

# Supported Experiments in English: Writing Frames.

**The Brief:** Our aim was to devise frames to improve the quality, structure and content of the students' written work. As a department we endeavoured to introduce a range of different approaches and feedback to each other on the effectiveness of each one.

## English Language

**We have developed a series of frameworks to address the different skills and concepts students are required to address as part of A.S. English Language:**

1. *Unit 1: Introduction to Language Study*; a series of key questions examining main features of both spoken and written English
2. *Unit 2: Language and Social Contexts*; a series of key questions addressing both spoken and written English from the perspectives of the three issues focused upon in this unit (*Power, Gender, Dialect*)
3. *Unit 3: Original Writing*; frameworks modelling the process of preparing for and writing work of their own, and then redrafting and editing it.
4. *Exam based frameworks*; during revision, students were encouraged to condense the main concepts within each issue into a checklist that should be addressed every time work was undertaken on these issues. Students then converted the frameworks into mnemonics to aid memorizing.

The focus has been on supplying all students with the intellectual 'scaffolding' needed in order to develop their abilities with tasks, whilst also giving stronger students the opportunity to develop their work in their own way.

### Evaluation

- This system of frameworks supported students in grasping the linguistics of different texts thoroughly.
- Even timid or uncertain students would be able to begin by identifying basic features.
- Stronger students were soon able to internalize the concepts from the framework, and then apply it in a more creative way for themselves, whilst relying on the frame as an *aide memoir*.
- The frame allowed a gradual working through to more deep level offering a spread of questions that covered both the mastery and developmental sections of Bloom's Taxonomy.
- Once notes had been completed using the frameworks final synthesis and evaluation would occur in essay writing modelled and developed in class and at home; the next step will be to develop a standard essay writing frame.
- Frames have been developed to model the Original Writing work, both in terms of analysing and editing the original texts, and also modelling effective linguistic commentary on how the texts have been written.

# Example One

## INTRODUCTION TO LANGUAGE STUDY: DEFINING TEXTS

<i>Text #</i>	<i>Topic</i>	<i>Mode</i>	<i>Purpose</i>	<i>Audience</i>	<i>Register</i>	<i>Chronology</i>
	What is it about?	Is it speech or writing?	Why has it been said or written?	Who is aimed at?	Formal/informal?	When was the language spoken/written?
1						
2						
3						
4						
5						
6						
7						
8						

- Look at the selection of texts and make brief notes in the table above

# Example Two

## Stylistic Fingerprints

<b>Key Question</b>	<b>In other words</b>	<b>Apply to your text</b>
<i>How is the text organised?</i>	Clear beginning /middle /end? A list?	
<i>What does the text look like?</i>	Is it in columns? Paragraphs?	

<i>like?</i>	Different fonts/ printing styles? Bullet points?	
<i>What kinds of sentences are in the text?</i>	Statements? Questions? Commands? Exclamations? Are they long, short, or a mixture? Simple or complex?	
<i>What kinds of vocabulary are used?</i>	Fact/ opinions used? Emotional/ detached language? Personal or impersonal? Any specialist vocabulary?	
<i>What is distinctive about the spellings or sound used?</i>	Is the text generally orthodox, or does it use unusual spellings? Does speech use standard or non-standard accents and dialects?	

## Example Three

*Language and Gender: Analysing Writing*

<b>Key Questions</b>	<b>Evidence?</b>	<b>Significance?</b>
What is the writer's gender? Does this seem significant?		
Is the topic gender specific in any way? How can you tell this?		
Does the writer use identifiably 'male' or 'female' language in his/her writing? [This refers to both vocabulary and grammar]		

What language does the writer use to refer specifically to (a) himself or herself? (b) Men in general? (c) Women in general? (d) You the reader?		
Does the writer adopt a general attitude towards men/women? What is it?		
What is YOUR gender? Does your gender affect how you respond to this text? How?		
Do graphic elements in the text affect its impact on gender issues here?		

## Example Four

*Language and Gender: Analysing Talk*

### Conversation:

<b>Key Questions</b>	<b>Evidence?</b>	<b>Significance?</b>
What are the speakers' genders?		
How do they use language to refer to: (a) themselves? (b) Each other? (c) Men in general? (d) Women in general? [This refers to vocabulary and grammar]		
Are there any language features that they use generally		

that refer to the issue of language and gender?		
How does each speaker employ (a) prosodic, and (b) paralinguistic features in their inter communication?		
Other comments?		

