

**Step up to A Level:
English Language and
Literature**

Pre-course Workbook

The Specification Overview

Content Overview

Component 01 focuses on an OCR (EMC) anthology of 20 non-fiction spoken and written texts across different time periods and contexts. Comparative and contextual study based on the anthology and unseen texts.

Component 02 focuses on one poetry collection from a choice of six and one drama text from a choice of six. Exploration of the texts through stylistic and dramatic analysis.

Component 03 focuses on exploring the nature of narrative in one prose fiction text from a choice of six. Writing as a reader develops the understanding of narrative technique through a creative writing task (500 words) and a commentary (250 words).

Independent study allowing learners to pursue particular interests and develop their expertise through an analytical comparative essay on a set text from a list of 12 non-fiction texts and a second free choice text. One text must be post-2000. Learners also produce a piece of original non-fiction writing.

Assessment Overview

Exploring **non-fiction** and spoken texts (01) Closed text 32 marks Written paper: 1 hour
Non-fiction anthology (provided)

The language of poetry and plays (02) Closed text 64 marks Written paper: 2 hours
Rapture by Carol Ann Duffy & A Streetcar Named Desire by Tennessee Williams

Reading as a writer, writing as a reader (03) Open text 64 marks Written paper: 2 hours
The Great Gatsby by F. Scott Fitzgerald

Coursework - Independent study: analysing and producing texts (04) Non examined assessment: 40 marks

16%
of total A level

32%
of total A level

32%
of total A level

20%
of total A level

Assessment Objectives

AO1	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
AO2	Analyse ways in which meanings are shaped in texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.
AO4	Explore connections across texts, informed by linguistic and literary concepts and methods.
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways.

What will be expected of you?

- **Reading! Lots of it!**
You will need to read the literature prescribed by the course (primary sources), other texts which may be linked to these set texts and also a range of critical material (secondary sources).
- **Research**
You will need to research contextual factors – for example, how the writer was influenced when writing, how different readers have responded to or interpreted a text over time, and how to synthesise and evaluate different responses to texts.
- **Note taking**
You must make detailed notes. Good note taking practice:
 - Highlight key information and vocabulary
 - Circle any words you do not know and look up
 - Summarise key idea of each section/paragraph in a few words
 - Write down ideas and questions as you read
- **Select relevant material to respond to exam questions**
This will include quotes from a variety of sources
- **Writing a critical argument**
This means having a clear idea, constructing a coherent argument and using literary terminology correctly.
 - **Express ideas clearly and accurately**
Both in analytical writing and creative writing

Book List for English Language and Literature A level, 2020-21

Title	Author	ISBN	Publisher (Date)	Amazon price
The Great Gatsby	F Scott Fitzgerald	978 1 853260414	Wordsworth Classics (1992)	£2.25
Breaking Silence	Jacob Sam-La Rose	978-1852249151	Bloodaxe (2011)	£8.15 or cheaper second hand
A Streetcar Named Desire	Tennessee Williams	9780141190273	Penguin (2009)	£6.99
OCR non-fiction anthology to be provided through The English department				N/A

These are the suggested copies of the set texts to buy for your A level course. There are, of course, other editions of the texts but we recommend you purchase these so that everyone has the same copy. It is recommended that you read the texts before your course starts, with particular emphasis on The Great Gatsby.

Component

1

Non-Fiction writing

PRESIDENT OBAMA ORDERS AN ICE CREAM

Satirist Craig Brown parodies President Barack Obama's style of speechmaking in this column first published in Private Eye in 2009.

'I stand before this ice-cream truck today humbled by the task before me, grateful for the trust my wife and my daughters have bestowed upon me, mindful of the great and inspiring choice of popsicles and ice-creams and other light refreshments both borne and consumed by our ancestors before us. We should rejoice in this choice and this variety. It is the differences between iced comestibles that make them so attractive. So let us celebrate these differences.

'Daddy,' says Malia Ann. 'May I please have a Tutti Frutti?'

