

Compulsory Workbook for Those Intending to Study English Language A-Level 2020

English Language A Level: what to do before September

<u>Shopping List</u>	<u>Reading and Watching List (you don't have to watch them all)</u>	<u>Activities List</u>
<p><i>Like at GCSE, English Language is extract based and therefore does not have a 'set text'. Below are some texts which you might find useful but there is no need to buy them. Instead, look online for articles on the English Language.</i></p>	<ul style="list-style-type: none"> • https://youtu.be/FLcvX_sddV0 • https://youtu.be/HGaMB7OcXeY <p>Mr Bruff is back! An introduction to the first Assessment Objective and what to analyse in any text (GRASP). Watch any of his other A-Level videos.</p>	<ul style="list-style-type: none"> • Complete the tasks in this workbook.
<p>'A/AS Level English Language for AQA Student Book (A Level (AS) English Language AQA)'</p> <ul style="list-style-type: none"> • ISBN-10: 1107465621 <p>This is the exam board textbook and we will be using print outs from this in lessons.</p>	<ul style="list-style-type: none"> • https://youtu.be/gs_Mjl08-Eo • https://youtu.be/P2XVdDSJHqY • https://youtu.be/hGg-2MQVReQ • https://youtu.be/h79V_qUp91M • https://youtu.be/0xc0KUD1umw • https://youtu.be/2_q9b9YqGRY <p>And any other video of David Crystal on the English Language...</p>	<ul style="list-style-type: none"> • Work your way through the 'Reading and Watching List' and feel free to explore podcasts, videos, articles etc. that you find yourself.
<p>Language Change (Cambridge Topics in English Language)</p> <ul style="list-style-type: none"> • ISBN-10: 1108402232 <p>(There is a series of books in this 'Cambridge Topics' range which are relevant but there's no need to get them all. However, if you have an interest in a particular area e.g. Language and Gender, you might find it useful to get the guide in that area.)</p>	<ul style="list-style-type: none"> • https://www.fluentu.com/blog/theory-of-language-learning/ <p>A good overview about some of the different theories on how humans acquire language.</p> <p>https://www.bbc.co.uk/bitesize/articles/zr6dvk7</p> <p>A short article on why language has changed.</p>	<ul style="list-style-type: none"> • Email Mrs Brown with any questions you might have as you complete the tasks.
<ul style="list-style-type: none"> • Any book by David Crystal on Language! He has ones on the history of English, text-speak, grammar, children's language: basically everything that we study. So, you can't go wrong by reading something by him. 	<ul style="list-style-type: none"> • https://www.bbc.co.uk/ideas/playlists/the-wonderful-world-of-words <p>Take your pick from these.</p>	<ul style="list-style-type: none"> • Have a look at the information about your NEA. You could think about and do some research into the area of language you might investigate for one piece of NEA and/or you might find the text you'd like to re-create for your Original Writing NEA. https://www.aqa.org.uk/subjects/english/as-and-a-level/english-language-7701-7702/subject-content-a-level/language-in-action



'Lessons'

- The following slides are a series of 'lessons' which focus on analysing grammar.
- Each lesson will most likely take longer than an hour and does not need to be completed in one sitting.
- Work your way through the activities at your own pace and don't forget to look up or ask about anything you are uncertain on. You are not alone.



A Level English Language

Introduction to the course

Lesson 1



Course Breakdown

Assessments

Paper 1: Language, the individual and society	+	Paper 2: Language diversity and change	+	Non-exam assessment: Language in action
What's assessed <ul style="list-style-type: none">• Textual variations and representations• Children's language development (0–11 years)• Methods of language analysis are integrated into the activities		What's assessed <ul style="list-style-type: none">• Language diversity and change• Language discourses• Writing skills• Methods of language analysis are integrated into the activities		What's assessed <ul style="list-style-type: none">• Language investigation• Original writing• Methods of language analysis are integrated into the activities
Assessed <ul style="list-style-type: none">• written exam: 2 hours 30 minutes• 100 marks• 40% of A-level		Assessed <ul style="list-style-type: none">• written exam: 2 hours 30 minutes• 100 marks• 40% of A-level		Assessed <ul style="list-style-type: none">• word count: 3,500• 100 marks• 20% of A-level• assessed by teachers• moderated by AQA

Course Breakdown

Paper 1

Questions

Section A – Textual variations and representations

Two texts (one contemporary and one older text) linked by topic or theme.

- A question requiring analysis of one text (25 marks)
- A question requiring analysis of a second text (25 marks)
- A question requiring comparison of the two texts (20 marks)

Section B – Children's language development

A discursive essay on children's language development, with a choice of two questions where the data provided will focus on spoken, written or multimodal language (30 marks)

Paper 2

Questions

Section A – Diversity and change

One question from a choice of two:

- either:** an evaluative essay on language diversity (30 marks)
- or:** an evaluative essay on language change (30 marks)

Section B – Language discourses

Two texts about a topic linked to the study of diversity and change.

- A question requiring analysis of how the texts use language to present ideas, attitudes and opinions (40 marks)
- A directed writing task linked to the same topic and the ideas in the texts (30 marks)

Coursework

Tasks

Students produce:

- a language investigation (2,000 words excluding data)
- a piece of original writing and commentary (1,500 words total)

Areas of Analysis

- Linguistic Frameworks
- Language and Gender
- Language and Occupation
- Language & Social Groups
- Language Diversity – Regional & World English
- Language Change
- Child Language Development
- Analytical Essay Writing
- Evaluative Essay Writing
- Comparative Essay Writing
- Creative Writing



Linguistic Frameworks

- These are the basics of English Language and they underpin all areas of analysis.

- Grammar
- Discourse
- Pragmatics

- Lexis/Semantics
- Graphology
- Phonetics/Phonology

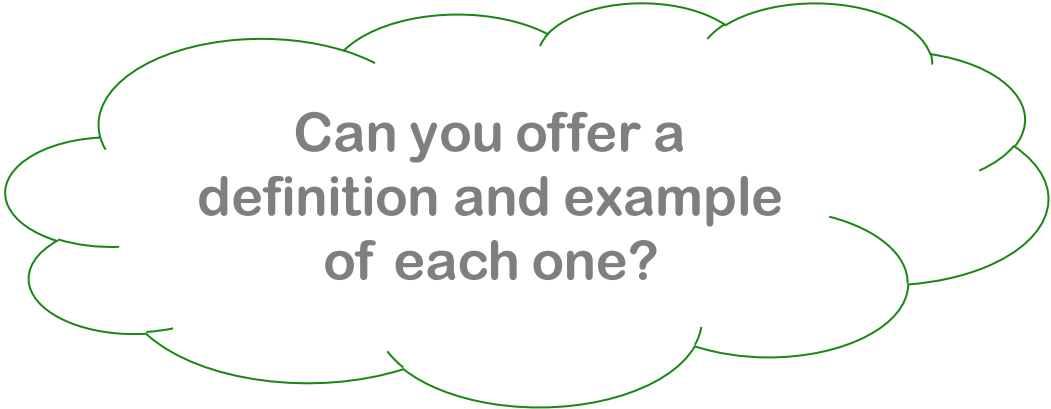
Getting to know the AO

- The frameworks come under AO1:
- *Apply appropriate methods of language analysis, using associated terminology and coherent written expression.*
- **Appropriate** – Analyse areas that are significant
- **Terminology** – Be as precise as possible
- **Coherent expression** – Have organisation to your writing
- Across the 2 papers, AO1 is worth 60/200 marks (30%)
- 35 marks on Paper 1
- 25 marks on Paper 2

Introduction to Grammar – Sentence Types/Functions

- This is likely to be a revision for you as you might well have covered these terms at GCSE.

