

Exam format: Closed book- 80 minutes.

Two extracts from the anthology
connected via a theme or focus.

AO1: Apply concepts and methods from
integrated linguistic and literary study as
appropriate, using associated terminology
and coherent written expression- **15 marks**

AO3: Demonstrate understanding of the
significance and influence of the contexts in
which texts are produced and received **15
marks**

AO4: Explore connections across texts,
informed by linguistic and literary concepts
and methods **10 marks**

Key concepts

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

Paris Anthology-AQA Remembered Places

'Paris was hard to fault...'

Understanding Chic



Key vocabulary and terminology

Exam style and skills: comment analytically on

- context
- audience - inc. context of reception – primary/secondary audiences
– discourse community...
- mode – spoken/written – planned/spontaneous
- purpose – inc. context of production – primary/secondary purposes
– link intentions to specific features of the text
- genre – letter / blog / article / travelogue / memoir...
- apply plenty of terms, concepts and theories
- select pertinent quotations from the extracts –drill down, analyse
and comment analytically.
- apply a variety of language levels – discourse / pragmatics /
grammar & syntax / lexis & semantics / phonology and/or graphology
- make strong and perceptive connections, comparisons and
contrasts between the two extracts.
- write about the extracts with clarity and precision.

Important foci when discussing the texts

Representation – selectivity / subjectivity / perspective

- Gender difference theory/similarity hypothesis
- Culture shock
- Metaphor – the double-journey
- Genre – affordance / constraint
- Features of first-person narratives –strong tellability, stepping
outside the narrative, etc
- Information texts – multimodal / visual
- New technologies – interactivity / synchronous (interaction
between discourse participants that involves delays between turns
that they take) /asynchronous (interaction that takes place in real
time)
- Othering/otherness
- Paris syndrome

Denotative and connotational meanings: the literal (denotative) and
associated (connotational) meanings of words.

Figurative language: language used in a non-literal way in order to
describe something in another's terms (e.g. simile or metaphor).

Semantic fields: groups of words connected by a shared meaning.

Synonyms: words that have equivalent meanings.

Antonyms: words that have contrasting meanings. Hypernyms:
words whose meanings contain other words, (eg animal contains
dog, cat and fish).

Hyponyms: words that can be included in a larger, more general
category (eg the hyponyms car, bus, aeroplane as a form of the
hypernym transport).

Levels of formality: vocabulary styles including slang, colloquial,
taboo, formal and frozen levels. Jargon: a technical vocabulary
associated with a particular occupation or activity.

Sociolect: a language style associated with a particular social group.

Dialect: a language style associated with a particular geographical
region.

Neology: the process of new word formation, including the
following: blends, compounds, acronyms, initialisms, eponyms.

Semantic change: the process of words changing meaning including
the following: narrowing, broadening, amelioration, pejoration,
semantic reclamation.

Sentence function: the purpose a sentence fulfils in communication:
as a statement, question, command or exclamation. These are also
referred as: declaratives, interrogatives, imperatives and
exclamatives.

Word class: the grammatical category into which words can be
placed, including noun, adjective, verb, adverb, determiner,
pronoun, preposition, conjunction.

Deixis: words that are context-bound where meaning depends on
who is using them, and where and when they are being used.

Looking forward- Conventions of spoken discourse in Streetcar. Representation of voice in Duffy's Poetic Voices.
Representations of place and societies in Handmaid's Tale, Gatsby and Streetcar. The influence of contextual factors.