I look at her through these eyes, the eyes of a father both loving and dutiful.

'I say to you this, Malia Ann,' I say. 'And this I say to you. The Tutti Frutti is a fine ice-cream. Of that there is no doubt. But let us go further than that. Yes, the Tutti Frutti has all the truly outstanding qualities of a great ice-cream. It is cold. It is colorful. And it is good to the taste. It remains firm upon the stick, and is able within its noble resilience to endure the harsh heat of sunlight.

'But I tell you this, Malia Ann. Once an ice-cream is eaten, it is eaten. And that ice-cream remains eaten. For all its worth, that ice-cream once swallowed does not have it within its power to reappear on that stick. That is our one true sorrow. But it avails us nothing to pretend that is any other way. So now, Malia Ann, is the time for realism. Now is the time for tough choices – choices that is in the heart of each one of us to address. Now, Malia Ann, is the time to confront the popsicle.'

Questions

1. What is the happening in this extract?
2. What examples of formal speech techniques can you find in the extract?
3. What creates humour? Try to explain using your knowledge of the context.

Component 2

A Streetcar Named Desire

Below are the opening stage directions to the play. Read them through then complete the tasks below.

SCENE ONE

The exterior of a two-story corner building on a street in New Orleans which is named Elysian Fields and runs between the L & N tracks and the river. The section is poor but, unlike corresponding sections in other American cities, it has a raffish charm. The houses are mostly white frame, weathered gray, with rickety outside stairs and galleries and quaintly ornamented gables. This building contains two flats, upstairs and down. Faded white stairs ascend to the entrances of both.

It is first dark of an evening early in May. The sky that shows around the dim white building is a peculiarly tender blue, almost a turquoise, which invests the scene with a kind of lyricism and gracefully attenuates the atmosphere of decay. You can almost feel the warm breath of the brown river beyond the river warehouses with their faint redolences of bananas and coffee. A corresponding air is evoked by the music of Negro entertainers at a barroom around the corner. In this part of New Orleans you are practically always just around the corner, or a few doors down the street, from a tinny piano being played with the infatuated fluency of brown fingers. This "Blue Piano" expresses the spirit of the life which goes on here.

Two women, one white and one colored, are taking the air on the steps of the building. The white woman is Eunice, who occupies the upstairs flat; the colored woman a neighbor, for New Orleans is a cosmopolitan city where there is a relatively warm and easy intermingling of races in the old part of town. Above the music of the "Blue Piano" the voices of people on the street can be heard overlapping.

Task one:

Underline all references that you are not sure of and research them to find out what they mean. Label the extract with definitions.

Task two:

Find a picture from a stage production *A Streetcar Named Desire* that you think fits the description that you imagine. Explain why you have chosen the picture and how it connects to the stage directions.

Extension task: Rapture poetry anthology by Carol Ann Duffy

Read the poem and complete the tasks at the end.

You

Uninvited, the thought of you stayed too late in my head,
so I went to bed, dreaming you hard, hard, woke with your name,
like tears, soft, salt, on my lips, the sound of its bright syllables
like a charm, like a spell.

Falling in love

is glamorous hell; the crouched, parched heart
like a tiger ready to kill; a flame's fierce licks under the skin.
Into my life, larger than life, beautiful, you strolled in.

I hid in my ordinary days, in the long grass of routine,
in my camouflage rooms. You sprawled in my gaze,
staring back from anyone's face, from the shape of a cloud,
from the pining, earth-struck moon which gapes at me
and I open the bedroom door. The curtains stir. There you are
on the bed, like a gift, like a touchable dream.

Task one: You may recognise that the poem is a version of a sonnet. Research the rules of a classic sonnet.

Task two: Explain how you think Duffy has used and changed the rules of a classic sonnet.

Task three: Why do you think she has manipulated the rules of a classic sonnet in this way?

Task four: What else do you notice about Duffy's writing style that is distinctive?

