his eyes and moans in dramatic apprehension. At the head of the table, Lester Lamb holds up his finger.

Remember, this is for who washes up tonight.

And this week! Red says, getting her pink elbows up in the air. All this week.

The knife never lies, you know, Lester says. It always knows best.

You shouldn't teach em such heathen stuff, Oriel Lamb murmurs with a smile. The room smells of gas, lamb stew, mildew in the wallpaper. A fire of rotten pickets snaps and quavers behind them, beginning to warm this back bedroom that's become their kitchen. Jars and bottles stand on shelves made from packing cases, and dented pots and baking dishes stand about in order.

It's slowing down! Lon cries.

Now you can see the round ended old butterknife blade and the browning bone handle — hear it whirr.

Slowing.

It's you, Hat.

Nah, it's got plenty in it, yet.

Gaw.

Quick knows it'll be him; he can almost feel the metal against his skin.

Nope. It's gunna be Quick, Lester said. Lookit im. He's gettin out the teatowel already, aren't you, mate? Here it comes again.

Elaine!

Wait! Waaait!

Oh, Gawd! Quick thumps the table.

Quick! Arrr, Quick gets the dishes!

The knife never tells a fib, but it can make a bib for a squib. Here's one. Who's got a pimple up their dimple?

Lester! Oriel turns to the stew.

They rollick and niggle and shriek and giggle and the knife goes round in the centre of the table. The fire has a hold on the room now and there is a warm light between bodies and noise.

Extract from *Cloudstreet* (page 53, Picador 2002) reproduced by kind permission of Tim Winton and David Higham Associates.

## Case study: The Color Purple by Alice Walker

Introduce the way in which Alice Walker creates Celie's voice, in African American Vernacular English (AAVE), by looking closely at two or three short extracts of her letters to God and Nettie on page 17.

1. Ask students to highlight or underline all the places where Celie's language seems to differ from Standard English and see if they can express in their own words what they notice about what's different.
2. Offer them a list of some of the key features of AAVE, such as those below:
  - the omission of the verb 'to be', except when indicating a progressive aspect — something that takes place over time, or with regularity)
  - the unmarked possessive
  - the use of 'aint' as a negative
  - the use of double negatives
  - present tense verbs uninflected for person or number (He 'say' rather than 'says')
  - altered syntax in questions
  - in a negative construction, an indefinite pronoun such as 'nobody' or 'nothing' can be inverted with the negative verb particle for emphasis (eg 'Don't nobody know')
  - lexis associated with the American south and so on. (For a useful account of key features, see Wikipedia.)
3. Ask students to match Celie's phrases to the features of AAVE, such as:
  - 'Harpo girl daddy' — the unmarked possessive
  - 'Harpo girl daddy say' — present tense verbs uninflected for person or number.
4. Ask students to experiment with Celie's voice by trying to write a short paragraph for her, where she tells another story about Harpo, for instance, Harpo being thrown out of a white grocery store, or Harpo asking her how she feels about Mr.\_\_\_\_. Remind them to use what they have learned about AAVE. Read out everyone's versions and choose the best one.
5. Ask students to look at an extract from Nettie's letters (below) to compare with Celie's voice.

**Celie**

Harpo girl daddy say Harpo not good enough for her. Harpo been courting the girl a while. He say he sit in the parlor with her, the daddy sit right there in the corner till everybody feel terrible. Then he go sit on the porch in front the open door where he can hear everything. Nine o'clock come, he bring Harpo his hat.

Why I'm not good enough? Harpo ast Mr. \_\_\_\_ Mr. \_\_\_\_ say, Your mammy.

Harpo say, What wrong with my mammy?

Mr. \_\_\_\_ say, Somebody kill her.

**Nettie**

By now I am almost crazy. I think Albert told me the truth and that he is not giving you my letters. The only person I can think of who could help us out is Pa, but I don't want him to know where I am.