## Example Five

*Language and Gender: Analysing Talk*

### Individual:

Key Questions	Evidence?	Significance?
<b><i>What is the speaker's gender?</i></b>		
How does s/he use language to refer to: (a) her/himself? (b) Women in general? (c) Men in general? [This refers to vocabulary and grammar]		
Are there any language features that they use generally that refer to the issue of language and gender?		
How do they		

employ: (a) prosodic (b) paralinguistic features to support what they are saying?		
Other comments?		

## Example Six

*Language and Power: Analysing Talk*

### Conversations:

Key Questions	Evidence?	Significance?
What are the attitudes of the speakers? The same or different?		
Does one speaker contradict themselves or each other?		
What values/attitudes/etc do you as a listener bring to this conversation?		
What vocabulary is used? Do different speakers use different vocabulary? Why might this be?		
What grammar is used? Do speakers use different grammar? Why might this be?		
Do any of the speakers employ paralinguistic/visual techniques in		

their communication?		
What is the immediate situation in which the speakers are communicating?		
How do past events/ issues feed into the talk going on now?		
Do any of the speakers refer to texts?		
What status/ roles do the speakers adopt? Authoritative/ authoritarian/ egalitarian/ legal?		
What is your role as listener?		
What roles are assigned to other people referred to in the conversation? Proactive/ reactive/ inert/ passively acquiescent?		
Does one speaker tend to dominate through their choice/ delivery of language/ interruption/ topic choice/etc? How do other speakers react to this?		

## **Example Seven**

### **Language and Power: Analysing Talk**

Individual Speech:

**Key Questions**

**Evidence?**

**Significance?**

What is the speaker's world views/values/point of view?		
Does the speaker acknowledge or display any contradictory points of view?		
What values/world view/point of view do you as a listener bring to bear on what you are listening to?		
What vocabulary does the speaker use? (e.g. semantic fields/specialist vocabulary/colloquialisms?)		
What grammar does the speaker use? (e.g. passivisation/simple or complex sentences/etc?)		
Does the speaker employ paralinguistic/visual features to contribute what s/he is saying?		
What is the immediate situation in which the person is speaking and you are listening?		
How do past events/issues feed into what is being said?		
Does the speaker refer to other texts (films/books/music/etc) and what does s/he say about them?		
What is the speaker's status in		

relation to (a) the listener(s) and (b) society in general? (Authoritative/ authoritarian/ egalitarian/ legal)		
What is the listener's role/status?		
What roles are assigned to any people referred to in what is said? (Proactive/ reactive/ inert/ passively acquiescent)		

## Example Eight

*Language and Power: Analysing Writing*

<b>Key Questions</b>	<b>Evidence?</b>	<b>Significa</b>
What is the world view/ ideology/ belief or value system lying behind the text?		
Are there any contradictory ideas or values behind or underlying the text?		
What point of view/ ideology/ beliefs do you as a reader bring to the text?		
What key words are there in the text? (e.g. distinctive lexical choices/ semantic fields/ specialist vocabulary/ etc)		
What grammatical choices have been made? (e.g. sentence function/ modality/ passivisation/ etc)		
What graphic elements (pictures, typography) contribute to the meaning of the text?		
What is the immediate situational context?		

What historical factors contribute to the text?		
What references are made to other texts (e.g. films/ books/ music/ etc)		
What is the status and assumed or adopted role of the writer(s)? Authoritative/ authoritarian/ egalitarian/ legal?		
What role is assigned to the reader? Is this implicit or explicit?		
What roles are assigned to people in the text? Who is proactive/ reactive/ inert/ passively acquiescent?		

## Example Nine

### PROMPT QUESTIONS WHEN STUDYING EXAMPLES OF DIALECT

#### Register:

1. Is the speech written or spoken?
2. What is the relationship between the participants: formal/informal?  
Socially equal/unequal? Familiar/Unfamiliar?
3. What is the *Field*? (The subject matter, social background, and education of the participants play a part in the language used.)

#### Accent:

1. Are there any non-standard consonants? EG- /s/ changed with /z/ in Somerset dialect (“see” becomes “zee”)
2. Are there any non-standard vowel sounds? EG- the long vowel in “bath” becomes short in Northern dialects (/ba: / becomes /b /)
3. Do these non-standard features suggest a regional, social, or personal accent?
4. Is the accent broad or modified?
5. Is there any evidence of hypercorrection?