Component 3

Reading as a Writer – Summer assignment 1

This essay should be handed to your teacher at the start of the second week of term in September.

Read the extract and complete the essay question at the end.

Extract from The Great Gatsby – Chapter 1

And so it happened that on a warm windy evening I drove over to East Egg to see two old friends whom I scarcely knew at all. Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens — finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. The front was broken by a line of French windows, glowing now with reflected gold and wide open to the warm windy afternoon, and Tom Buchanan in riding clothes was standing with his legs apart on the front porch.

He had changed since his New Haven years. Now he was a sturdy straw-haired man of thirty with a rather hard mouth and a supercilious manner. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward. Not even the effeminate swank of his riding clothes could hide the enormous power of that body — he seemed to fill those glistening boots until he strained the top lacing, and you could see a great pack of muscle shifting when his shoulder moved under his thin coat. It was a body capable of enormous leverage — a cruel body.

His speaking voice, a gruff husky tenor, added to the impression of fractiousness he conveyed. There was a touch of paternal contempt in it, even toward people he liked — and there were men at New Haven who had hated his guts.

“Now, don’t think my opinion on these matters is final,” he seemed to say, “just because I’m stronger and more of a man than you are.” We were in the same senior society, and while we were never intimate I always had the impression that he approved of me and wanted me to like him with some harsh, defiant wistfulness of his own.

We talked for a few minutes on the sunny porch.

“I’ve got a nice place here,” he said, his eyes flashing about restlessly.

Turning me around by one arm, he moved a broad flat hand along the front vista, including in its sweep a sunken Italian garden, a half acre of deep, pungent roses, and a snub-nosed motor-boat that bumped the tide offshore.

“It belonged to Demaine, the oil man.” He turned me around again, politely and abruptly.

“We’ll go inside.”

We walked through a high hallway into a bright rosy-colored space, fragilely bound into the house by French windows at either end. The windows were ajar and gleaming white against the fresh grass outside that seemed to grow a little way into the house. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-colored rug, making a shadow on it as wind does on the sea.

The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. I must have stood for a few moments listening to the whip and snap of the curtains and the groan of a picture on the wall. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly to the floor.

The younger of the two was a stranger to me. She was extended full length at her end of the divan, completely motionless, and with her chin raised a little, as if she were balancing something on it which was quite likely to fall. If she saw me out of the corner of her eyes she gave no hint of it — indeed, I was almost surprised into murmuring an apology for having disturbed her by coming in.

The other girl, Daisy, made an attempt to rise — she leaned slightly forward with a conscientious expression — then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room.

“I’m p-paralyzed with happiness.” She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face, promising that there was no one in the world she so much wanted to see. That was a way she had. She hinted in a murmur that the surname of the balancing girl was Baker. (I’ve heard it said that Daisy’s murmur was only to make people lean toward her; an irrelevant criticism that made it no less charming.) At any rate, Miss Baker’s lips fluttered, she nodded at me almost imperceptibly, and then quickly tipped her head back again — the object she was balancing had obviously tottered a little and given her something of a fright. Again a sort of apology arose to my lips. Almost any exhibition of complete self-sufficiency draws a stunned tribute from me.

I looked back at my cousin, who began to ask me questions in her low, thrilling voice. It was the kind of voice that the ear follows up and down, as if each speech is an arrangement of notes that will never be played again. Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth, but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered “Listen,” a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour.

I told her how I had stopped off in Chicago for a day on my way East, and how a dozen people had sent their love through me.

“Do they miss me?” she cried ecstatically.

“The whole town is desolate. All the cars have the left rear wheel painted black as a mourning wreath, and there’s a persistent wail all night along the north shore.”

“How gorgeous! Let’s go back, Tom. To-morrow!”

Essay question:

How does the writer of your text use characterisation?

You should range across the extract to explore how characters are presented, the role they play in this chapter, and the broader generic context. [32 marks available]

Keep the Assessment Objectives in mind as you write.

