

Your Guide To

AQA-A

AS English Language and Literature

Assessment Objectives

AO1 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.

AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.

AO3 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.

AO4 Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies.

UNIT 1 (ELLA1): Integrated Analysis and Text Production

- 50% of AS, 25% of A Level
- 1 hour 30 minutes examination
- 75 marks
- Assessment Objectives 1, 2 and 4

Two questions on two set texts (*Things Fall Apart* by Chinua Achebe; *A Streetcar Named Desire* by Tennessee Williams): one will address literary and stylistic issues; one will be a language production task.

SECTION A - An analysis of a set text, focusing on form, structure and language as well as representations of speech.

Eg.

1) How does Achebe convey Okonkwo's sense of what it is to be manly?

In your answer you should consider:

- Achebe's language choices
- Narrative viewpoint. (30 marks)

6) How does Williams convey the tension between Blanche and Stanley?

In your answer you should consider:

- Williams's language choices
- Dramatic techniques. (30 marks)

AO1: (15 MARKS).....

AO2: (15 MARKS).....

SECTION B - A production task based on a second set text, showing your understanding of narrative voice and style.

AO1: (15 MARKS).....

AO4: (30 MARKS).....

Eg.

Imagine that Mitch returns home and talks with his mother before the events of Scene 6, (where he and Blanche reveal their feelings to one another). Write the dialogue between Mitch and his mother, in which Mitch tells his mother about Blanche.

Give careful consideration to your language choices, form and style, in order to convey a sense of Mitch's voice.

You should use dramatic dialogue form. (45 marks)

Imagine that Mr Brown has written his memoirs of his time in Umuofia. Write an extract from these memoirs, in which Mr Brown describes the coming of Christianity to the town.

Give careful consideration to your language choices, form and style, in order to convey a sense of Mr Brown's voice and point of view. (45 marks)

You must answer on BOTH set texts but **you choose** which text you will use for each section.

Some aspects to consider

Section A	Section B
<p>Form</p> <ul style="list-style-type: none"> - Tragedy - Drama - Prose - realism <p>Narrative Methods</p> <ul style="list-style-type: none"> - Non-didactic narrative - Postcolonial narrative - Narrative voice - Omniscient narrator <p>Structure</p> <ul style="list-style-type: none"> - Dialogue - Juxtaposition - Chronological order <p>Dramatic Techniques</p> <ul style="list-style-type: none"> - Soliloquies - monologues - Dramatic structure - Asides - antihero <p>Language and style</p> <ul style="list-style-type: none"> - Imagery - Lexical choices - genre - semantic field - parts of speech - syntax - clauses - figurative and literal language 	<p>The Source Text</p> <ul style="list-style-type: none"> - Is it based on a specific part of the text? - Is it based on the whole text? - Lexis - Imagery - Grammar - dialect <p>The Narrative Voice</p> <ul style="list-style-type: none"> - 1st, 2nd, 3rd person? - Particular character? - Specific role? Eg. Doctor, journalist etc. - Trusted narrator? - Omniscient narrator? - Bias? - Irony? <p>The Form</p> <ul style="list-style-type: none"> - letters - reports - articles - broadsheet - tabloid - diary entries - prepared speech or oration <p>Genre</p> <p>Content</p> <ul style="list-style-type: none"> - feelings - attitudes - events <p>Audience and Purpose</p> <p>Coherence and cohesion</p> <ul style="list-style-type: none"> - spelling - punctuation - paragraphing

UNIT 2 (ELLA2): Analysing Speech and Its Representations

- 50% of AS, 25% of A Level
- 1 hour 30 minutes examination
- 75 marks
- Assessment Objectives 1, 2 and 3

Two questions: one on a set text, one an unseen analysis

SECTION A - An analytical comparison of two unseen spoken texts. One could be transcribed spontaneous speech (for example, a conversation between two friends), one could be a prepared piece of oratory speech (for example, a persuasive political speech), or any other piece of speech representation from a non-literary text.

AO2: (15 MARKS).....
AO3: (30 MARKS).....