I asked Samuel if he would visit you and Mr. \_\_\_\_\_, just to see how you are. But he says he can't risk putting himself between man and wife, especially when he don't know them.

Extracts from *The Color Purple* (from pages 28 and 109, Phoenix 2004) reproduced by kind permission of Alice Walker and David Higham Associates.

## Unit 3: Varieties in Language and Literature

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Unit 3 develops out of and builds on Units 1 and 2, focusing on close observation of writers at work. An approach which explores and speculates, rather than one which attempts to label and fix meanings, is to be encouraged. Students should be able to display their knowledge of the genre conventions and comment on the choice of language techniques and literary devices; they should recognise how the writer's sense of audience informs the text, and the attitudes and values displayed by the writer. In Section B the focus is on similarities and differences in approach; the essential skill is to make connections across and between texts.

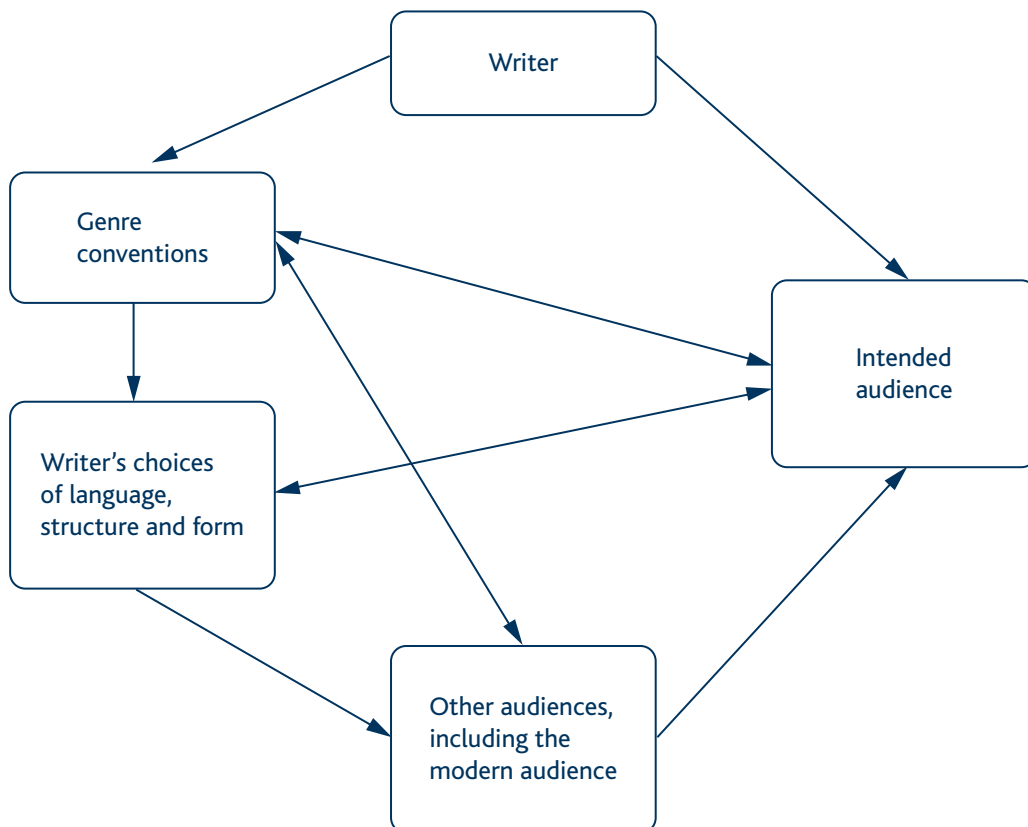
Students will begin to synthesise their learning and analyse how language works across the spectrum of written and spoken production. From one of four topic areas they will study either two drama texts or two poetry texts and a range of non-fiction texts. Students will analyse and evaluate the different ways writers treat similar themes and issues, and make creative connections between texts and contexts

## Section A

For assessment, candidates will be expected to demonstrate their skills in AO1 and AO2. As preparation, students should read widely, and include prose texts from the late 18th century to the present day and from a broad range of sources.

