

PiXL Independence

English Lit Lang – Student Booklet

KS5

AQA Style, Anthology: Paris

Contents:

- I. Context Quiz – 20 credits in total
- II. Multiple Choice Questions – 10 credits each
- III. Wider Reading and Associated Tasks – 50 credits
- IV. Academic Reading – 150 credits for each 300-word response completed
- V. Exam-Style Questions – 100 credits for each essay completed plus 20 bonus credits

I. Context Quiz

Answer the questions that explore the context of the play. You will need to draw on your contextual knowledge and wider reading to support you in completing this.

20 credits for completing this quiz.

1. Which texts in the anthology could be categorised as first-person narratives?
2. Which texts in the anthology arise from new technologies?
3. Which texts in the anthology could be categorised as information texts?
4. Which texts in the anthology could be categorised as visual narratives?
5. Which texts in the anthology feature spontaneous speech?
6. Which texts in the anthology could be categorised as the written mode?
7. Which texts in the anthology could be categorised as multi modal?
8. Which texts in the anthology could be categorised as blended mode?
9. Which texts in the anthology are planned?
10. Which of the texts are written by ex-patriots?

II. Multiple Choice Questions

Answer these questions. Each set of 10 questions is based on 5 chapters of the anthology. Questions may also relate to the Levels of Language as set out by the AQA. You could choose to do a set each session or alternatively you could answer multiple quizzes at a time.

10 credits for each set of ten questions answered.

Quiz One – Stories are Waiting; Mile by Mile London to Paris; Neither Here Nor There: Travels in Europe

Stories are Waiting

1. What is the genre of this text?
 - a. Journalism.
 - b. History.
 - c. Memoir/ travel writing.
 - d. Advert.

Stories are Waiting

2. Which statement best describes the effect of the adverb “maybe” throughout this text?
 - a. A sense of excitement.
 - b. Epistemic modal shading.
 - c. Emphatic repetition.
 - d. A sense of mystery.

Stories are Waiting

3. Which statement best explains the affordances of this text?
 - a. It is more entertaining.
 - b. It is more appealing to a younger audience.
 - c. It can be viewed on a variety of devices and ‘shared’ easily.
 - d. It is colourful.

Mile by Mile London to Paris

4. Which aspect of the first part of this text's structure is typical of an history?
- Chronological structure.
 - Linear structure.
 - Analepsis.
 - Prolepsis.

Mile by Mile London to Paris

5. Which statement best explains the effect of switching to the first person and present tense in the text accompanying the railway maps?
- It makes the text more accessible and entertaining.
 - It affords the reader the 'virtual' experience of travelling on the Flèche D'Or and the Eurostar.
 - It makes the text easier to understand.
 - It reminds the reader that the trains are still running.

Neither Here Nor There: Travels in Europe

6. What is the genre of this text?
- Journalism.
 - History.
 - Memoir/ travel writing.
 - Advert.

Neither Here Nor There: Travels in Europe

7. Which statement best describes the persona created by Bryson in this text?
- Innocent abroad.
 - Middle aged, male tourist.
 - Ignorant, humourless tourist.
 - Hapless, paranoid tourist.

Neither Here Nor There: Travels in Europe

8. Which of the following are deployed by Bryson to create a conversational style? Choose up to 3 statements.
- a. Use of the second person pronoun.
 - b. Use of colloquial phraseology.
 - c. Use of hyperbole.
 - d. Use of rhetorical questions.

Neither Here Nor There: Travels in Europe

9. Which statement best describes Bryson's style of humour?
- a. Legal.
 - b. Hyperbolic.
 - c. Archaic religious.
 - d. Conversational.

Neither Here Nor There: Travels in Europe

10. Which structural technique does Bryson use throughout the text?
- a. Prolepsis.
 - b. Hyperbole.
 - c. Anaphora.
 - d. Analepsis.

**Quiz Two – The Most Beautiful Walk in the World; Paris City Guide; Personal Narrative:
Anna**

The Most Beautiful Walk in the World

1. What is the genre of this text?
 - a. Guide
 - b. Memoir
 - c. Blog
 - d. Travel writing

The Most Beautiful Walk in the World

2. What is the effect of the writer's use of the third person pronouns 'they' and 'them?'
 - a. It presents the tourists as alien/ other.
 - b. It enables him to vary his use of pronouns.
 - c. It shows that they are strangers to him.
 - d. It enables him to focus his sentences.

