



Introducing Language & Literature



What is a 'Language and Literature' student?



Literature students read literary texts using concepts (e.g. imagery, rhythm, rhyme) and methods of analysis (e.g. close reading, exploring alternative interpretations).



Language students apply linguistic ideas (e.g. pragmatics, discourse, phonology) and approaches to texts (e.g. conversation analysis, discourse analysis).



Language and literature students use BOTH, making JUDGEMENTS about which ideas and methods are most useful, given the text being studied and the nature of the question.



How can I prepare for the course?

In this booklet we intend to give you an insight into some of the texts you will be studying and help you explore some of the skills you will develop.

There are four key areas we will cover in this booklet:

1. The OCR anthology (non-fiction extracts)
2. Studying poetry
3. Studying Dramatic texts
4. Studying Narrative texts

Tasks to complete:

Use the information given in each of the 4 key areas to complete the exercises.

We would like you to submit 2 key tasks from each section for us to mark:

<u>Key Area</u>	<u>Task</u>	<u>Completed</u>
Anthology	3. Extract analysis	
Anthology	5. Creative writing: home town description	
Poetry	2. What is a poem?	
Poetry	4. Creative writing: deserted street	
Dramatic texts	1. Plot summaries: Streetcar and Othello	
Dramatic texts	2. Creative writing: New Orleans	
Narrative texts	1. Plot summary: The Great Gatsby	
Narrative texts	1. Creative writing: Fitzgerald	

- These tasks MUST be submitted: 24th June – TASTER DAY as a hard copy or 26th June by email: heggs.t@myton.co.uk
- The SUMMER READING LIST is at the back of the pack. You should read AT LEAST one text from each of the wider reading categories and have copies of all the set texts.

ENJOY the reading and research – this will all be excellent preparation for Year12 Language / Literature.

Good luck!



The OCR anthology

The anthology you will be given contains non-fiction texts that are either spoken or written. In other words, they will all be factual and could range from: transcripts of conversations or interviews to newspaper articles or leaflets. YOU DO NOT NEED A COPY TO COMPLETE THESE ACTIVITIES (they will be issued in Sept)

You are expected to be able to read and understand them based on style and their key features. We ask you to consider their *discourse, pragmatics, phonology, lexis and semantics and grammar*.

Eventually, you will be looking at how they compare and comparing one of the set extracts to an unseen text under exam conditions.

The following tasks will start to get you thinking about how you will explore texts in a new and different way.

Task 1:

Frameworks - you will hear a lot about the basic frameworks for analysing a text over the next two years. We expect a great Language and Literature student to look at any text with multiple lenses to analyse through. Those include the following. Find a definition for each section and rate yourself on your confidence level. This will be good to look back at after the first term of A-level study in year 12.

Framework	Definition	Rating 1-5
Pragmatics		
Discourse		

Phonology		
Lexis and Semantics		
Graphology		

Task 2:

Look at the extracts below. Try to group them in as many different ways as possible. Reflect on this. Which were harder to group and why? What did you immediately notice about the texts? In what ways do you think about texts? Texts aren't always one thing or another: genres break rules or blend into each other; texts can have several different purposes or functions; there can be shifts and developments within them, that make them one thing at first, and something different later for instance, a personal diary extract that is later published. The A Level course will be all about helping you to analyse and make subtle and sophisticated comments on how and why texts work in the ways that they do.

EXTRACT 1:

My name is Officer **Cabria Davis**, I'm **31 years old** and I am from Camden, New Jersey. This is the place that made me the person that I am. This is you know, like I said, where I came to school and you know, where I was raised, and where I had a lot of my experiences **that shaped me into the adult that I am, so that's why I wanted to** come here and be a Police Officer.

EXTRACT 2:

2nd (Lord's Day) Some of our maids sitting up late last night to get things ready against our feast to-day, Jane called us up about three in the morning, to tell us of a great fire they saw in the city. So I rose, and slipped on my night-gown, and went to her window; and thought it to be on the back side of Marke-Lane at the farthest; but being unused to such fires as followed, I thought it far enough off; and so went to bed again, and to sleep. About seven rose again to dress myself, and there looked out at the window, and saw the fire not so much as it was, and further off . So to my closet to set things **to rights, after yesterday's cleaning. By and by Jane comes and tells** me that she hears that above 300 houses have been burned down to-night by the fire we saw, and that it is now burning down all Fish-Street by London Bridge.