In this section, 30 out of the 40 marks available are for AO2. Candidates must be able to show that by this stage of the course they have developed their ability to analyse closely the way structure, form and language shape meanings.

Students need to engage in a process which looks at relationships between the writer, the conventions of the genre and the audience. These relationships can be represented diagrammatically as follows:



## Section B

For assessment, candidates will be expected to demonstrate their skills in AO1, AO2 and AO3. As preparation, every opportunity should be taken to explore points of comparison across the two texts.

In this section, 40 out of the 60 marks available are for AO3. Candidates must be able to show that they can apply their knowledge of the analytical approaches necessary to explore the texts. This should include appropriate consideration of the historical context in which they were produced and the impact they had on audiences — both contemporary and modern.

A running grid filled in and shared by groups would help students relate the texts to each other, eg (for prepared drama):

Topic title: eg **A sense of place**

Features for comparison	Play x	Play y
Uses of the conventions of the genre, eg <ul style="list-style-type: none"> <li>• character</li> <li>• plot</li> <li>• theme</li> <li>• setting</li> <li>• dialogue</li> <li>• soliloquy.</li> </ul>		
Issues explored, eg <ul style="list-style-type: none"> <li>• power/powerlessness</li> <li>• conflicts</li> <li>• conscience</li> <li>• love</li> <li>• loss.</li> </ul>		
Positioning of audience's sympathies, including: <ul style="list-style-type: none"> <li>• audience response at time of original production</li> <li>• audience response over time to present day.</li> </ul>		

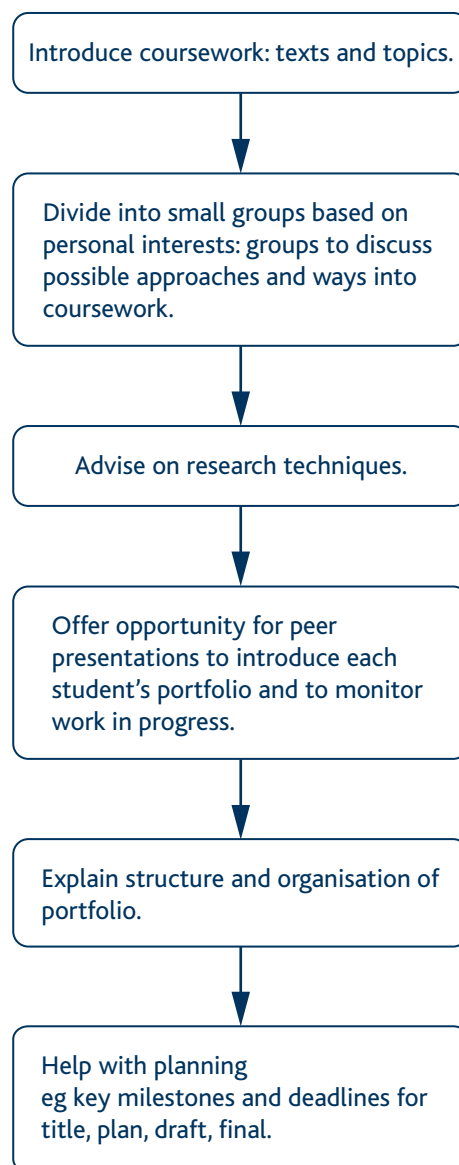
A similar method can be adopted for poetry, building on approaches used by students for comparing poems at GCSE.

## Internal Assessment Guide

This section describes how you can help students plan and deliver their coursework.

### Planning the task

At the start of each coursework unit you should provide detailed help and guidance to students. The following pathway could be applied in centres where there is one group teacher or paired teaching of groups.



For Unit 4: Presenting the World, students should be encouraged to keep a working notebook in which they record preliminary ideas, texts and sources, and details of references. This will be helpful as an on-going record of work and should also be valuable in writing the commentaries.