The Most Beautiful Walk in the World

3. What is the effect of the orthographic sentence, "The walkers"?'
 - a. It enables the author to achieve a conversational register.
 - b. It is an elliptical form.
 - c. It enables the author to vary the rhythm of the text.
 - d. It emphasises the tourists' strangeness and implies some sinister purpose.

The Most Beautiful Walk in the World

4. What is the effect of the proper nouns "Seine" and "Saint Germain"?'
 - a. They complement the concrete nouns.
 - b. They complement the abstract nouns.
 - c. They establish an atmosphere.
 - d. They foreground the location and support the text.

Paris City Guide

5. What is the genre of this text?

- a. Guide
- b. Memoir
- c. Blog
- d. Travel writing

Paris City Guide

6. What are the primary and secondary purposes of this text?

- a. Inform/ Describe
- b. Entertain/ Describe
- c. Inform/ Persuade
- d. Persuade/ Entertain

Paris City Guide

7. What is the term given to the use of the 2nd person pronoun 'you' in advertising?

- a. Synthetic personalisation
- b. Rhetoric
- c. 2nd person narrative
- d. Repetition

Personal Narrative: Anna

8. Who is Anna?

- a. She is Zara's mother.
- b. She is Isabelle's sister.
- c. She is Mike's sister.
- d. She is Zara's friend.

Personal Narrative: Anna

9. What must you know about Anna and her family if you are to fully understand her narrative?
- a. They have only ever been to Paris on holiday.
 - b. They have recently moved to Paris.
 - c. They moved to Paris in 1968 and stayed for twenty years.
 - d. They are originally from America.

Personal Narrative: Anna

10. How does Anna present the architecture of Paris?
- a. Like London, it is very grand.
 - b. Like London, there are many shops.
 - c. Unlike London, you are never far away from a shops, bars and cafes – even in residential areas.
 - d. Unlike London, there are not enough shops.

Quiz Three – Personal Narrative: Zara; Breathless; Around the World in 80 Dates

Personal Narrative: Zara

1. How did Zara view Paris as a child?
 - a. She liked Disneyland Paris.
 - b. It was no different to London.
 - c. She liked the art galleries.
 - d. She liked the food.

Personal Narrative: Zara

2. What is Zara's view of Parisian fashion?
 - a. Parisians favour outlandish clothes.
 - b. Parisians are actually quite scruffy.
 - c. Parisians aspire to a 'classic' look.
 - d. Parisians make very little effort.

Personal Narrative: Zara

3. What is indicated by the emboldened words in the transcript?
 - a. The speaker's frustration.
 - b. Emphatic positioning.
 - c. Prosodic emphasis.
 - d. Greater volume.

Breathless

4. What is the genre of this text?
 - a. Guide
 - b. Memoir
 - c. Blog
 - d. Travel writing

Breathless

5. What is the title 'Waiting for Godard' an example of and what does it suggest about the audience?
- a. The use of metaphor suggests the sophistication of the reader.
 - b. The use of intertextuality suggests an educated adult audience.
 - c. The use of anaphora suggests the audience is familiar with rhetorical language.
 - d. The use of word play suggests the audience has a sense of humour.

Breathless

6. What initially shapes the author's view of Paris?
- a. Her friend's letters.
 - b. Jean Luc Godard's movie, Breathless.
 - c. Her experience of summer camp.
 - d. Her parents.

Breathless

7. Which statement best identifies the aspects of the author's background which are essential to an understanding of the text?
- a. She writes from the point of view of someone who is keen to travel.
 - b. She writes from the point of view of a young woman who is about to enter college.
 - c. She writes from the point of view of a movie fan.
 - d. She writes from the point of view of a young, Jewish woman whose has been raised in New York.

Around the World...

8. What is the genre of this text?
- a. Guide
 - b. Memoir
 - c. Blog
 - d. Travel writing

Around the World...