Eg.

Text A is the transcript of a university student who is talking to her friend about starting the final year of her nursing course.

Text B is from a speech on education given by the Prime Minister, Gordon Brown, in October 2007.

Compare how information, attitudes and feelings are conveyed by the speakers in the two texts.

In your answer you should comment on:

- The choice of vocabulary, and grammatical, stylistic and speech features
- The influence of context on the ways in which speakers convey attitudes and ideas.

SECTION B - An analysis of Othello by Shakespeare with particular focus on how speech is represented in the text. The exam will provide you with an extract but you must make reference to other parts of the text in your answer.

AO1: (15 MARKS).....
AO2: (15 MARKS).....

Eg.

How does Shakespeare use representations of speech and other dramatic techniques to convey Iago's feelings towards Othello in the extract printed below, and in **one** other episode elsewhere in the play?

Some aspects to consider:

Section A	Section B
<p>Features of Spoken Language</p> <ul style="list-style-type: none"> - Grammatical structures - Phonological structures (sound patterns) - Lexis and Semantic field - Stylistic choices of the speakers <p>Purpose</p> <p>Attitudes</p> <p>Audience /Speaker's context</p> <ul style="list-style-type: none"> - Ethnicity - Gender - Socio-economic background - Age - Role of speaker 	<p>Characterisation</p> <ul style="list-style-type: none"> - Attitudes - Relationships - Motives <p>Narrative Style</p> <p>Language Choice</p> <ul style="list-style-type: none"> - Use of imagery - Phonology <p>Text Structure</p> <ul style="list-style-type: none"> - Features of grammar - Choice of prose / verse - Use of generic conventions <p>Themes</p> <p>Literary Context</p> <ul style="list-style-type: none"> - Order of events within text

Name of Student:

ELLA1 Section A Mark Scheme – Integrated Analysis

AO1: Select and apply relevant concepts and approaches from integrated linguistic & literary study, using appropriate terminology and accurate, coherent written expression. (15 MARKS)

AO2: Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in a range of spoken and written texts (15 MARKS)

		A01	A02
4	13 – 15	<ul style="list-style-type: none"> • Conceptual interpretation of features and patterns • Sophisticated analysis of language. • Fluent, cohesive, writing. • Interpretation enhanced and illuminated through use of key ideas and frameworks. 	<ul style="list-style-type: none"> • Illuminating analysis of text. • Thorough overview in response to question. • Conceptual comment on form / structure / literary techniques. • Cogent comments on stylistic features. • Entirely relevant response.
	11 – 12	<ul style="list-style-type: none"> • Thoughtful exploration of features and patterns • Thoughtful engagement with texts through details. • Interpretation based on coherent use of key ideas and frameworks • Fluent writing. 	<ul style="list-style-type: none"> • Secure and coherent analysis underpinned by good textual evidence. • Range of examples discussed. • Coherent comment on form / structure / literary techniques • Clear overview in response to question. • Relevant response.
3	9 – 10	<ul style="list-style-type: none"> • Awareness of stylistic and linguistic features. • Explanation of features; under-developed in places. • Reading informed by key ideas and frameworks • Competent writing. • Evidence of some range. 	<ul style="list-style-type: none"> • Some exploration of close analysis • Explains form / structure / literary techniques accurately with significant points about stylistic features and how they work in texts. • Sustains clear line of argument. Provides overview in response to question. • Relevant response.
	7 – 8	<ul style="list-style-type: none"> • Sense of patterns may emerge in places; likely to be underdeveloped. • Identification of features, but may be unable to comment on effect of all features • Partial use of ideas and frameworks to develop reading. • Expression clear and generally controlled. 	<ul style="list-style-type: none"> • Appreciation of style/ structure/ form - may concentrate on one area at expense of others. • Some distinguishing features interpreted; stylistic features are commented upon but may lack understanding of significance to wider text • Some sense of overview. • Generally accurate and relevant.
2	5 – 6	<ul style="list-style-type: none"> • Shows awareness of some of writer's choices within the text. • Makes some illustrated points but lacks precise comments on lit/ling features and their effects • Simplistic approach • Expression communicates ideas but lacks flexibility/sophistication. • Limited number of ideas explored. 	<ul style="list-style-type: none"> • Some simple analysis and recognition of implied meaning. • Ideas mostly simple/ unsophisticated but accurate. • Features identified but no understanding of significance to text • Limited overview in response to question. • Relevant in places
	4	<ul style="list-style-type: none"> • Simplistic. Identifies some points but limited analysis occurs. • Generalised and imprecise ideas. Lacks details or engagement and considers very few key ideas or frameworks. • Some awareness of the focus of a text; common sense approach but does not discuss how language works. • Writing contains flaws in expression. 	<ul style="list-style-type: none"> • Basic and generalised analysis; responds to surface features in a broad fashion. • May take a narrative approach with occasional simplistic comments. • Some flaws in understanding may be evident. • No real sense of overview in response to question. • Only occasional relevance.
1	3	<ul style="list-style-type: none"> • Lack of coherence in selection of ideas • Little apparent planning with probably no use of key ideas or frameworks • Implicit views of language use; superficial ideas. • Ideas and expression likely to be naïve and vocabulary limited. 	<ul style="list-style-type: none"> • Very limited analysis / very superficial understanding. • Sometimes responds to surface features/odd textual references but main focus is narrative or general • Comments on style are totally general. Flaws in understanding likely to be evident. • No overview in response to question. • Largely irrelevant.
	1 – 2	<ul style="list-style-type: none"> • Little awareness of how language shapes meaning. • Lack of direction in response • Persistent inaccuracies in use of key terms, ideas and frameworks • Major weaknesses in expression. 	<ul style="list-style-type: none"> • A little awareness of text but form / structure / literary techniques are ignored. • Misunderstanding or misinterpretation throughout. • No analysis or engagement with meaning of text. • Almost entirely irrelevant.

