

AQA A Level English Language and Literature 7707

Curriculum Overview and Subject Content

Year 12:

Chris Jones (Paper 1) 3 lessons a fortnight	Leila Douglas (Paper 2 and NEA) 3 lessons a fortnight
Term 1 (14 weeks – 21 lessons) Poetic Voices Robert Browning (11 poems)	Term 1 (14 weeks – 21 lessons) Dramatic Encounters 'A Streetcar Named Desire' by Tennessee Williams
Term 2 (12 weeks – 18 lessons) Remembered Places AQA Anthology: Paris	Term 2 (12 weeks – 18 lessons) Writing about Society 'The Kite Runner' by Khaled Hosseini
Term 3 (13 weeks – 20 lessons) Imagined Worlds 'Frankenstein' by Mary Shelley (If students find the archaic language of Browning too difficult, this may be altered to 'The Handmaid's Tale' by Margaret Atwood).	Term 3 (13 weeks – 20 lessons) Continue Writing about Society Finish teaching 'The Kite Runner' Making Connections Introduce students to the NEA element of the course. Students select texts and investigation enquiry before finishing for the summer.

Year 13:

<p>Chris Jones (Paper 1) 3 lessons a fortnight</p>	<p>Leila Douglas (Paper 2 and NEA) 3 lessons a fortnight</p>
<p>Term 1 (14 weeks – 21 lessons)</p> <p>Continue Imagined Worlds Finish teaching 'Frankenstein'</p> <p>Support LDS with NEA element of the course.</p>	<p>Term 1 (14 weeks – 21 lessons)</p> <p>Making Connections Non-Exam Assessment</p>
<p>Term 2 (12 weeks – 18 lessons)</p> <p>Revision of Paper 1</p> <ul style="list-style-type: none"> ● Robert Browning Poetry ● AQA Anthology: Paris ● 'Frankenstein' by Mary Shelley 	<p>Term 2 (12 weeks – 18 lessons)</p> <p>Revision of Paper 2</p> <ul style="list-style-type: none"> ● 'The Kite Runner' by Khaled Hosseini ● 'A Streetcar Named Desire' by Tennessee Williams

Subject Content

Paper 1: 'Telling Stories' – Overall Aims

The aim of this part of the subject content is to allow students to learn about how and why stories of different kinds are told. The term 'telling' in the title is deliberately chosen to reflect the twin aspects of how stories are told, and why stories are 'telling', or valuable, within societies.

Students learn about the ways in which writers and speakers present stories, beginning with a general focus on broad questions such as:

- Why do people tell stories?
- What ingredients do stories need to have?
- What makes a good story?
- How are stories told in different modes?
- Is there a special kind of story called 'literature'?

Drawing both on their everyday experiences of storytelling in different modes, and on published texts, students learn how language choices help to shape the representations of different worlds and perspectives. They apply their knowledge to the following:

- narratives that construct different views of a particular place
- prose fiction that constructs imaginary worlds
- poetry that constructs a strong sense of personal perspective.

Methods of Language Analysis

In working on this part of the subject content, students will learn about methods of language analysis. They will be required to adopt a close language focus, identifying salient features of language used in the respective texts.

The following list is a guide to the areas of language analysis students are expected to be familiar with:

- phonetics, phonology and prosodics – for example, the sounds of real speech and the patterns of sound symbolism (rhyme, alliteration, onomatopoeia) that some writers employ
- lexis and semantics – for example, the connotations of words and phrases, metaphor and idiomatic language
- grammar – for example, how the use of pronouns can shape narrative viewpoints
- pragmatics – for example, the assumptions made about listeners/readers by the speaker's/writer's language choices
- discourse – for example, the way different text types use particular features or routines, including aspects of visual design and layout.

AQA Anthology: Paris

Students study the AQA Anthology: Paris. The anthology includes a wide range of text types with a particular emphasis on non-fiction and non-literary material. In this part of the subject content, students explore speech and other genres. They study a wide range of linguistic and generic features, as well as related issues around questions of representation and viewpoint in texts taken from a range of time periods. The anthology offers opportunities for detailed exploration of the ubiquitous nature of narrative and systematic study of the representation of place. In studying, thinking, and writing about the anthology, students consider:

- the ways in which writers and speakers present places, societies, people and events • the metaphorical nature of representation: the ways that narrative itself can sometimes be seen as a personal journey for writers and speakers
- the influence of contextual factors such as time period, race, social class and gender on the content and focus of narratives
- the affordances and limitations of different media
- different generic conventions and different purposes for communicating ideas and viewpoints about travel, people and places
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought.

