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# A-level ENGLISH LANGUAGE AND LITERATURE

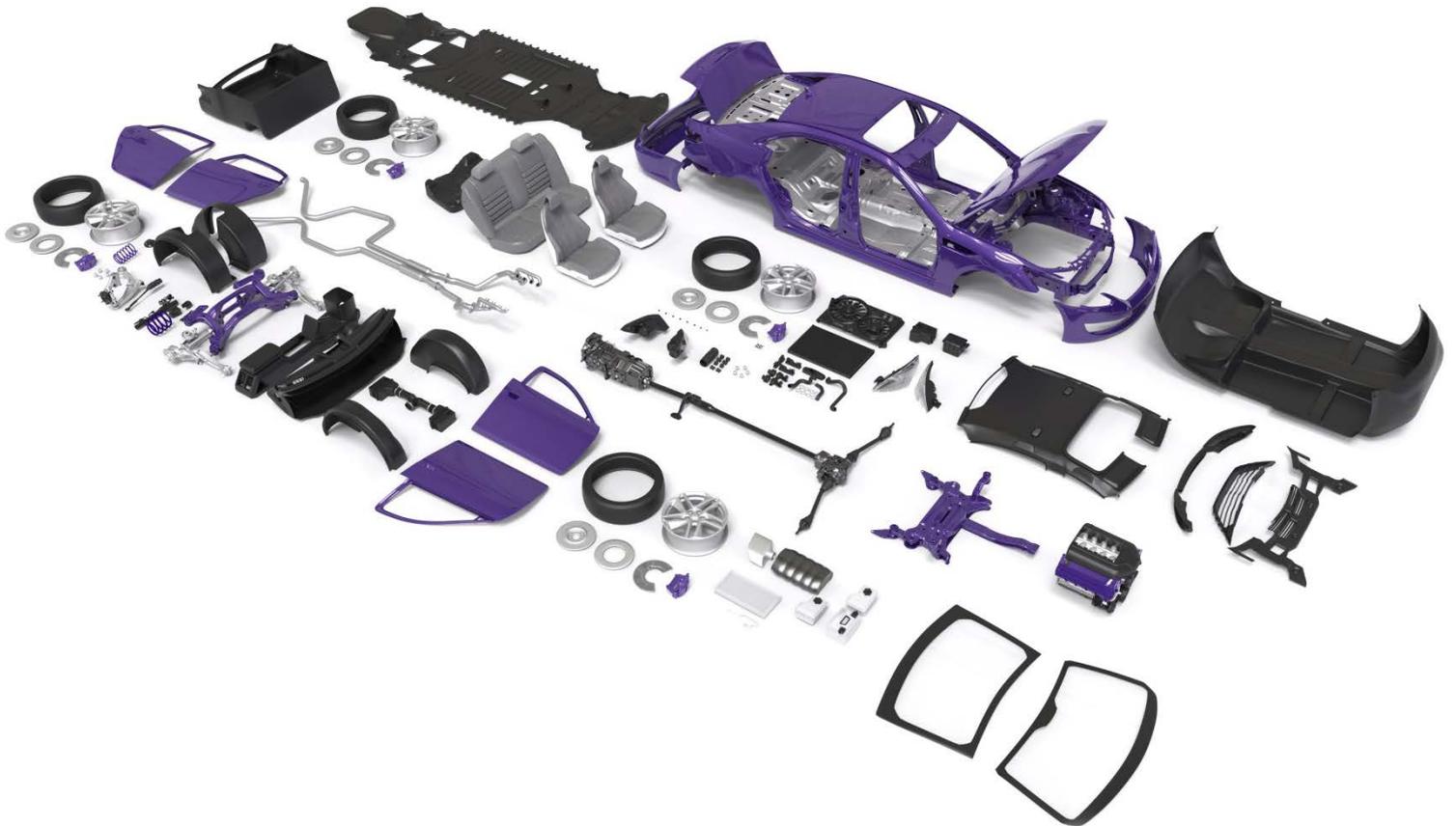
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## Companion guide

Assessment objectives breakdown

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## Assessment objectives breakdown

This companion guide is designed to provide an overview of each examined component with further guidance on the key concepts of study and coverage of the assessment objectives for each area of the specification.