Marking sticker:

Other comments:

Name of Student:

ELLA1 Section B Mark Scheme – Text Production

AO4: Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies. (30 MARKS)

AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression (15 MARKS)

		AO4		AO2
4	26 – 30	<ul style="list-style-type: none"> • Responds with originality and flair. • Skilful writing and interpretation • Sophisticated use of language. Audience / reader completely engaged. • Entirely appropriate content. 	13-15	<ul style="list-style-type: none"> • Fluent, cohesive writing. • Expression precise and wholly appropriate. • Stylish with rare errors.
	23 – 25	<ul style="list-style-type: none"> • Confident & cohesive writing • Engaging style with clear and convincing ideas • Content skilfully chosen. • Wholly convincing sense of character’s voice. 		
3	20 – 22	<ul style="list-style-type: none"> • Confident interpretation. • Sustained use of appropriate style. • Content confidently selected for audience / task. • Convincing sense of form, audience and purpose being addressed. • Convincing sense of character’s voice. 	9-10	<ul style="list-style-type: none"> • Fluent writing • Mostly technically accurate. • Expression well controlled and sustained.
	16 – 19	<ul style="list-style-type: none"> • Clear grasp of task with sound stylistic shaping evident. • Successful language use for audience and purpose. • Sound choice of content and structure. • Sound sense of character’s voice. 		
2	12 – 15	<ul style="list-style-type: none"> • Inconsistent register. • Mostly suitable style adopted for genre/ task - some stylistic lapses occur. • Awareness of audience and purpose but may be flawed in places. • Some gaps in content. • Sustained response to task • Partial sense of character’s voice. 	7-8	<ul style="list-style-type: none"> • Competent writing with underlying technical control – some slips. • Clear expression
	9 – 11	<ul style="list-style-type: none"> • Some uncertainty about appropriate style. • Simplistic stylistic shaping. • Audience and purpose sometimes evident. • Content and approach broadly – but not entirely – appropriate for task and/or form. • Sense of character’s voice not wholly apt but accepted. 		
1	6 – 8	<ul style="list-style-type: none"> • Style and approach not entirely convincing. • Generalised approach to task. • Inappropriate or flawed content • Some misunderstanding about genre or task. • Insecure sense of character’s voice. 	4	<ul style="list-style-type: none"> • A number of technical flaws and some basic errors. • Expression communicates ideas but may lack flexibility or sophistication.
	1 – 2	<ul style="list-style-type: none"> • Limited ideas, vocabulary and details. • Limited, sense of genre and task • weak focus on audience and purpose. • Significant misunderstanding about genre or task. • Significant limitations / flaws in content. 		
		<ul style="list-style-type: none"> • Very occasional glimpses of appropriate ideas and/or style; • Short and unsuitable answer. • No apparent direction. 	1-2	<ul style="list-style-type: none"> • Likely to be a number of flaws in expression. Probably frequent technical errors.
			3	<ul style="list-style-type: none"> • Expression likely to be naïve. • Frequent flaws in expression. • Intrusive technical errors.
			4	<ul style="list-style-type: none"> • Intrusive basic errors. • Major and persistent flaws in expression.

