Scheme of Work 2020- 2021
Subject: A Level English Language and Literature

Year Group: Year 12/ 13 (Linear)
Specification: Specification: AQA 7707 Unit 1: Remembered Places: Paris Anthology

Resource(s) to help with planning:
-AQA's Paris Anthology (provided by the exam board)
-English Language and Literature A/AS Level for AQA Student Book by Giovanelli M., Macrae A., Titjen F., Cushing I. (2015) Cambridge University Press
-Various articles that can be found on the English Media Centre e-magazine (some names will be provided in this SOW
-PiXL Independence Booklet for students can provide flipped learning resources, wider academic reading and assessment questions
- A critical Study Guide for the AQA A Level English Language and Literature Paris Anthology by M. Parks M Litt.; Olympia Harbour Inc. provides a brief summary of the basic linguistic features of each extract, a history timeline of Paris and glossary terms.

Aims of this unit:
- Develop understanding and explore the conventions of travel narratives
- Learn a range of concepts and frameworks to examine the representation of Paris in different kinds of text
- Explore how to best prepare for assessment in this unit

Lesson No	Topic & Objectives	Big Question – What will students learn?	Key Activities & Specialist Terminology (Do Now Task / Starter/Tasks/Plenary	Planned Assessment	Homework or flipped learning resources DODDLE resources	Lit Num SMSC Codes
Before starting the unit			• The Paris Anthology will need to be ordered from the exam board so students are able to annotate the extracts as the lessons start • A flipped learning resource – **A level Basic Linguistics and Remembered Places Analytical Toolkit** can be given to the students either in the first lesson or before to allow them to read through and familiarise with the key ideas they would need to learn. • Encourage students to have a notebook for ideas and key points about each extract, new terminology and theories			Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9.

| 1 | **Introduction to unit 1, AOs, exam layout, genre** | What is expected of you in this unit? | Settler: students think of 3 qualities, adjective or abstract noun, that they will need to succeed at A-level English

 • Introduction to A level in general, outline of exams and expectations of course

 • Define Frame – how would students perceive/define Paris? Include in here what they might already know about Paris too- Landmarks/famous people/art/film/TV/food etc.
 • Does this differ to their knowledge of London and why might that be?

 • *Reflective lens (S&C):* how might others perceive Paris?

 • Have images of different areas of Paris on the board. Using the images, students list 4 proper nouns, 4 common nouns, 4 abstract nouns and 4 adjectives that they think encapsulate Paris – helps teacher judge their understanding of word classes etc. Teacher then clarifies the definitions of these key terms for students to have a better grasp.

 • Have different texts laid out about Paris and ask students:

 o What do you notice about them?
 o What features of the city are highlighted?
 o How do the features change depending on the audience and purpose? | Questioning
 Independent Work | Students read and begin to analyse Neither Here nor There by Bill Bryson. Students find and annotate anything they find interesting – word choices, tone, text structure

 Students can watch the following Mr Bruff videos to consolidate certain aspects of the lesson.

 https://www.youtube.com/watch?v=HGaMB7OcXeY
 A' Level English Language: Genre, Register, Audience, Subject, Purpose- know this is a different acronym but it is useful for students to see how they can apply linguistics to these ideas.

 https://www.youtube.com/watch?v=FLcvX_sddV0 A' Level English Language: Understanding A01 (1 of 2)

 https://www.youtube.com/watch?v=zp9jT0E2hT8 | Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9. |

			Have a variety of texts aimed at different audiences so students can begin to identify the construction of texts for audience, purpose etc. • Go through the key ideas of text producers and receivers- can be given to the students for them to read and study before moving onto the next task. • Go through the acronym students can use for the spring-board to analysing texts: GRAMPS or CAPMG (teacher preference can be made here – this SOW will use GRAMPS). Genre- category/ type of text Register- formal, informal Audience – primary / secondary Mode- written, spoken, multi-modal? Purpose- why is it written; inform, entertain, persuade etc.? Subject- what is it about? CAPMG – Context, Audience, Purpose, Mode, Genre • Students turn to 'Mile by Mile London to Paris' in Paris Anthology. Students apply GRAMPS to it • Focus on Graphology in text – how the use of images, colour and layout help compound meaning • Have the 4 images from the text available on the board to see. Prompt students with questions about each of the texts in how they develop the meaning of the text. • Students read through the rest of the extract and identify proper nouns,		A' Level English Language: Understanding A01 (2 of 2) Although these Mr Bruff videos are designed for a pure Language A level for a different specification, these videos do also meet the AQA AO1 on linguistic methods. Does outline the different linguistic components to look at. Can use these videos to explain certain aspects (e.g. graphology) further in lesson if need be.	