Helpful pointers to create an A Level response rather than a GCSE response:

- Look for patterns in the language and analyse connected quotes together instead of focusing on one quote in isolation.
- Decide on your argument in your introduction. Explain what approach the writer is taking to characterisation. CLUE: Is he exaggerating to emphasise something about their rich lifestyle?
- Consider the tone of the narrator. How does he react to the characters? How does the writer want the reader to feel? Should we trust this narrator – is he reliable?

Extension work for *The Great Gatsby*

- Watch the film – it is on Clickview
- Read the whole novel – this will really help you in September
- Research F. Scott Fitzgerald and the Jazz Age in America.

Writing as a reader- Summer assignment 2

This must be handed in to your teacher to mark in September.

Use the bullet points below to develop as the opening of a narrative.

Write your narrative, making your own choices about the story's starting point and linguistic techniques.

You should write approximately 350-400 words. [18 marks available]

1. A princess is trapped on an island
2. She has no idea how she got there, or why she is there
3. She hears servants whispering about her
4. She hears horses' hooves on the cobblestones outside her window
5. She thinks she is about to be killed

6. The door bursts open and a man enters

Outline the key narrative and linguistic techniques you have used in your writing for Question 1.

- You should write approximately 200 words. [14 marks available]
- Remember to use appropriate literary and linguistic terminology

In order to become a better writer, it is imperative that you read widely. Reading will help you to become familiar with different styles, which will in turn help you to develop your own individual voice and style of writing. Reading will also help to develop your imagination, as well as improve your understanding of grammar.

Task 2:

Select one novel from the recommended reading list and complete the following:

- Create a background document on the author, considering their cultural and social influences and their greater body of work. This must not be copied and pasted from the internet, but hand-written and presented attractively.
- Read the novel! Be prepared to answer discussion questions on it in class.
- Select 1 or 2 short extracts from the novel and annotate. You could consider how they have used/created a setting, characterisation, dialogue, or any word choices that stand out to you.

Task 3:

Sign up to [senecalearning.com](https://app.senecalearning.com) and complete the following course:

English Language: AQA A Level Preparation Summer 2020- GCSE Refresher

<https://app.senecalearning.com/classroom/course/bfb81199-4dba-47c6-b646-43cc0bdd640f>

Task 4:

Familiarise yourself with this glossary and create flashcards for terms that you are unfamiliar with (minimum of 8)

A Level Language and Literature Glossary

Lexis and Semantics

Term	Definition
Word class	A group of words that fulfil the same kind of role and function in speech and writing
Noun	A word that names a thing or a concept
Verb	A word that shows a state of being, action or concept
Adjective	A word that modifies a noun
Adverb	A word that modifies a verb, an adjective, or another adverb
Pronoun	Substitutes for a noun, often referring backwards or forwards to them: he, she, they, it
Determiner	A word that adds detail, or clarity to a noun
preposition	Provides connections between words often showing a sense of place or time: in, on between, during
Conjunction	Provides connections between the larger structures, phrases, clauses and sentences: and, but, because
Open (or lexical) word class	A word class that is generally open to new membership
Closed (or grammatical) word class	A word class which does not readily admit new members. A word class that is not generally open to new membership.

Lexical sub-classes

Word class	Sub-class	Definition	example
Nouns	Proper	Refer to names of people, or places	James, England, Rugby, Frankenstein
	Abstract	Refer to states, feeling and concepts that do not have a physical existence	Love, anger
	concrete	Refer to objects that have a physical existence	a) Countable (can be pluralised e.g. cup) b) Non-countable (do not take a plural form e.g. furniture)
Verbs	Material	Show actions or events	Hit, jump, wash, build
	Relational	Identify properties, or states of being	Be, appear, seem, become
	Mental	Show internal processes such as thinking	Think, believe, wish
	verbal	Show external processes of communicating though speech	Say, shout, scream, whisper