9. Which statement best describes how the author presents the visitors to Morrison's grave?
- a. As a disparate group of people from around the world.
 - b. As aging music obsessives.
 - c. As young rock fans.
 - d. As mostly French.

Around the World...

10. Read the penultimate and final paragraphs. Which statement best explains how the writer achieves a reflective tone?
- a. Through switching to the past tense.
 - b. Through switching to the present tense.
 - c. Through the use of interrogatives.
 - d. Through the repetition of the proper noun 'Jim Morrison.'

**Quiz Four – What Do You Wish Someone Had Told You; Visiting Paris – Mike and Sophia;
Rick Steeves’ Walking Tour of the Louvre**

What Do You Wish Someone Had Told You -

1. What is the genre of this text?

- a. Guide
- b. Memoir
- c. Blog
- d. Internet forum

What Do You Wish Someone Had Told You -

2. Which of the following is not a convention of this genre?

- a. Username
- b. Seed post
- c. Posters positioning themselves as more or less knowledgeable
- d. Chronological structure

What Do You Wish Someone Had Told You -

3. One of the affordances of this genre is interactivity. Which statement best describes these interactions?

- a. Synchronous.
- b. Asynchronous.
- c. Real time interactions.
- d. Asyndetic.

What Do You Wish Someone Had Told You -

4. The poster describes the on-line space using the phrase “on here”. What is the term for this?

- a. Prolepsis.
- b. Anaphora.
- c. Parataxis.
- d. Spatial deixis.

Visiting Paris – Mike and Sophia

5. Mike, Sophia and Isabelle (who appears in a later transcript) all attend a university in the East Midlands. This suggests that they may be friends. How is this reflected in their language use?
- Use of colloquial lexis.
 - Use of an academic register.
 - Use of mental verb processes.
 - Use of relational verb processes.

Visiting Paris – Mike and Sophia

6. Which of the following aspects of Paris do Mike and Sophia not discuss?
- Cuisine.
 - Tourists.
 - Crime.
 - Crowds.

Visiting Paris – Mike and Sophia

7. What is the function of the adverb “so” in “so packed”?
- Adjective
 - Noun
 - Intensifier
 - Emphatic positioning

Rick Steeves’ Walking Tour

8. What is the genre of this text?
- Guide
 - Memoir
 - Blog
 - Travel writing

Rick Steeves' Walking Tour

9. Which of the following is not an 'affordance' of this text?

- a. Listeners can control the pace.
- b. It can be listened to on a variety of devices.
- c. Listeners can interact with the author.
- d. Listeners can utilise the text anywhere.

Rick Steeves' Walking Tour

10. Which statement best describes Rick Steeves' narrative?

- a. It is exophoric.
- b. It could be either exophoric or endophoric.
- c. It is endophoric.
- d. It is neither exophoric or endophoric.

Quiz Five – French Milk; Understanding Chic; Memories of Places in Paris – Isabelle and Sophia

French Milk

1. What is the genre of this text?

- a. Guide
- b. Memoir
- c. Blog
- d. Travel writing

French Milk

2. What does the title of this text suggest about the author's visit to Paris?

- a. Like the taste of French milk, she finds the experience a little disappointing and alienating.
- b. She is drawing on the positive connotations of milk as nurturing.
- c. She is alluding to the idea of mother's milk.
- d. She loves milk.

French Milk

3. Which of the following are not features of the comic book genre?

- a. Emanata.
- b. Stream of consciousness.
- c. Represented speech.
- d. Panels and gutters.

Understanding Chic

4. What is the genre of this text?

- a. Guide
- b. Memoir
- c. Blog
- d. Travel writing

Understanding Chic

5. Which narrative perspective is characteristic of the genre?
- First person.
 - Second person.
 - Third person.
 - Heterodiegetic narrative.

Understanding Chic

6. The author uses the following phrases to present her memories: 'I cannot remember', 'I do recall', 'Apparently', 'No doubt', 'I doubt'. What is the technical term for this use of language?
- Adverbial
 - Modal shading
 - Verb processes
 - Formal phraseology

Understanding Chic

7. Why does the author shift from the past to the present tense throughout this text?
- To render her memories more immediate.
 - To reflect the passing of time.
 - To create a disorientating effect.
 - To reflect on her experiences.