- Declarative
- Imperative
- Interrogative
- Exclamative



Can you offer a
definition and example
of each one?



Sentence Types



- **Declarative** – A statement – “I’m not a fan of Justin Bieber.”
- **Imperative** – A command – “Write this definition in your books.”
- **Interrogative** – A question – “Will there ever be a boy born who can swim faster than a shark?”
- **Exclamative** – Similar to declarative and/or imperative but more emotional – “Free cake, right here!”



Using them in Analysis



Exam
Tips

- *If they don't tell us anything particularly useful, don't write about them.*
- Read through your text and work on spotting the sentence types first.
- Once this is complete, think about whether any of them are useful in terms of **Genre**, **Audience**, **Purpose** or establishing particular Representations.
- The text is segments of a webpage for a company advertising a fitness program called '*Insanity*.'



When I created the INSANITY workout, I knew it would produce insane results in 60 days, but I wasn't sure if anyone was brave enough to try it. Turns out...there are a lot of crazy people out there. Crazy enough to actually enjoy doing the world's most insanely tough workout. To like the feeling of being drenched in sweat...of going balls-to-the-wall for a full 45 minutes of muscle-searing exercise. Is INSANITY hard? Oh, yeah. It really IS the hardest workout you can do. DVD Plus...with...results

**Plus – Order Now, And For A Limited Time,
GET TWO BONUS WORKOUTS – FREE!**



Lots going on in this section - covered on the next slide

Interrogative - help aids the persuasive purpose and assumes the audience are competitive

Declarative - represents the product as guaranteeing success

When I created the INSANITY workout, I knew it would produce insane results in 60 days, but I wasn't sure if anyone was brave enough to try it. Turns out...there are a lot of crazy people out there. Crazy enough to actually enjoy doing

the world's most insanely tough workout. To like the feeling of being drenched in sweat...of going balls-to-the-wall for a full 45 minutes of muscle-searing exercise. Is INSANITY hard? Oh, yeah. It really is the hardest workout ever put on DVD! It's totally crazy...but it's going to get you crazy-good results

Imperative - followed by an incentive - links to G&P

Plus - Order Now, And For A Limited Time, GET TWO BONUS WORKOUTS - FREE!

Analysis



- Is INSANITY hard? Oh, yeah. It really IS the hardest workout ever put on DVD!
- The use of the rhetorical question (or interrogative) followed by an answer is a technique known as **HYPOPHORA**.
- You're unlikely to discuss grammatical features in isolation (or any feature for that matter) when you learn all of the terminology. In this case, the interrogative, hypophora, Exclamative, auxiliary verb and superlative adjective are all of interest...but let's walk before we can run.



Introducing Q1 & 2 Paper 1

- Analyse how the text uses language to create meanings and representations

This is the AO3 bit – it's all about context.

The 'official' wording is as follows:

Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.

This is the AO1 bit – worth 10 marks for this question. It involves finding, labelling and analysing the best features.

Getting to Know Another AO

- *Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.*

Level/ Marks	PERFORMANCE CHARACTERISTICS
Level 5 13–15	Students will: <ul style="list-style-type: none">• evaluate use of language and representations according to context• explore analysis within wider social and cultural contexts
Level 4 10–12	Students will: <ul style="list-style-type: none">• analyse how language choices create meanings and representations• analyse how aspects of context work together to affect language use

AO3 relies on AO1 and the language within a text can create a host of representations for example: the topic; the producer; the audience; society etc.

This involves thinking about how the text functions in the world and why the writer has made the choices they have.

AO3 is worth 45/200 (22.5%)
Paper 1 – 30 marks
Paper 2 – 15 marks

Writing an Answer

- Analyse how the text uses language to create meanings and representations (25 marks).
 - Possible structure:
 - Point: Establish a representation e.g. of the program itself.
 - Evidence: Try to include more than 1 example.
 - Technique: Label your evidence with precision.
 - Analysis: Consider how your AO1 satisfies your AO3 point – often useful to consider GAP
 - Link: This will come later with the next slide
- Task: Have a go at writing a paragraph analysing the 'Insanity' text using the above as a framework. Then read the example answer on the next slide and edit your paragraph accordingly.

Example Answer

The product is represented as a necessity for any competitive fitness enthusiast through the use of the interrogatives 'up to the challenge?' and 'is INSANITY hard?' Through these a semantic field of competition is created which helps satisfy the purpose of the text and persuade consumers to purchase the product. The use of the hypophora following the second interrogative gives the product a voice through the exclamative 'it really IS the hardest workout ever put on DVD!' The emphatic nature of the sentence implies a confidence about the product meaning that those who are competitive will want to test themselves against it.



A Level English Language

Grammar

Lesson 2



Starter



Annotate the sentence types used in these texts and the effect they create – remember to think about GAP, representations and wider society. Get ready to report back your thoughts.



Disguise



- This is perhaps the most interesting advert.
- It appears to be a declarative followed by an interrogative.
- However, context is important and the interrogative is actually a mitigated imperative. This is basically an imperative in disguise.
- It's not asking you what you're going to do, it's essentially saying: check if you have it.

The 'Other' Sentence Types

- Simple sentence
- Compound sentence
- Complex sentence

Can you give a definition
and example of each
one?



Sentence Types

- Simple sentence – contains one independent/main clause (makes sense on its own)
- Compound sentence – Contains at least two independent clauses joined by a co-ordinating conjunction or semi-colon.
- Complex sentence – Contains an independent clause and at least one dependent/subordinate clause – something that doesn't make sense on its own. You will often find a comma in these





Which is Which?

- Kip went to the shop.
- We have to take the train because the car has broken down.
- As there is no other option, we must move forward.
- I shall go to the shop for we are out of milk.
- Spot the dog ran quickly away.
- I'll stay for a while but it won't be all day.

