

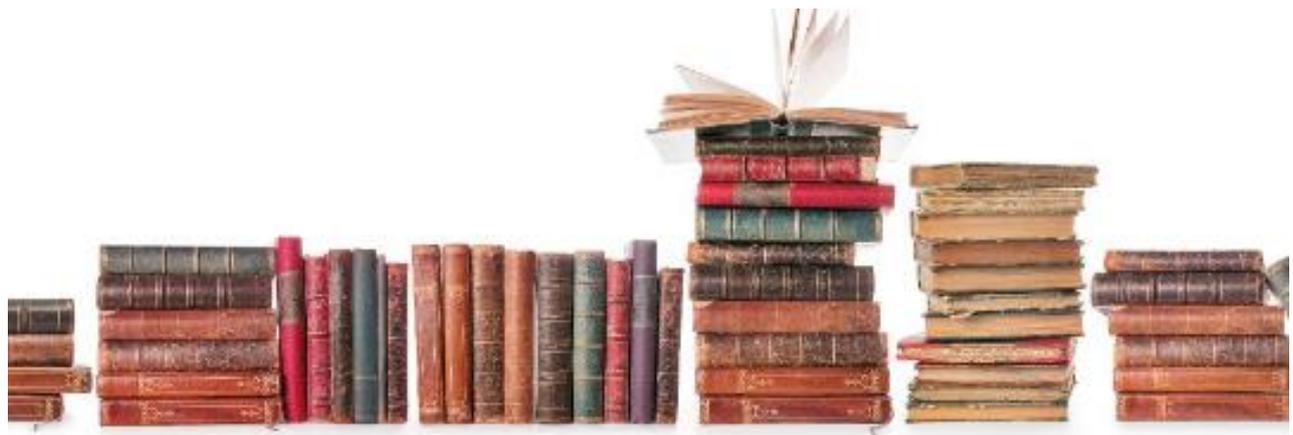
April 27

A Level LangLit

2020

This booklet is intended to support students who are planning to study A level Language and Literature.

Transition pack



Course Overview

The Language and Literature course is split into three sections.

Paper 1: Telling Stories

Paper 2: Exploring Conflict

NEA: Making Connections

The table below will detail each of these sections:

Paper 1	Paper 2	NEA
<p>Remembered Places: Paris Anthology This is anthology of non-fiction texts that centre around the city of Paris. Each text offers views and opinions on Paris. This module requires you to analyse the writer's choice closely and compare representations of Paris. <i>This is closed book.</i></p>	<p>Writing about Society: The Great Gatsby In this part of the course, we explore the role of individuals and the societies that they are a part of. This part also has a question where you "recast" a section of the text from another character's point of view. <i>This is open book.</i></p>	<p>The NEA is your coursework element. This is an investigation into a chosen theme or topic that is explore in one fiction text and one non-fiction text. This is worth 20% of your final grade – you will be prepared in class for this.</p>
<p>Imagined Worlds: The Handmaid's Tale This part of the course is similar to your literature GCSE – you will look at point of view and genre with prose exploring characterisation and themes etc. However, this part of the exam is <i>open book</i></p>	<p>Dramatic Encounters: A Streetcar Named Desire. This part of the course looks at the presentation of conflict in dramas. Again, this is similar to your GCSE in literature where you are required to explore characterisation and themes etc. <i>This is open book.</i></p>	
<p>Poetic Voices: Duffy In this part of the course, we look the forms and functions of poetic voice. We look specifically at Carol Ann Duffy and use a selection of poems to analyse her choices. <i>This part is also open book.</i></p>		

Introduction

This transition pack will give you two main introductory tasks. The tasks will look at creating a research profile on two key areas: Paris and Handmaid's Tale.

You will be given guidance on what to research and will also be given a range of activities to complete that may support your learning, including pre-reading tasks.

We do not expect you to read the texts before starting the course, however, you may wish to do so for your own knowledge and development.

We will study paper 1 in year 12 and paper 2 in year 13.

At the end of this document, there is a glossary of terms. Some of these you will already now form GCSE and some might be new to you.