Memories of Places in Paris

8. What shapes Isabelle's memories of Paris?
- She was born in London and has not travelled much.
 - She was born in Paris and remained there until she was a teenager.
 - She had a bad experience on holiday in Paris.
 - Her partner is French.

Memories of Places in Paris

9. What significance does Le Parc Monceau hold for Isabelle?

- a. She met her best friend there.
- b. She associates it with a special holiday.
- c. She dislikes it.
- d. She associates it with formative experiences while growing up.

Memories of Places in Paris

10. Which statement best describes Sophia's narrative of getting the train into Paris?

- a. It is exophoric.
- b. It could be either exophoric or endophoric.
- c. It is endophoric.
- d. It is either exophoric or endophoric.

Quiz Six – Just Another American in Paris – Encore Une Fois; 18 Months Later; Ten Things My Kids Say They Will Miss About Paris; Travelling to Paris with a Grandchild - Gransnet

Encore Une Fois

1. What is the genre of this text?
 - a. Guide
 - b. Memoir
 - c. Blog
 - d. Travel writing

Encore Une Fois

2. Who is the implied audience of this text?
 - a. Men and women.
 - b. Single women.
 - c. Affluent French mothers.
 - d. Professional, American mothers, like the author herself.

Encore Une Fois

3. What is the purpose of the proper nouns, “Seine”, “Eiffel Tower” and “Haven in Paris”?
 - a. They provide specific information for travellers.
 - b. They complement the concrete nouns.
 - c. Every sentence requires a subject.
 - d. A blog must have proper nouns.

Encore Une Fois

4. What is the effect of the abstract noun “magic”?
 - a. It associates Paris with the supernatural.
 - b. It is a colloquial word.
 - c. It raises the register of the text.
 - d. It conveys the atmosphere of Paris.

18 Months Later

5. What is the effect of the sensory imagery in the paragraph beginning, “There was one quick visit to the Orsay”?
 - a. It makes the text more lively.
 - b. It is a feature of blog writing.
 - c. It adds variety.
 - d. It creates a vivid picture of Paris for the reader.

Ten Things My Kids Say They Will Miss About Paris

6. How does this blog post reflect the writer's implied audience?

- a. The focus on Paris.
- b. The focus on weekend breaks.
- c. The focus on children.
- d. The use of an academic register.

Encore Une Fois; 18 Months Later; Ten Things My Kids Say They Will Miss About Paris

7. Which of the following statements, best explains how the author achieves the informal, conversational style which is characteristic of the genre?

- a. Through the use of low frequency words.
- b. Through the use of elliptical and minor sentence structures and colloquial lexis and phraseology.
- c. Through the use of a variety of syntactic structures.
- d. Through the use of proper nouns.

Travelling to Paris with a Grandchild - Gransnet

8. What is the genre of this text?

- a. Guide
- b. Internet forum
- c. Blog
- d. Travel writing

Travelling to Paris with a Grandchild - Gransnet

9. What is the name given to the first post in a thread?

- a. Initial post.
- b. Seed post.
- c. Administrator's post.
- d. Prompt.

Travelling to Paris with a Grandchild - Gransnet

10. How does JaneAnn 'position' herself in this exchange?

- a. As less knowledgeable.
- b. As a senior poster.
- c. As more knowledgeable.
- d. As an administrator.

Quiz Seven – Paris for Children, the Rough Guide to Paris; Not for Parents: Paris (Introduction, Inside Out and Upside Down, Dem Bones, Cruise the Carousels); On Paris – American Bohemians in Paris

Paris for Children, the Rough Guide to Paris

1. What is the genre of this text?
 - a. Guide
 - b. Memoir
 - c. Journalism
 - d. Travel writing

Paris for Children, the Rough Guide to Paris

2. What is the function of the picture of the carousel horse?
 - a. It establishes the theme of horse racing.
 - b. It establishes the theme of traditional play.
 - c. It establishes the theme of the history of Paris.
 - d. It prompts the adult audience to remember their childhood.

Paris for Children, the Rough Guide to Paris

3. Which of the following has NOT been used by the text's maker to ensure that it is easy for the user to navigate?
 - a. By boldening key words.
 - b. By presenting information in a logical structure.
 - c. By using images.
 - d. By using sub-headings.