This section in paper 1 is closed book. Students are not permitted to take a copy of the anthology into the examination.

Imagined Worlds – ‘Frankenstein’ by Mary Shelley

In this part of the subject content, students explore the imagined worlds of these texts which are characterised by unusual narratives, narrators and events. Students also consider key aspects of the texts which place them in particular contexts of production and reception. Students analyse the language choices made by writers in order to study the following:

- point of view
- characterisation
- presentation of time and space/place
- narrative structure.

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

Poetic Voices – Robert Browning

The collection is comprised of the following poems:

1. My Last Duchess
2. The Lost Leader
3. The Laboratory
4. Cristina
5. Johannes Agricola in Meditation

6. Porphyria's Lover
7. Home Thoughts, From Abroad
8. Meeting at Night
9. Parting at Morning
10. 'De Gustibus—'
11. Prospice

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

- the presentation of time: understanding the past, reviewing past experiences, the manipulation of time
- the importance of place: locations and memories, the ways in which these are captured in voice(s), and their effect on individuals
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought
- the presentation of events through the poet's selection of material, the use of narrative frames and other poetic techniques.

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

Subject Content

Paper 2: 'Exploring Conflict' – Overall Aims

This part of the subject content focuses on how language choices help to construct ideas of conflict between people, and between people and their societies. Students learn about the ways in which writers and speakers use language, beginning with a general focus on broad questions such as:

- How do people interact?
- How do people claim power and position others in talk?
- How do people express identity?
- What communicative strategies do people use when in conflict with others?
- How do different groups or individuals make themselves heard?

Drawing both on their everyday experiences of interaction in different modes and on published texts, students learn about how the language choices writers make are used to express relationships, drive narrative, and construct views about the nature of different societies. They apply their knowledge to the study of texts about individuals in situations of conflict. Students:

- produce re-creative work that seeks to find an absent or underplayed perspective in the original text
- write a critical reflection on the processes and outcomes involved in re-creative work
- study drama that explores conflicts at different levels from the domestic to the societal.

Methods of Language Analysis

In working on this part of the subject content, students will learn about methods of language analysis. They will be required to adopt a close language focus, identifying salient features of language used in the respective texts. The following list is a guide to the areas of language analysis students are expected to be familiar with:

- phonetics, phonology and prosodics – for example, how aspects of spoken language are produced and interpreted
- lexis and semantics – for example, the different connotations of terms of address
- grammar – for example, how structural features express characters' attitudes
- pragmatics – for example, the assumptions made about listeners/readers by the speaker's/writer's language choices
- discourse – for example, the conventions of drama texts.

Writing about Society – 'The Kite Runner' by Khaled Hosseini

In this part of the subject content, students explore the ways that writers:

- present people, their points of view and their relationships with others
- shape the narrative structure and present events/time/places
- reveal the speech and thought processes of the characters and narrator(s)
- use situations of conflict to express ideas about societies and their values.

Re-creative Writing

In addition, students develop the skills to adapt and shape the original material (the base text) to respond to different re-creative tasks. These skills include awareness of:

- the nature of monologue and dialogue
- how changing point of view, genre, context, purpose, audience or mode can re-shape meanings
- how undeveloped aspects of the narrative and characterisation might be developed further
- the importance of specific moments in time or descriptions of place.

Re-creative work seeks to find absent or underplayed perspectives in the base text – for example, the voice of a marginal character, or how an event might have been reported to a different audience – and create a new text in order to enrich the critical reading of the original.

This section of paper 2 is open book. Students may take a copy of their set text(s) into the examination. These texts must not be annotated and must not contain additional notes or materials.

Critical Commentary

Drawing on their studies in 'Writing about Society', students learn how to write a critical commentary to evaluate their writing. They explain their own language choices and analyse their intentions in reshaping the writer's original material.