Task 1: Paris Anthology Research Task

As stated in the course overview, the first section of our course looks at peoples' opinions and representations of Paris. This are displayed through articles, diary entries, blogs, spoken transcripts, and adverts amongst other forms of multimedia.

Whilst some of you have been lucky enough to visit Paris in the past, others may not have done. Therefore, it is important that we know the history of Paris as well as the modern culture and tourist attractions.

Below are the areas that you may wish to research in your portfolio – the more information you have, the better-:

- **A general history of France**
 - **Key dates? Wars? Revolutions?**
- **The French revolution**
 - **When did it start? Why did it start?**
 - **How has it impacted France and Paris in particular?**
- **The 1968 Paris Riots**
 - **What was the cause of these riots? How did it impact Paris?**
- **Fashion**
 - **Why is Paris considered a fashion capital? What sort of people do we expect to find in Paris? How has fashion impacted Paris?**
- **Famous Landmarks**
 - **What landmarks are there to see in Paris? Why do people visit them?**
- **Artists and musicians**
 - **Who are the famous artists and musicians of Paris? How have they impacted the culture?**
- **Writers**
 - **Who are the famous writers of Paris? How have they impacted the culture?**
- **The history of travelling to Paris**
 - **How do you travel to Paris? How has this changed over the years? Why might people want to travel to Paris?**
- **Tourism in Paris**
 - **Why is Paris such a busy city? What draws in tourism?**
- **Food and Drink**
 - **What foods and drinks is Paris famous for?**

Now that you have researched Paris and have lots of contextual information about the city, we are going to look at an example of one of the extracts from the Paris Anthology.

This extract is from *The Most Beautiful Walk in the World: A Pedestrian in Paris*, John Baxter. John Baxter is an Australian author, who has published work in science fiction and film studies. He has lived in Paris since 1989. *The Most Beautiful Walk in the World: A Pedestrian in Paris* is part-memoir, part tour of the city, describing various walks that can be taken through Paris, and telling the story of the city's places and people who lived and live there.

The writer uses **cataphoric referencing** to refer to the walkers. Cataphoric referencing is where the writer introduces something, usually using a pronoun, that you have to continue reading to figure out what it is. The writer does this to build tension. The fact that is also at the end of a long, complex sentence means that it almost stops the flow of the text (possibly reflecting the city).

The writer then introduces the walkers in a fragmented sentence. Again this interrupts the flow of the text and the city. Maybe the writer is trying to show that the tourists seem out of place and disrupt the natural beauty and life style of Paris.

Every day, heading down rue de l'Odéon toward Café Danton on the corner of boulevard Saint-Germain or toward the market on rue Buci, I pass them.

The walkers.

Not all are walking, however. They'd *like* to be—but their stroll around Paris isn't working out as they hoped.

Uncertain, they loiter at the foot of our street, at the corner of boulevard Saint-Germain, one of the busiest on this side of the Seine. Couples, usually, they're dressed in the seasonal variation of what is almost a uniform—beige raincoat or jacket, cotton or corduroy trousers, and sensible shoes. Huddling over a folded map or guidebook, they look up and around every few seconds, hopeful that the street signs and architecture will have transformed themselves into something more like Brooklyn or Brentwood or Birmingham.

The **material verb** "loiter" has quite negative connotation. Perhaps the writer believes that the tourists hang around and give a undesirable energy to the streets of Paris. Further down the extract, the writer describes how the tourists have expectations that differ to the reality of Paris. Why might this be?

Have a look at the next part of this extract. What things might you identify?

Sometimes they appear in groups. We see a lot of these because our street, rue de l'Odéon, is to literature what Yankee Stadium is to baseball and Lord's is to cricket. At number 12, Sylvia Beach ran Shakespeare and Company, the English-language bookshop that published James Joyce's *Ulysses*. Sylvia and her companion, Adrienne Monnier, lived in our building at number 18. Joyce visited them there often. So did Scott and Zelda Fitzgerald, Gertrude Stein and Alice B. Toklas, and of course Ernest Hemingway.