			adjectives and abstract nouns with intended effect. • Plenary: what does GRAMPS stand for?			
2	Expand knowledge of lexis and semantics Consider how Bryson presents Paris and how it differs from the previous extract.	How does Bryson present Paris?	• Settler: Students find the difference between statement A and B where they consider the difference between purpose and audience. In a doctor's surgery **a.** I hear you've got a bit of a pain at the base of your back. **b.** The patient has experienced a degree of discomfort in the lower lumbar vertebrae. With a friend: • Alright mate? You catch tha' game t'other day? • Hello Sarah. Did you watch the football match yesterday? In a classroom: • What connotations does the pre-modified noun phrase hold for this demographic? • What might people think of when they hear those words? • Ask students to define lexis and go through the importance of terminology in assessments • Start looking at word classes and concentrate on nouns (concrete, abstract, collective) and adjectives (adjectives, comparatives, superlatives). • Quiz students on different superlatives and comparatives and discuss the impact of using the different types **Slowest, prettier, more, crazy, best,**	Questioning Independent Work / Group Work	Add new terms into glossaries and learn them. Students recap the AOs for the question. Students recap GRAMPS and annotations for Mile by Mile: London to Paris.	Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9.

| | | | **most complete, worse, further, bluer fattest, Less, shinier, bumpy, ficklest**
• Verbs – main verb, auxiliary verb. Main verbs – dynamic and stative. Have sentences with both types and ask students to see whether the verb is dynamic or stative.
• GRAMPS Neither Here Nor There by Bill Bryson. Students split into 5 groups / 5 different tasks.
• Task 1 – Lines 1-15
1. Annotate anything you find interesting
2. Choose at least 5 words to comment on individually
3. Sum up the tone of your section in a sentence
CHALLENGE - Can you find: temporal marker, direct address, parenthesis, asyndetic listing
• Task 1- Lines 70-92
1. Annotate anything you find interesting
2. Choose at least 5 words to comment on individually
3. Sum up the tone of your section in a sentence
CHALLENGE - Can you find: direct address, humour, simple sentences to add tension, lexical borrowing
• Lines 122-145
1. Annotate anything you find interesting
2. Choose at least 5 words to comment on individually
3. Sum up the tone of your section in a sentence
CHALLENGE - Can you find: simile, hyperbole, parenthesis, euphemism/taboo language
• Lines 167-190
1. Annotate anything you find interesting
2. Choose at least 5 words to comment on individually
3. Sum up the tone of your section in a sentence | | | |

| | | | | CHALLENGE - Can you find: taboo language, direct speech, colloquialism, humour
• Lines 220-229
1. Annotate anything you find interesting
2. Choose at least 5 words to comment on individually
3. Sum up the tone of your section in a sentence
CHALLENGE - Can you find: sarcasm, personification, syndetic listing, personal pronouns
• Class discussion on findings
• Students write down for different words given.
1. gleams
2. terrible
3. imagine
4. city
5. bicycle
6. Baron Haussman
7. gluttonous
8. honeymoon
9. vast
10. spent | | | |
| 3 | **Expand knowledge of lexis and semantics. Analytical writing for A level** | **How do we write analytically for the Paris Anthology?** | • Settler: Recapping Bryson's narrative: Can you find?
1. use of rhetorical questioning to engage reader (p16)
2. humour (p17)
3. anecdote (p18)
4. innuendo/euphemism/taboo language (p19)
5. nostalgic reminiscing (p23) | Blue Book- mini write up
Compare how the writer of Source A and the writer of Source B have described the experience of travelling in Paris | Students GRAMPS and annotate Stories are Waiting in Paris | Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9. |