Text	Genre & Mode (Written, spoken, blended mode, intertextuality)	Text Producer & Text Receiver (Implied/ actual knowledge reader/writer, discourse community, multi-purpose text, primary & secondary purpose, discourse event, context)	Variation Register Representation (Situation of use, situational characteristic)	Lexis & Semantics (Semantic field, euphemism, dysphemism, synonym, pronouns, adjectives, verb, noun, determiners, preposition, conjunction, etc)	Grammar (noun clause, noun/verb phrase, root, inflectional /derivational function passive/active voice, qualifier, post-modifier, affix, suffix, syntax, orthographic sentence etc.	Phonetics Phonology Prosodics (consonance, plosives, fricatives, lexical/non lexical onomatopoeia, heterophones, homophones, consonance, sibilance, assonance etc.)	Graphology and mode (iconic & symbolic signs, multimodal text, typographical features)	Pragmatics (context, cooperation, schema, implicature, conversational maxims, positive/negative face need, face threatening act, politeness & deixis etc.)	Narrative (narrator/ee, time frame, tellability) & Discourse (evaluation, turn-taking, adjacency pairs, sequence, preferred/dispreferred response, constraint. Fillers etc.)
Stories are Waiting (Eurostar)	-YouTube channel video advert – -affordances of verbal/visual codes so easily accessible through social media. -viewed on a computer, laptop, tablet, mobile phone; at home, travelling	-Male French narrator: probably an actor with combo of actual/implied Knowledge -Tourism	-French accent -Romantic tone – adds to cliché -Impressionistic -Aspirational -Many situational characteristics linked to romance & tourism	-Syntactic repetition -Images with text are suggestive -euphemism -Prepositions -Personal pronouns – 2 nd personal plural	-Declaratives/ statements -orthographic sentences? -Adverb 'maybe', Adverbials and verbs	-Clichéd music -Sound effects -Emphasised lexis	-Iconic sign: Logo on train (Multimodal)	-Spatial and person deixis -Schema based on Parisian stereotypes	-Crafted voiceover -Ellipsis -No chronology although mini narratives within – time frame is set in speculative future -ellipsis
Paris City Guide (Lonely Planet)	-Lonely Planet -New technology -Visual codes -YouTube channel advert	-female narrator with a North American accent -Tourism/ what people can do in Paris	-informational -used to aid/guide people around the city	-dynamic verbs -2 nd person -superlative adjectives -semantic field of history	-noun phrases -active voice	-when this is spoken, some words will be emphasised	-bold writing -mixed and multimodal -text appears on the screen	-all positives as it is trying to get people to visit -schematic knowledge as it is implied by the narrator's accent, they are not from France	-crafted (high mediation)
Neither here nor there (Bill Bryson)	-Memoir -First person	-Received by mainly his followers but can be anyone interested in travelling to Paris	-Memories -Maybe emotion involved because it is a personal account	-semantic field of journey -implies he is claustrophobic -adjectives -dysphemism -vulgarism	-adjectival phrases -pre modifiers	-sibilance	-mixed mode	-schematic changed to embodied knowledge -Bryson is the deictic centre -adheres mostly to conversational maxims	-American author -includes a conversation he had with his friend
The Most Beautiful Walk in The World (John Baxter)	-Memoir -First person	-Australian author -Received by his followers and aimed at anyone wanting more information about Paris	-He will show schematic knowledge as he is Australian but also embodied/learned information as he describes intricate walks to take around the city	-indefinite pronouns -superlative -3 rd person pronoun -conjunctions -interrogative pronouns -simile	-quantifier -active voice	-sibilance	-written mode -bold/ different length sentences emphasise his points	-schematic knowledge -the city is at the deictic centre -can include what he wants as he isn't working for a cooperation	-Spoken language features but mostly written
Understanding Chic (Natasha Fraser-Cavassoni)	-Memoir -First person	-British author initially lived in Paris in her twenties and now permanently resides there. -Receivers may be people who follow the author or people wanting to understand Parisian culture	-Family account of life in Paris and the text will represent Paris in her own opinions	-metaphorical journey as well as physical journey -oxymoron -zoomorphism	-idiolect -active voice	-onomatopoeia	-written mode -paragraphs help readers understand the journey	-personal experiences -understand her reasoning for moving to Paris permanently	-Schematic knowledge changed to embodied knowledge. -Elements of spoken discourse but is used to aid her story
Breathless: An American Girl in Paris (Nancy Miller)	-Memoir -First person	-American author Receivers will be Americans as they can understand her dialect, but could also be women due to the title.	-Will be her experiences in Paris and how she found it living there/studying	-the title suggests she favours American over Paris	-noun phrases	-sibilance -fricative	-written	-schematic knowledge -she talks of how she studied there, so maybe shows something she learnt	-Spoken discourse in the second part (Roommates) but the first part of the memoir is just her experiences
Foreign correspondent (Peter Lennon)	-Memoir -First person	-Irish journalist who moved to Paris and covered events from there for the Guardian throughout the 1960s. -Receivers may be the Irish or anyone who reads the Guardian paper	-Try to sell the best story as he is a journalist but may just present facts instead of following the stereotype of journalists	-first person -adjectives	-active voice	-sibilance	-uses brackets -sub heading at the start	-he will have to just put forward the information provided to him and not involve his emotions -schematic knowledge but more inside knowledge than others	-First person, elements of spoken language (for example French dialect) to aid the story

