

# A-level ENGLISH LANGUAGE AND LITERATURE

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Hub school network meeting

Resources

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# Point of view and line of sight



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# Specificity and emerging horror

## 'The Inn at Shillingford', John Connolly

Something warm and sticky touched Teal's bare feet, and he stepped back hurriedly to avoid the stream of viscous fluid that now poured slowly from the bathroom. The unseen presence struck the door, causing it to shudder, and then, as he watched, frozen despite himself, the knob slowly began to turn. Casting aside his lamp, Teal gripped the doorknob and pulled back with all his might. More clear liquid oozed from the bathroom keyhole, making his hands slippery. He felt a cry emerge from his lips, and began to shout.

'Help me,' he cried. 'Please help me. Someone is trying to enter my room!'

There was no reply. The presence on the other side of the door yanked hard at the handle, almost wrenching it from Teal's fingers. He gripped again, as tightly as he could, and lowered himself down slowly. Carefully, so as not to get any of the sticky paste on his face, he placed his right eye as close as he could to the keyhole.

At first he thought he could see nothing, except a vague whiteness, and he thought the substance had clogged the aperture entirely. Then the whiteness shifted, and Teal caught a glimpse of scorched flesh, damp with the sticky mucus, and grey-green legs, mottled with decay, and a distended stomach, swollen with gas. There was something about the shape of the body, the way that it moved...

© Connolly J, *Nocturnes*, Hodder & Stoughton Ltd, London, 2007, pp482–83, reproduced by permission of Hodder & Stoughton Ltd

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# Mind style

*Frankenstein, Mary Shelley*

As I said this I suddenly beheld the figure of a man, at some distance, advancing towards me with superhuman speed. He bounded over the crevices in the ice, among which I had walked with caution; his stature, also, as he approached, seemed to exceed that of man. I was troubled; a mist came over my eyes, and I felt a faintness seize me, but I was quickly restored by the cold gale of the mountains. I perceived, as the shape came nearer (sight tremendous and abhorred!) that it was the wretch whom I had created. I trembled with rage and horror, resolving to wait his approach and then close with him in mortal combat. He approached; his countenance bespoke bitter anguish, combined with disdain and malignity, while its unearthly ugliness rendered it almost too horrible for human eyes. But I scarcely observed this; rage and hatred had at first deprived me of utterance, and I recovered only to overwhelm him with words expressive of furious detestation and contempt.

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# Mind style and cognitive habits

*Room*, Emma Donoghue

We have thousands of things to do every morning, like give Plant a cup of water in Sink for no spilling, then put her back on her saucer on Dresser. Plant used to live on Table but God's face burned a leaf of her off. She has nine left, but they're the wide of my hand with furriness all over, like Ma says dogs are. But dogs are only TV. I don't like nine. I find tiny leaf coming, that counts as ten.

Spider's real. I've seen her two times. I look for her now but there's only a web between Table's leg and her flat. Table balances good, that's pretty tricky, when I go on one leg I can do it for ages but then I always fall over. I don't tell Ma about Spider. She brushes webs away, she says they're dirty but they look like extra-thin silver to me. Ma likes the animals that run around eating each other on the wildlife planet but not real ones. When I was four I was watching ants walking up Stove and she ran and splatted them all so they wouldn't eat our food. One minute they were alive and the next minute they were dirt. I cried so my eyes nearly melted off. Also another time there was a thing in the night *nnnnng nnnnng nnnnng* biting me and Ma banged him against Door Wall below shelf, he was a mosquito. The mark is still there on the cork even though she scrubbed, it was my blood the mosquito was stealing, like a teeny vampire. That's the only time my blood ever came out of me.

Ma takes her pill from the silver pack that has twenty-eight little spaceships and I take a vitamin from the bottle with the boy doing a handstand and she takes one from the big bottle with a picture of a woman doing Tennis. Vitamins are medicine for not getting sick and going back to Heaven yet. I never want to go, I don't like dying but ma says it might be OK when we're a hundred and tired of playing. Also she takes a killer. Sometimes she takes two, because things are good for us but suddenly too much is suddenly bad.

© Donoghue E, *Room*, Picador, London, 2010, p10,  
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# Mind style and characterisation

*I Am Legend*, Richard Matheson

## Subjectivity

[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.

## Omission

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,  
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## Wider reading

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**An introduction to a range of concepts and frameworks in narrative studies**

Giovanelli M. and Mason J, *The Language of Literature: An Introduction to Stylistics*, Cambridge University Press, Cambridge, 2017

**An introduction to a range of concepts and frameworks in stylistics**

Giovanelli M, Macrae A, Titjen F and Cushing I, *AQA A-level English Language and Literature*, Cambridge University Press, Cambridge, 2015

**The AQA-endorsed textbook for this specification**

Nuttall L, 'Attributing minds to vampires in Richard Matheson's *I Am Legend*', *Language and Literature* 24 (1), 2015, pp23–39

**A research paper focusing on mind style in Matheson's novel as discussed in the session**

Simpson P, *Stylistics: A Resource Book for Students*, 2<sup>nd</sup> edition, Routledge, London, 2014

**A comprehensive guide to stylistics with activities and additional reading (for advanced students/teachers)**

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[integratingenglish.com/langlitlab](https://integratingenglish.com/langlitlab)

**The *Integrating English Project* with research digests, teaching ideas, reading lists and various articles and papers on topics in English aimed at secondary and post-16 teachers**

[lhn.uni-hamburg.de](https://lhn.uni-hamburg.de)

**The *Living Handbook of Narratology*, an open-access resource with definitions and discussions of a range of concepts in narrative studies**

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## Notes

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## Contact us

Our friendly team will be happy to support you between 8am and 5pm, Monday to Friday.

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