### **Lexis:**

1. Are there any words unique to a certain region? (e.g. “laking” in Yorkshire)
2. Are any words archaic?
3. Are there any idiosyncratic words suggesting a personal view of the world (idiolect) rather than a dialect?
4. Are there any colloquial words which cross isogloss boundaries? (e.g. “quid” for “pound”)

### **Grammar:**

1. Any non-standard open class words? EG – no “s” at the end of plural nouns? (“Three pound”)
2. Are the verbs non-standard? EG – omission of “s” agreement on “he plays”; unusual uses of tenses e.g. the Historic Present; overuse of the auxiliary “do”.
3. Any non-standard closed class words? EG – omission of articles (the/a/an); prepositions in an unusual position, or used in a non-standard context: “I go down park” rather than “I go to the park”
4. Non-standard pronouns? EG – archaic forms (thee/thou); altered reflexive pronouns (“hissel”/ “her lone self” rather than “himself”/“herself”)
5. Non-standard negatives? Double/ Multiple negatives used e.g. “I don’t know nothing”; also the use of ‘never’ to refer to one event – “You were there yesterday” – “I never was”

### **Context:**

1. Can you spot any issues relating to covert/overt prestige?
2. Are the speakers using standard/non-standard dialect for a special purpose? Is there a difference between how different people are speaking in the text? Is this significant?
3. If the speech is written down, how is it being represented? Accurately or exaggeratedly (By this I mean, do you think that the dialect would actually be spoken in the way the writer implies)? Is there an agenda behind how the speech is being represented (which might be reflected in the representation of the standard/non-standard dialects, and in what different people say)?

# Example Ten

## Unit 2: Key Concepts for Exam

### 1. POWER:

- a. World View: *What are the attitudes revealed in the language?*
- b. Status: *What status is assigned to the different people involved in the text? Is the text intended to affect status?*
- c. Reinforcement (e.g. paralinguistics, prosodics, graphology, layout): *How does the speaker/ writer try to reinforce their message to ensure that the audience will accept it?*
- d. Persuasion (softening tactics e.g. requesting modals 'could/ may/ might' etc): *Does the speaker/ writer soften their message through appealing to the audience rather than compelling them?*

'We Still Read Pages'

### 2. GENDER:

- a. 'Floor': *How do the speakers deal with 'floor' and turn-taking?*
- b. Attitude: *What attitudes/ values towards men and women are revealed in the kind of language being used?*
- c. Roles: *Is the language used placing men and women into certain roles?*
- d. Models: *Which of the 4 linguistic models apply best to the language you are studying?*
  - i. Deficit
  - ii. Dominance
  - iii. Difference
  - iv. Diversity

'F.A.R.M.'

### 3. DIALECT:

- a. Representation: *How has the dialect been represented? In technical symbols or in quirky spellings?*
- b. Motives: *Why is the speaker/ writer using dialect? Why is the dialect being represented in the particular way that it is?*
- c. Stereotypes: *Are stereotypes of dialect/ standard English speakers being offered?*
- d. Type: *Is the dialect used social or traditional?*
- e. Prestige: *Is overt/ covert prestige being aimed at? Or both?*

'Randy Mandy Speaks Typical Polish!'

# Example Eleven

## Module 3 Workshop Questions

*These are questions to ask yourself and your partners in the mini-group that you have been assigned to.*

- What is the audience that you are aiming at with these pieces?
- What kind of language (register, vocabulary, grammar, etc) is being used? Is it appropriate for the subject and audience?
- Is the content appropriate?
- Is there anything missing that should be included?
- Is there anything in the text that should not be?
- Does this piece work? Why/not?