Most days, when I step out of the building, a group stands on the opposite sidewalk while someone lectures them in any one of a dozen languages about the history of our street. They regard me with curiosity, even respect. But often I feel like a fraud. Instead of thinking lofty literary thoughts, I'm compiling my shopping list. *Eggs, onions, a baguette . . .*

After that, they set off again, a straggling column, following the guide's flag or, in bad weather, her umbrella. Few take their eyes off this object. They've learned that Paris for the pedestrian is both fascinating and deceptive. What if they did pause—to browse that basket of books outside *une librairie*, or take a closer look at a dress in the window of a boutique? The tour might turn a corner, disappearing from sight, casting them adrift in this baffling town. They would be forced to buttonhole a passing Parisian and stammer, "*Excusez-moi, monsieur, mais . . . parlez-vous anglais?*" Or worse, surrender to the mysteries of *le métro*. A few lost souls are always hovering at the entrance to the Odéon station. Staring up at the green serpentine art nouveau curlicues of Hector Guimard's cast-iron archway, they may read *Métropolitain* but they *see* what Dante saw over the gate to hell: "Abandon hope all ye who enter here."

What most frustrates the visitor walking in Paris is the presence all around of others who share none of their hesitation. Confident, casual, the locals breeze past, as careless as birds in a tree. For them, the métro holds

Now that you have look at some of the close analyse of language, have a go at answering the question below.

How does the writer present their views of Paris and those who live/visit Paris?

The Handmaid's Tale – Research Task 1

You may have looked at extracts from the Handmaid's Tale before. We will read the Handmaid's Tale in class during our first term.

Before we read the novel, you may want to find out some of the contextual information that influence Margaret Atwood to write the novel.

Your task is to find out as much as you can about the life and times of the author, Margaret Atwood. Below is a list of themes that frequently appear in Atwood's writings. In your research, try to identify the factors that motivated her to write about those themes, and write a few paragraphs that focus on biographical events that influenced any of her writings.

- **the social myths of femininity**
- **the social and economic exploitation of women**
- **women's relationships with one another and with men**
- **the ways that art portrays women's bodies**
- **environmental issues**
- **human rights concerns**
- **the dangers of biotechnology**
- **Canada's national identity**
- **Canada's relationships with the United States and Europe**

Activity 2

The Handmaid's Tale is a dystopian novel—a story about the future, in which that future has become much more bleak than people in our own time would have imagined. Dystopian writers tend to have highly pessimistic views about the way that society, in general, treats its most vulnerable members, and about the ways in which those in power tend to treat those out of power.

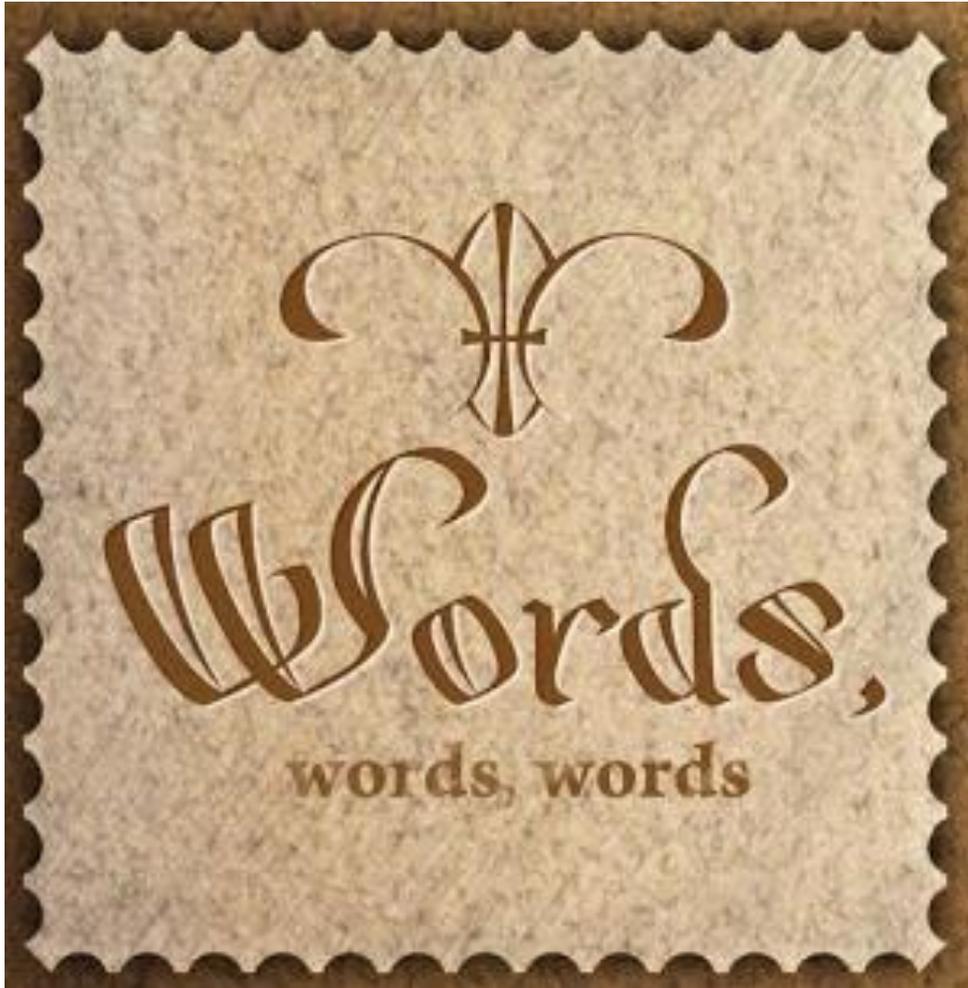
One of the earliest writers along this vein of thought was Nathaniel Hawthorne. Chapter 1 of his novel, *The Scarlet Letter*, asserts that two of the first building priorities for a new community are a jail and a graveyard. In other words, Hawthorne believed that not only would every community face death, but would also have people breaking laws almost constantly.

