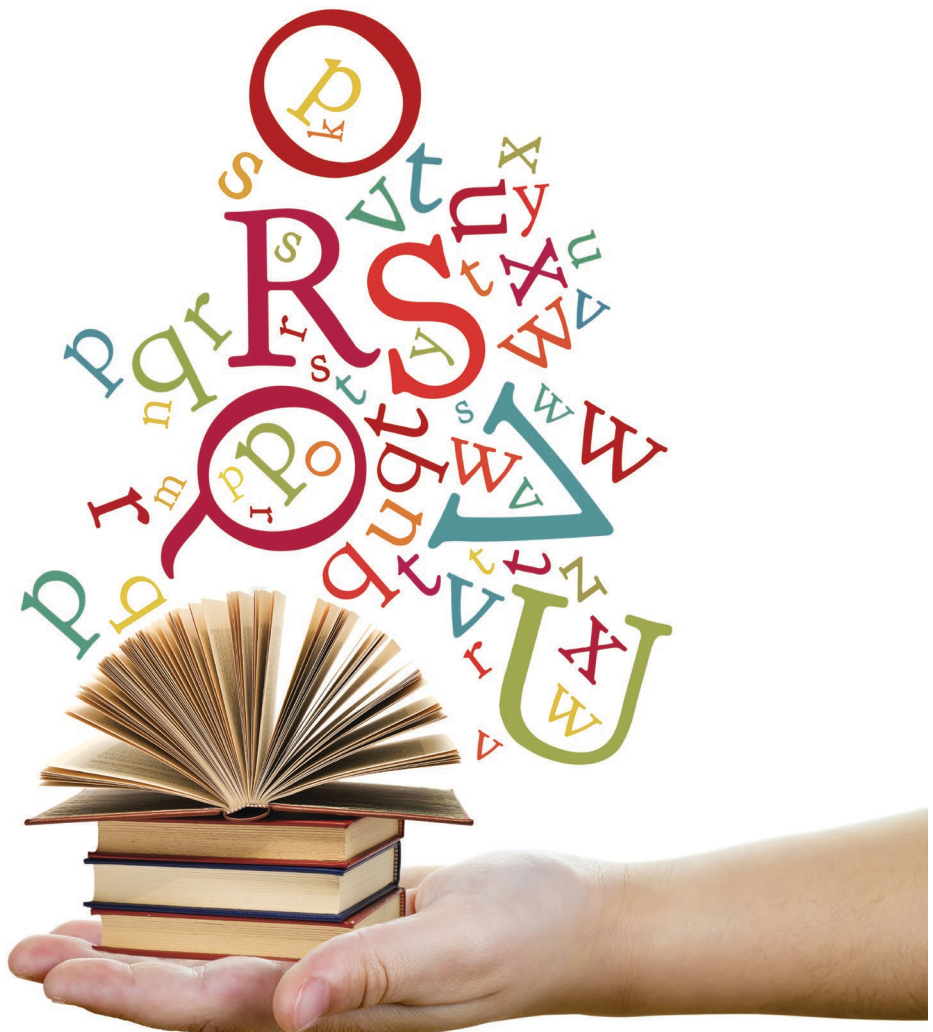


A-level ENGLISH LANGUAGE AND LITERATURE

Hub school network meeting

Presentation slides

Published: Spring 2020



A-level English Language and Literature: Hub school network meeting

Presented by
Spring 2020



Welcome



This event will be recorded

Exam boards have an Ofqual requirement to record event audio.

Recordings are kept for the lifetime of the specification and not shared as an accompaniment to session resources.

The recording will begin now.

Session focuses

- Addressing AO1 on the specification
- Concepts and methods
- Point of view
- Mind style
- Thinking about NEA
- Resources and wider reading

Thinking about AO1

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression

Concepts and methods

- It is useful to consider the distinction between a **concept** (an idea), a **method** (a tool for analysis) and a **feature** (a specific example) when thinking about AO1.
- So, a student could be exploring characterisation (concept), using speech and thought presentation (method) and identifying different kinds of speech verbs (feature).

Point of view

Point of view

Both a narrative **concept** and a set of integrated **analytical methods**

1. Types of point of view
2. Rewriting viewing positions: 'line of sight'
3. Specificity and psychological point of view
4. Implications for further learning on the specification and potential NEA topics

Whose voice?

It had certainly been a magnificent summer. On the beach, the sun had warmed everything up in a matter of hours and the temperature continued to rise into the afternoon. Heat and more heat enveloped the coast until after a few weeks, nobody could remember the coldness, damp and greyness of earlier in the year.

Whose voice?

Real author → Implied author → Narrator/character

'Types' of point of view

- Spatio-temporal: the physical (or imagined) **viewing position**; point of view through **time**
- Psychological: point of view of a **specific fictional consciousness**
- Ideological: point of view through a **particular ideological frame**

© Fowler R, *Linguistic Criticism*, Oxford University Press, Oxford, 1986. Reproduced with permission of the Licensor through PLS Clear.