Marking sticker:

Other comments:

Name of Student:

ELLA2 SECTION A: Analysing Speech and Its Representations

AO2: Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in spoken and written texts.

AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception

		AO2		AO3
Band 4	13 - 15	<ul style="list-style-type: none"> Profound analysis of literary or linguistic texts Sense of overview; illuminating reading of text. Conceptualised or individualistic in approach. Conceptual comment on cohesion and textual structure. Cogent comments on features of speech and how speech works 	26 - 30	<ul style="list-style-type: none"> Assimilates and contextualises references with originality. Total overview that may offer observations on wider contexts. Significant similarities and differences are made in an original/personal/ conceptual manner. All texts effortlessly compared with attitudes assimilated
	11 - 12	<ul style="list-style-type: none"> Secure and coherent reading and analysis underpinned by good textual evidence Close focus on details with a range of examples discussed. Coherent comment on form and structure Thoughtful points made on speech and how it works 	23 - 25	<ul style="list-style-type: none"> Skilful and secure comparison; Clear sense of contextual influences underpins reading. Close focus on texts. Coherently compares and contrasts writer's choices of form, structure, mode, language. Confident comparison of attitudes
Band 3	9 - 10	<ul style="list-style-type: none"> Close reading and analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Explains form and structure accurately with significant points about speech features Some comment on how speech works 	20 - 22	<ul style="list-style-type: none"> Expresses clearly comparisons and contrasts between two texts, Clear interplay between text and context Comments clearly on a variety of points/areas. May be imbalanced comparison of text/attitudes
	7 - 8	<ul style="list-style-type: none"> Responds with growing confidence; analysis emerging Appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features commented upon; Speech features are commented upon but may lack contextual understanding 	16 - 19	<ul style="list-style-type: none"> Context commented on Analysis may show implicit meanings Some comment on language use in text. Imbalance in coverage of contexts, attitudes and comparison
Band 2	5 - 6	<ul style="list-style-type: none"> Some simple analysis and recognition of implied meaning At least two illustrated points are made but lacks evidence in places List-like in approach Speech comments will feature but will be made simply and may concentrate on straightforward mode differences 	12 - 15	<ul style="list-style-type: none"> Partial and simplistic comparisons made between texts Developed line of argument underpinned by comment on overall context Imbalance in coverage of texts; lacks evidence in place Simple comments on attitudes
	4	<ul style="list-style-type: none"> Basic and generalised analysis Narrative approach with occasional simplistic comments Lacks details or engagement Very few speech features 	9 - 11	<ul style="list-style-type: none"> Responds to obvious or broad links or comparisons. May see how context influences language use General awareness of writer's techniques and impact on meaning Sometimes comments on less important links. Lacks detail and evidence
Band 1	3	<ul style="list-style-type: none"> A little understanding; very limited analysis Sometimes responds to surface features but main focus is on textual narrative or general points. Speech points are totally general 	7 - 8	<ul style="list-style-type: none"> Superficial idea of context. Occasional insight but not sustained No comparisons made Very limited awareness of details and Little evidence used
	1 - 2	<ul style="list-style-type: none"> A little awareness of text but form and structure are ignored Inaccurate use of speech terms. No analysis 	1 - 6	<ul style="list-style-type: none"> Very little awareness of context Very limited ideas. Contextual features identified erroneously