Hawthorne's negative views about the way most people behave come, in large part, from his experiences living at the Brook Farm Commune. Communes were farming communities that were set up to give people a chance to withdraw from society and live a peaceful, pastoral lifestyle. These were popular in the early 1800's thanks to the Transcendentalist movement in America, which believed in the possibility of a utopian, or perfect, society. Thinkers like Hawthorne and Herman Melville, who wrote *Moby-Dick*, formed the beginning of the Anti-Transcendentalist movement, which held that human behavior was such that a perfect society was impossible.

Research one or more of the following people and places associated with utopian and dystopian thought. Prepare a brochure, poster, or collage to go along with your presentation.

- Henry David Thoreau
- Ralph Waldo Emerson
- Brook Farm
- Nathaniel Hawthorne
- Herman Melville
- George Orwell
- Aldous Huxley

AS/A-Level Language and Literature: Glossary of terms



Understanding and knowing the when, the how, and the why of applying terminology enables you to **ANALYSE** and **EVALUATE** (A/B grades) rather than **DESCRIBE** (C/D borderline grades) how a text works. They stop you 'waffling' and help you to write accurately.

Key Concepts

Text producers and receivers:

Term	Definition
Context	The external factors that shape how texts are produced and received
Discourse event	An act of communication occurring in a specific time and location involving writers/speakers and readers/listeners
Text producer	The person or people responsible (through writing or speaking) for creating a text
Text receiver	The person or people interpreting (through reading or listening to) a text
Multi-purpose text	A text that clearly has more than one purpose
Primary purpose	The main and most easily recognisable purpose
Secondary purpose	An additional, and perhaps more subtle purpose
Implied reader	A constructed image of an idealised reader
Actual reader	Any person, or groups of people who engage with and interpret a text
Implied writer	A constructed image of an idealised writer
Actual writer	The 'real' person, or people responsible for text production
Discourse community	A group of people with shared interests and belief systems who are likely to respond to texts in similar ways.