# Example Twelve

## Questions for coursework preparation

**Texts:**

- 1. Have I expressed myself clearly and accurately?**
- 2. Does this text show that I have some understanding of Language?**
- 3. Have I used language that is appropriate for the subject and audience? Is the language effective?**
- 4. Are the two texts different in terms of purpose, audience, and form?**

**Commentary:**

- 1. Have I explained at least some of the main aspects of my texts, using some ideas and terms from my study of Language?**
- 2. Have I discussed some ideas and issues related to the language that I have used?**

**Remember to:**

- 1. Proof-read your work.**
- 2. Make sure that it is easy to read.**
- 3. Include a word count for each of your texts and each of your commentaries:**
  - a. The combined length of both texts must be between 1,500 and 3,000 words**
  - b. The combined length of both commentaries must be between 1,000 and 1,500 words**

## **Example Thirteen**

*Writing a Pre-Commentary*

<b>Key Question</b>	<b>Your response</b>
Who is my intended audience?	
What is my purpose in writing for this audience? To entertain/ persuade/ inform/ etc? Or a mixture of these? Is there a subtext to what I am doing?	
What vocabulary/ grammar/ other techniques and I going to employ to achieve my purpose and reach my audience?	

# Example Fourteen

## *MODULE 3 COMMENTARY FRAME*

- Use the frame below to make notes that can then be converted into a commentary on your original writing for Module 3 of the A.S. course.

### **Explain:**

### **Your Notes:**

Choice of vocabulary and grammar	
Style of writing	
The overall structure/organisation of the text	
Any changes made during the drafting and re-drafting process	

- How does your text compare with other examples of this form of writing? Does it differ significantly or not? Give reasons for this.

# English Literature

**The use of Model Answers in helping students to evaluate the effectiveness of their structure and content.**

- Students sat a timed past paper question on each of their set texts.
- Teacher provided a model answer for the question written in bullet point form.
- Students tick each point that they have made in their own answer. This forces them to consider the content of their own work. By referring to model answers to multiple exam questions the students became more aware of the different needs of each question
- Students were given a copy of the mark scheme for the exam question. Having gained experience in evaluating their own work through comparison it made it easier for them to move on to self marking. Students read another candidates answer and gave a mark within a band scheme. They then had to write some helpful comments on how the student performed. Positive criticism was encouraged as was highlighting glaring errors in spelling or grammar.
- Students were then asked to self mark their own work. This allowed them to also write their own comments on their own performance. It was an opportunity for self evaluation and for any glaring errors in marking to be addressed.
- Teacher marked 1/3 of papers for moderation purposes.

## **Evaluation**

- This system allowed for many more opportunities of answering past papers than would have been possible if all were marked by the teacher.
- Peer marking can make students feel isolated as if they are being left on their own. Being given a model answer made the students feel that they were getting something from the process, that they were learning something rather than just marking each others work.
- The model answer allowed them to consider how well they were answering each different question. They began to see the individual demands required in each answer. They were instantly able to see where they were effective and where they were not.
- The model answer gave them more confidence in approaching the peer and self marking process. Students gained more insight into what the examiners were looking for and were able to communicate in terms of the marking criteria.
- By having the chance for self marking students took the opportunity to justify and evaluate their performance rather than just do the test. They highlighted strengths and weaknesses. They tended to be on the whole more accurate in their own self marking and, if anything, rather more severe than generous in assessing their own grade.
- The use of model answers led to the improvements in students essay plans. They began to use the bullet point form to structure their own model

answers and this fed into improved revision materials, model answers devised by the students themselves. **(Example 2)**

- As students became more comfortable reading and evaluating each others work we took the opportunity to photocopy examples of good practise in the students own work. Successful essays were photocopied and students read them highlighting points which made them effective essays.

### **Different approaches to writing frames used (In Brief )**

We tried to vary our approach to improving students' written work and here are a few ideas used.

- Model answers were supplied in graphic form as a cartoon narrative. This was a way of vividly imprinting certain aspects of structure and content within the student. It allowed students immediately to see if their answer followed the same path. It gave them a visual structure to answering an exam question and helped those who had initial difficulties with the text. **(Example 3)**
- Students were given a table of useful and subject specific words and linking phrases to help them structure the ideas in their work. In oral feedback they were encouraged to use these phrases in their responses as a way of promoting and reinforcing a wider vocabulary orally and then in writing. Subject specific definitions were given to them in the form of a quiz in which they must match the words to their definitions. This forces them to consider each definition and learn the correct use. **(Example 4 and 5)**
- The use of tables was used to break down and simplify complex thought processes. This forced students to become more analytical and methodical in their approach to literary study. **(Example 6 and 7)**
- The writing process was broken down into its constituent parts. Students spent some time exploring examples of good and bad introductions and conclusions and offering their views. They then did examples of introductory paragraphs to essays and shared them with each other. This highlighted positive aspects of writing style and allowed them to consider flair and style in their responses. **(Example 8)**
- English students are faced with writing very long essays for coursework. Many find it difficult to organise their thoughts, so we provided them with frames not only to guide their writing, but also the process of writing. AS students have to write a 2000 word essay evaluating interpretations of a Shakespeare play **(Example 9)**, and A2 Literature students have to write a 3000 word essay whose main focus is comparing two literary works. Not only the length of the essay but also the requirement to cover all Assessment Objectives makes it a very challenging task for students to organise their material. **(Example 10)**