Marking Sticker:

Other comments:

Name of Student:

ELLA2 SECTION B: Analysing Speech and Its Representations

AO1: Select and apply relevant concepts and approaches from integrated linguistic study, using appropriate terminology and accurate coherent written expression

AO2: Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in spoken and written texts

		AO1		AO2
Band 4	13 - 15	<ul style="list-style-type: none"> Conceptual interpretation of features and patterns Sophisticated analysis of language. Fluent, cohesive, writing. Interpretation enhanced and illuminated through conceptual use of key ideas and frameworks. Engages closely with the meaning of the text 	13-15	<ul style="list-style-type: none"> Profound analysis of literary or linguistic texts Sense of overview; illuminating reading of text. Conceptualised or individualistic in approach. Conceptual comment on cohesion and textual structure. Cogent comments on features of speech and how speech works
	11 - 12	<ul style="list-style-type: none"> Thoughtful exploration of features and patterns Thoughtful engagement with texts through details. Interpretation based on coherent use of key ideas and frameworks Fluent writing. 	11-12	<ul style="list-style-type: none"> Secure and coherent reading and analysis underpinned by good textual evidence Close focus on details with a range of examples discussed. Coherent comment on form and structure Thoughtful points made on speech and how it works
Band 3	9 - 10	<ul style="list-style-type: none"> Awareness of stylistic and linguistic features. Explanation of features; under-developed in places. Reading informed by key ideas and frameworks Competent writing. Evidence of some range. 	9-10	<ul style="list-style-type: none"> Close reading and analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Explains form and structure accurately with significant points about speech features Some comment on how speech works
	7 - 8	<ul style="list-style-type: none"> Sense of patterns may emerge in places; likely to be underdeveloped. Identification of features, but may be unable to comment on effect of all features Partial use of ideas and frameworks to develop reading. Expression clear and generally controlled. Evidence of some range. May use different approaches for literary/linguistic study; Sound writing 	7-8	<ul style="list-style-type: none"> Responds with growing confidence; analysis emerging Appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features commented upon; Speech features are commented upon but may lack contextual understanding
Band 2	5 - 6	<ul style="list-style-type: none"> Shows awareness of some of writer's choices within the text. Makes some illustrated points but lacks precise comments on lit/ling features and their effects Simplistic approach Expression communicates ideas but lacks flexibility/sophistication. Limited number of ideas explored. 	5-6	<ul style="list-style-type: none"> Some simple analysis and recognition of implied meaning At least two illustrated points are made but lacks evidence in places List-like in approach Speech comments will feature but will be made simply and may concentrate on straightforward mode differences
	4	<ul style="list-style-type: none"> Simplistic. Identifies some points but limited analysis occurs. Generalised and imprecise ideas. Lacks details or engagement and considers very few key ideas or frameworks. Some awareness of the focus of a text; common sense approach but does not discuss how language works. Writing contains flaws in expression. 	4	<ul style="list-style-type: none"> Basic and generalised analysis Narrative approach with occasional simplistic comments Lacks details or engagement Very few speech features
Band 1	3	<ul style="list-style-type: none"> Lack of coherence in selection of ideas Little apparent planning with probably no use of key ideas or frameworks Implicit views of language use; superficial ideas. Ideas and expression likely to be naïve and vocabulary limited. 	3	<ul style="list-style-type: none"> A little understanding; very limited analysis Sometimes responds to surface features but main focus is on textual narrative or general points. Speech points are totally general
	1 - 2	<ul style="list-style-type: none"> Little awareness of how language shapes meaning. Lack of direction in response Persistent inaccuracies in use of key terms, ideas and frameworks Major weaknesses in expression. 	1-2	<ul style="list-style-type: none"> A little awareness of text but form and structure are ignored Inaccurate use of speech terms. No analysis