Mode and genre

Term	definition
Mode	The physical channel of communication
Oppositional view	A way of defining the different modes by arguing that they have completely different features
Continuum	A sequence in which elements that are next to each other are not noticeably different, but elements at the opposite ends are very different from each other
Blended-mode	A text which contains conventional elements of both speech and writing
Prototype model	A model of looking at differences within a category, or model by thinking about typical, and less typical examples
Genre	A way of grouping texts based on expected shared conventions
Intertextuality	A process by which texts borrow from or refer to conventions of other texts for a specific purpose and effect

Variation, register and representation

Term	definition
Variation	The differences associated with particular instances of language use and between groups of language users
Register	A variety of language that is associated with a particular situation of use (e.g. the situation will dictate how formal, or informal your register needs to be)
Situation of use	A specific place, time and context in which communication takes place
Situational characteristic	A key characteristic of the time, place and contexts in which communication takes place

Representation	The portrayal of events, people and circumstances through language and other meaning making resources (e.g. images and sound) to create a way of seeing the world.
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Narrative

Term	Definition
Narrative	Writing or speech that presents a series of events, characters and places in a coherent form
Narrator	A person responsible for writing or speaking a narrative
Narratee	The person to whom the narrative is told
Time frame	The positioning of a narrative in the past, present or future
Story	The building blocks of a narrative in terms of events, characters, time and place
Narrative discourse	The shaping of the story through choices in language and structure
Central events	Main events that are crucial to the overall story
Additional events	Secondary events that are not necessarily crucial to the overall story, but through being included may have been highlighted as important
Knowledge frame	A mental store of knowledge about the world gained through experience
Gap-filling	The act of adding a rich sense of meaning to individual words and phrases based on our own knowledge and understanding, and the contexts in which they appear
Tellability	The features of a story that make it worth telling to an audience
High-tellability	The characteristic of narratives that presents interesting material in an engaging way
Low- tellability	The characteristic of a narrative that presents an uninteresting material in an uninspiring way

Language Levels:

Language level 1: Lexis and Semantics

Lexis:

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.
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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 through 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

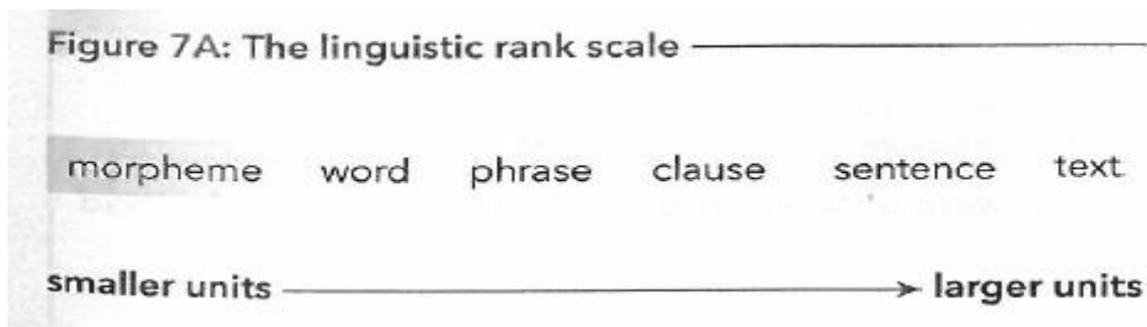
	Quantifiers	Show either specific, or non-specific quantities of a noun.	One, two (specific) Some, any, a few) (non-specific)
Conjunctions	Co-ordinating	Link words, or larger structures such as phrases and clauses together where they are equal	For, and, nor, but, or, yet, so (FANBOYS)
	Subordinating	Link 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 <i>costs an arm and a leg</i> ’)
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

Language Level 2: Grammar

Morphology:



Term	Definition
Morphology	The study of word formation
Syntax	The study of how words form larger structures such as phrases, clauses and sentences
Descriptive	An approach to language study that focuses on HOW language is actually used
Prescriptive	An approach to language study that focuses on rules and notions of correctness
Root	A morpheme that can stand on its own and can usually form a word in its own right
Suffix	A morpheme that comes after a root word to modify its meaning
prefix	A morpheme that comes before a root word to modify its meaning
Affix	The overall term for an addition to a root word (a prefix or suffix) to modify its meaning or create a new word
Infix	An affix inserted INSIDE a root word to create a new word, or modify its meaning e.g. abso-bloomin'-lutely.
Inflectional function	The way that an affix shows a grammatical category such as a verb tense or a plural noun
Derivational function	The way that an affix helps form a new word by attaching itself to a root

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	Contains only one clause (can, but is not always, be a 'simple sentence')
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 ?
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