- Add 3 yourself (1 of each)

Answers

- Kip went to the shop. (Simple)
- We have to take the train because the car has broken down. (Complex)
- As there is no other option, we must move forward. (Complex)
- I shall go to the shop for we are out of milk. (Compound)
- Spot the dog ran quickly away. (Simple)
- I'll stay for a while but it won't be all day. (Compound)



Noting Differences

- We have to take the train because the car has broken down. (Complex)
- I'll stay for a while but it won't be all day. (Compound)
- It is dependent on the type of conjunction – whether it is coordinating or subordinating – the latter creating a subordinate clause.
- 'Because' creates a causal clause (the cause of something). In this case the reason they have to take the train is because the car has broken down.
- 'But' coordinates the sentences. A useful acronym to learn is FANBOYS for coordinating conjunctions.



Compound-Complex Sentences

- You can, and often do, get compound-complex sentences in a text.
- A **compound complex sentence** is made up of more than one sentence joined by a conjunction, and at least one of those sentences is complex. In other words, it is a compound sentence with a dependent, or subordinate clause.
- After our trip to the beach, school started back, and I was excited to see my friends.

Applying Sentence Types in Analysis

- Think about what is used and why

Telegraph

Screens and teens: survival tips for parents on the technology battlefield

There was a moment recently when I thought I'd mastered the ongoing battle over my children and screen time. All was quiet upstairs (always a bad sign) so I went to investigate, and there were my two cherubs, Louisa, 12, and Josie, 10, playing Scrabble on the iPad in bed.

Ah, screens aren't all bad, I thought. And yet... something felt fishy. I tiptoed back and burst in to find one daughter watching *Pretty Little Liars* on Netflix, and the other furiously scrolling through Snapchat on her iPhone.

Much hilarity ensued, and they were so pleased with their ingenuity that they hardly minded when I confiscated the screens. But the battle wasn't over. In fact, it's never over... and if I had a pound for every time I've talked to parents about the trials of getting children off screens, I'd be rich and retired in a Wi-Fi-free zone.

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Anything of interest here? Think about how the type of sentence creates a certain tone, conveys the information and/or emphasises certain points.



- Firstly a DON'T...
- Don't get into the habit of simply labelling sentence types and writing generic comments such as "the use of complex sentences show that the audience is educated."
- Whilst this might well be the case, you need to engage with context to support this, otherwise you're at risk of sounding very patronising.
- DO...
- Consider how the sentence types affect the narrative and tone of a text.
- Discuss them together – it is often the case that you will find a simple sentence nestled between some compound-complex sentences – think about why that choice has been made.

Task: Have a go at writing a paragraph analysing the text, focusing on the sentence types. Then read the example answer on the next slide and edit your paragraph accordingly.

Analyse how the text uses language to create meanings and representations

- The over-reliance on technology by youths is represented as an ongoing battle through the use of the compound-complex sentence 'All was quiet[...]playing scrabble on the iPad" which is contrasted with the simple sentence 'something felt fishy.' These sentences serve to add humour to the text and are representative of the inner monologue of the Mother, thus making the scenario more relatable. In the case of the aforementioned compound-complex sentence and subsequent use when she describes how she 'tiptoed back and burst in...' perhaps demonstrates the difficulty parents have of curbing such use, furthered by the simple declarative sentence 'but the battle wasn't over.' This might reflect how simple and easy the access is to technology and a resignation that she will need to continue to monitor her children's use of it.

Simple Sentence

AO1

Imperative

Complex Sentence

AO3

Declarative

Subordinate
Clause

Interrogative

Compound-Complex
Sentence

Mitigated Imperative

FANBOYS

Clauses

Exam
Tips

- If you write a sentence like "The sentence is a clause" you will not get credit. If you write more than one sentence, you will get credit.

2017 AO1 MARK SCHEME

Level 5 9–10	Students will: <ul style="list-style-type: none">• apply linguistic methods and terminology, identifying patterns and complexities• apply different levels of language analysis in an integrated way, recognising how they are connected• apply levels of language analysis with rare errors• guide the reader	Students are likely to describe features such as: <ul style="list-style-type: none">• semantic patterns• pragmatic features• sentence and clause types, elements and linking• cohesion• discourse structure• ellipsis
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2018 AO1 MARK SCHEME

Level 5 9–10	Students will: <ul style="list-style-type: none">• apply linguistic methods and terminology, identifying patterns and complexities• apply different levels of language analysis in an integrated way, recognising how they are connected• apply levels of language analysis with rare errors• guide the reader	Students are likely to describe features such as: <ul style="list-style-type: none">• semantic patterns• pragmatic features• sentence and clause types, elements and linking• cohesion and textual structure
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Clause Types

CLAUSE TYPE	Definition
RELATIVE CLAUSE	Reference to time. E.g. <u>After lunch</u> , we'll go to the park.
CAUSAL CLAUSE	Concedes a fact or some information. E.g. <u>Despite your hard work</u> , you still failed.
TEMPORAL CLAUSE	The reason for something e.g. <u>As you've been good</u> , you can have a treat.
CONCESSIONAL CLAUSE	Shows the relationship between things and will often begin with wh- words or 'that' e.g. The man, <u>who loved football</u> , played regularly.
CONDITIONAL CLAUSE	Gives a condition of something happening. E.g. If you do all of your chores, you'll get your pocket money.

Task: match up the clause types with the definition

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School Report - History

- After the mock exams, I expected Freddie to engage further in class activities. Despite an initial improvement, Freddie resorted back to being reserved in terms of class discussion and unfortunately has disrupted the class on a number of occasions. An intelligent young man, Freddie is more than capable of achieving his targets, if he applies himself on a more consistent basis. It is vital, now more so than ever, that he revises at home in order to consolidate his knowledge, particularly with the WW2 topic which is a key component of the exam. Good luck, Freddie.

Task: annotate this text with the types of clause.



School Report - History

- After the mock exams [*temporal*], I expected Freddie to engage further in class activities. Despite an initial improvement [*concessional*], Freddie resorted back to being reserved in terms of class discussion and unfortunately has disrupted the class on a number of occasions. An intelligent young man [*causal*], Freddie is more than capable of achieving his targets, if he applies himself on a more consistent basis [*conditional*]. It is vital, now more so than ever [*temporal*], that he revises at home in order to consolidate his knowledge, particularly with the WW2 topic which is a key component of the exam [*relative*]. Good luck. Freddie. Push yourself.

Task: annotate this text with the types of clause.