				Independently identify AOs in a sample answer		
			- Go through modal auxiliary verbs and discuss deontic modality, epistemic modality and boulomaic modality - Word class- adverbs: frequency, manner, time, place - Comparing both texts: Mile by Mile and Neither Here nor There. - Students consider: - Language choices and their effects - How writers have appealed to different audiences and purposes - Aspects of mode - Comparing both equally - Provide sample answer paragraphs so they can see how to apply the AOs in a question This can be seen with the AOs in a table with criteria they need to hit - Students write a paragraph about Bryson's text 1. SELECT a point about what Bryson is trying to achieve 2. SELECT a language technique he uses to achieve this and quote it 3. EXPLORE the effect on the reader NOW – Students swap with another student and assess their work according to the AOs - could they use more terminology?			

- Is their point clear?
- - is their paragraph well structured?
- Do they consider genre?
- Do they consider audience?

- Students write a paragraph comparing the two texts studied based on this question

Compare how the writer of Source A and the writer of Source B have described the experience of travelling in Paris
1. SELECT a point about how both writers present Paris (is it similarly or differently?)
2. SELECT a language technique the first text uses to achieve this and quote it
3. EXPLORE the effect on the reader in the first text
4. SELECT a language technique the second text uses to achieve this and quote it
5. EXPLORE the effect on the reader in the second text

NOW – swap with partner and assess their work according to the AOs
- could they use more terminology?
   o Is their point clear?
   o - is their paragraph well structured?
   o Do they consider genre?
   o Do they consider audience?

- Plenary: Students provide an Tell me what AO1, AO3 AND AO4 are assessing them on

| 4 | Expand knowledge of lexis and semantics Explore a text created to advertise | How are texts produced to persuade? | Settler: Write down these sentences from our previous texts and label as many word classes as you can

The ultimate destination of both the Golden Arrow and the Eurostar is the beautiful city of Paris

My wife and I spent our honeymoon in the Hotel Moderne across the way

• Word classes: determiners and pronouns- articles, possessive, demonstrative, quantifying-   and Conjunctions: co-ordinating and sub-ordinating
• Provide the same sentences from settler and ask them to identify new word classes they had learnt
• Stories are Waiting in Paris
As we watch, follow the script and consider:
Why are some words in BOLD?
What do you think the NUMBERS IN BRACKETS represent?
What do the ITALICISED WORDS IN BRACKETS represent?
https://www.youtube.com/watch?v=NCyQo6rVrOI
• **New terms**
o **Deixis:** a reference to something outside of the text or conversation that cannot be understood unless you know the context. | Questioning
Written paragraph | **'The most beautiful walk in the world' Students read, GRAMPS and annotate interesting findings** | Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9. |

			Parallelism: Repetition of a sentence structure - Why has the text producer used **direct address**? - Can you identify any examples of **antonyms**? What effect do they create? - Identify any **demonstrative determiners**. What effect do they create? - Why has the **adverb** 'maybe' been repeated? - What do you notice about **sentence function**? - What are the **connotations** of some of the different sound effects used? **Context of Production**: Who is / was the producer of the text? Does knowledge of their 'biography' help us to understand it? Why was the text written? What was happening at the time? What is the author's own attitude? **Context of reception**: Who were the first (intended) readers of the text and how would they have read it? Who is reading the text now? Are they likely to read it differently? **Social, political and historical contexts**: What was the social, political, historical and cultural environment in which the authors wrote the text and the readers read it? - focusing on CONTEXT of RECEPTION, write a PEA exploring how this advert is made appealing - Before you write – WHO EXACTLY is it targeted at?			

			o POINT – who the reader is and why they will like this advert o EVIDENCE – SHORT, embedded quotation o ANALYSIS – identify different word classes/language features and explore their effect on the reader			

5	To explore different sentence moods and noun phrases
	To apply skills learnt so far to the text 'The most beautiful walk in the world'
		The Most Beautiful Walk in Paris	• Settler: Sentence moods. Match the sentence type to the definition (Declarative, Exclamatory, Imperative, Interrogative)
			• Go through noun phrases, how they are formed and identified and their functions (with examples).
			• Students create their own noun phrases with the noun head 'the café'.
			• Ask students to identify the noun phrases and challenge them to find the head noun
			o The young man threw a dog a bone
			o Fleck forgot Zizi's birthday
			o My old maths teacher was Austrian
			o An old man in a suit was admiring the view from the window
			