Marking Sticker:

Other comments:

English Literature – AS – Reading list

An English Literature course is about reading literature. You will, therefore, be expected to read independently; that means **on your own**. You need to read the books **before** you come to class so that you can analyse and discuss them during lesson time; **you will not read whole texts in class**. This means, you will need to read *Things Fall Apart*, *Othello* and *A Streetcar Named Desire* over the summer holidays. As you read you should annotate the texts with your own ideas, those of your classmates, and those suggested by your teachers. You will be introduced to a whole range of new ideas and you should make efforts to develop your own reading practices in line with these. We have provided some suggested reads for you to begin broadening your literary and cultural horizons, so please enjoy!

As you know, reading around the subject is an essential part of the English Literature course. Listed below are a selection of novels, plays, criticisms and films to help stimulate thought and help you to achieve success at AS level. Remember to read newspapers too.

Set Texts

Things Fall Apart: Chinua Achebe (1958)

Othello: William Shakespeare

A Streetcar Named Desire: Tennessee Williams (1980)

Suggested Criticism

Beginning Theory: An Introduction to Literary and Cultural Theory: Peter Barry (2002)

Language and Style: Michael Jago

Language and Literature: R. Carter

Roland Barthes: The Death of the Author (essay)

Ariadne's Thread: J. Hillis Miller

Style in Fiction: G.N Leech and M.H. Short

The Second Sex: Simone De Beauvoir

English in Speech and Writing: R. Hughes

Suggested Fiction

Anna Karenina - Leo Tolstoy

Half of a Yellow Sun - Chimamanda Ngozi Adichie

A Thousand Splendid Suns - Khaled Hosseini

Tess of the D'Urbervilles - Thomas Hardy

Rebecca - Daphne Du Maurier

Beloved - Toni Morrison

The Help - Kathryn Stockett

One Hundred Years of Solitude - Gabriel Garcia Marquez

The God of Small Things - Arundhati Roy

Gone With the Wind - Margaret Mitchell

East Of Eden - John Steinbeck

The Book Thief - Markus Zusak

Recommended Viewing

Apocalypse Now - Francis Ford Coppola

The English Patient - Anthony Minghella

The Crucible - Nicholas Hytner

A Streetcar Named Desire - Elia Kazan

Cat On A Hot Tin Roof - Richard Brooks

Blade Runner - Ridley Scott

Persepolis - Vincent Paronnaud, Marjane Satrapi

We recommend you buy the following editions for your set texts:

- *Things Fall Apart* - Penguin Modern Classics, 2010.
- *Othello* - Cambridge School Shakespeare, 2005. Edited with introduction by Jane Coles
- *A Streetcar Named Desire* - Penguin Modern Classics, 2009.

These editions are the most straightforward to follow and provide valuable introductory material to guide you through the text. This is particularly valuable for the Shakespeare text. It will also help to ensure we are all on the same page in class!

All of them are available, new and second-hand, from Amazon and are also common in most popular bookshops.