EXTRACT 3:

So, the second million-dollar question: How might we DO this? How might we become more loving, more open, less selfish, more present, less delusional, etc., etc? Well, yes, good question. Unfortunately, I only have three minutes left. So let me just say this. There are ways. You already know that because, in your life, there have been High Kindness periods and Low Kindness periods, and you know what inclined you toward the former and away from the latter. Education is good; immersing ourselves in a work of art: good; prayer is good; **meditation's good; a frank talk with a dear friend; establishing** ourselves in some kind of spiritual tradition — recognizing that there have been countless really smart people before us who have asked these same questions and left behind answers for us.

EXTRACT 4:

Thank you very much Deputy Speaker and I rise to oppose the motion moved by the Leader of the Opposition. And in so doing I say to the Leader of the Opposition I will not be lectured about sexism and misogyny by this man. I will not. And the Government will not be lectured about sexism and misogyny by this man. Not now, not ever.

EXTRACT 5:

The seductive folds of the sleeping-bag.

The hiss of the primus and the fragrant steam of the cooker issuing from the tent ventilator.

The small green tent and the great white road.

The whine of a dog and the neigh of our steeds.

The driving cloud of powdered snow.

The crunch of footsteps which break the surface crust.

The wind blown furrows.

The blue arch beneath the smoky cloud.



Task 3:

Look again at the extracts. Select one of them to analyse in detail based on the features you may spot. It would be worthwhile to think about whether you are using literary, linguistic or both approaches simultaneously.

Task 4:

The following activity introduces the idea of stylistics. Stylistics simply put is analysing a text by closely analysing the grammar, the lexical choices, the sound patterns, the structural organisation, the repetitions and deviations from expected linguistic choices. This activity will focus on particular word classes in a short extract (163 words in total) from the opening of Arundhati Roy's *The God of Small Things*.

May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air. Then they stun themselves against clear windowpanes and die, fatly baffled in the sun.

The nights are clear but suffused with sloth and sullen expectation.

But by early June the south-west monsoon breaks and there are three months of wind and water with short spells of sharp, glittering sunshine that thrilled children snatch to play with. The countryside turns an immodest green. Boundaries blur as tapioca fences take root and bloom. Brick walls turn mossgreen. Pepper vines snake up electric poles. Wild creepers burst through laterite banks and spill across the flooded roads. Boats ply in the bazaars. And small fish appear in the puddles that fill the PWD potholes on the highways.

It was raining when Rahel came back to Ayemenem.

1. Highlight as many verbs as you can - what do you notice about the style these words create for this piece of writing?
2. Here are 8 factual observations about this extract. Which do you agree with most and why? You can pick more than one!

1	Most of the verbs are in the present tense.
2	There is a shift from present tense verbs to past tense at the very end.
3	Most of the verbs are verbs of action, not stative verbs, such as 'is' or 'are' .
4	Many of the verbs express natural growth, fecundity, ripeness and are from the lexical field of plant growth.
5	There is a large number of noun phrases (phrases with nouns as the head word) rather than nouns.
6	Many of the noun phrases are pre-modified (rather than post-modified) by adjectives. (Pre-modified means the adjective or other modifying word comes before the noun.)
7	A large number of the nouns or noun phrases seem to start the sentence and this forms a repeated pattern.
8	There is a distinctive use of some sound groups in the noun phrases in particular – the use of plosives (specially 'b' and 'p') and the 's' and 'sh' sounds.

Task 5:

Additional work for part of the exam - creative writing.

Drawing on the 8 observations of The God of Small Things, try writing a short paragraph about your home town/village, in the same style as the opening. See how much you can mimic the style of Arundhati Roy in your own writing. Aim for 200 words.



Studying poetry

When you are accepted onto the course, you will then be told which poet and collection you are studying specifically. In the meantime, exploring some poetry will be very useful in getting you to elevate your analysis from GCSE to A-Level.

The following tasks will help you think about poetry in a new way and hopefully expose you to some different forms or language in this form.

Task 1:

The poem below is a famous song that has been changed so it reads as a sonnet (14 line poem usually about love). 1) Read and annotate the poem for as many literary devices you can find. 2) Can you guess which song it is? 3) Don't forget to look up any words you are unsure about.

I.

Into the well, I cast a humble pray'r
and though the wish remains yet unconveyed,
my countenance, on seeing you so fair,
has left all my desire thus betrayed.
'Twas naught from lust or love that I did seek,
yet you obstruct the road of Fate for me.
As skin through tears in shabby trousers peeks,
the torrid, breezy night arouses glee.
Now our acquaintance, only moments sown,
has made my heart fair Logic cast away;
I give thee now this favor of my own,
perchance to call upon me soon, I pray!
— For long before we had our chance to start,
your absence left an aching in my heart.