Whose voice?

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Point of view and 'line of sight'



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AQA

Point of view and 'line of sight'

- Rewrite the narrative so as to encode a different viewing position.
- Comment on some of the language features you have used and how they relate to your revised viewing position.

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AQA

Point of view and 'line of sight'



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Specificity and psychological point of view

Meaning doesn't just lie in the conceptual content evoked in an expression but in **how** that content is presented.

- Focusing and prominence: the part we select and on which we place our attention
- Perspective: the vantage point we take when viewing something
- **Specificity: the level of precision and detail with which we look at something**

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Specificity

Living thing → biped → mammal → human → hotel guest → Teal



greater granularity ('zoom in')



greater generality ('zoom out')

(See extract from 'The Inn at Shillingford' by John Connolly on page 5 of the *Resources* booklet.)

Specificity and emerging horror

- The substance coming from the bathroom door is described in largely general ways: the schematic 'something warm and sticky' and then the elaborations, 'stream of viscous **liquid**', 'clear **liquid**' and 'sticky **paste**'.
- Room described in general terms: 'bathroom' and 'lamp' position the reader at a distance from a more finely-grained view of the room.
- The more specific descriptions of Teal's physical attributes, his 'bare feet' and the 'cry' he gives in fear, provide an intense view of his situation.

Specificity and emerging horror

- When Teal views the supernatural entity, it moves from being described in very general terms to very specific ones, showing the emerging horror of his experience: a vague whiteness/the whiteness/the substance/scorched flesh/damp with sticky mucus/grey-green legs/mottled with decay/distended stomach.
- The final horror: a zooming out to capture a more schematic description of the entity; the terror of the supernatural.

© Giovanelli M and Harrison C, *Cognitive Grammar in Stylistics: A Practical Guide*, Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc, London, 2018, analysis adapted from pp 151–52

Reflection

- How might you use these ideas in your teaching of texts across the different papers on this specification?
- How might you use these ideas to support students with thinking about potential texts and topics for their NEA?

Coffee break



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Mind style

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Point of view in *Frankenstein*

What do you notice about the way that Victor is presented in terms of point of view?

(See extract on page 6 of the *Resources* booklet.)

From point of view to 'mind'

- Relative position of creature to Victor: defined deictically, eg repetition of 'approached'
- Shifts in specificity: eg 'figure' → 'shape' → 'wretch'
- Cognition verbs: eg 'beheld', 'felt', 'perceived'
- Initial lack of agency: 'a mist came over my eyes', 'faintness seize me', 'rage and hatred had at first deprived me of utterance'
- End agency: 'I recovered only to overwhelm him with words expressive of furious detestation and contempt'
- A pattern of lexical items: 'rage', 'horror', 'ugliness', 'hatred', 'detestation', 'contempt'

Mind style

1. Defining mind style
2. Mind style and cognitive habits
3. Mind style and characterisation
4. Implications for further learning on the specification and potential NEA topics
5. Integrating AO1 and AO3

Mind style

We may coin the term ‘mind-style’ to refer to any distinctive linguistic presentation of an individual mental self.

Source: Fowler R, *Linguistics and the Novel*, Methuen, London, 1977. Rights granted by Taylor & Francis Informa UK Ltd – Books.

[...] those aspects of world-view that are primarily personal and cognitive in origin.

Source: Semino E and Culpeper J, *Cognitive Stylistics: Language and Cognition in Text Analysis*, John Benjamins Publishing Company, Amsterdam/Philadelphia, 2002

Unusual mind style in *Room*

Jack is a five-year-old boy who is being kept captive in a small 'Room' with his mother. Jack, does not know that he is trapped or that there is a world beyond the 'Room'.

Can you match **patterns** in a **linguistic style** to a **cognitive state**?

(See extract on page 7 of the *Resources* booklet.)

Unusual mind style in *Room*

- Restricted and ordinary world-view of a child and a world-view that results from the specific context Jack finds himself in
- Non-standard idiosyncrasies: 'TV' adjectivally to mean something like 'not real'; general verb in 'doing Tennis' instead of the 'playing Tennis'
- Count nouns are over-specified through the use of a proper noun, complete with capital letter, eg 'Plant', 'Sink', 'Dresser' and 'Table'

Unusual mind style in *Room*

- Underlexicalization: eg leaves, 'with furriness all over', 'the thing' and the non-lexical onomatopoeia of 'nnnnng nnnnng nnnnng'
- Metaphor and analogy: eg 'extra-thin silver', the dead ants as 'dirt', 'twenty-eight little spaceships', 'God's face'

Mind style and characterisation

- We respond to fictional minds in the same way as we do the minds of real people.
- We make inferences about the mental state of a character using the same cognitive processes as we would in our everyday lives.
- This is mind-modelling (Stockwell 2009).
- In literary texts, the different ways that writers present actions may influence the extent to which we infer mental states.