# Example 1.

## 1. Example of Model Answer for use in Peer and Self Marking.

The Merchant's Tale. Answer

- a. What does Januarie promise May and what is her response?
- b. How are the characters of Januarie and May reflected in their speech?
- c. How is deceit presented here and in the tale as a whole?

### a. Januarie promises her three things if she is to remain true to him.

- The love of Christ
- She will enhance and establish her reputation as an honourable woman
- She will receive all, not just half, of his properties in town and country.

**Her reply is one of shock and outrage. She responds as if she has been insulted and her integrity questioned. She defends herself by:**

- Weeping and pretending to be insulted.
- Saying that she desires to go to heaven and defend her soul
- Says that she takes her reputation seriously and would rather die than shame her family or her sex.
- She says she takes her wedding vows seriously.
- She declares she is a gentlewoman.
- She attacks the Knight and says that all men mistrust women even though they are the ones who are untrue.

### b. How are the characters of May and Januarie reflected in their speech?

#### Januarie

- Januarie declares his love for May and vows to God that he would never hurt her. His declaration that he could no more hurt himself with a knife than hurt her shows his stupidity as it is quite possible to hurt yourself with a knife. Perhaps this highlights his lack of awareness. His vows to God sound hypocritical as we know his real selfish reasons for marriage.
- When he says "I am oold and may nat see" this is literal, he is blind. But it also highlights his lack of self knowledge and self awareness. It highlights his own stupidity for marrying a young wife and thinking it could work.
- His speech shows a lot of self justification. He says to May how he chose her for nothing but love but we the audience see this as false and so see him as a hypocrite and a liar.
- By trying to do a business deal with May this highlights how this relationship is not the ideal.
- He tries to justify his jealousy as love. Again we find him an unsympathetic character and hope he is betrayed. He repeats it three times that his jealousy is out of love but the audience are not convinced.

- “ You been so depe enprented on my herte”. He uses the language of courtly love with his wife but this has a comic effect on the reader because it highlights how far from being a typical young courtly knight this old lecherous man really is.

**How is May reflected in her speech.**

- She is described as speaking “benignly” or graciously to her husband. Her actions with Damyan contradict this.
- She starts by weeping and declaring that her soul is important to her. We are meant to see that this is a huge act and that she is performing for Januarie and that she isn’t really hurt.
- She echoes the religious sentiments that she has probably heard Januarie give her about her duty in marriage.
- Her reference to her being “bonded” and put “in your hond” reveal her sense of being entrapped.
- She shows herself to be just as deceitful as Januarie. She declares to God her desire to be true. Her use of hyperbole in wishing to be put in a sac and tossed in a river if untrue sounds hollow. Her vow to God is false as is she. But she puts up an energetic and convincing front showing how age is deceived by youth.
- She finishes by turning the tables and accusing Januarie and all men of distrust. There is some truth in this. Her strategy is effective by going on the attack. Her speech shows her to be intelligent, energetic, quick thinking and deceitful. She is a convincing and persuasive liar and more than a match for Januarie.

**a. How is deceit presented here and elsewhere.**

- Here age is shown as no match for quick thinking youth. The energy that May puts into the deception is too much for the constraints old Januarie’s jealousy. We see that age cannot stop youth from straying even with every clicket being locked.
- There is some justification in May’s defense and in her accusations of men distrusting women. Look at the tale as a whole and we see it full of men distrusting women. The Merchant, Januarie, Justinus, Seneca, Pluto. However, her defense of the honesty of women is weakened by her lover being up the tree. This highlights comically her deceit and Januarie’s foolishness
- You could explore self deceit. How Januarie deceives himself that he is not old, that it is ok to have a young wife and that he is marrying for religious reasons. He is self delusional thinking he is something he is not. The presentation of this foolish old man is often very comic, we laugh at how he is unaware of how he really is. There is a self irony in that we view him differently to how he sees himself. We laugh at him and it is important that we feel he should be punished with adultery for his foolishness.