Task 2:

Watch the clip about poetry making notes on what you learn as well as your opinions. Remember, you do not have to agree with everything you hear.

<https://www.youtube.com/watch?v=JwhouCNq-Fc>

After watching this, write a short answer to the question: 'What makes a poem, a poem?'

[illegible]

Starting with this website and any others you come across, create a glossary of terms for poetry that you didn't already know. Some ambitious terms include: Anaphora, Anadiplosis, Volta and Quatrain. (<https://www.superprof.co.uk/blog/poetry-glossary-gcse-a-level/>)

[illegible]

Task 4:

Additional work for part of the exam - creative writing.

Now that all the humans are hiding indoors, what is coming out during the night in the deserted streets?

Write 200 words being as imaginative as you can.

Studying Dramatic Texts



Etymology

Match the terms with their definitions:

Drama	Playing a role, performing an action.
Acting	A play to be performed – from the Greek 'draein' meaning to do, to act, to perform.
Theatre	A dramatist, from 17 th century 'play' + 'wright' – a maker or builder of plays.
Playwright	From the Greek 'thea' meaning spectacle, 'theon' meaning spectator. A place to behold.

Reading Drama

Unlike novels and poetry, plays are written to be performed by actors in front of an audience gathered together in a single place for a short period of time. But plays exist as written texts to be studied as a literary and linguistic construct, as well as a working script.

Read the 2 play extracts and a) annotate them as a written text (What? How? Why?) b) make notes under each one on how it may be performed (costume and props / actions / positioning of actors / tone of voice).



Extract 1 Tennessee Williams: A Streetcar Named Desire

(Two men come round the corner, STANLEY KOWALSKI and MITCH. They are about twenty-eight or thirty years old, roughly dressed in blue denim work clothes. STANLEY carries his bowling jacket and his bowling jacket and a red-stained package from the butcher's).

STANLEY: *(to MITCH)* Well, what did he say?

MITCH: He said he'd give us even money.

STANLEY: Naw! We gotta have odds!

(They stop at the foot of the steps)

STANLEY: *(Bellowing)* Hey, there! Stella, Baby!

(Stella comes out of the first floor landing, a gentle young woman, about twenty-five, and a background obviously quite different from her husband's)

STELLA: *(Mildly)* **Don't holler at me like that. Hi, Mitch.**

STANLEY: Catch!

STELLA: What?

STANLEY: Meat!

(He heaves the package at her. She cries out in protest but manages to catch it: then she laughs breathlessly. Her husband and his companion have already started back around the corner.)

Extract 2 William Shakespeare: Othello

IAGO: Call up her father:

Rouse him, make after him, poison his delight,
Proclaim him in the street, incense her kinsmen,
And though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,
Yet throw such changes of vexation on't,
As it may lose some colour.

RODERIGO: Here is her father's house; I'll call aloud.

IAGO: Do, with like timorous accent and dire yell,
As when, by night and negligence, the fire
Is spied in populous cities.

RODERIGO: What, Brabantio! Thieves, thieves!
Look to your house, your daughter, and your bags!
Thieves, thieves!

(Brabantio appears above at a window)

BRABANTIO: What is the reason of this terrible summons?
What is the matter?

RODERIGO: Signior, is all your family within?

IAGO: Are your doors locked?

BRABANTIO: Why, wherefore ask you thus?

IAGO: Zounds, sir, you're robbed; for shame, put on your gown;
Your heart is burst, you have lost half your soul;

Even now, now, very now, an old black ram
Is tugging your white ewe.



Task 1 =Plot summary

There are 3 acts in A Streetcar Named Desire and 5 acts in Othello.
Research the plots and summarise each act:

Streetcar:

Act 1:

Act 2:

Act 3:

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Othello:

Act 1:

Act 2:

Act 3:

Act 4:

Act 5:



Think

Why is Othello classed as a TRAGEDY?

Why could Streetcar be considered a TRAGEDY?

Linguistic Approach – Conversation Analysis of Drama



Read:

Plays are created through the dialogue spoken by the characters, their silences and paralinguistic behaviour.



Think:

Why might a playwright choose to use features of natural speech?

Why might a playwright choose NOT to use features of natural speech?