			• Class discussion on the findings on GRAMPS in 'beautiful walk' extract
			• Evidence and analysis race- students are given a table with the following linguistic methods. Students have to find the quote that matches the linguistic method and analyse it to the fullest
			  o Imperative sentence
			  o Temporal marker
				Questioning
				Independent analysis task
					Read the text 'Breathless: An American Girl in Paris'
					
					LOOK UP and annotate the following references: The Sorbonne, Jean-Paul Sartre, Simone de Beauvoir, Majorie Moringstar, Adriondacks
					
					Compare and Contrast how the writer and speaker in Source A (Stories are waiting in Paris) and the writer in Source B (the most beautiful walk) explore Paris.
					
					Write an introduction (where you could elements of GRAMPS and 3 detailed paragraphs comparing
						Lit
						SMSC
						So7,
						So8, C1,
						C2, C3,
						C5, M2,
						Sp3,
						Sp5,
						Sp9.

			o Minor sentence (sentence without a verb) o Declarative sentence o Interrogative sentence o Proper nouns o Syndetic listing o Sentences beginning with adjectives o Lexical borrowing o Compound adjective o Superlative adjective • Class discussion on findings		the two sources in how they present Paris TIPS: o Use the PEA structure o Include the language framework AND subject terminology o Make a clear point in your first sentence about Paris o Remember to write about both Source A and Source B equally.	
6	To recap sentence types To apply skills learnt so far to the text 'Breathless: An American Girl in Paris'	Analysing Breathless: An American Girl in Paris	• Settler: Provide pictures and ask students for detailed noun phrases for each. • Deconstruct sentences- subject, verb, object; compound, complex, simple, subordinate clauses • Provide students with a set of sentences and ask students to identify the subordinate clause o Because my coffee was too cold, I heated it in the microwave. o Though he was very rich, he was still very unhappy. o She returned the computer after she noticed it was damaged. o When the cost goes up, customers buy less clothing.	Questioning Analysis of texts Analytical paragraph	Students read and study discourse analysis in independent booklet Breathless Continues to Shock and Surprise 50 Years On https://www.theguardian.com/film/2010/jun/06/film-jean-luc-godard-breathless-feature-philip-french-french-new-wave	Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9.

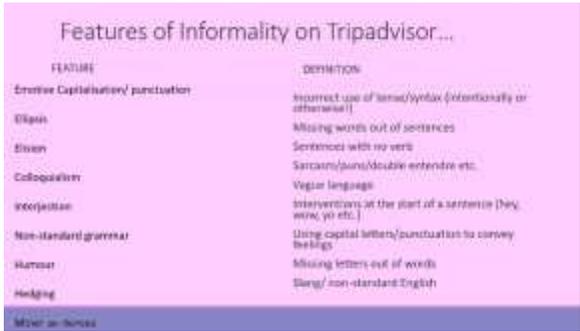|						
			o As she was bright and ambitious, she became manager in no time. o Wherever you go, you can always find beauty. o The movie, though very long, was still very enjoyable. o Evergreen trees are a symbol of fertility because they do not die in the winter. o The actor was happy he got a part in a movie although the part was a small one. o The museum was very interesting as I expected. o The professional, who had been thoroughly trained, was at a loss to explain. o When she was younger, she believed in fairy tales. o After the tornado hit the town, there was little left standing. o I have to save this coupon because I don't have time to shop right now. o Let's go back to the restaurant where we had our first date. • Discuss the more complex sentence structures: minor and complex-compound • Perceptions of Paris on film – deductions of couples and adverts from clips https://www.youtube.com/watch?v=DwrPWkTbcT8 Majorie Morningstar (1958, dir. Irving Rapper) https://www.youtube.com/watch?v=WCDEAu4R8hA Breathless (1960, dir. Jean-Luc Godard)			