A Level English Language

Grammar

Lesson 4 - Phrases





Test Yourself

- **RELATIVE CLAUSE**
- **CAUSAL CLAUSE**
- **TEMPORAL CLAUSE**
- **CONCESSIONAL CLAUSE**
- **CONDITIONAL CLAUSE**

**Write down an example
of each clause type.**



Test Yourself

- Before long, he'll have revealed his true colours.
- The woman, a world-class surgeon, cut a frustrated figure in the background.
- The house, which had stood alone for many years, was said to be haunted.
- He wouldn't quite make it on to the team, although it wasn't through a lack of effort.
- You will be arrested, should you fail to adhere to any of the terms set out in your bail.
- She glided effortlessly along the ice, as though she'd been doing it all of her life.

Test Yourself

- Before long, he'll have revealed his true colours. [Temporal]
- The woman, a world-class surgeon, cut a frustrated figure in the background. [Relative]
- The house, which had stood alone for many years, was said to be haunted. [Relative]
- He wouldn't quite make it on to the team, although it wasn't through a lack of effort. [Concessional]
- You will be arrested, should you fail to adhere to any of the terms set out in your bail. [Conditional]
- She glided effortlessly along the ice, as though she'd been doing it all of her life. [Causal]

Phrases

2017 Paper 1

Level 4 7–8	Students will: <ul style="list-style-type: none">• apply linguistic methods and terminology with precision and detail• apply two or more levels of language analysis• apply levels of language analysis with occasional errors• develop a line of argument	Students are likely to describe features such as: <ul style="list-style-type: none">• journalistic language• word classes in detail• verb tenses, voice, aspect, modals• phrases
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2018 Paper 1

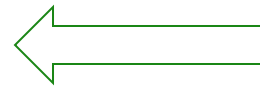
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Phrases

- English phrases can be just about any combination of words so long as they **do not contain a subject-verb pairing**.
- A phrase is decided by the **HEAD WORD** – the most important word in the phrase.

Noun phrase:

- Noun phrases consist of a **noun** and its **modifiers**.
- the nice **neighbour**
- a soft, comfortable **bed**



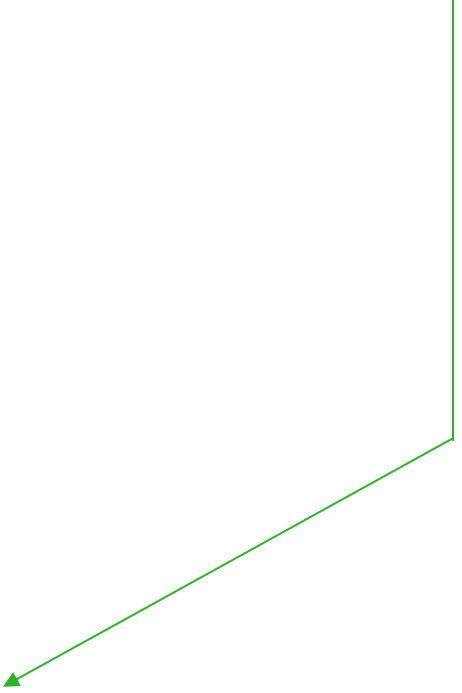
'Nice', 'soft' and 'comfortable' modify the 2 nouns which are the head words of these phrases.

Phrases

Verb phrase

- Verb phrases consist of a **verb** and its **modifiers**.
- were **waiting** for the movie
- **felt** a raindrop on his arm
- You couldn't have...
- 'We were waiting for the movie'
- Because here you have a subject-verb pairing – meaning that it becomes a clause.
- Remember that a phrase is the part you want...
- So if it was 'were waiting for the scary movie'...
- You could take 'the scary movie' and have it as a NOUN PHRASE

Basically, phrases occur all of the time but there is more credit in them than discussing just at word level.



Phrases

Gerund phrase

- Gerund phrases are essentially noun phrases that begin with a gerund. (A word that can belong to multiple word classes).
- running through the woods (running as a noun or verb)
- jumping like a kangaroo

Phrases

Infinitive phrase

- Infinitive phrases begin with a verb infinitive and include any modifiers
- to run out of food
- to visit to the countryside



**TASK: Turn these 2
into clauses**

Appositive phrase

- An appositive is essentially a noun phrase but one that renames another noun in the sentence.
- The tree, a tall redwood, was beautiful.
- The curtains were made of lace, a beautiful and delicate fabric.

Phrases

Participle phrase

- A participle phrase begins with a present (-ing) or past (-ed) participle. A participle phrase includes the participle and its modifiers. Participle phrases function as adjectives.
- The girls, giggling and playing in the park, never seemed to tire.
- Fatigued and dehydrated in the desert, the men travelled on.

The difference between a PARTICIPLE and GERUND phrase is that the GP will act as a noun and PP will act as an adjective

- ***Walking on the beach***, Delores dodged jellyfish that had washed ashore.
- ***Walking on the beach*** = present participle phrase describing the noun ***Delores***.
- ***Walking on the beach*** is painful if jellyfish have washed ashore.
- ***Walking on the beach*** = gerund phrase, the subject of the verb is.

Phrases

Prepositional phrase

- A prepositional phrase is a group of words that includes a preposition and a noun. A prepositional phrase will function as either an adjective or an adverb.
- before church
- under the stairs



Applying Phrases in Analysis

- The usual advice applies – discuss them if they are THE *best* feature to discuss.
- If patterns reveal themselves then discuss patterns of phrases – they should and will help to contribute towards meaning and representation

Lizzie Armitstead

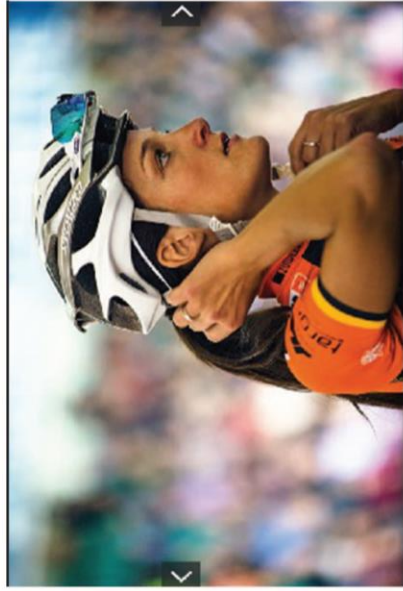
The British star talks fame and fakeness, how to beat Marianne Vos and British Cycling's lack of a path

WORDS

Andy McGrath

PHOTOGRAPHS

Sam Needham



Forget a mid-life crisis; the quarter-life one is hitting Lizzie Armitstead hard. "I am old now and I don't like it. Twenty-five is pretty old, don't you think?" No way. I give a quizzical, look to encourage a reaction. "You're a man, you're all right: you don't have to push a baby out. Now I am starting to think, crap. What am I gonna do after cycling? What career am I gonna have? Everyone's buying a house, getting married, having kids and I'm still a bit of a nomad."