Adjectives and adverbs	base	The basic form of an adjective, or adverb, modifying another word	Big, interesting, scary
	Comparative	A form used to compare two instances, either adding the suffix '-er', or 'more'.	The parcel was bigger than the letterbox. That was a more interesting game than last week. He read the exam question more carefully this time.
	superlative	A form used to compare more than two instances, identifying a best example, either by adding the suffix '-est', OR using 'most'.	That was the biggest parcel received today. That was the most interesting game of the day. It was the most carefully he has ever read.
Pronouns	Personal	Refer to people and are differentiated in terms of person (1 st , 2 nd , 3 rd), number (singular or plural) and gender (male or female)	I (1 st person singular) You (2 nd person singular/plural) She (3 rd person, singular, feminine) They (3 rd person, plural)
	Demonstrative	Orientate the reader, or listener towards a person, object or idea, either nearby, or further away	This, these, that, those
	indefinite	Refer to a person, object or idea that is non-specific	Someone, anybody, anything
Determiners	Articles	Show that something is definite or indefinite	The (definite) a/an (indefinite)
	Possessives	Show ownership	My, you, her, our
	Quantifiers	Show either specific, or non-specific quantities of a noun.	One, two (specific) Some, any, a few) (non-specific)
Conjunctions	Co-ordinating	Link words, or larger structures such as phrases and clauses together where they are equal	For, and, nor, but, or, yet, so (FANBOYS)
	Subordinating	Link clauses together to show one is dependent on the other	Because, although, while, whereas

Semantics

Term	Definition
Semantic field	A group of words that fulfil the same kind of role in speech or writing (or words that are linked together by theme, concept, or domain of use)
Collocates	Words that typically appear together
Binomial	Words that typically appear together in the same order e.g. fish and chips, rock and roll, step by step – joined by a conjunction
Fixed expression	A well-used group of words that becomes accepted and used as one lone structure (this is also referred to sometime as an 'idiom' e.g. 'that new iphone costs an arm and a leg '

Synonym	A word that has an equivalent meaning to another word. (A thesaurus is a dictionary of synonyms)
Euphemism	A more socially acceptable word, or phrase e.g. I need to go to the ladies' room (go to the toilet).
Dysphemism	Using a blunt or direct word instead of a more polite or indirect alternative, close to a taboo
Antonyms	Words that have opposite meanings
Hyponymy	The way of viewing the relationship between more general and specific words
Metaphor	A structure (or form of comparison) that presents one thing in terms of another

Phrases

Term	Definition
Noun phrase	A group of words built around a noun
Verb phrase	A group of words built around a head (main) verb
Head word	The main noun in the phrase
Pre-modifier	A word that goes before the head noun to add detail, or clarify some aspect of it
Qualifier	An additional word or phrase that adds some further detail to the noun
Post-modifier	A word that comes after the head noun to add detail or clarify some aspect of it
Verb phrase	A group of words built around a head word that is a verb
Primary auxiliary verb	An auxiliary verb that joins with a main verb to show tense
Modal auxiliary verb	An auxiliary verb that joins with a main – should, will, might, must

Clauses

Term	Definition
Clause	A group of words centred around a verb phrase
Single clause sentence	A sentence that contains only one clause
Multiple-clause sentence	A sentence containing two or more clauses
Subject	Indicates who or what the clause is about – often the 'do-er' – ie. It carries out the action expressed by the verb. Sometimes the Subject expresses the 'be-er'
	<i>The Subject usually:</i> takes the form of a noun, pronoun, or noun phrase e.g. Sean is helping his sister. He is helping his sister. My best friend is helping his sister
	Occurs immediately before the verb, e.g. ' You ate too much dinner'

	Changes places with an auxiliary verb to form a question e.g. Is my best friend helping his sister?
	Is repeated in a tag question, e.g. You are too much for dinner, didn't you ?
Predicate	the part of a sentence or clause containing a verb and stating something about the subject (e.g. <i>went home</i> in <i>John went home</i>). Source: https://www.google.co.uk/search?q=predicate+definition&rlz=1C1GGRV_enGB766&oq=predicate+definition&aqs=chrome.0.0l6.7503j0j8&sourceid=chrome&ie=UTF-8
Coordination	The joining of two clauses that gives them equal weighting
Subordination	The joining of two clauses that gives one clause (the main clause) more weighting than another clause or clauses (the subordinate clause)
Adverbial clause	A subordinate clause that functions as an adverbial
Noun clause	A subordinate clause that functions as a subject