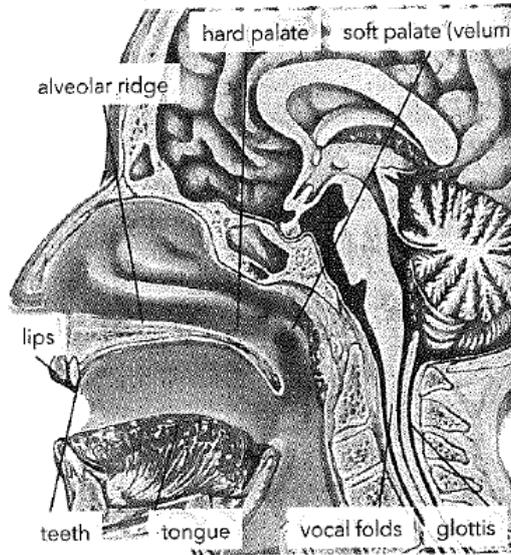
Some of these terms and forms will also be found in the ancient art of rhetoric

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.

Language Level 3: Phonetics, phonology and prosodics

Term	Definition
Phonetics	The area of study that is concerned with investigating how sounds are actually produced by language users
Phonology	The area of study that refers to the more abstract sound system
Prosodics	The study of how speakers can shape meanings through emphasising certain aspects of intonation, speed and volume.
International Phonetic Alphabet (IPA)	A system for showing the different sounds possible
Heterophones (or a homograph)	Words that have the same spelling but very different pronunciations and meanings. E.g. They row the boat together. They had a row .

Homophones	Words that are pronounced the same but have different meanings and may have different spellings. E.g. there, their and they're; to, two, too
Articulators	The vocal organs above the larynx including the lips, teeth, tongue and hard palate that help form consonant sounds.

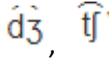


The International Phonetic Alphabet (IPA):

Consonants				Vowels					
Short vowels		Long vowels		Diphthongs					
p	pip	ʒ	measure	ɪ	pit	ɪ:	bean	aɪ	bite
b	bib	h	hen	e	pet	ɜ:	burn	eɪ	bait
t	ten	tʃ	church	æ	pat	ɑ:	barn	ɔɪ	boy
d	den	dʒ	judge	ɒ	pot	ɔ:	born	əʊ	toe
k	cat	m	man	ʌ	but	u:	boon	aʊ	house
g	get	n	now	ʊ	book			ʊə	poor
f	fish	ŋ	sing	ə	mother			ɪə	ear
θ	thigh	l	let					eə	air
ð	this	r	ride						
s	set	w	wet						
z	zoo	j	yet						
ʃ	ship								

Consonant Sounds

Consonant group	Definition	Members
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	 (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	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’

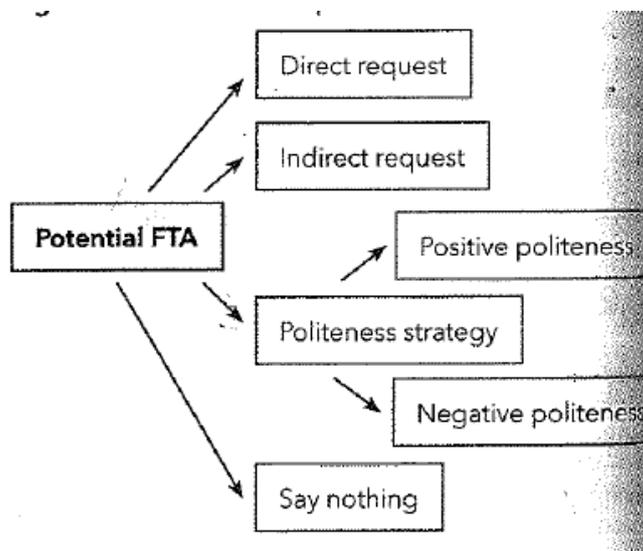
Language Level 4: Graphology

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

Language Level 5: Pragmatics

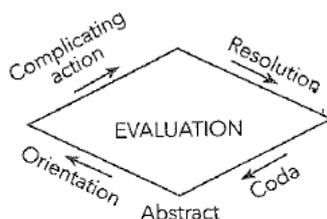
Term	Definition
Embodied knowledge	Knowledge that is associated with memories of physically experiencing something, for example the sights and smells of visiting a city
Schema	A bundle of knowledge about a concept, person or event
Co-text	Other words or phrases surrounding a word in a text
Conversational maxims – Paul Grice (1975)	
The maxim of quality	Do not say too little, or too much