Not for Parents: Paris

4. The maker of this text uses visual and written codes to appeal to its audience. Which of the following does he NOT use?
 - a. Colour
 - b. Photographs
 - c. Cartoonish, hand-drawn images
 - d. Different fonts

Not for Parents: Paris

5. How does the maker of this text use language to appeal to her audience?
- Use of nursery rhyme.
 - Childlike lexis, such as “cool” and “weird”.
 - Intertextuality.
 - Sarcasm.

Not for Parents: Paris

6. How does the maker of the text address her audience directly?
- By using a conversational register.
 - By using semantic field.
 - By writing in the first person.
 - By using synthetic personalisation.

On Paris – American Bohemians in Paris

7. What is the genre of this text?
- Guide
 - Memoir
 - Journalism
 - Travel writing

On Paris – American Bohemians in Paris

8. Which statement best explains why Americans from Greenwich Village, New York, flocked to Paris in the 1920s?
- A French advertising campaign.
 - The high value of the dollar and Paris’ reputation as a city of art.
 - Shorter flights.
 - To meet Hemingway.

On Paris – American Bohemians in Paris

9. Why is Hemingway able to write so critically about his fellow Americans?

- a. He doesn't care whom he offends.
- b. He was writing for a Canadian audience.
- c. He was writing for a British audience.
- d. He was writing for an American audience.

On Paris – American Bohemians in Paris

10. Why does Hemingway mock the notion that these Americans are artists?

- a. Because he prefers sculpture.
- b. Because he prefers French artists.
- c. Because they are "loafers", whereas true artists must work hard at their craft.
- d. Because he is jealous of his countrymen.

Quiz Eight – On Paris (Wild Night Music of Paris, The Mecca of Fakers); Foreign Correspondent: Paris in the Sixties

Wild Night Music of Paris

1. How is Paris presented in the following quotation: “It is an artificial and feverish Paris operated at great profit for the entertainment of the buyer and his like who are willing to pay any prices for anything after a few drinks”?
 - a. Paris is city in the grip of a fever plague.
 - b. Parisians are superficial.
 - c. The Paris experienced by the American “buyer” is an “artificial” creation which panders to his stereotypical view of the city in order to separate him from his money.
 - d. Paris is exciting and unlike America.

Wild Night Music of Paris

2. Why does Hemingway make reference to “a super-Sodom and a grander Gomorrah”?
 - a. Sodom and Gomorrah were towns referred to in the Old Testament associated with moral depravity. This is what the “buyer” hopes for from Paris.
 - b. Sodom and Gomorrah were towns mentioned in the Bible and this reflects the fact that his trip to Paris is a pilgrimage.
 - c. Sodom and Gomorrah are towns in America.
 - d. Sodom and Gomorrah are night clubs in Paris.

Wild Night Music of Paris

3. Which prejudice, prevalent in the 1920s, is reflected in Hemingway’s use of the phrase “strong racial grasp on his pocket book”?
 - a. Misogyny
 - b. Misandry
 - c. Misanthropy
 - d. Antisemitism

The Mecca of Fakers

4. How does “the extreme provinciality of the French people” lead them to fall for the lies of American fakers?
- a. The French are celebrity obsessed.
 - b. The French are gullible.
 - c. The French are credulous.
 - d. The French take no interest in the outside world.

The Mecca of Fakers

5. Which term does Hemingway use to address his implied audience?
- a. Synthetic personalisation.
 - b. First person narrative.
 - c. The second person pronoun “you.”
 - d. Torontonians.

Foreign Correspondent: Paris in the Sixties

6. What is the genre of this text?
- a. Journalism
 - b. Memoir
 - c. Blog
 - d. Advert

Foreign Correspondent: Paris in the Sixties

7. Read lines 23-44. What does the reader learn about Ireland in the sixties?
- a. Ireland was prosperous.
 - b. Many Irish people were returning home.
 - c. Many of the Irish were leaving in search of work.
 - d. Journalists couldn’t find work.