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# Paper 1: Telling stories

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## Paper 1: Telling stories

### Section A: Remembered places

Students study a wide range of **linguistic and generic features**, as well as related issues around questions of **representation and viewpoint** in texts taken from a range of time periods. The anthology offers opportunities for detailed exploration of the **ubiquitous nature of narrative and systematic study of the representation of place**. In studying, thinking, and writing about the anthology, students should consider:

- the ways in which writers and speakers present places, societies, people and events
- the metaphorical nature of representation: the ways that narrative itself can sometimes be seen as a personal journey for writers and speakers
- the influence of contextual factors such as time period, race, social class and gender on the content and focus of narratives
- the affordances and limitations of different media
- different generic conventions and different purposes for communicating ideas and viewpoints about travel, people and place
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought.

## Key concepts for Paper 1, Section A

- **Genre:** a way of grouping texts based on expected shared conventions.
- **Representation:** the portrayal of events, people and circumstances through language and other meaning-making resources to create a way of seeing the world.
- **Point of view:** the perspective(s) used in a text through which a version of reality is presented.
- **Register:** a variety of language that is associated with a particular situation of use.

A01 (15 marks)	A03 (15 marks)	A04 (10 marks)
<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"> <li>• expression and presentation of ideas</li> <li>• use of terminology</li> <li>• selection of and analysis at different/appropriate language levels.</li> </ul> <p>Focuses could include:</p> <ul style="list-style-type: none"> <li>• the subjective nature of reconstruction</li> <li>• different perspectives on places, people and societies depending on age, gender, class</li> <li>• the ways that spaces and places are remembered and retold and reconstructed in narratives</li> <li>• attitudes to culture and society</li> <li>• the importance of journeys: physically and metaphorically</li> <li>• the use of memory as a tool for representation and reconstruction.</li> </ul>	<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"> <li>• factors associated with mode</li> <li>• generic conventions including different ways of storytelling afforded by different genres</li> <li>• the influence of contextual factors (production and reception) on the negotiation and shaping of meaning.</li> </ul>	<p>The mark scheme shows that this assesses students' abilities to explore connections between texts and highlight similarities and differences. A second strand is that these connections should be <b>in the context of an overarching focus on the representation of place.</b></p>

# Paper 1: Telling stories

## Section B: Imagined worlds

Students explore the imagined worlds of these texts that are **characterised by unusual narratives, narrators, characters, settings and events**. Students also consider key aspects of the texts that place them in particular contexts of production and reception. Students analyse the language choices made by writers in order to study the following:

- point of view
- characterization
- presentation of time and space/place
- narrative structure.

### Key concepts for Paper 1, Section B

- **Narrator**: a fictional entity responsible for telling the story in the novel (note the general definition for a narrator on this specification is: a person responsible for writing or speaking a narrative).
- **Storyworld**: the fictional world that is shaped and framed by the narrative.
- **Characterisation**: the range of strategies that authors and readers use to build and develop characters.
- **Point of view**: the perspective(s) used in a text through which a version of reality is presented.
- **Genre**: a way of grouping texts based on expected shared conventions.
- **Speech and thought presentation**: the ways in which a character's speech and thought are shown through varying degrees of narrator control.

A01 (10 marks)	A03 (10 marks)	A04 (15 marks)
<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"><li>• use of terminology</li><li>• selection and analysis at different/appropriate language levels</li><li>• expression and presentation of ideas.</li></ul>	<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"><li>• maintaining a focus and selection of appropriate detail</li><li>• an ability to interpret</li><li>• analysis of narrative technique(s) and authorial craft.</li></ul>	<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"><li>• features of the extracts and the wider novel associated with the fantasy genre</li><li>• genre conventions</li><li>• the influence of contextual factors (production and reception) on the negotiation and shaping of meaning.</li></ul>