The maxim of quality	Speak the truth
The maxim of relevance	Keep what is being discussed relevant to the topic at hand
The maxim of manner	Be clear and avoid ambiguity
Co-operative principle	
Co-operative principle	The general principle that people work together to communicate
Conversational maxims	explicit principles that provide a backdrop for conversation to take place so that speakers can easily understand one another
Implicature	An implied meaning that has to be inferred by a speaker
Taciturn	When a speaker says too little – reserved or uncommunicative speech (links to Grice’s maxims above)
Prolix	In speech or writing – using or containing too many words, tedious, lengthy. (links to Grice’s maxims above)
Non-sequitur	A conclusion or statement that does not logically follow from the previous statement or question (links to Grice’s maxims above)
Politeness – Erving Goffman (1955)	
Positive face need	A universal human need to feel valued and appreciated
Negative face need	A universal human need to feel independent and not feel imposed upon
Face threatening act	A speech act that has the potential to damage one’s self-esteem, either in terms of positive, or negative face
Politeness strategies	Distinctive ways in which speakers can choose to speak to avoid threatening face
Deixis – deictic categories	
Person deixis	Names and personal pronouns
Spatial deixis	Adverbs of place such as ‘here’, ‘there’, demonstratives showing location such as ‘this’ and ‘that’, orientational words such as ‘left’ and ‘right’, and deictic verbs such as ‘come’ and ‘go’
Temporal deixis	Adverbs of time such as ‘today’, ‘yesterday’ and ‘tomorrow’
Deixis	
Deixis	Words that are context-bound and whose meaning depends on who is using them, and where and when they are being used
Deictic categories	Types of deictic expressions (person, spatial and temporal)
Proximal deixis	Deictic expressions that refer to concepts, events or people close to the speaker
Distal deixis	Deictic expressions that refer to concepts, events or people at a distance from the speaker



Language Level 6: discourse

Figure 11A: Labov's narrative categories



Term	Definition
Storytelling & William Labov (1972)	
Abstract (A)	An indication that the speaker wants a listener's attention and is signalling the start of the narrative
Orientation (O)	The 'who', 'where', 'what' and 'why' – that sets the scene and provides background information that the speaker sees as important
Complicating action (CA)	The main body of the narrative
Resolution (R)	The ending of the narrative that ties up loose ends and provides closure
Coda (C)	A signal that the narrative has ended.
Internal evaluation	An expression of attitude towards the events in a narrative that occur in the same time frame as the main action
External evaluation	An expression of attitude where the speaker 'stands back' from the main action
Turn-taking	The process by which speakers co-construct conversation
Adjacency pair	A simple structure of two turns
Charles Goodwin's (1984) story structure	
Story preface	A signal that the speaker wants to tell a story and an invitation for others to show interest
Story solicit	A response from someone else that they want to listen to the story
Preliminary to the story	Background information to the story in the form of the 'who', 'where', 'what' and 'why'
Story action	The main body of the narrative
Story climax	The conclusion of the narrative
Story appreciation	Signals from the audience that communicate their response to the narrative. This might be at several points during the story, or at the end and could consist of questions, agreements and laughter or other signs of emotions
Multi-speaker interactions	
The structure of turns	
Preferred response	A second part of an adjacency that fits in with what the speaker of the first part wants to hear (refer back to Grice's Maxims here)
Dispreferred response	A second part of an adjacency that does not fit in with what the speaker of the first part wants to hear (refer back to Grice and the term 'non-sequitur' here)
Insertion sequence	An additional sequence between the two parts of an adjacency pair
Exchange structure	Sequence of turns between speakers
Transition relevance place	A point where it is natural for another speaker to take a turn
Constraint	The influence a more powerful speaker can have on another speaker

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’.