The time of year probably doesn't help the feeling of unsettlement.

We've drifted out to early December, as distant from the racing season as you can get: nine weeks after her last race of 2013, another nine before the season gets underway. Normal life has caught up. Armitstead is at her parents' house in Otley, a world away from her first race in Qatar or her seasonal residence in Monaco, which she likens to Disneyland, clean and pleasant but ultra-fake.

Lizzie doesn't do phony. She has the kettle on and a mug of tea in my cold hands within minutes of me walking through the door. You can take the girl out of Yorkshire, but you can't take the Yorkshire out of the girl.

In her hands, she holds a London 2012 mug, adorned with five slightly faded coloured rings. A few dishwasher trips too many, probably.

The Olympics. Let's get that O-word out of the way first. It's hard to avoid – it's what most people associate with Lizzie Armitstead with – and the experience has informed a lot about her current state of mind.

It had always been about London 2012 for her. One day in July would define her whole career. Pressure? Just a bit. In the approach, she was a woman on the cusp of a breakdown. She wept on a train back home after getting ill at the Giro Rosa, worried that she'd compromised her chance.

It didn't help that her dad, John, had a habit of putting his foot in it when chatting to her on the phone as the race approached. "He manages to say the wrong thing. He's funny. He'd be like 'are you gonna beat Vos then?' Or 'but she's looking good though, isn't she?'"

Armitstead rose to the challenge on the day to take Britain's first medal of the Games. Sometimes it seems easy for the public to forget – a Sky sports gameshow even announced her as Olympic champion – that she actually finished second, a bike length away from Marianne Vos, and from achieving what she had set out to do. I think she hesitates to feel complete happiness with the result, and it is hemmed in by the memory of the surrounding pressure. "Looking back, it was full on for a year. It was a relief when it was over," she reflects.

For Rio 2016, she wouldn't change it. "I think it's a good thing. It never became 'get me out of here, I don't want to do it'. I like having pressure, I don't perform without it."

Her two weeks in the Olympic village went by in a blur. She wishes she'd written things down. She spent time doing laps of the post-Games dinner circuit, realising her finite appeal as a medallist. "I wanted to embrace all the things I got offered to do in the off-season," she says.

So Armitstead sat on the same table as Stephen Hawking one night and met Prince William and Kate on another. Did she ever feel like she was losing touch with her normality? "No. Doing the whole celebrity thing made me realise even more that" – she drops her voice to a whisper, as if it's a secret – "actually, I'm not impressed by it."



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"It's about
the sport!"
Sir Dave Brailsford

Use your knowledge of any terminology to try to establish meanings and representations.

‘Representations’ is how they are portrayed in the text.

There are some starters to help...



It is often a good idea to get different representations of the same thing i.e.. Lizzie Armitstead in this text

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JOURNAL RIDERS


Lizzie Armitstead

The British star talks fame and fakeness, how to beat Marianne Vos and British Cycling's lack of a pathway for women.

WORDS
Andy McGrath

PHOTOGRAPHS
Sam Needham





Forget a mid-life crisis; the quarter-life one is hitting Lizzie Armitstead hard. "I am old now and I don't like it. Twenty-five is pretty old, don't you think?" No way. I give a quizzical, look to encourage a reaction. "You're a man, you're all right: you don't have to push a baby out. Now I am starting to think, crap. What am I gonna do after cycling? What career am I gonna have? Everyone's buying a house, getting married, having kids and I'm still a bit of a nomad."

The time of year probably doesn't help the feeling of unsettlement.

We've drifted out to early December, as distant from the racing season as you can get: nine weeks after her last race of 2013, another nine before the season gets underway. Normal life has caught up. Armitstead is at her parents' house in Otley, a world away from her first race in Qatar or her seasonal residence in Monaco, which she likens to Disneyland, clean and pleasant but ultra-fake.

Lizzie doesn't do phony. She has the kettle on and a mug of tea in my cold hands within minutes of me walking through the door. You can take the girl out of Yorkshire, but you can't take the Yorkshire out of the girl.

In her hands, she holds a London 2012 mug, adorned with five slightly faded coloured rings. A few dishwasher trips too many, probably.

The Olympics. Let's get that O-word out of the way first. It's hard to avoid – it's what most people associate with Lizzie Armitstead with – and the experience has informed a lot about her current state of mind.

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Tinkoff-Saxo rider Chris Juul-Jensen reflects on losing his Grand Tour virginity.
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Sir Dave Brailsford

Representation of Lizzie Armitstead

Different representation of Lizzie Armitstead

Representation of Rouleur

Representation of British Cycling

Lizzie Armitstead

The British star talks fame and fakeness, how to beat Marianne Vos and British Cycling's lack of a pathway for women.

WORDS

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PHOTOGRAPHS

Sam Needham



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Weekly Wibble

AO1: Apply appropriate methods of language analysis using associated terminology and coherent written expression		AO3: Analyse and evaluate how contextual factors and language features are associated with the construction of meaning	
Level 5 9-10	<ul style="list-style-type: none"> • Apply linguistic methods and terminology, identifying patterns and complexities • Apply different levels of language analysis in an integrated way, recognising how they are connected • Apply levels of language analysis with rare errors • Guide the reader 	Level 5 13-15	<ul style="list-style-type: none"> • Explore use of language and representations according to context • Explore analysis within wider social and cultural contexts
7-8	<ul style="list-style-type: none"> • Apply linguistic methods and terminology with precision and detail • Apply two or more levels of language analysis • Apply levels of language analysis with occasional errors • Develop a line of argument 	10-12	<ul style="list-style-type: none"> • Analyse how language choices create meanings and representations • Analyse how aspects of context work together to affect language use

Don't just look at grammar or lexis, look at them together

Thinking about the text's function in the world, the reader, the WHY

Example Answer

Lizzie Armistead is represented as someone to be revered through the noun phrases 'British star' and 'seasonal residence in Monaco' which highlight the success she has had as a cyclist. This is important as the readers of *Rouleur* are likely to have a vested interest in cycling and perhaps aspire to be like Armistead as the publication is specifically for cycling enthusiasts. Armistead is also represented as particularly humble to contrast her star status again through the noun phrases of 'parents' house', 'fame and fakeness' and 'quarter-life one' to describe a version of mid-life crisis she is having. The latter adds a sense of humour to the piece allowing for the publication to present itself as relaxed but the noun phrases also show a vulnerability and innocence to Armistead which may be important to the readership as they are more likely to be able to connect with her at this level. This is important as the publication relies on the success of its articles and in showing both sides to her, the reader is able to make a much more informed opinion about her.

Task: How might we improve this answer? Try to add in more terminology to this paragraph along with any other points of analysis.