A01 (10 marks) cont.	A03 (10 marks) cont.	A04 (15 marks) cont.
<p>Focuses could include comments on (to support AO2):</p> <ul style="list-style-type: none"> <li>• specific examples of world-building: setting up and maintaining fictional spaces/places and time frames</li> <li>• particular configurations of ‘telling’ that are important to the extract eg ‘who tells’ and ‘to whom they tell’</li> <li>• ways in which characterisation operates in the extract: how characters are presented and understood in terms of how they look, their individual speech patterns, interaction with others and various types of body language</li> <li>• specific types of character (eg different narrative roles, simple v developed characters)</li> <li>• how actions and descriptions are representing through different kinds of verb processes</li> <li>• the various ways of representing speech and thought (character v narrator driven)</li> <li>• different points of view, types of narrator, stance and reliability</li> <li>• other important authorial/narrator choices such as text layout and structure, use of allusions and intertextual references.</li> </ul>		<p>For example, if studying <i>The Lovely Bones</i>, it would be possible for students to address AO3 by discussing:</p> <ul style="list-style-type: none"> <li>• how the novel (and extract) might be considered to be from the <b>fantasy genre</b> (eg themes, characters, plot)</li> <li>• social, historical, political, biographical and literary influences on <b>both the production and the reception</b> of the novel (eg relevant points from the study of Sebald’s own reflections on the writing of the novel, gothic and feminist influences, ‘adversity’ narratives, relevant references to specific literary critical and non-academic readings from a variety of theoretical lenses and stances, any re-writings/adaptations)</li> </ul> <p>These are not exhaustive lists and students may address AO3 in different ways. For the third bullet point, ‘literary-critical’ interpretations are not privileged over others and there is no need for students to necessarily learn and quote named critics.</p>

# Paper 1: Telling stories

## Section C: Poetic voices

Students study **the nature and function of poetic voice in the telling of events and the presentation of people**. In studying the role of language in the construction of perspective, students explore and analyse:

- the presentation of time: understanding the past, reviewing past experiences, the manipulation of time
- the importance of place: locations and memories, the ways in which these are captured in voice(s), and their effect on individuals
- how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought
- the presentation of events through the poet's selection of material, the use of narrative frames and other poetic techniques.

### Key concepts for Paper 1, Section C

- **Identity:** a speaker's sense of who s/he is.
- **Poetic Voice:** the way in which the speaker's sense of identity is projected through language choices so as to give the impression of a distinct persona with a personal history and a set of beliefs and values.
- **Point of view:** the perspective(s) used in a text through which a version of reality is presented.
- **Genre:** a way of grouping texts based on expected shared conventions.
- **Register:** a variety of language that is associated with a particular situation of use.

A01 (15 marks)	A02 (10 marks)
<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"><li>• use of terminology</li><li>• selection of analysis at different/appropriate language levels</li><li>• expression and presentation of ideas.</li></ul> <p>Focuses could include comments on (to support AO2):</p> <ul style="list-style-type: none"><li>• particular configurations of 'telling': who speaks and to whom, and any changes that occur within the poem(s)</li><li>• possible reasons for wanting to tell this story – the 'tellability' of the poem</li></ul>	<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"><li>• maintaining a focus on and selection of appropriate detail</li><li>• an ability to interpret</li><li>• analysis of the construction of poetic voice and authorial craft.</li></ul>

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A01 (15 marks) cont.	A02 (10 marks) cont.
<ul style="list-style-type: none"><li>• how poetic voice is set up and developed across poem(s)</li><li>• ways in which perspective is constructed</li><li>• the various ways of representing speech and thought (character v speaker driven)</li><li>• different uses of memories and representations of events (eg childhood)</li><li>• how story worlds, locations and time frames are constructed and developed</li><li>• other important authorial/speaker choices such as text layout and structure, use of allusions and intertextual references.</li></ul>	

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# Paper 2: Exploring conflict

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## Paper 2: Exploring conflict

### Section A: Writing about society

Students explore the ways that **writers present people**, their **points of view** and their **relationships with others**. They look at how writers:

- shape the narrative structure and present events, time and places
- reveal the speech and thought processes of the characters and narrator(s)
- use situations of conflict to express ideas about societies and their values.

In addition, students develop the skills to adapt and shape the original material (the base text) to respond to different re-creative tasks. These skills include awareness of:

- the nature of monologue and dialogue
- how changing point of view, genre, context, purpose, audience or mode can re-shape meanings
- how undeveloped aspects of the narrative and characterisation might be developed further
- the importance of specific moments in time or descriptions of place.

### Key concepts for Paper 2, Section A

- **Society:** a group of people working and living in a specific location who act out cultural beliefs and practices.
- **Characterisation:** the range of strategies that authors and readers use to build and develop characters.
- **Point of view:** the perspective(s) used in a text through which a version of reality is presented.
- **Motif:** a repeated concrete object, place or phrase occurs in a work of fiction and is related to a particular theme.
- **Base text:** the original text from which re-creative writing takes place.

