

 <p>English Language & Literature</p>	<p>Intent Our aim is to inspire students to look closely at the texts that surround them on a day-to-day-basis – whether those are emails received, front page news articles seen, bestselling novels read or advertisements playing between TV shows – and empower them to interrogate confidently the purposes and aims of the text producers, enabling them to become effective text producers themselves. We enable candidates to see precisely how language can be used to impact upon the text receiver; we also encourage our students to take a step back and see the bigger picture – the purpose and tradition of a text, relating that to its construction and craft. Our studies expand students’ technical vocabulary allowing them to deconstruct writers’ works with precision. Holistically, the course prepares students for Higher Education in any subject; the independent, research focus of the NEA especially does this. The course also provides students with the tools to study Language or Literature at Degree level. However, studying Language and Literature at A Level is also a fantastic foundation for candidates seeking a future in any field which involves effective communication, empathy, reading for meaning or writing for purpose.</p>		
<p>Year 13</p>	<p>Unit 1 (Sept - November) Making Connections CSR & DWS Non-Examination Assessment (NEA)</p>	<p>Unit 2 (November – April) <i>Followed by revision (May)</i> Dramatic Conflict (Othello) CSR Section B of Paper 2: Exploring Conflict</p>	<p>Unit 3 (November – April) <i>Followed by revision (May)</i> Writing about Society (The Great Gatsby: re-creative writing commentaries) DWS Section A of Paper 2: Exploring Conflict</p>
<p>Knowledge (facts, information, concepts and key terminology)</p>	<p>Students should continue to apply terminology from the following areas: Lexis and Semantics, Grammar, Phonology and Prosodics, Pragmatics, Discourse and Graphology throughout the course (see Glossary for specific terms) Making Connections They can also bring into their independent investigation any other taught concepts relevant to their study.</p>	<p>Dramatic Conflict Students will continue to apply the key knowledge of audience, positioning, genre and representation, whilst also coming to terms with new concepts, especially spoken and dramatic, for example: Grice’s theories on politeness and the co-operative principle, Goffman’s Face Theory, as well as other pragmatics of spoken discourse.</p>	<p>Writing about Society Students should continue to apply their existing knowledge of perspective, positioning and point of view, whilst also exploring more underplayed aspects of a narrative and understanding conscious choices a writer makes in order to shape meaning.</p>
<p>Understanding (ability to connect and synthesise knowledge within a context)</p>	<p>Making Connections <i>When researching and producing their NEA, pupils understand:</i> How to independently read texts and form judgements; apply a range of research methods; the ways in which texts from different discourses relate to each other through linguistic connections; the way to structure a research essay</p>	<p>Dramatic Encounters <i>With reference to the close study of Othello, students understand:</i> How writer’s craft dramatic texts to represent natural speech features and how writer’s use language to create distinctively different characters How dramatic narratives show characters asserting power and positioning others via their language and behaviour The ways in which writers use the idea of conflict to create dynamic narratives and address the wider themes of the play.</p>	<p>Writing About Society <i>With reference to the close study of The Great Gatsby, students understand:</i> How writers present people, their points of view and their relationships with others; how writers shape the narrative structure and present events/time/places; how novels reveal the speech and thought processes of the characters and narrator(s); the ways in which situations of conflict are used to express ideas about societies and their values. <i>When producing re-creative writing and commentary, students:</i> Know how to adapt and shape the original material (the base text) to produce their own original work; know the nature of monologue and dialogue; understand how changing point of view, genre, context, purpose, audience or mode can re-shape meanings; seek to exploit under-developed aspects of the narrative and characterisation</p>
<p>Skills (successful application of knowledge and understanding to a specific task)</p>	<p>Making Connections (NEA): For the NEA, the skills being assessed should be interpreted as follows (AOs are slightly different from examined components): AO1: Students must demonstrate their ability to offer a thorough and perceptive account of their chosen source material. They should use relevant methodology productively in their essay and guide their readers through their investigation. AO2: Students are expected to produce a thorough, open-minded and perceptive analysis of selected references, covering both sources well. AO3: Students will demonstrate their ability to show perceptive understanding of the relationship between texts and their contexts, covering different dimensions such as social, literary, historical context as well as modal generic and receptive contexts. AO4: Students will demonstrate their skill in comparison: writing perceptively about how the study of each of their chosen texts has illuminated the other. They may conclude their study by critiquing and reflecting on the rationale for their comparison.</p>	<p>Dramatic Encounters (Othello) : AO1: Students are assessed on their ability to apply a range of terminology accurately, and – hopefully – evaluate some linguistic patterns. Students are also assessed on the style, expression, detail and development of their essay about <i>Othello</i>. AO2: Students must demonstrate the skills required to form thorough and open-minded analysis, by interpreting the question carefully in a range of ways. Their care shown in selected quotations and how they are interpreted is also assessed. <i>In this portion of the examination paper interpretations which should be discussed include how the writer’s construction of characters’ identities and relationships contribute to the question focus.</i> AO3: Students must demonstrate the ability to identify and discuss how Shakespeare uses the genre conventions of Tragedy to present dramatic conflict. Students can also evaluate the influence of contextual factors on the production of the play, but also various interpretations of the play – performances and critical readings.</p>	<p>Writing About Society Re-creative Writing AO5: Students are assessed following the re-creation of a piece of writing based on Fitzgerald’s <i>The Great Gatsby</i>. They should show their ability to form a creative and original piece of writing. Examiners are looking for candidates to control their chosen style and convincingly use the base text. Commentary: AO2: Reflecting on their creative writing, students demonstrate their ability to account for how meanings are shaped, by selecting language features they used and by evaluating the choices they made. AO4: Students demonstrate skills of comparison; offering insights about language and its likely effects produced in the base text, compared with their transformed text. AO5: Continuing with the focus on writing style in this section of Paper 2, pupils demonstrate their ability to produce a commentary which is well-organised and accurately written.</p>
<p>Formal Assessments (those done by all/vast majority of the cohort)</p>	<p>Assessed Task 1 (September) Imagined Worlds (Dracula) and Poetic Voices (Heaney)</p>	<p>Mock Examinations (November) Students will complete a full examination on Paper 1. NEA grading is completed around Easter. NEAs are marked by one class teacher and then moderated by the other, following AQA online standardisation and the AQA mark scheme/exemplars.</p>	<p>Mock Examinations (February) Students will complete a full suite of examination papers, both Paper 1 and Paper 2. FINAL (EXTERNAL) EXAMINATIONS ARE USUALLY EXPECTED TO TAKE PLACE MAY-JUNE</p>
<p>By the end of the year, students on course for at least a grade B will...</p> <ul style="list-style-type: none"> • Write clear, organised responses which demonstrate good comprehension of the set texts for Paper 1 and 2 • Apply a range of linguistic and literary terminology, including the evaluation of some linguistic patterns • Offer secure and sound interpretations of how meanings are shaped in the set texts for Paper 2, based on good analysis • Demonstrate the ability to discuss the influence of any relevant contexts of reception and production for Section A & B of Paper 1 and Section B of Paper 2 • Identify relevant, clear connections between texts (Section A, Paper 1 and Section A Paper 2) • Introduce relevant material from elsewhere in the novel to consolidate thoughtful readings from the provided extract (Dracula, Othello) • Understand and apply a range of key concepts where appropriate • Craft original, imaginative and well-constructed responses appropriate to genre, audience and purpose requirements • Reflect critically upon their own language usage as well as those of established writers 			