When students have a first draft of their coursework, it is expected that you will review and discuss the work: oral feedback is particularly helpful. Discussion should focus on:

- the topics and titles chosen
- the suitability of the approach
- the structure of each submission
- references to sources.

Remind students that once the final version is submitted, it should not be revised.

## Unit 2: Creating Texts

The purpose of this unit is to allow students to develop their skills as writers for different audiences and purposes in the production of a coursework folder.

Stimulus for the original writing will be provided by wide reading based on a choice from a prescribed list of topic areas:

- Entrapment
- Dystopia
- Women's lives
- Gothic and supernatural
- Journeys and pilgrimages.

Within the topic areas there is a free choice of both literary and non-fiction texts. A list of suggested suitable texts and text groupings is provided in the specification.

The coursework should be inspired by the reading and study of the chosen texts. The requirement to write for diverse audiences, ie reading and listening, provides the opportunity for students to use their knowledge and understanding of the characteristic features of spoken and written forms.

## Examples of coursework tasks

While there is a prescribed list of topic areas, texts and tasks are not prescribed. Texts may be chosen for the group or for the individual as appropriate to the centre, but task setting should offer opportunities for students to pursue their own interests. Some examples of tasks are given in the specification. Below are further suggestions of suitable tasks.

Own writing for a reading audience:

- an additional chapter or episode modelled on the style of one of the texts studied
- text for an exhibition or for a wallchart based on one of the topics and related texts
- extract from an autobiography/biography based on a character in one of the texts studied
- cross-genre adaptations, eg novel into journals, novel into screenplay, scene from play into extract from novel/short story
- an obituary for a protagonist in one of the texts studied
- re-write an episode from one of the texts studied as a newspaper report.

Own writing for a listening audience:

- an interview with a character from one of the texts studied to be broadcast on radio
- script for an additional scene or episode modelled on one of the texts studied
- a dramatised extract for radio from a prose fiction text
- an extract from an audio reading of one of the texts studied suitable for a younger audience.

## Commentary

Students will produce a commentary on the writing process for each piece of coursework.

The commentary allows students to explain and show their understanding of choices of content, form, and literary and linguistic approaches. The commentary should explain these approaches with reasons for the choices made, illustrated by appropriate examples from the original writing

The guidance below offers a suggested approach to the structure and content of the two separate commentaries. The commentaries should be of no more than 500 words for each piece.

### *Introduction*

What is the purpose of the text?

What is the genre/type of text?

Who is the potential audience?

### *Analysis*

- Identify and discuss the literary and linguistic features used
- Explain why they were used and what effect was intended
- Use short quotations from the text to illustrate
- Comment on the influences of the stimulus texts, showing how they helped in the production of the original writing.

### ***Guidelines for writing the analysis***

Students should select from the following headings:

- **Lexis**
  - Semantic fields
  - Technical jargon
  - Register-devices for formality/informality
  - Involvement strategies eg personal pronoun, rhetorical question
  - Use of idiom.
  
- **Grammar**
  - Sentence types ie interrogative/declarative/imperative/exclamation
  - Adverbials could mark out time or structure the text
  - Phonology
  - Imitation of spoken language
  - Ellipsis
  - Elision
  - Rhyme/rhythm
  - Alliteration/assonance
  - Repetition
  - Rhetorical features
  - Tripling
  - Repetition
  - Contrasting pairs
  - Questions.
  
- **Cohesion**
  - What are the signposts that guide the audience through the text? For example paragraphing, discourse markers, layout features. (Comments on graphological/layout features should be linked to the purpose of the text and the language and literary choices.)
  - Sources, references and quotations must be provided.



## Length of coursework

The two pieces of original writing do not need to be of the same length but should total 2000–2500 words. It is suggested that the writing for a reading audience be approximately 1750 words, and that the writing for a listening audience be approximately 750 words. The critical commentary on each piece should be a maximum of 500 words.