Active and passive voice

Term	Definition
Active voice	Agent in subject position for prominence, verb phrase in present or past tense
	e.g. My brother ate the cake – the agent or 'doer' of the actions ' my brother ' is expressed as the subject
Passive voice	Agent omitted or places later in the clause using a prepositional phrase, ; verb phrase changes to a form of 'to be + participle form (verb root + en/ed)
	e.g. The cake was eaten (by my brother) – here the 'undergoer' of the actions 'the cake' have become the Subject. The by -phrase is left out.

Sentences

Sentence Types

Term	Definition
Minor	A minor sentence is not grammatically complete: lacks one or more clause elements, e.g. Thanks, Great party! Similar effects as short simple sentences – they can intensify the phrase (i.e. place a focus on nouns in verbless sentences).
Simple	A simple sentence contains only one clause. <u>Short</u> simple sentences can be used to simplify, build tension and suspense, add clarity and precision, intensify and add drama.
Compound	This consists of two or more simple sentences linked with a co-ordinating conjunction (and, but, or). Each clause in a compound sentence makes sense on its own and each is of equal importance.
Complex	This will consist of one main clause and one or more other clauses which are of lesser importance than the main clause. These lesser clauses are called subordinate clauses . A text with a number of subordinate clauses will require more attention from the reader (through increased difficulty of reading). This can often make it more serious, informative and detailed.

Sentence moods (or sentence functions)

Term	Definition
Exclamatory (exclaims)	A sentence that ends with an exclamation mark. This may help express anger, shock, horror, surprise and joy, e.g. 'I won!' - used to portray emotions in writing.
Declarative (statement)	Makes declarations or statements. Can be used to related facts or opinions. They are the dominant sentence mood in English.
Imperative (instruction)	Give instruction, advice or warning and tend to begin with a verb. They are often used in writing to advise. They can add force to a text and could reflect on the authority of the writer.
Interrogative (question)	Show that the writer wants the reader to consider the question, or that they themselves are considering the question asked. Interrogatives engage the reader and require them to pause and think about a response. Questions can also be used to show a range of things about a character such as inquisitiveness, upset and confusion.

Syntax –specific structures or patterns in sentence formation

Term	Definition
Asyndetic listing	Listing which does not involve the use of conjunctions e.g. 'On her return she received medals, honours, treasures, titles, fame'. Can help to convey a sense of urgency or emphasise a particular point by creating a cumulative effect. A list can convey confusion and chaos or logic and reason, depending on context. Equally, a writer can build towards a climax or defy expectations by concluding in an anti-climax.
Syndetic listing	Listing A list linked by conjunctions: 'I went to the shops and bought apples <u>and</u> pears <u>and</u> bread <u>and</u> milk <u>and</u> honey...'. Can help to convey the abundance of items or emphasise a particular point by creating a cumulative effect. A list can convey confusion and chaos or logic and reason, depending on context. Equally, a writer can build towards a climax or defy expectations by concluding in an anti-climax.
Parallelism	Occurs when phrases or sentences have a similar pattern or structure e.g. 'Autoglass repair, Autoglass replace'. Used to create a sense of balance – a rhythmic device used for rhetoric purposes to make a point memorable.
Ellipses	The omission of a part of a sentence that can be understood from the context. Ellipsis can create suspense or avoid unnecessary repetition.
Foregrounding	A change in the structure of a sentence to place emphasis on an opening sentence element. The reader's attention is drawn to the foregrounded word/phrase, often dramatising it or stressing its importance.