			- A Bildungsroman or a Coming of Age piece of writing - Class discussion on findings from independent work on extract - How do we closely analyse? Provide the sentence "Paris was the consolation prize for four years of bitter daily skirmishes over the limits to my freedom" Students analyse in detail and then write an answer for that sentence				

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| 7 | **To explore discourse structure, using 'Around the World in 80 dates'** | How is discourse used in Around the World in 80 Dates? | Settler: students read their feedback from their independent task essay and complete S&C task from essay Ask students to discuss certain discourse features – register, overall structure of the text, cohesion, narrative voice, dialogue, inter-textual referencing/ allusions Closely read Cox's article and write answers to the following in pairs: 1. What do the first two paragraphs discuss? Why do you think she begins in this way instead of starting the narrative?
2. How does she describe the cemetery? Pick out 2 key quotations from the 3-5th paragraphs.
3. Why do you think Cox focuses on other visitors just as much as on herself?
4. What does the writer do in the last two paragraphs? Why do you think this is? Students look closely at Cox's descriptions of each visitor 1. Select 5 words and annotate their WORD CLASS and CONNOTATIONS to report back
2. Annotate what you think is the writer's TONE – does she view them positively or negatively? | Questioning Deep analysis Independent/ Group work | Students recap all that they have learnt, update glossaries ready for a BB piece next lesson | Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9. |

			3. Is this particular visitor symbolic of someone/something bigger? GROUP 1- THE BACKPACKERS AND THE ANGRY FRENCHMAN GROUP 2- THE LATINO BOYS (+THE MIDWESTERN COUPLE) GROUP 3- THE WOMAN IN HER TWENTIES GROUP 4 – THE NARRATOR HERSELF			
8	Blue Book Assessment	Blue Book Assessment	QUESTION – How do both of the texts Breathless: An American Girl in Paris and Around the World in 80 Dates represent Paris as a place to 'discover yourself'. Plenary: students proofread and check how equally they have compared both texts and SPAG their work.	Blue Book	GRAMPS 'What you wish someone had told you' Students research the Paris riots in 1968. This is a useful website for understanding the entire history of Paris: History of Paris – Lonely Planet Travel In formation https://www.lonelyplanet.com/france/paris/history	Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9.
9	**To begin to consider mixed mode texts, focusing on 'What you wish someone had told you' and 'The Paris Riots'**	How	• Settler: What would you expect from an extract from a web forum? • Match up definitions of features of informality on the TripAdvisor forum 'What you wish someone had told you' 	Questioning Group work Analytical paragraph	Students GRAMPS 'French Milk' and 'Not for Parents' Students read ideas on language and gender from articles given to them. Students write two analytical paragraphs on how Paris is presented in Paris Riots focusing on the language levels given.	Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9.

			- Students analyse the text and apply the features and consider the effect - Students write a PEA paragraph on how Paris is represented in this extract. - Provide some detail and images about the Paris Riots and ask students what inferences can they make about the Paris Riots - Students watch Paris Riots video and GRAMPS extract https://www.youtube.com/watch?v=BjyKJQ-oD5I - Students analyse the extract using the following frameworks and hints from framework - Phonology o Bold words- intonation o (.) o Music and sounds in brackets o Accent - Lexis o Interesting/emotive verbs, adverbs and adjectives o Metaphor o Semantic field o Synonyms: dissent/strike/unrest/dispute o Antonyms: order/disorder o Jargon o Denotative and connotational meanings - Grammar o Declarative sentences o Sentence structure o Inclusive personal pronoun o Active/passive voice			

			o Tense o Word class • Pragmatics o What is implied? What can we infer? o How are attitudes, values and ideologies signalled through language choices? • Students write two analytical paragraphs on how Paris is presented in Paris Riots focusing on the language levels given. • Plenary: students find 3 similarities or differences between the texts			
10	To explore two texts that prioritise graphology To recap our understanding of discourse	Revisiting graphology	o Settler: Guess who? **Identify who speaks the quotations on the left, then pick one task option on the right.** o Big up, respec' o Thank you, thank you very much. o I'll be back o Nice to see you... o D'oh! o Let me be clear o Am I bovvered? o You're fired. o How you doing? (have images of people to help) **OPTION 1 – EXPLANATION** What can you call these? How did you know who the speaker was? What value is there in these unique speech patterns? Good / bad? Why? **OPTION 2 – FEATURE SPOTTING** Identify (with terms) at least three language features from the quotations that make them unique. o Idiolect features in French Milk	Questioning Group work Analysis	Exam response: - How is Paris represented in the two texts? Write a minimum of 1.5 sides of A4 (750 words) TIPS - Write using comparative PEAs - Discuss both texts equally - Make a clear point about how Paris is represented in each first sentence - Analyse in detail at least 3 language frameworks	Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9.