Students develop the skills to explain the what, the how and the why of the construction of the new text, focusing on the critical decisions made to achieve it and the adaptation of the base text. The aim is to demonstrate conceptual understanding of the choices made and the effects created, as well as demonstrating an understanding of the original text. This might include an exploration of why the original writers made the choices in order to present characters, scenes and events and how these had to be adapted for the student's own text.

Dramatic Encounters – 'A Streetcar Named Desire' by Tennessee Williams

In this part of the subject content, students explore the ways that conflicts are presented, the meanings that can be inferred from the language use and the contextual reasons for these conflicts. As part of their study, students analyse areas relevant to the study of drama and dramatic discourse, including how playwrights:

- represent natural speech features
- use language to create distinctively different characters
- show characters asserting power and positioning others via their language and behaviour
- use the idea of conflict to create dynamic narratives and address the wider themes of the play.

This section of paper 2 is open book. Students may take a copy of their set text(s) into the examination. These texts must not be annotated and must not contain additional notes or materials.

Making Connections – Non-Exam Assessment

Overall Aims

This part of the subject content focuses on language use in different types of text. It is called 'Making Connections' because it requires students to make active connections between a literary text and some non-literary material. The connections must be based either on a chosen theme or on the idea that particular linguistic strategies and features may occur in the different types of material. This area of the course provides an individualised experience for students, enabling them to demonstrate their ability to initiate and sustain independent enquiry.

Texts prescribed for study for the examined units may not be chosen, but further texts by the same authors or from a similar source are acceptable.

The nature of the non-literary material to be collected depends entirely on the focus of the task. A wide range of everyday texts and discourses in different genres and modes is possible. The non-literary material needs to qualify on the basis of forming a good source of data for students to use in their investigations.

Methods of Language Analysis

In working on this part of the subject content, students will learn about methods of language analysis. They will be required to adopt a close language focus, identifying salient features of language used in the respective texts.

The following list is a guide to the areas of language analysis students are expected to be familiar with:

- phonetics, phonology and prosodics
- lexis and semantics
- grammar, including morphology
- pragmatics
- discourse.

The application of these areas will depend on the specific topic chosen. For example, an investigation of how speech is represented may well focus in more detail on phonetics, phonology and prosodics, while an investigation of how storytelling works may focus in more detail on pragmatics and discourse.

Investigation

Some examples of possible types of exploration are given below. This list is not definitive.

- A comparison of openings in a novel and an autobiography.
- An exploration of real and fictional events.
- Representations of particular themes in literary and non-literary sources.
- What is a character? An exploration of the idea of character in literature and in other texts.
- How does storytelling work in different modes?
- An exploration of the use of non-literary genres within literary texts.

- An exploration of speech features in literature and in real-world communication.
- An exploration of new language in literature and non-literary contexts.

Students' work will be assessed by the production of an investigation of 2,500-3,000 words in length. The investigation needs to contain the sections below. Word counts are given for guidance.

Introduction and Aim(s) (750 words)

This initial section needs to demonstrate understanding of the texts selected for the study. The emphasis of this section should be on the literary text, but it should not simply offer a description of the text. Rather, it should give an account of the text which allows the reader to understand why the student has arrived at the aim(s) of the study and why they have made their selection(s) from the literary text. It will need to be clear that the student has read and understood the literary text as a whole in order to make their selection. This section should also justify and contextualise the non-literary material chosen for the study.

Review (300-500 words)

Students need to show that they have read some secondary sources and that they can offer a cogent discussion about the ideas they have encountered. These ideas may be about the material itself, about ideas for analysis, or a combination of the two. Citations and references must be accurately applied.

Analysis (1,250 words)

The analysis of the material is central to the study. This section should have some sub-headings which enable students to discuss the different aspects of language they have identified as salient in the previous section. They may choose to discuss the texts separately or together. How students present their analysis is up to them, but readability is important.

Conclusions (200-500 words)

This section needs to offer a summary of the main points revealed by the study. This should be in the form of an overview of what has been revealed by bringing the textual sources together, showing how the understanding of each text has been enhanced by consideration of the other.

Appendix (Extracts/data: no word count for this section)

References (No word count for this section)