Students are expected to follow guidelines on the length of folders and should aim to write with precision and focus. Editing writing to a specified word limit is an excellent skill to develop and provides a good reflection of real-life tasks. Adherence to the word count is an important part of the task. Short folders are likely to be limited because of lack of development, and over-lengthy submissions will be self-penalising as both internal and external moderators will be required to complete their assessment when the maximum word count has been reached.

## Assessment criteria

Internal moderators should use the Assessment Grids for the Unit 2 coursework when marking and making their assessment of the coursework folder (see specification).

The grids show the links between the mark bands and the assessment objectives and help to discriminate between the different levels of achievement.

It is helpful if teacher-assessors make specific reference to the assessment objectives in their comments on the folders.

The coursework folder should be a maximum of 2000–2500 words and it is worth 80 marks. When designing tasks for assessment, centres are reminded of the need to ensure that the weightings of the Assessment Objectives are reflected in the tasks set.

## Unit 4: Presenting the world

This is a synoptic free-ranging unit that provides students with the opportunity to follow their personal interests through suitable research and reading. The focus of the unit is human experience and the different ways this can be presented by writers and speakers. The unit is structured to encompass every student and encourages a thoughtful study of how personal experiences are replicated universally.

Students are required to study one core text which may be from any genre. They need to carry out independent research and to investigate the approaches and techniques used in literary, non-fiction and multimodal texts.

It is expected that teachers will advise on the suitability of a student's choice of text. You may wish to choose texts for the group or for the individual.

As this is a synoptic unit, students will draw upon their knowledge and skills developed throughout the course and will be expected to demonstrate evidence of independent research, the ability to investigate and comment on a variety of literary and linguistic approaches across a range of texts, and to produce two original texts for defined audiences and purposes.

The portfolio must also include an analytical evaluative commentary that draws comparisons between the two original texts and that references the stimulus texts and source material. The step up to A2 is indicated in the nature of the commentary which is comparative and evaluative.

### The commentary

The commentary should be of no more than 1000 words. The purpose of the commentary is to:

- demonstrate that wider reading has been well assimilated and understood
- provide critical reflections on the influence of the stimulus texts
- justify and explain the literary, linguistic and structural choices made in the candidate's own writing.

The following guidance offers a suggested approach to structuring the commentary.

#### *Rationale/explanation*

- Reasons for the choice of event
- The genre/type of texts
- The contexts
- The types of audience
- The titles



### ***Analysis***

The analysis should:

- explain how the texts produced are linked to the study of the stimulus texts
- discuss how the student attempted to achieve their objectives, using specific examples of literary and linguistic choices supported by references to the source texts and illustrations from the student's own writing
- reflect on the wider reading for this unit: by drawing on a range of points of view, students should build on and sustain critical discussion about texts and interpretations, reflecting on what such views have added to their own writing.

### ***Evaluation/critique***

Students should reflect on the extent to which they have achieved their objectives, including, where appropriate, any difficulties or challenges and how these were approached.

### ***Notebook of process (or working notebook)***

Students will find it useful to keep a notebook of process throughout the various stages of the coursework and this should be included in the final coursework folder. The notebook could contain observations/comments on the core text and wider reading chosen for this unit and should include details of the various stages of the writing process, ie:

- planning/formulation of ideas
- writing/production of texts
- revising/editing: the text should be read and revised from the perspective of the intended audience; students may wish to comment on changes made, for example:
  - lexical
  - syntactical
  - structural
  - rhetorical (changes in impact on intended audience)
  - orthographical/layout.

## Further examples of areas of study

Some suggestions for areas of study and text groupings are provided in the specification. Here we provide further examples.