Consider:

Read these quotations and think about the relevance of conversation analysis to dramatic texts:

“Dialogue is the only significant (and signifying) literary means whereby the dramatic text can be imagined and written” – Michelene Wander, playwright

“Dialogue is the basic building block of most play ... It’s clear that most statements in the world – and almost all the statements made

in plays are infelicitous speech acts ... and their infelicity communicates their meaning. Judgements are made by unauthorised persons, questions are asked to which the speaker knows the answer, people lie, say things **they don't mean to say or don't have to say in the first place**" – David Edgar: How Plays Work

"Given that plays are mainly conversations between characters on the stage, the most obvious kind of analysis to use will be that developed by linguistics to analyse conversational interaction"
Lancaster University Stylistics Course

Conversation Analysis Tools



- Who *initiates* the conversation? Who responds?
- *Agenda-setting* and *topic changes*: Who decides what the conversation will be about and changes the topic?
- *Turn-taking*: Does each person wait till the other has finished or does one person keep interrupting? If the latter, who interrupts? And who is interrupted?
- *Distribution* and *length of turns*: Who has the most turns? Who has the longest turns?
- *Speech acts*: Who uses speech acts like questioning, commanding, demanding, threatening and complaining? Who uses speech acts like answering, agreeing, acceding, giving in or apologising?
- *Adjacency pairs*: Are the normal expectations or different expectations followed?
 - Greeting / greeting
 - Question / answer
 - Congratulations / thanks

- Apology / acceptance
- Leave-taking / leave-taking
- *Modes of address*: What name do people call each other by?
- *Taboo words*: Who uses them, what provokes their use, how does the other character react?
- Some linguistics consider conversation analysis in terms of *politeness and cooperation*, using all of the above elements to understand the way conversation works (or breaks down).
 - *Politeness principles*: maintaining or breaking conventions about being polite in conversation (e.g. phrasing criticism positively rather than negatively)
 - The *cooperative principle*: how much each person says, the quality of what they say, how relevant it is and the manner in which it is said.



Annotate this extract from 'A Streetcar Named Desire' using the tools from above

BLANCHE:Stella! What have you heard about me?

STELLA:Huh?

BLANCHE:What have people been telling you about me?

STELLA:Telling?

BLANCHE:You haven't heard any--unkind--gossip about me?

STELLA:Why, no, Blanche, of course not!

BLANCHE:Honey, there was--a good deal of talk in Laurel.

STELLA:About you, Blanche?

BLANCHE:I wasn't so good the last two years or so, after Belle Reve had started to slip through my fingers.

STELLA:All of us do things we—

BLANCHE:I never was hard or self-sufficient enough. When people are soft--soft people have got to shimmer and glow--they've got to put on soft colors, the colors of butterfly wings, and put a-paper lantern over the light.... It isn't enough to be soft. You've got to be soft and attractive. And I--I'm fading now! I don't know how much longer I can turn the trick.

[The afternoon has faded to dusk. Stella goes into the bedroom and turns on the light under the paper lantern. She holds a bottled soft drink in her hand.]

BLANCHE:Have you been listening to me?

STELLA:I don't listen to you when you are being morbid!
[She advances with the bottled coke.]

BLANCHE [with abrupt change to gaiety]:Is that coke for me?

STELLA:Not for anyone else!

BLANCHE:Why, you precious thing, you! Is it just coke?

STELLA [turning]:You mean you want a shot in it!

BLANCHE:Well, honey, a shot never does a coke any harm! Let me! You mustn't wait on me!

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

_____ (continue on additional paper).

Studying Narrative Texts



Read and check:

Novels can be divided into narrative sub-genres. Try to think of a novel you have read that fit those listed below:

- Romance –
- Mystery –
- Horror –
- Science fiction –
- Spy –
- Thriller –
- Family saga –
- Rites of passage / coming of age –
- War –
- Adventure –
- School –
- Detective –
- Fantasy –



Narrative voice

Read the following overview of narrative voice:

FIRST PERSON

First-person narrator

- **A narrator who speaks as 'I', often a character who plays a role** in the story, although it may not be his or her own story that is being told

Interior monologue

- First person, as though the narrator is verbalising their thoughts as they occur

Stream of consciousness

- A narrative style that imitates the qualities of thoughts and feelings, **making the reader feel as if they're inside someone's** head. The grammar and structure suggest the random and **fragmentary nature of thought. In the first person it's an** extreme version of interior monologue.