- The tale does reflect the distrust of men like the Merchant for women. Make connections between the Merchant's prologue and his tale showing how the tale reflects his distrust of women. There is real misogyny running through the tale which highlights the Merchant's mistrust of women, and that of men in general. The tale shows the real fear men have of being made a cuckold by their wives. Look at the Host's reaction at the end of the Tale.
- The central deceit is foreshadowed in many ways so that we anticipate it happening. Consider allusions to Garden of Eden and how this scene is a parallel with the temptation of Eve in the garden. Consider the garden being closed with the clicket and how we anticipate the adultery.
- The deceit here also parodies the structure of a courtly love romance where obstacles to love are overcome, usually in the garden. The courtly lover is not the Knight although he is described as such in an ironic way, rather here he is the obstacle to the lovers getting together. We see here that it is not real love but lust. The Knight is not a lover but a parody of a courtly lover who is punished for his foolishness in taking a young wife for selfish reasons.
- Irony is used in describing the story as a courtly romance. This "worthy knight" is no such thing and May replying "benignly" or graciously, is ironic as her lover is up the tree.
- The imagery of Januarie's blindness highlights his lack of self knowledge. It is important that we do not sympathise with him at the end as this would reduce the comedy. He must be punished for his blindness. It was important that we see it was his decision to take a young wife. A fableaux ends with the main character being punished for their foolishness. The garden is also symbolic of the marriage and his wife in particular. Rather like his wife, he keeps it under lock and key. The deceit and adultery symbolised by the copying of the clicket allows Damyan to gain illegal entry into the garden echoing his later adultery with May.
- The Tale shows the ability of women to deceive men. The tale is full of "auctoritees" to prove this point. Again the content of the tale highlights the teller's attitude to women and does not necessarily reflect Chaucer's views. It does highlight the misogyny which existed in these times.