Area of study	Suggested core texts	Reading and research
Global epidemics	<i>A Journal of the Plague Year</i> : Daniel Defoe <i>The Plague</i> : Albert Camus	<ul style="list-style-type: none"> <li>• Journalism over time</li> <li>• Contemporary and historical accounts</li> <li>• Witness testimony</li> <li>• TV and radio documentaries</li> <li>• Letters/biographies and diaries</li> <li>• Related films</li> <li>• Web pages and internet searches</li> <li>• News reports (TV, radio and online)</li> </ul>
Revolutions and Political Crises and Dictatorships	<i>The Trial</i> : Franz Kafka <i>Mao</i> : Jung Chang <i>Blood and Sand</i> : Frank Gardiner <i>Imperial Life in the Emerald City</i> : Rajiv Chandrasekeran	
Discoveries and Challenges	<i>Longitude</i> : Dava Sobel <i>Touching the Void</i> : Joe Simpson	
Crossing Boundaries	<i>The English Passengers</i> : Matthew Kneale <i>Our Country's Good</i> : Timberlake Wertenbaker <i>Letter to Daniel (Despatches from the Heart)</i> : Fergal Keane	



## Acknowledging and referring to sources

The advice below is designed for you to share with your students.

You need to acknowledge the work of others when you make reference to it in your coursework. This reference may be a direct quotation, or it may refer to ideas that you have come across in your reading.

The referencing system suggested here is the Harvard System, which is used in most higher education institutes. You can find out more here: [http://en.wikipedia.org/Havard\\_referencing](http://en.wikipedia.org/Havard_referencing).

You do not need to put together very lengthy bibliographies or make constant references to theorists in the field. Only relevant references need to be made.

### How to make references to the work of others

If you are referring to the author by name, put the date of the publication in brackets after the name. For example:

Reah (2002) says that 'The headline is a unique type of text.'

If do not name the author as you refer to what they have said, put the author's name and date at a suitable point in the section. For example:

Newspaper readers do not have as clear a profile as individual newspapers like to suggest (Reah 2002)

If you are including something from published work in your own work, you must put the quoted section in speech marks and, if it is several lines long, separate it from your own text by indentation. Acknowledge the quotation and give a page number so that a reader of your work can trace the quote directly. For example:

On the matter of manipulation of opinion, Reah (2002, p85) says

"These depictions detract from the serious news issues and turn these tragedies of both individuals and of our society into 'stories'"

### How to write a bibliography

List the books or articles you have referred to in your work, as well as any books or articles that you have used in the course of your research that have given you ideas or influenced your opinions. These should be listed in alphabetic order by the author's surname.

## Books

When you list books, include the following:

- Author(s) surname(s) and initials
- Year of publication of edition used
- Full title of book
- Edition of book
- Place of publication

The examples below show how you should write your references for one, two or more authors:

Reah, D., 2002. *The Language of Newspapers*, 2nd edition. London: Routledge

Carter, R. and Long, M. N., 1987. *The Web of Words*. Cambridge: Cambridge University Press.

Carter, R., et al, 2001. *Working With Texts*, 2nd edition. London: Routledge

## Chapters of edited books

For chapters of edited books, give the following information:

- Chapter author(s) surname(s) and initials
- Year of publication of chapter
- Title of chapter
- In first name and surname of editor. Put ed after the last name
- Book details as above.

For example:

Fishman, J. A, 1969. The Sociology of Language. In P. P. Giglioli, ed. *Language and Social Context*. Harmondsworth, Penguin, 1972

## Journals

When listing journals, you should include these details:

- Author(s) surname(s) and initials
- Year of publication
- Title of article
- Name of journal in italics
- Volume number in bold
- Issue number in brackets
- Page numbers, first and last pages.

For example:

Storie, D., 2007. Exploring litblog: how literary blogging can be used to guide readers in the selection of new books. *English in Education* 41 (1) pp. 37 -50

## Additional resources

### Spoken Language features

In Section A of Unit 1, candidates are asked to demonstrate what they have learned about the technical analysis of the spoken word — and the terminology that attends it. In order for them to complete the tasks in this section of the examination successfully, they should be aware of a basic range of spoken word features and terms, and have explored their function and/or effect in a range of literary and non-fiction contexts (including transcripts of authentic conversation).