Consonant Sounds

Consonant group	Definition	Members
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plosive	a sound made with complete closure of the oral cavity.	b, p (labial); t, d (alveolar); k, g (soft palate)
fricative	Produced by the articulators positioned together but a small gap remaining through which the sound comes	θ ð (dental) f, v (labio-dental; lower lip against upper teeth) s, z (alveolar)
affricate	Produced by the articulators coming together, then released but in a way that is similar to the friction sound of a fricative	tʃ, dʒ (hard palate)
nasal	Produced by articulators stopping the airflow with a release through the nose	m (labial); n (alveolar); ŋ (soft palate)
lateral	Produced by the articulators coming together and air being released over the sides of the tongue	l (alveolar)
approximant	Produced in a similar way to the other consonant sounds, but without the articulators fully coming together	w (labial) ; r (alveolar); j (hard palate)

Term	definition
Diphthong	A vowel sound that is the combination of two separate sounds, where a speaker moves from one to another
Sound iconicity	The matching of sound to an aspect of meaning
Consonance	A pattern of repeated consonant sounds for effect
Assonance	A pattern of repeated vowel sounds for effect
Sibilance	A pattern of repeated fricative sounds – especially /s/, for effect
Lexical onomatopoeia	Words that have some associated meaning between their sound and what they represent
Non-lexical onomatopoeia	‘non-words’ that nonetheless are intended to signify some meaning through their sound
Phonological manipulation	Making creative changes in sound patterns to give certain effects
Minimal pair	Two words that differ in only one single sound e.g. ‘hobbit’ and ‘habit’

Graphology

Term	Definition
Layout	A physical organisation of a text
Iconic sign	A sign or image that is a direct picture of the thing it represents
Symbolic sign	A sign or image where an associated meaning is drawn from some shared degree of knowledge
Typographical feature	A feature related to the use of fonts in texts
Multimodal text	A text that relies on the interplay of different codes (e.g. visual and the written, aural and visual) to help shape meaning

Other spoken language features

Term	Definition	example
Filler	A non-verbal sound that acts like a pause – either to signal uncertainty or simply as a ‘breathing space’ for the speaker	Er, erm
False start	When a speaker begins to speak, stops and then starts again	A: Well I was (1) well I was going to the shops
Repair	When a speaker corrects some aspect of what they have said – the error might be a grammatical one, or the use of a wrong word, either by accident or mentioning something that is inappropriate	A: We was (.) were going out (grammatical repair ‘was’ to ‘were’) A: I really want England to lose (.) I mean won (word repair ‘lose’ to ‘win’)
Skip-connector	A word or phrase that returns the conversation to a previous topic	Anyway, coming back to our original discussion
Ellipses	The omission of words for economical reasons and/or because the context means that the person listening understands the shortened utterance	A: What do you want for lunch? B: Ham sandwich (‘I would like’ is ellipted)
elision	The omission of one or more sounds (such as a vowel, a consonant, or a whole syllable) in a word or phrase. Sometimes sounds are elided to make a word easier to pronounce	‘I don’t know’/‘I duno’ ‘Isn’t it’/‘init’ or ‘enit’ ‘fish and chips’/‘fish’n’chips
binomials	Fixed expressions containing pairs of words joined by a conjunction. The order of the paired words always remains the same. These occur in written and spoken communication	Ham and peas Fish and chips (raining) cats and dogs

Analysing texts & Literature and Literariness

Term	Definition
Analysing texts	
Foregrounding	Drawing attention to a key aspect in a text
Parallelism	Foregrounding through repetition at any one of the language levels
External deviation	A break from the normal conventions of language use that exist beyond the text itself
Internal deviation	A break from some kind of pattern that has been set up within the text
Impressionistic	A response to a text that is rooted in very subjective terms and is not carefully focussed on language use
Literature and literariness	
Semantic density	Different levels of language working together to produce certain effects across the text as a whole
Literariness	A degree to which a text displays ‘literary’ qualities along a continuum, rather than being absolutely ‘literary’ or ‘non-literary’.