AS – AQA English Language and Literature		
Term	2 periods	4 periods
1 (6 weeks)	ELLA 1 (Section B) TFA – Production task. Recreating style, narrative voice, language etc.	ELLA 1 (Section A) TFA – Close analysis of text – literary and linguistic features.
<i>Half-termly</i>	<i>Assessment – ELLA 1 (B)</i>	<i>Assessment – ELLA 1 (A)</i>
2 (6 weeks)	ELLA 2 (Section B) Analysis of stylistic and linguistic features in speech in Othello.	ELLA 2 (Section A) Identification and analysis of linguistic features in spoken, non-literary texts (spontaneous and prepared).
<i>Half-termly</i>	<i>Assessment - ELLA 2 (B)</i>	<i>Assessment – ELLA 2 (A)</i>
<i>Mock Period</i>	<i>ELLA 1 – WHOLE PAPER MOCK</i>	
3 (6 weeks)	ELLA 1 (Section B) Streetcar – Production task. Recreating style, narrative voice, language	ELLA 1 (Section A) Streetcar – Close analysis of text – literary and linguistic features.
<i>Half-termly</i>	<i>Assessment – ELLA 1 (b)</i>	<i>Assessment – ELLA 1 (a)</i>
4 (6 weeks)	ELLA 2 (Section B) Analysis of stylistic and linguistic features in speech in Othello.	ELLA 2 (Section A) Identification and analysis of linguistic features in spoken, non-literary texts (spontaneous and prepared).
<i>Half-termly</i>	<i>Assessment - ELLA 2 (B)</i>	<i>Assessment – ELLA 2 (A)</i>
	EASTER HOLIDAY	
	<i>ELLA 1 + 2 – WHOLE PAPER MOCK</i>	
5 (3 weeks)	REVISION LESSONS	
6 (5 weeks)	STUDY LEAVE and EXAMS	
6 (3 weeks)	TRANSITION UNIT	TRANSITION UNIT

EXTERNAL ASSESSMENT	Course	AS English Literature				
	Year Group	12				
	Exam Board	AQA A				
	Specification Title	English Language and Literature				
	Exam Board Unit Titles	Specification Code of Unit	Assessment Type (Exam / Coursework / 15 hr Controlled Assessment / etc)	Weighting of unit	Any other info	
	Integrated Analysis and Text Production	ELLA1	Exam- 1 hour 30 minutes	25% of total A Level	2 Sections	
	Analysing Speech and Its Representations	ELLA2	Exam – 1 hour 30 minutes	25% of total A Level	2 sections	
INTERNAL ASSESSMENTS	These are the main points of assessment that will be recorded on SIMS – there will obviously be frequent assessments on top of these set as both					
			Assessment task and details of its relationship to 'official' assessments	Under what conditions was task completed & how much time was allowed?	Teacher responsible	Date by when assessment will be completed
		1	<i>Explore how Achebe presents Ezinma. Choose two or three sections from the novel to analyse in detail. (ELLA1, Section A)</i>	<i>Exam timed conditions, 40 mins</i>	<i>STS/TSD</i>	<i>October 2011</i>
		2	<i>Write a diary entry from the perspective of Nwoye after his conversion to Christianity.(ELLA2, Section B)</i>	<i>Exam timed conditions, 50 mins</i>	<i>STS/EWN</i>	<i>October 2011</i>
		3	<i>Comparison of two unseen spoken texts (ELLA 2, Section A)</i>	<i>In class assessment, timed conditions</i>	<i>STS/TSD</i>	<i>December 2011</i>
		4	<i>Analysis of an extract from Othello.</i>	<i>In class assessment, timed conditions</i>	<i>STS/EWN</i>	<i>December 2011</i>
		5	<i>ELLA 1 Section A – MOCK PAPER</i>	<i>Timed exam, in exam hall</i>	<i>STS/ TSD</i>	<i>January 2012</i>
		6	<i>ELLA 1 Section B – MOCK PAPER</i>	<i>Timed exam, in exam hall</i>	<i>STS/EWN</i>	<i>January 2012</i>
		7	<i>Production task based on A Streetcar Named Desire (ELLA 1, Section B)</i>	<i>In class assessment, timed conditions</i>	<i>STS/EWN</i>	<i>February 2012</i>
		8	<i>Comparison of two unseen spoken texts (ELLA 2, Section A)</i>	<i>In class assessment, timed conditions</i>	<i>STS/TSD</i>	<i>March 2012</i>
		9	<i>ELLA 1 – MOCK PAPER</i>	<i>In class, exam conditions</i>	<i>STS/TSD/EWN</i>	<i>May 2012</i>
10	<i>ELLA 2 – MOCK PAPER</i>	<i>In class, exam conditions</i>	<i>STS/TSD/EWN</i>	<i>May 2012</i>		

Department Details

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STUDY CLUB – Monday, 3.50pm L4F

Bring texts and points for discussion/help