This table lists the basic range of spoken word features and terms — and their function and/or effect — that students should be familiar with across a range of literary and non-fiction contexts (including transcripts of authentic conversation).

Feature/term	Definition/example	Function/effect
<b>Accent</b>	How words are pronounced.	Indicates the region or social class of a speaker.
<b>Address</b>	How people refer to or 'address' each other. (Examples include 'mum'/'madam'/'mother'.)	Indicates status/relationship/class/role/gender/inclusion/exclusion etc.
<b>Agenda</b>	The topic or subject of conversation.	Indicates levels of cooperation/agreement/disagreement/dominance/compliance etc.
<b>Adjacency pairs</b>	Exchanges between different speakers that are connected and that have expected responses (a question, for example, expects an answer).	Keeps conversation flowing Establishes and sustains/disrupts the pattern of conversation (turn-taking) Indicates power/dominance/compliance/cooperation.
<b>Backtracking</b>	Interruption of the sequence of an utterance to include information that should have been included earlier.	Indicates how speakers monitor what they say, and levels of correction and/or clarification.
<b>Cooperative signals</b>	Signals (usually from listener to speaker) which indicate that they agree or want to hear more. Examples include: 'ok', 'go on', 'yes', 'mmm'.	Indicates cooperation, and permission to continue with the agenda.
<b>Deixis/deictics</b>	Devices which make sure that a listener knows what, where and to whom an utterance refers. Examples include: 'this', 'that', 'there'.	Indicates cooperation, monitoring, awareness of context and awareness of audience.
<b>Dialect</b>	Elements of speech other than sound (grammar and vocabulary) that are distinctive to a regional or social use of language.	Indicates social or regional background of a speaker.
<b>Discourse markers</b>	Words and phrases that signal the relationship and connections between utterances. Examples include: 'first', 'how', 'on the other hand'.	Indicate connections/relationship between utterances, and signposts to the listener.
<b>False start</b>	When a speaker begins an utterance, then either repeats or reformulates it.	Indicates self-correction and monitoring.
<b>Filler</b>	Used to gain thinking time (sometimes called 'voiced pause'). Examples include: 'er', 'um', 'well'.	Enables a speaker to pause and gain time to think.
<b>Hedges</b>	Vague words or phrases that are used to soften the force of how something is said. Examples include: 'perhaps', 'maybe', 'sort of'.	Indicate politeness, uncertainty and cooperation.
<b>Idiolect</b>	Features that make up a personal language profile/individual style of speaking.	

Feature/term	Definition/example	Function/effect
<b>Monitoring talk</b>	Words or phrases used to check or comment on what is being said. Examples include: 'do you see what I mean?' 'I think we've been here before.'	Checks that the speaker has been understood; comments on another's speech; reviews a conversation at any given point.
<b>Phatic talk</b>	Formulaic utterances with stock responses used to establish or maintain personal relationships. Examples include: 'How are you?' 'Fine thank you.'	Indicates politeness and cooperation, and keeps conversation flowing.
<b>Simultaneous speech</b>	Occurs when two people say the same thing at the same time, usually in the form of overlap.	Can indicate engagement, cooperation and impatience.
<b>Tag questions</b>	Familiar questions, sometimes rhetorical, that are normally added to a declarative sentence to turn the statement into a question. Examples include: 'don't you?', 'isn't it?'	Indicate cooperation and invitation to respond.
<b>Utterance</b>	A complete unit of talk, bounded by the speaker's silence.	

## Multimodal texts

Students should study a range of texts in the English Language and Literature course, covering a variety of situations, contexts and forms of contemporary language use. This section explores the concept of language mode in more detail, and describes how an awareness of mode should lie behind their analysis of texts.