I Am Legend: minds and empathy

[T]he silence didn't really help. He could still see them out there, the white-faced men prowling around his house, looking ceaselessly for a way to get in at him. Some of them, probably, crouching on their haunches like dogs, eyes glittering at the house, teeth slowly grating together; back and forth, back and forth.

Robert Neville's hands fumbled on the stake and mallet

After lunch, he went from house to house and used up all his stakes. He had forty seven stakes

© Matheson, R. *I Am Legend*. Gollancz, London, 2001, pp16, 20 and 22. by permission of Abner Stein

Exploring mind style

- Examine the representation of the vampire (and other supernatural entities) in other literary texts. Students can consider the extent to which the reader is encouraged or denied the opportunity for mind attribution. Do these observations match what literary-critical or reader reviews of the books say about feeling empathy for a particular character?
- How does constraining mind attribution work in non-literary texts, eg advertising where the text manipulates how we might attribute mental states to groups of people? This might form the basis of a NEA investigation.

Adapted from <https://www.integratingenglish.com/post/mind-style-revisited>

Reflection

- How might you use these ideas in your teaching of texts across the different papers on this specification?
- How might you use these ideas to support students with thinking about potential texts and topics for their NEA?

Integrating AO1 and AO3

A formulaic 'feature plus context' approach in students' answers is not desirable. It is perfectly acceptable (and indeed often good academic practice) for students to separate the discussion of language and contextual features or to have a general 'context' opening that provides the background for their analysis. More integrated approaches are also fine where they are not self-limiting. It is the relevance and the quality of the comments that are important.

NEA, resources and wider reading

NEA, resources and wider reading

- How might you use these ideas to support students in preparing for NEA?
- Are there any other resources and reading materials that you have found useful for the topics discussed today? How have you used them?

Recommended reading

- Giovanelli M, *Narrative*, Cambridge University Press, Cambridge, 2017
- Giovanelli M and Harrison C, *Cognitive Grammar in Stylistics: A Practical Guide*, Bloomsbury, London, 2018
- Giovanelli M. and Mason J, *The Language of Literature: An Introduction to Stylistics*, Cambridge University Press, Cambridge, 2017
- Giovanelli M, Macrae A, Titjen F and Cushing I, *AQA A-level English Language and Literature*, Cambridge University Press, Cambridge, 2015
- Simpson P, *Language, Ideology and Point of View*, Routledge, London, 1993
- Simpson P, *Stylistics: A Resource Book for Students*, 2nd edition, Routledge, London, 2014

Resources

Take advantage of our extra resources in the 'Plan', 'Teach' and 'Assess' sections of our website.

Teaching resources

| | | |
|--|---|--|
| Plan 8 | Teach 28 | Assess 61 |
| Prepare for your teaching year. Information, support and services to help you deliver the specification. | Teaching resources that you can use to plan your lessons and support your students' learning. | Prepare your students for assessment. Past papers, mark schemes and example answers. |
| All planning resources > | All teaching resources > | All assessment resources > |

Further resources

integratingenglish.com/langlitlab



The Lang-Lit Lab: Research and Resources for English Teachers

Welcome to The Lang-Lit Lab!

In partnership with Team English @Team_English1

The Lang-Lit Lab is aimed at teachers of A level English although we hope that KS3 and KS4 teachers will find these resources useful too. Here you will find:

1. **Research digests** that provide an overview of a journal article or book chapter on a particular method or concept in stylistics that we feel would interest English teachers. Each digest is accompanied by teaching ideas related to A level English topics and can also be used with students to help them prepare for wider reading for their NEA.
2. **Teaching ideas and wider reading suggestions** that provide further ideas and guidance to support teaching.

All resources are also available as PDF downloads.

Please do contact us if there's a topic that you would like us to cover in the future!

Any questions?



Event materials

The electronic materials from this event will be made available to you in the customer portal of our online booking system.

Once we receive notification that you have attended the course, you will be sent a certificate of attendance email. When you receive the email, please log in to your account and the materials will be available on the 'my resources' tab on the welcome screen.

How did we do?

Please take a moment to complete a brief evaluation form for today's event. Your feedback is very important to us as it helps us improve and plan future training.

You should have been emailed the evaluation form. Please check your inbox (possibly your junk mail folder). If you haven't received it please give your trainer your name, centre name/number and email address so that we can look into it for you.

Thank you.

Get in touch

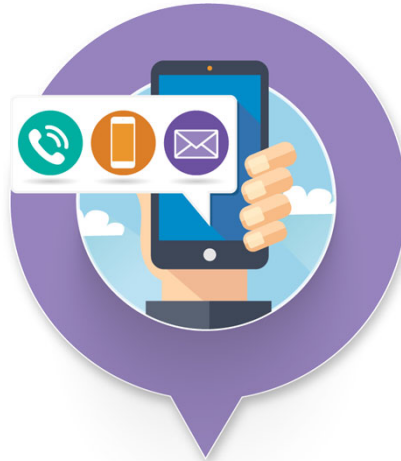
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Thank you

Notes

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