### Questions 1, 3, 5, 7

#### A05 (25 marks) (intervention task)

The mark scheme shows that this assesses three distinct strands:

- flair and originality
- sustained use of style
- convincing use of base text.

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### Questions 2, 4, 6, 8 (commentary)

A02 (15 marks)	A04 (10 marks)	A05 (5 marks)
<p>The mark scheme shows that this assesses two distinct strands:</p> <ul style="list-style-type: none"><li>• identification of language features used</li><li>• analysis and evaluation of decisions made to shape the text.</li></ul>	<p>The mark scheme shows that this assesses one strand: making connections (similarities and differences) between their own decisions as writers and the decisions and effects achieved by the writers of the base text.</p>	<p>The mark scheme shows that this assesses two distinct strands:</p> <ul style="list-style-type: none"><li>• organisation of the commentary</li><li>• accuracy of writing.</li></ul>

Students have been asked to:

- consider how they have used language to shape their intended meaning
- demonstrate the connections between the base text and their transformed text
- structure their writing clearly to express their ideas.

They should:

- refer to specific features they have used
- apply concepts or language levels
- refer to the base text.

## Paper 2: Exploring conflict

### Section B: Dramatic encounters

Students explore the ways that **conflicts are presented**, the meanings that can be inferred from the language use and **the contextual reasons for these conflicts**. As part of their study, students analyse areas relevant to the study of **drama and dramatic discourse**, including how playwrights:

- represent natural speech features
- use language to create distinctively different characters
- show characters asserting power and positioning others via their language and behavior
- use the idea of conflict to create dynamic narratives and address the wider themes of the play.

### Key concepts for Paper 2, Section B

- **Genre:** a way of grouping texts based on expected shared conventions (here specifically the conventions of drama)
- **Characterisation:** the range of strategies that authors and readers use to build and develop characters
- **Interaction:** the ways in which playwrights present characters speaking or acting in response to others for dramatic effect
- **Speech acts:** the forms and functions associated with particular utterances and types of speech
- **Politeness strategies:** the distinctive ways in which speakers avoid threatening face in interaction

A02 (15 marks)	A04 (20 marks)	A05 (10 marks)
<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"> <li>• use of terminology</li> <li>• selection of and analysis at different/appropriate language levels</li> <li>• expression and presentation of ideas.</li> </ul>	<p>The mark scheme shows that this assesses three distinct strands:</p> <ul style="list-style-type: none"> <li>• an ability to interpret and evaluate the question focus</li> <li>• selecting appropriate detail</li> <li>• analysis of authorial craft.</li> </ul>	<p>The mark scheme shows that this assesses two distinct strands:</p> <ul style="list-style-type: none"> <li>• generic conventions of drama</li> <li>• the influence of contextual factors (production and reception) on the negotiation and shaping of meaning.</li> </ul>

A02 (15 marks) cont.	A04 (20 marks) cont.	A05 (10 marks) cont.
<p>Focuses could include comments on (to support AO2):</p> <ul style="list-style-type: none"> <li>the ways in which dramatic monologue and dialogue are organised and presented</li> <li>the use of different speech acts associated with particular characters and in interaction</li> <li>conversational strategies that are given to characters to shape identity, for example turn-taking, exchange structures, co-operation, im/politeness strategies, inference and implication</li> <li>distinctive personal vocabularies, speech patterns and registers given to characters</li> <li>other ways of constructing identities, presenting conflict and highlighting tensions between characters and the fictional worlds they inhabit, for example through physical descriptions, stage directions and orthographical conventions.</li> </ul>		<p>For example, if studying <i>Othello</i>, it would be possible for students to address AO3 by discussing:</p> <ul style="list-style-type: none"> <li>how <b>specific dramatic conventions and the affordances of the stage</b> are used (eg soliloquy, asides, use of theatrical space, stage directions)</li> <li>social, historical, political, and literary influences on the <b>production and reception</b> of the play (eg relevant points from the study of early Jacobean theatre, Shakespearean tragedy, revenge and domestic tragedies, the roles of men and women in society, relevant references to specific literary critical and non-academic readings from a variety of theoretical lenses and stances, any re-writings/adaptations).</li> </ul> <p>These are not exhaustive lists and indicative content should be written in a way that encourages examiners to reward students for different ways in which they might apply their learning. For the second bullet point, 'literary-critical' interpretations are not privileged over others and there is no need for candidates to necessarily learn and quote named critics.</p>



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