### Understanding multimodal texts

The term 'multimodal' refers to the many modes of language texts. There is an important, initial distinction between the channels via which language is transmitted:

- written language
- spoken language
- electronic language.

Within each of these categories are varieties of modes, or genres, for example:

- written language: letters, articles, notices, advertisements, leaflets, stories, poems etc
- spoken language: conversations, lessons, interviews, plays, lectures, speeches, announcements etc
- electronic language: text messages (SMS), voicemail, websites, blogs, chatrooms, message boards etc.

Most of these text-types are already familiar from English language study at GCSE. As contemporary language use now includes electronic communication, you should add examples of this variety of language use to your existing resources.



The term 'multimodal' also refers to the way that a particular genre may include a mixture of written, spoken and electronic language. For example, an educational talk or lecture will often use:

- a spoken presentation
- written notes and handouts
- electronically generated slides with (in turn):
  - written text
  - audio files
  - links to websites
  - video clips.

### **Analysing multimodal texts**

Students should use their understanding of the key constituents of language to analyse the distinctive characteristics of each channel of language use — written, spoken and electronic.

They should also begin to explore the continuum, for example, where written language has features that are typical of spoken language, or vice versa. The term 'multimodal' also refers to this type of crossover between modes, for example:

- a written text (novel) including representations of spoken language (dialogue)
- a spoken text (statement) based on written language (edited, rehearsed script)
- an electronic text (SMS) using features of both:
  - spoken language (interactive question and answer)
  - written language (emojis and symbols).

When analysing style of language use, in addition to the mode of a text, students should consider the impact of other contextual aspects, for example:

- production: the degree to which a text is planned or spontaneous
- reception:
  - the degree to which the text is permanent or ephemeral
  - whether the text is intended for a private or public audience.

Students will be familiar with the concept of register, but should be aware of its complexity. A text is rarely either formal or informal, but often uses changing levels or degrees of formality.

## Student Guide

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### GCE in English Language and Literature

#### **What do I need to know, or be able to do, before taking this course?**

You will need to have gained at least a C grade in GCSE English, enjoy learning about how English works and enjoy reading and responding to both non-fiction and literary texts.

#### **What will I learn?**

You will learn how to analyse and respond to the spoken and written word. This means that you will study literary texts and other texts including those from the media. Your writing skills will develop and you will have the chance to develop your skills as an independent learner.

#### **Is this the right subject for me?**

This course is suitable for students who enjoy:

- talking and observing other people's use of talk
- reading or viewing texts
- responding to texts in writing
- writing their own work
- researching independently.

#### **How will I be assessed?**

There are four units in the course, two at AS and two at A2.

#### **AS**

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In Unit 1, there will be an examination of 2 hours, 15 minutes. You will be given data on which you will be required to answer a series of short questions. You will then write an essay answer on a literary text that you have studied.

Unit 2 is a coursework unit. You will create a coursework folder, of 2000-2500 words, on writing for a reading and a listening audience, plus two commentaries of 500 words each.

#### **A2**

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In Unit 3, there will be an examination of 2 hours, 45 minutes. You will answer questions on unseen material and on literary texts that you have studied.

Unit 4 is a coursework unit. You will produce a coursework folder of 2500-3000 words, containing literary and non-fiction writing and an evaluative commentary of 1000 words.



### **What can I do after I've completed the course?**

You can apply to do a degree in a wide range of subjects, such as English, journalism, media and communication studies or law. You can also apply for a job with training in the public and voluntary sectors.

By studying language and literature you will become expert at analysing, interpreting and creating a variety of written and spoken texts, including media. In the real world, including the world of work, we are bombarded with such texts; the skills that you will learn, therefore, such as those of powerful and effective communication, are highly valued by employers.

### **Next steps!**

Ask your teacher to tell you more about the course.

Visit the Edexcel website to take a more detailed look at what you will study and do:

*[www.edexcel.com](http://www.edexcel.com)*