Foreign Correspondent: Paris in the Sixties

8. Read lines 79-84. Which technique does the author use to convey his positive view of Paris when he arrives.
- a. Low frequency words
 - b. Simile
 - c. A semantic field of the fairground
 - d. Repetition

Foreign Correspondent: Paris in the Sixties

9. Read lines 196-201. Which Parisian stereotype does he refer to?"
- a. That of a 'strict' culture.
 - b. That of rude French people.
 - c. That of immoral French women.
 - d. That of the Parisian apache.

Foreign Correspondent: Paris in the Sixties

10. Read lines 217-241. Ironically, despite what he said about French women in his first letter home, he is unsuccessful in his romantic life. Which statement best explains why?
- a. Even when he approaches a woman, he conceals the fact that he has romantic designs on her.
 - b. He is too frightened to approach women.
 - c. His French is too poor.
 - d. They are only interested in French men.

Quiz 9 - Paris Riots 1968; Seven Ages of Paris; Letters from France 1790-1796

Paris Riots 1968

1. What is the genre of this text?
 - a. News journalism.
 - b. Memoir.
 - c. Advert.
 - d. History.

Paris Riots

2. Which statement best describes this text?
 - a. Planned spoken text.
 - b. Unplanned spoken text.
 - c. Transcript of an unplanned spoken text.
 - d. Transcript of a planned spoken text.

Paris Riots 1968

3. What is the effect of the writer's use of pauses and elliptical constructions, such as "France (.) May nineteen sixty eight (.) a nation of strikes (.) of violence"
 - a. It reflects the fact that it is spoken.
 - b. It is dramatic.
 - c. The listener wants to complete the sentences.
 - d. It makes it more like speech.

Seven Ages of Paris

4. What type of text is this?
 - a. News journalism.
 - b. Memoir.
 - c. Advert.
 - d. History.

Seven Ages of Paris

5. What is the function of proper nouns in this text?
- Proper nouns are the subject of each sentence.
 - Proper nouns identify key figures and key locations.
 - Proper nouns enable the writer to create a semantic field.
 - Proper nouns and concrete nouns are equally important.

Seven Ages of Paris

6. Which statement best describes the structure of this text?
- Achronological.
 - Prolepsis.
 - Analepsis.
 - Chronological.

Letters from France 1790-1796

7. What does the writer's use of exclamative sentences in the first extract convey?
- It conveys her excitement at the events she is witnessing.
 - It was a feature of 18th century letter writing.
 - It conveys her distress at being imprisoned.
 - It shows that she is an unstable character.

Letters from France 1790-1796

8. What kind of verb process does the writer use to convey the people's sense of purpose: 'assembled', 'kneeling', 'ran', 'took', 'removed'?
- Mental verb processes.
 - Verbal verb processes.
 - Material verb processes.
 - Relational verb processes.

Letters from France 1790-1796

9. Which of the following terms best describes the use of language in these quotations:
'transported with joy', 'melting into tears'

- a. Personification
- b. Hyperbole
- c. Simile
- d. Metonymy

Letters from France 1790-1796

10. What is the effect of the following multi clausal sentence: "Half a million people assembled at a spectacle.....and the heart."

- a. The multicausal sentence reflects the writer's proficiency.
- b. The multicausal sentence presents the scene as lively and busy.
- c. The multicausal sentence provides a lot of information.
- d. The multicausal sentence provides a contrast with shorter sentences.

Quiz 10 - Paris: Fine French Food; The Sweet Life in Paris; Eating in Paris

Paris: Fine French Food

1. What is the genre of this text?
 - a. Guide
 - b. Memoir
 - c. Blog
 - d. Travel writing

Paris: Fine French Food

2. What is the secondary purpose of this text?
 - a. To 'market' the Lonely Planet guides.
 - b. To encourage people to be more adventurous in their eating habits.
 - c. To entertain.
 - d. To 'market' French food.

Paris: Fine French Food

3. What does the use of imperative utterances and conditional clauses suggest about the primary purpose of this text?
 - a. It is designed to inform.
 - b. It is designed to persuade.
 - c. It is designed to advise.
 - d. It is designed to entertain.