			o **What makes Knisley's work personal? Visual map, using examples and considering:** o - humour o - gendered language (empty adjectives?)- BRING IN INDEPENDENT STUDY OF LANGUAGE AND GENDER HERE. o - colloquialisms/dialect terms/ Americanisms o - choice of modifiers o - blurring of languages/lexical borrowing o - contractions/elision o - eye dialect o Graphology: o Do Kinsley's graphological choices support or subvert clichés about Parisian life? o KEY TERMS: o TYPOGRAPHY o JUXTAPOSITION o SCALE/PERSPECTIVE o Students in groups work on tasks for Not for Parents: Paris -Introduction p95-6 o 1. Why is the paper presented as being ripped? o 2. Why is this particular historical figure chosen? o 3. What does the speech bubble suggest about the role of guidebooks? o 4. What is implied by the font in the title on p96? o LABEL AND COMMENT ON THE EFFECT OF: o - declaratives			

			o - asyndetic listing o - colloquialism o - emotive capitalisation/prosodic stress o - use of modifiers o Inside out and upside down p97-8 o 1. Why are so many different fonts used here? o 2. How does the phonology of the title help indicate the text's intended audience? o 3. Why is perspective important in the images? o 4. How do the sub-headings help guide the discourse structure? o LABEL AND COMMENT ON THE EFFECT OF: o - use of simile o - monosyllabic lexis o - hypophora o - fricative alliteration o - asyndetic listing -Dem Bones: p99-100 o 1. What effect is created by mixing cartoons and photography? o 2. How do the sub-headings help guide the discourse structure? o 3. How is the content designed to appeal to the intended audience? o LABEL AND COMMENT ON THE EFFECT OF: o - allusion o - statistics o - direct address o - exclamatives o - gallows humour			

			-Cruise the carousels: p101-2			
			o 1. What effect is created by the title font?			
			o 2. How is light used in the first image?			
			o 3. What effect does the combination of cartoons and photographs have?			
			o 4. Why is the same information repeated on both pages?			
			o LABEL AND COMMENT ON THE EFFECT OF:			
			o - colloquialism			
			o - dynamic verbs (in continuous present tense)			
			o - asyndetic listing			
			o -pun			
			o onomatopoeia			
			• Compare and Contrast Frames comparing both texts Hint for similarity: - Discourse structure in both is dictated by the pattern of images and text boxes Hints for differences: - the intended audience varies significantly (FM – young women in 20-30s, NTP – children under 13, mostly male?)			
11	To explore the texts from 'Just Another American in Paris',	**What is idiolect and how is it used in 'Just Another American in Paris'?**	• Settler: 1. What are some synonyms you use for the following terms? Write down 2 ideas for each • Great • hello • oh dear	Questioning, Analysis	Students read travel writing theory by Carl Thompson (Chapter 2 from his book)	Lit SMSC So7, So8, C1, C2, C3, C5, M2,

| | considering their use of idiolect | | • Goodbye
• good-looking
• Difficult
• promiscuous
• mad
2. What are some dialect terms for the following?
• Small
• Bun
• Drink
And do you use any particular dialect terms in your speech?
   • Can you think of any online media sources where people might discuss travel?
   • Genre- blogs
   o An abbreviated form of 'weblog'.
   o Posts set out into categories or entries.
   o Allows comments from readers: bloggers receive comments from others- advice, answers to questions they have asked etc.
   o Bloggers can request responses and thoughts from interested followers and readers. This can create a series of **asynchronous interactions**, as opposed to **synchronous interactions** that take place in real time.
   Glossary terms:
   o **Asynchronous interaction**: interaction between discourse participants that involves delays between turns that they take.
   o **Synchronous interaction**: interaction that takes place in real time.