A Level English Language

Grammar

Lesson 5 - Tense & Aspect



2018 Paper 1 Mark Scheme

<p>Level 4</p> <p>7–8</p>	<p>Students will:</p> <ul style="list-style-type: none">• apply linguistic methods and terminology with precision and detail• apply two or more levels of language analysis• apply levels of language analysis with occasional errors• develop a line of argument	<p>Students are likely to describe features such as:</p> <ul style="list-style-type: none">• word classes in detail• verb tenses, voice, aspect, modals• phrases
---------------------------	---	--

Verb Tense & Aspect

Tense – indicate a verb's position in time.

These are the basics

Present Tense	
I am	We are
You are	You are
He/She/It is	They are

Past Tense	
I was	We were
You were	You were
He/She/It was	They were

Aspect- how something is viewed in relation to time.

Progressive Form (present participle)
I am <u>being</u> , etc.

Ongoing & incomplete

Perfect Form (past participle)
I have <u>been</u> , etc.

Activity as complete
(Also known as *Perfective*)

A Further Breakdown...

- Continuous/Progressive & Perfect Tenses...
- the **present continuous** (*I am working*)
- the **past continuous** (*I was working*)
- the **future continuous** (*I will be working*)
- the **present perfect** (*I have worked*)
- the **past perfect** (*I had worked*)
- the **future perfect** (*I will have worked*)

The Perfect Continuous

- The **present perfect continuous** (*I have been working*): used to talk about how long something has continued up till now (*I have been working there for a week*)
- The **past perfect continuous** (*I had been working*): used to talk about something which continued up to a particular moment in the past but is now completed (*I had been working there for a week before I resigned*)
- The **future perfect continuous** (*I will have been working*)

What Aspect & Tense are these sentences?

- "History *has remembered* the kings and warriors, because they destroyed; art *has remembered* the people, because they created."
- "I *was reading* the dictionary. I thought it was a poem about everything."
- "At fifteen life *had taught* me undeniably that surrender, in its place, was as honorable as resistance, especially if one had no choice."
- "She's loyal and *is trying* to wear her thin flippy hair in cornrows."

What Aspect & Tense are these sentences?

- "History *has remembered* the kings and warriors, because they destroyed; art *has remembered* the people, because they created."

(Perfect Aspect, Present Tense)

- "I *was reading* the dictionary. I thought it was a poem about everything."

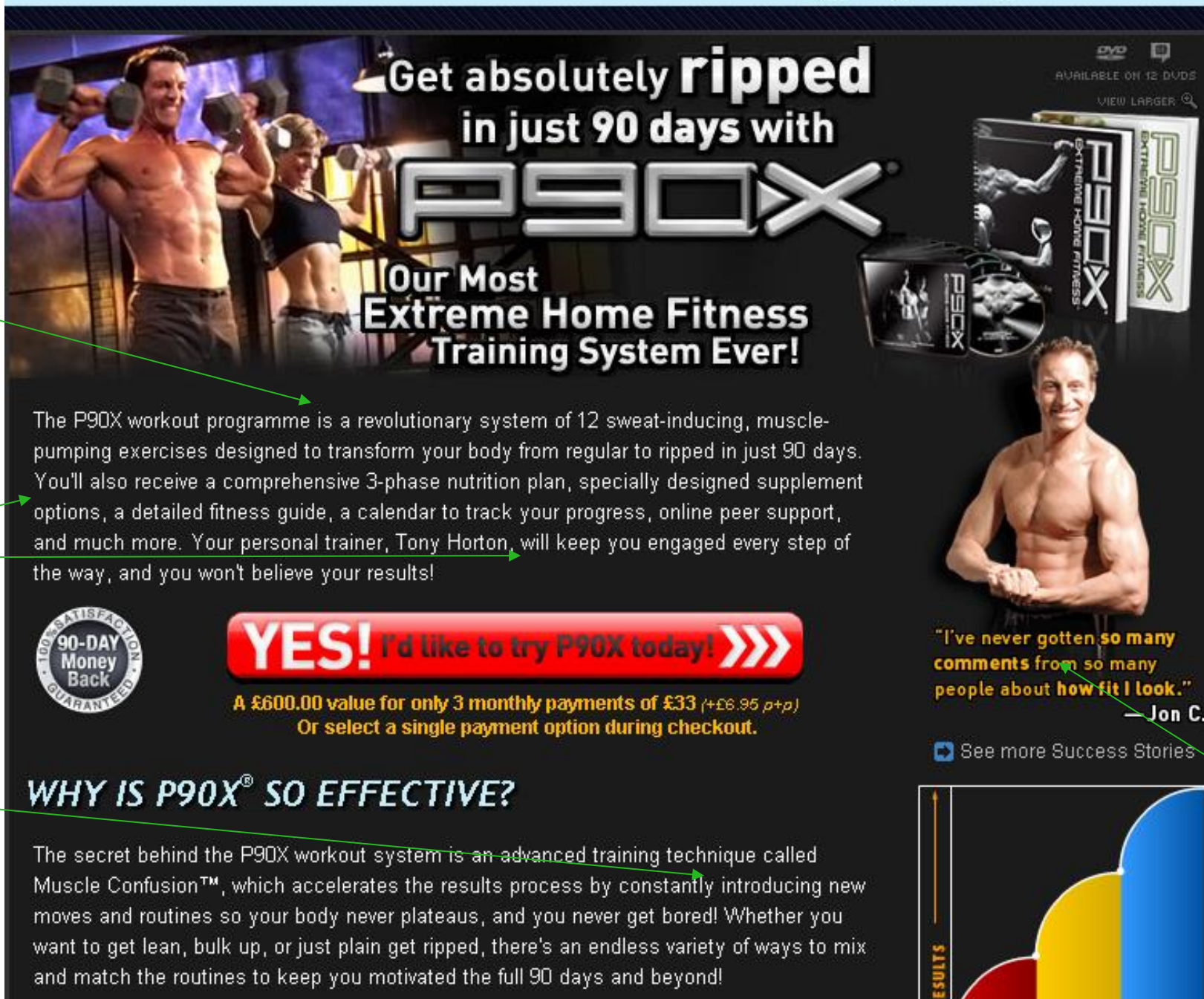
(Progressive Aspect, Past Tense)

- "At fifteen life *had taught* me undeniably that surrender, in its place, was as honorable as resistance, especially if one had no choice."

(Perfect Aspect, Past Tense)

- "She's loyal and *is trying* to wear her thin flippy hair in cornrows."

(Progressive Aspect, Present Tense)



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WHY IS P90X® SO EFFECTIVE?