The Sweet Life in Paris

4. What is the genre of this text?
 - a. History.
 - b. Journalism.
 - c. Memoir.
 - d. Blog.

The Sweet Life in Paris

5. What does the writer's use of intertextuality suggest about the implied audience ("Water, water everywhere ...)?
- The implied audience is American.
 - The implied audience has a sense of humour.
 - The implied audience is sufficiently educated to be aware of Coleridge.
 - The implied audience is British.

The Sweet Life in Paris

6. What is the function of the picture?
- The picture of a woman carrying a baguette reflects the author's interest in food.
 - The picture helps the reader to imagine Paris.
 - The picture provides an image of the author in his adopted city.
 - The picture supports references in the text to le mur anti pipi.

The Sweet Life in Paris – Chocolate Mole

7. Read lines 36 -49. Which syntactic structure used here is common in recipes?
- Sentences in the interrogative mood.
 - Sentences in the exclamative mood.
 - Sentences in the imperative mood.
 - Sentences in the declarative mood.

Eating in Paris – Isabelle, Mike and Sophia

8. Which of the following terms best describes this interaction?
- Synchronous.
 - Asynchronous.
 - Deictic.
 - Endophoric.

Eating in Paris – Isabelle, Mike and Sophia

9. Why does Isabelle's attitude to French food differ from her friends' opinion?

- a. Her stepmother is French.
- b. She is interested in French cuisine.
- c. She is a regular visitor to Paris.
- d. She was born and brought up in Paris.

Eating in Paris – Isabelle, Mike and Sophia

10. Which of the following suggests that the three speakers know one another and are comfortable together?

- a. Collaborative turn taking.
- b. Supportive back channelling.
- c. Conversational register.
- d. Non-fluency features.

III. Wider Reading and Associated Tasks

Read each of the articles that address key themes, context and ideas within the Remembered Places Unit. Once you have completed your reading of each, summarise the key learning points into a ten-point summary.

50 credits for each ten-point summary completed.

1. **History of Paris – Lonely Planet Travel Information**
<https://www.lonelyplanet.com/france/paris/history>
2. **Ernest Hemingway and the Highs and Lows of Paris**
<https://www.theguardian.com/books/2012/may/17/ernest-hemingway-paris-moveable-feast>
3. **Wikipedia – Apaches – Subculture**
[https://en.wikipedia.org/wiki/Apaches_\(subculture\)](https://en.wikipedia.org/wiki/Apaches_(subculture))
4. **Peter Lennon Obituary**
<https://www.theguardian.com/media/2011/mar/20/peter-lennon-obituary>
5. **Living the Bohemian Dream in 1960s Paris**
<http://www.messynessychic.com/2014/03/21/art-students-1960s-paris/>
6. **Travel Writing as a Literary Genre**
<https://www.uniassignment.com/essay-samples/english-literature/travel-writing-as-a-literary-genre-english-literature-essay.php>
7. **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>
8. **Wikipedia – Architecture of Paris**
https://en.wikipedia.org/wiki/Architecture_of_Paris
9. **AS English Literature and Language Examiner’s Report – People and Places**
<http://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2016/june/AQA-77062-WRE-JUN16.PDF>

10. AQA AS and A Level English Language and Literature

<http://filestore.aqa.org.uk/resources/english/specifications/AQA-7706-7707-SP-2015.PDF>

IV. Academic Reading

Read each of the academic texts below and write a 300-word response to the 'Task Question' for each academic article.

150 credits for each 300-word response completed.

1. *Paris Was Ours: Thirty-two Writers Reflect on the City of Light*, Penelope Rowlands.

Publisher: Algonquin Books of Chapel Hill

<http://www.diva-portal.org/smash/get/diva2:321781/fulltext01.pdf>

Read the introduction, or any of the articles in this anthology. Which themes do these texts share with the texts in the Paris anthology?

2. *Is There a Difference Between Men and Women's Travel Writing?*, Pin the Map Project

Publisher: Pin the Map Project

<http://thepinthemapproject.com/2017/01/is-mens-travel-writing-better-than-a-womans/>

Having read this article, do you agree with the thesis that women approach travel writing differently? Discuss this in relation to the texts written by women in the anthology.