   • The influence of new technologies: Thinking questions | | | Sp3, Sp5, Sp9. |

			o What constitutes new technology? For instance, the picture postcard was considered a new technology in 1914. o What new technologies are mentioned on the first page of 'Encore une fois' and how does the writer talk about them? • Class discussion in analysing extract Focusing on these ideas - Lexis/semantics: positive pre-modification or reverential use of proper nouns - Grammar: syndetic listing - Discourse: chatty style developing into memories - Phonology: onomatopoeia and soft sibilant sounds - Graphology: use of blog format and hyperlinks • Students given a 'mat' of key tips when writing a Lang/Lit essay and choose 4 points they feel they need to work on. • They then use this to write an analytical paragraph.			
12	To explore what is meant by 'representation' and 'gendered language' To read the text 'Understanding Chic' using these	How is representation and gendered language used in 'Understanding Chic'?	• Settler: What do we mean by the term Representation? *Representations are words, pictures, sounds, sequences, stories, etc. that 'stand for' ideas, emotions, facts, etc.* *They rely on existing and culturally understood signs and images.* *Not all representations will be read the same way by different audiences.* • Gender and perspective	Questioning Independent Work	Students read through notes on narrative perspective Read and GRAMPS 'On Paris' and 'Paris for Children'	Lit SMSC So7, So8, C1, C2, C3, C5, M2, Sp3, Sp5, Sp9.

	perspectives		• **Mary Morris, a travel writer, in 2007:** 'Women move through the world differently than men.'
			• **Dea Birkett and Sara Wheeler, travel writers and broadcasters, in 1998:** 'The emotional terrain is traditionally seen as the territory of women writers.'
			
			• 'Understanding Chic' Natasha Fraser-Cavassoni
			• Before reading: what do you understand by the term 'chic'?
			VS.
			• What does the writer consider 'chic'? Is it easily defined?
			
			• What is the meaning of Chic?
			Derived from the French word 'Chique' which means skills and elegance
			adjective: **chic** (comparative adjective: **chicer;** superlative adjective: **chicest.)**
			        elegantly and stylishly fashionable.
			        "she looked every inch the chic Frenchwoman"
			noun: **chic**
			        stylishness and elegance, typically of a specified kind.
			        "the hotel's lobby and restaurant are the height of designer chic"
			"A girl should be two things: classy and fabulous."
			- Coco Chanel
			
			• Students find and annotate
			- French lexical choice/lexical borrowing
			- Emotive capitalisation
			- Minor sentence			

| | | | - Plosive alliteration
- rhetorical question
- asyndetic listing
- a sequence of interrogatives
- colloquial exclamation
A sequence of exclamatives
- juxtaposition

- Go through the theory of travel writing from students' reading. Ensure students understand the idea of a 'double journey'- both a physical and psychological journey
- Students look again at lines 1-20 and make notes on the following:

A good example of a double-journey can be seen in the start of *Understanding Chic.*

- Where can you identify the writer/speaker relaying the events of the physical journey while also describing a psychological journey?
- Can you identify any self-discovery or re-invention of the self or personal quest?
- Which takes precedence in the text, the psychological journey or the physical journey?

- Key terms:
- **Difference theory of language (Tannen):** the belief that men and women have innate differences in the style and function of their speech and writing.
Gender similarities hypothesis: a way of thinking that argues for more similarities than differences in male and female speech and writing. | | | |

			- Lexis/semantics – what words do female authors choose? Do they focus more on description than action? How intimate is their use of pronouns? - Grammar – do female authors use more emotive punctuation? Or a wider variety of sentence moods? Is less left unsaid? - Discourse – how do their narratives develop? Are they more tangential? - Pragmatics - is the subject matter more personal? Does it make any reference to their gender? - Phonology – do female authors use sounds more often to convey mood? • Plenary: Agree/ Disagree - 'Understanding Chic' is a discernibly female representation of Paris - 'Understanding Chic' ultimately suggests Parisians behave cruelly, both to outsiders and each other - - the narrator's experience in the text is too personal to be an accurate depiction of the city			