Unreliable narrator

- A (first-person) narrator who is perhaps self-deceiving or who cannot be trusted to give a version of events that is to be believed

Inadequate (or naïve) narrator

- **A (first-person) narrator who doesn't seem to understand much about what's happening as the reader**

What other kinds of narrator are there?



Task 1: The Great Gatsby

Research and make notes on:

The Plot:

The main characters:

The main themes:

[illegible]

_____ (continue on additional paper).

Reading lists:

Set texts

Author	Title	Genre
Truman Capote	In Cold Blood	True Crime novel
Carol Ann Duffy	Rapture	Love poetry
F. Scott Fitzgerald	The Great Gatsby	Novel - Tragedy
Tennessee Williams	A Streetcar Named Desire	Play - Tragedy
Various	Anthology of Non-Fiction texts	Various

Wider, independent reading list

Author	Title	Genre
Margaret Atwood	The Handmaid's Tale	Dystopia
Anthony Burgess	A Clockwork Orange	Society
Angela Carter	The Bloody Chamber	Gothic short stories
Joseph Conrad	Heart of Darkness	Society
Charles Dickens	Hard Times	Society
Giles Foden	The Last King of Scotland	Life and Culture
John Fowles	The Collector	Crime/Thriller
Charlotte Perkins Gilman	The Yellow Wallpaper	Psychology
William Golding	Lord of the Flies	Society
Joseph Heller	Catch-22	War
Susan Hill	Woman in Black	Gothic horror
Khaled Hosseini	The Kite Runner	Coming of Age
Henry James	The Turn of the Screw	Gothic horror

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Harper Lee	To Kill a Mockingbird	Society
Ian McEwan	Atonement	War/love
Yann Martell	Life of Pi	Life
Daphne du Maurier	Rebecca	Gothic mystery
Cormac McCarthy	The Road	Dystopian
Toni Morrison	Beloved	Slavery/Culture
Audrey Niffenegger	The Time Traveler's Wife	Love
George Orwell	Animal Farm	Dystopian allegory
Edgar Allan Poe	Short stories	Gothic
Arundhati Roy	The God of Small things	Culture
JD Salinger	The Catcher in the Rye	Life
Mary Shelley	Frankenstein	Gothic
Bram Stoker	Dracula	Gothic
Alice Walker	The Colour Purple	Culture
Evelyn Waugh	Brideshead Revisited	Life
HG Wells	The Invisible Man	Science fiction
Irvine Welsh	Trainspotting	Life
Edith Wharton	The Age of Innocence	Society
Oscar Wilde	The Picture of Dorian Gray	Life and society
Jeanette Winterson	Oranges are Not the Only Fruit	Life and relationships
Virginia Woolf	A Room of One's Own	Non-fiction

Drama

Author	Title
Alan Bennett	The History Boys
Anton Chekhov	Three Sisters

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Henrik Ibsen	A Doll's House
Christopher Marlowe	Doctor Faustus
Arthur Miller	The Crucible Death of a Salesman
John Webster	The Duchess of Malfi
Timberlake Wertenbaker	Our Country's Good
Oscar Wilde	The Importance of being Earnest
Tennessee Williams	Cat on a Hot Tin Roof

Poetry

Author	Title
Carol Ann Duffy	The World's Wife
William Blake	Songs of Innocence and Experience
Robert Browning	Dramatic Lyrics
Geoffrey Chaucer	The Canterbury Tales
TS Eliot	The Wasteland
Seamus Heaney	Death of a Naturalist
Homer	Iliad
Ted Hughes	Collected Poems
John Milton	Paradise Lost
Edgar Allan Poe	Collected Poems
Sylvia Plath	Ariel
Christina Rossetti	Goblin Market
William Shakespeare	Sonnets
Percy Bysshe Shelley	Collected Poems
WB Yeats	Collected Poems

Useful web links:

<https://www.ted.com/talks> - TED talks for lectures and interesting discussion points

www.staircase12.org - Contains interviews and book reviews from current students

www.englishlangsfx.blogspot.com - Written by Dan Clayton at St Francis Xavier College; provides excellent materials and discussions, plus lots of links to other relevant sites.

<http://www.ling.lancs.ac.uk> - Lancaster Uni Language and Linguistics site. Enormous. They have a specific A Level site within this and loads of resources.

<https://www.palinstravels.co.uk/> - Palin for travel writing

<https://www.independent.co.uk/> - news articles

<https://www.nme.com/news/music> - music and arts articles/reviews

<https://www.theguardian.com/uk> - look for reviews and language articles