## Example 2.

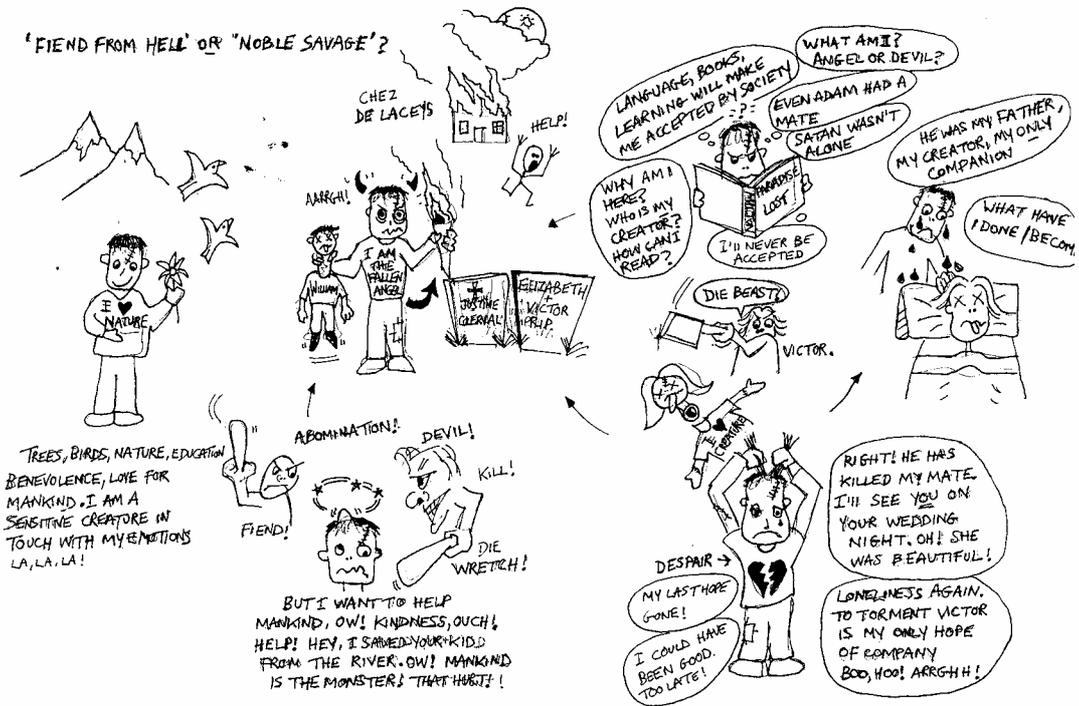
Sara kasmani 12/12/03

Revision essays for Rime of the Ancient mariner

10) "Saints, medieval bogies, flying Dutchmen, spirits of the middle air, regional spirits or genii, troops of angels and the Christian Deity (God) wrestle for retributive authority." How does this poem not allow us to see it as a simple Christian Morality tale?

- The argument that this is essentially a simple Christian party is that this is essentially the tale of a man who commits a sin against God's creature and is punished for it. He seeks repentance and is given a penance.
- On the other hand, there are plenty of counter-arguments for the same events. The forces of power can be split into two camps: 1) the Christian camp, all things belonging to the Christian faith, e.g., saints, God, angels, and even the hermit.
- The second camp is the supernatural group, consisting of the elements, the polar spirits, life in death, the similarity of this tale to that of ancient myths, such as the flying Dutchman
- Coleridge is ambiguous from the start of the poem, with the Latin introduction sounding like a church sermon, the actual meaning of it seems to suggest that this poem is actually an exploration of the invisible natures, rather than a simple poem of Christian morality.
- Coleridge has taken the ballad form, and turned it into a literary ballad. The key difference here is that a ballad is a simple tale, with a basic rhyme and rhythm scheme telling the story of misfortune for people to learn from. i.e. it has a clear moral message. Coleridge uses the ballad form in his own way. The message is more complicated, even confusing, and the structure of four lines to a stanza is broken frequently, as is the alternate rhyme scheme.
- The personification of the elements seem to suggest that they are alive an integral form of power in the poem that the Christian God has no control over, for they cause him to move and to stall, regardless of whether he prays or not.
- The mariner in the poem tends to view things that happen to him in a Christian light, but in part three he cannot do that, and instead serves to give an account of a supernatural, even pagan event of the life and the death in life ghost ship. This has no Christian relevance if this was indeed a morality tale.
- There are constant reference to spells in part four, and the spell of the albatross on the mariner. The spells mean that there is an element of witchcraft and pagan ideologies. This is backed up with the references to the spirits, and the control that they wield over him.

# Example 3.



## Example 4.

### Words and Phrases for Linking Ideas in Your Writing

Considering possibilities:	Contrasting and balancing:	Persuading:
It could be argued that...	However...	Of course...
Another possibility is...	Nevertheless...	Naturally...
Another interpretation of...is...	Alternatively...	Obviously...
It might be the case that...	On the other hand...	Clearly...
One way of looking at this is...	Whereas...	Certainly...
Some people might think...	Equally...	Undoubtedly

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## Example 5.

Name \_\_\_\_\_

Match up the following terms:

- |                       |   |
|-----------------------|---|
| 1. alliteration _____ | a. unrhymed poem of iambic pentameter rhythm; much of Shakespeare's writing             |
| 2. allusion _____     | b. the name of the thing applied by close association to another                        |
| 3. apostrophe _____   | c. a type of lyric poem with fourteen lines and patterned rhyme                         |
| 4. ballad _____       | d. a long, serious lyric poem, dignified in style. Often a poem of praise               |
| 5. blank verse _____  | e. two contradicting terms expressing a startling paradox                               |
| 6. diction _____      | f. a similarity of sounds in a poem that is not dependent on spelling                   |
| 7. elegy _____        | g. the repetition of stressed and unstressed syllables in poetry; the "beat"            |
| 8. epic _____         | h. the close repetition of identical consonant sounds before and after different vowels |
| 9. hyperbole _____    | i. song that tells a story: uses refrains, repetitions and narration.                   |
| 10. imagery _____     | j. person not present spoken to; a personification of something inanimate addressed     |
| 11. irony _____       | k. one thing is said and often the opposite is implied                                  |
| 12. lyric _____       | l. originally a song set to music of a short poem presenting a single speaker;          |
| 13. metaphor _____    | m. a once suprising phrase now made boring by overuse                                   |

# Example 6.

## The Chimney Sweeper (*Songs of Innocence*)

<b>Language, form and structure</b>	<b>Meaning</b> Relate to two possible interpretations of the poem
<b>Language</b> What kinds of words does Blake use? Simple/complex Gather groups of words and name the group	
Are any words repeated?	
Is there any symbolism?	
Are the sounds of any of the words significant?	
Is there any opposition in the language?	