The secret behind the P90X workout system is an advanced training technique called Muscle Confusion™, which accelerates the results process by constantly introducing new moves and routines so your body never plateaus, and you never get bored! Whether you want to get lean, bulk up, or just plain get ripped, there's an endless variety of ways to mix and match the routines to keep you motivated the full 90 days and beyond!

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**"I've never gotten so many
comments from so many
people about how fit I look."**
— Jon C.

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RESULTS


Simple
Present Tense

Future
Tense

Present
Continuous

The key once
you have
noticed
significant verb
tenses is to
evaluate why
they are there –
think about this
text's place in
the world – why
is it there? What
is it doing?

Present
Perfect



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— Jon C.**

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Task: How does the text use language to create meanings & representations ?

Consider verb tenses - ask WHY a particular tense is used.

Feel free to combine other areas of analysis you see as being relevant.



A Level English Language

Grammar

Lesson 6 – Active & Passive Voice

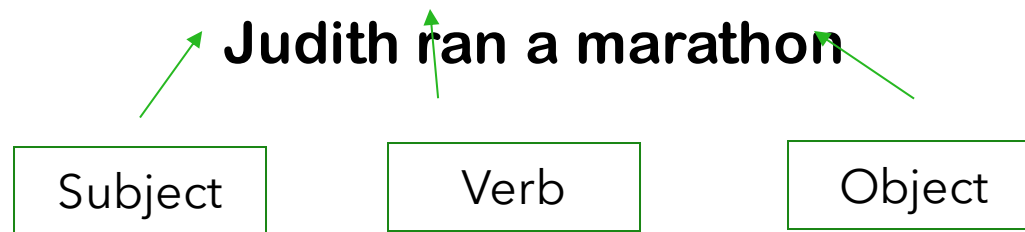


2018 Paper 1 Mark Scheme

Level 4 7–8	Students will: <ul style="list-style-type: none">• apply linguistic methods and terminology with precision and detail• apply two or more levels of language analysis• apply levels of language analysis with occasional errors• develop a line of argument	Students are likely to describe features such as: <ul style="list-style-type: none">• word classes in detail• verb tenses, voice, aspect, modals• phrases
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Active & Passive Voice

- If the subject of the sentence performs the action then the sentence is in the **active voice**.

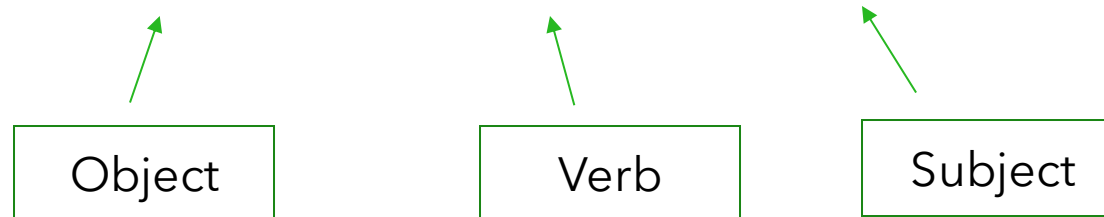


- This SVO structure is the standard way in which we write in English.

Active & Passive Voice

- If the subject is being *acted upon* then the sentence is said to be in the **passive voice**.

A marathon was ran by Judith



- This OVS structure is not as common.
- It is often the case that the subject of the sentence is omitted...
- “A marathon was ran” – This involves having some contextual understanding of the sentence for it to make sense.

Label and turn into active or passive...

- Audrey mailed the letter.
- The 100 metre record was broken by Usain Bolt.
- The soprano sang at least one tune from a well-known opera.
- The militants adopted aggressive tactics.

Make up two yourself.

Label and turn into the opposite (active or passive)...

- Audrey mailed the letter. [active]
 - The 100 metre record was broken by Usain Bolt. [passive]
 - The soprano sang at least one tune from a well-known opera. [active]
 - The militants adopted aggressive tactics. [active]
-
- The letter was mailed by Audrey.
 - Usain Bolt broke the 100 metre record.
 - At least one tune from a well-known opera was sung by the soprano.
 - Aggressive tactics were adopted by the militants.

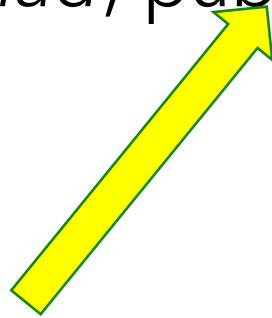


Reasons for use?

- As ever, the reasons for using anything rely on the context - what is the text? To whom is it aimed? What text-type is it? What is the purpose?
- One key thing to note is that in the A Level exam, Question 2 of Paper 1 will involve analysis of an older text - in which you might see more use of the passive voice.
- This doesn't mean you should write about it just because it is there and write comments such as "it's an older text so they use the passive voice."
- Think critically about what this does for the text by considering the questions above.

2017 Paper 1 Question 2

- **Text B** is the front cover of, and an extract from, the official report *The Fourth Olympiad*, published after the 1908 Olympics.



As we cover more about language change in year 13, you will understand more about attitudes/society at the time.

The Fourth Olympiad
BEING
THE OFFICIAL REPORT
The Olympic Games of 1908

CELEBRATED IN LONDON
Under the Patronage of
His Most Gracious Majesty King Edward VII



AND BY THE SANCTION OF
The International Olympic Committee

Drawn up by **THEODORE ANDREA COOK**
AND ISSUED UNDER THE AUTHORITY OF

THE BRITISH OLYMPIC COUNCIL

Together with the Full Code of Rules in each Sport
Complete Lists of all Competitors and Results
— and over one hundred illustrations. —

PUBLISHED BY
THE BRITISH OLYMPIC ASSOCIATION,
108 VICTORIA STREET, LONDON, S.W.

THE FINAL.

The first attempt to decide the Final resulted in “No race” being announced by the Judges.

The A.A.A.¹ Rule printed in the programme of the day, referring to obstruction during a race, is as follows :—

“Any competitor wilfully jostling or running across or obstructing another competitor so as to impede his progress shall forfeit his right to be in the competition and shall not be awarded any position or prize that he would otherwise have been entitled to.”

The evidence, written and signed, is as follows :—

Inquiry into the allegations of unfair competition by which Mr. W. Halswelle was said to be wilfully obstructed.

Mr. Harry Goble's Evidence.

I am a member of the Manchester A.C.², and on this occasion I acted as starter in the final heat of the Four Hundred Metres Flat Race at the Olympic Games. I was instructed by the Referee, Mr. Abraham, and other officials to caution the competitors against wilful jostling, and did so while they were on their marks. I said in case of any wilful jostling the race will be declared void, and when the race is re-run the offender will not be allowed to take part. I told them that officials were posted every few yards to notice any such jostling.

HARRY GOBLE.

Mr. David Scott Duncan.