# Example 7.

*Death of a Salesman – Context of Genre – Tragedy*

Hero: A man not especially good	
Nor especially bad	
Falls from prosperity to misery	
An important person	
Punished by forces beyond his control	
Fall is caused by a fatal flaw in his character ( <i>hamartia</i> )	
But punishment is out of proportion to the flaw	
Has the power to endure: meets disaster with dignity & nobility	
Gains insight from his sufferings	
Audience feels pity: a terrible waste of a valuable life	
But also terror: the hero's fate could be ours	
Feel purged and calm at the end ( <i>catharsis</i> )	
No sense of justice or reward: at odds with a religious view of the world	
Tragic Irony I: small events have enormous, unpredicted consequences	
Tragic Irony II: actions with good intentions have bad results	
Poetic or elevated language is used	



## Example 9.

AS Literature: Students have to write a 2000 word essay whose main focus is evaluating readings of the Shakespeare play they have studied. The following example is for the title: Do you agree that *As You Like It* celebrates escape from traditional expectations about gender and sexual preference?

### Shakespeare Coursework Essay - Suggested Writing Frame

1. Introduction: Context of writing – why <i>As You Like It</i> (AYLI) provokes discussion Briefly say what line the essay will be taking <i>I suggest you write this paragraph last</i>
2. Context of understanding (AO5i): Outline a view that has previously been taken of AYLI What does this view have to recommend it? Why is this view open to criticism?
3 – 8 An expansion of your line on AYLI Textual & contextual evidence – explanation of significance of evidence
9 Penultimate paragraph: Are there arguments against your view? How would you counter them? <i>This material could be included in earlier paragraphs</i>
10. Conclusion: how could this discussion be taken further?

## Example 10.

### Writing Frame for Unit Four: Linked Texts Coursework

<b>Title</b>
<b>First paragraph</b> <b>Introduction</b> What is the context of the texts – why might readers be inclined to consider them together? Which aspect of the texts will you be examining for similarities and differences?
<b>Paragraphs 2-4+</b> <b>Some ways in which the texts are similar</b> 1. In their handling of ideas (contexts) Textual evidence to support your argument <i>Confidently ranges around text for excellent selection of supportive reference (AO2i)</i>

<p>2. In their presentation of characters and incidents</p> <p>3. In the way in which they are written</p> <p><i>Exploration and analysis of key aspects of form, structure and language with perceptive evaluation of how they shape meanings (AO3)</i></p> <p>Check: Have you referred back to the question/linked the point explicitly to the question?</p> <p>Link to next section</p>
<p><b>Paragraph 6-8+</b></p> <p><b>Some ways in which the texts are different</b></p> <p>1. In their handling of ideas (contexts)</p> <p>Textual evidence to support your argument</p> <p><i>Confidently ranges around text for excellent selection of supportive reference (AO2i)</i></p> <p>3. In their presentation of characters and incidents</p> <p>3. In the way in which they are written</p> <p><i>Exploration and analysis of key aspects of form, structure and language with perceptive evaluation of how they shape meanings (AO3)</i></p> <p>Check: Have you referred back to the question/linked the point explicitly to the question?</p> <p>Link to next section</p>
<p><b>Paragraph 9-10+</b></p> <p>How can the different contexts of the two texts explain the differences between them?</p> <p><i>Excellent understanding of contextual material used to evaluate issues arising from the text/task (AO5i)</i></p> <p><i>Perceptive consideration of different interpretations of the text with sharp evaluation of their strengths and weaknesses (AO4):</i></p> <p>Check: Have you referred back to the question/linked the point explicitly to the question?</p>
<p><b>Paragraph 11+</b></p> <p>So would you say they were similar or different?</p> <p><i>Perceptive consideration of different interpretations of the text with sharp evaluation of their strengths and weaknesses (AO4):</i></p> <p><i>Check: Have you referred back to the question/linked the point explicitly to the question?</i></p>
<p><b>Conclusion</b></p> <p>How might the argument be taken further, given more time and space?</p>