I am a member of the British Olympic Council and Secretary of the Scottish Amateur A.A. I acted as referee in the final heat of the Four Hundred Metres Flat Race at the Olympic Games. I took up my position on the cycle track immediately behind Mr. Pennycook, one of the judges, and opposite the winning-post. I watched the race carefully, and saw that thirty yards after the start Halswelle had been dispossessed of second position by Robbins. Swinging into the straight Halswelle commenced to gain on the two men in front, whereupon Carpenter made straight for the outside edge of the track, while Robbins nipped through on the inside. The boring by Carpenter continued, and the umpires held up their hands and signalled a foul. The worsted³ was broken, but I do not know by whom. Three of the judges, Messrs. Parry, Pennycook, and Fisher, consulted with me, and on the evidence of the umpires the race was declared void, and the words “No race” were signalled on the telegraph board and announced by megaphone.

DAVID SCOTT DUNCAN.

¹A.A.A.: Amateur Athletic Association

²Manchester A.C.: Manchester Athletic Club

³worsted: a type of fabric used as the finishing tape




"The first attempt to decide the Final resulted in "No race" being announced by the judges."

Task: What 'voice' is this in? What representation does it create of the report and why?



Task: Based on the representation you decided on last – find at least one other example that creates the same representation and label it with precision



"Thirty yards after the start Halswelle had been dispossessed of second position by Robins...

...Halswelle commenced to gain on the two men in front."

**Task: How is Halswelle presented in these two extracts?
Is the voice in which it is written significant?**



Starter

- **Break this down as precisely as you can, labelling it with as many terms from the past lessons as possible...**

“What would you do if you were young and beautiful and had a big bottle of champagne? You’d share it with your closest friends. And that’s what they did.”



Flipped Learning

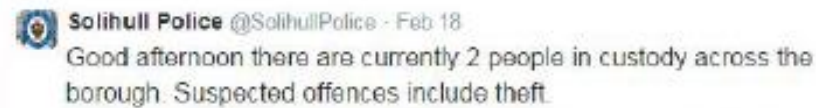
- Over the past lessons covering grammar you have studied:
 - Sentence Types
 - Coordination & Subordination
 - Clause Types
 - Phrase Types
 - Tense & Aspect
 - Active & Passive Voice
-
- You now need to consolidate this knowledge. On the following slides are different texts. For each one, write at least three paragraphs analysing the text, based upon what you have learnt about grammar.

Mark Scheme Reminder

AO1: Apply appropriate methods of language analysis using associated terminology and coherent written expression		AO3: Analyse and evaluate how contextual factors and language features are associated with the construction of meaning	
Level 5 9-10	<ul style="list-style-type: none"> • Apply linguistic methods and terminology, identifying patterns and complexities • Apply different levels of language analysis in an integrated way, recognising how they are connected • Apply levels of language analysis with rare errors • Guide the reader 	Level 5 13-15	<ul style="list-style-type: none"> • Explore use of language and representations according to context • Explore analysis within wider social and cultural contexts
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5-6	<ul style="list-style-type: none"> • apply linguistic methods and terminology consistently and appropriately • label features that have value for the task • label features with more accuracy than inaccuracy • communicate with clear topics and paragraphs 	7-9	<ul style="list-style-type: none"> • Interpret significance of specific choices of language according to context • Link specific language choices with an aspect of context

TEXT A

Task: How does the text use language to create meanings & representations?



TEXT B

Task: How does the text use language to create meanings & representations?

Charlie Brooker's Screen burn: Blind Date

The dating show has had a makeover but Cilla Black hasn't changed – she still annoys the cogs off me

[Charlie Brooker](#)



Blind Date (Saturday, 6pm, ITV1) has been running for ages, if not longer. In fact, it's been on our screens for so long, the original contestants have long since withered and died, leaving grieving offspring in their wake. "So romantic, how they met," sniff the children at their parents' graveside, "Mother asked Father how he'd break the ice on their first date, and Father said 'Darling, I'm so hot the ice'll melt the moment you see me'. Then he did a Bobby Ball impression and pulled a moonie. The audience loved him. And so, after several drinks, did Mother." With that, our imaginary mourners hold hands and walk sombrely through the churchyard gates, brittle autumn leaves swirling at their feet.

TEXT C

Task: How does the text use language to create meanings & representations?

This is an extract from an insert published by Amnesty International, a charity supporting human rights.



THE BUYING AND SELLING OF WOMEN IS BECOMING BIG BUSINESS IN THE UK.

Sonya is a 28 year old Ukrainian woman. Three and a half years ago she was sold – here in the UK – for £3,600.

To her new 'owners', Sonya was an investment. A property. For over two years she was forced to endure a brutal life of prostitution. 'I worked all day, maybe 12 hours ... seven days a week. I couldn't keep my money, not even tips. I was beaten on many occasions.'

Amnesty International works worldwide to protect human rights wherever they are threatened. Right now we are campaigning here in the UK to protect the rights of trafficked women like Sonya.

And we need your support.

Trafficking is nothing less than modern day slave trading. It involves forcibly transporting people away from their homes so they can be exploited as enslaved workers - enduring gruelling domestic labour or long unpaid hours in sweatshops and restaurants. Many trafficked women are forced into prostitution.

The United Nations has estimated that 700,000 people are trafficked each year for sexual exploitation – with the sex traffic 'industry' having a worldwide turnover of £4 billion. Here in the UK evidence is being uncovered of trafficked women forced to work as prostitutes in towns and cities around the country.

Here in Britain not enough is being done to protect the rights of trafficked people – including women and girls.

Trafficking for sexual exploitation is illegal. However in practice, victims of trafficking have little real protection. Most women – even if they manage to escape their captors – are frightened of going to the authorities. When they do, they are all too often treated not as victims but as criminals. That can mean deportation to a homeland where they may be shunned by their own family or – worse still – fall back into the hands of the traffickers.

In order to protect women like Sonya, the Council of Europe has drawn up the Convention on Action Against Trafficking in Human Beings. However, before it can come into force it must be ratified by 10 states. So far the UK has failed to sign.

We believe it is totally unacceptable that thousands of women should be suffering unimaginable abuse here on our own shores and that our politicians should be hesitating to come to their protection. With your support, we can put pressure on the government until it acts.

There are two ways you can help:



TEXT D

Task: How does the text use language to create meanings & representations?

Mirror **MONEY**
Advice you can count on

How we use cookies

FRONT PAGE NEWS SPORT 3AM TV LIFESTYLE **MONEY** PLAY OPINION

M · Money · Personal finance · Teenagers

Boys now spending almost as much as girls on their prom outfits

Jun 19, 2013 00:00 By **Ruki Sayid**

Image-conscious teenage lads are going for a slick, groomed look, spending 24% more on their outfit than a year ago

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