3. *The Cambridge Companion to Travel Writing*, Peter Hulme and Tim Youngs

Publisher: Cambridge University Press

https://books.google.co.uk/books?id=dYTNOE7qkvkC&printsec=frontcover&dq=Cambridge+companion+to+travel+writing&hl=en&sa=X&ved=0ahUKEwjZyJTBgd_WAhUmIsAKHYGLCDcQ6AEIJAA#v=onepage&q&f=false

Choose one of the essays in the collection and discuss it in relation to the texts in your anthology.

4. *Cambridge Introduction to Travel Writing*, Tim Youngs

Publisher: Cambridge University Press

https://books.google.co.uk/books?id=_jspi-KYVJEC&printsec=frontcover&dq=Cambridge+introduction+to+travel+writing+Tim+Youngs&hl=en&sa=X&ved=0ahUKEwih-I2eg9_WAhUEK8AKHcXND3cQ6AEIJAA#v=onepage&q&f=false

Read the chapters on Quests and Inner Journeys. Discuss what you have learnt in relation to texts in the anthology.

5. *Memoir: A History*, Ben Yagoda
 Publisher: Riverhead Books
https://books.google.co.uk/books?id=GamgRAAACAAJ&dq=Ben+Yagoda+Memoir&hl=en&sa=X&ved=0ahUKEwig_ZutgN_WAhVRZVAKHRpgB80Q6AEIKjAB
 What are the key features of the memoir genre? Discuss this in relation to relevant texts in the anthology.

6. *Autobiography*, Linda Anderson
 Publisher: Routledge
https://books.google.co.uk/books?id=ejCtAgAAQBAJ&printsec=frontcover&dq=Linda+Anderson+Autobiography&hl=en&sa=X&ved=0ahUKEwiYspj_ht_WAhVHKsAKHcJfC38Q6AEIJjAA#v=onepage&q=Linda%20Anderson%20Autobiography&f=false
 Read the essay entitled Contemporary Memoir Writing. Discuss what you have learnt about narrative in relation to relevant texts in the anthology.

7. *Modality: meanings and uses*, Cambridge Dictionary
 Publisher: CUP
<http://dictionary.cambridge.org/grammar/british-grammar/modals-and-modality/modality-meanings-and-uses>
 Read the article and discuss what you have learnt in relation to at least one text in the anthology.

8. *Narrative Theory*, William Labov
 Publisher: University of Pennsylvania
<http://www.ling.upenn.edu/~wlabov/>
 Follow the links on Labov's site to learn about his narrative theory. Discuss its application in the analysis of at least one of the anthology texts.

9. *Narrative: A Critical Linguistic Introduction*, M.J. Toolan
 Publisher: Routledge
https://books.google.co.uk/books?id=8M6_ia9OCtAC&printsec=frontcover&dq=narrative:+a+critical+linguistic+introduction+Toolan&hl=en&sa=X&redir_esc=y#v=onepage&q=narrative%3A%20a%20critical%20linguistic%20introduction%20Toolan&f=false
 Read the chapter on Focalization. Discuss at least one of the texts from the anthology in relation to this concept.

10. *Oral Narratives of Personal Experience*, William Labov

Publisher: University of Pennsylvania

<http://www.ling.upenn.edu/~wlabov/Papers/FebOralNarPE.pdf>

Read Labov's paper and discuss his ideas in relation to one or more of the transcripts in the anthology.

V. Exam-Style Questions

Use the knowledge that you have accumulated to inform your writing of these essays – Reading you have done for the wider reading tasks should be included in these essays. Once completed download the mark scheme and see if you can grade your essay.

100 credits for each essay completed plus 20 bonus credits for marking your own essay using the mark scheme.

1. **Text A** is an extract from *Visiting Paris* - Mike and Sophia (“[th – there’s a] lot of pickpockets” to “negative thing that I found about Paris”)

Text B is an extract from *Wild Night Music of Paris* by Ernest Hemingway (Lines 132-163)

Compare and contrast how the writers of the texts express their ideas about crime in the city. You should refer to both texts in your answer.

2. **Text A** is an extract from Rick Steeves’ *Walking Tour of the Louvre Museum* (“the Louvre Museum (2) Paris is the city of light” to “enjoy this tour in the Louvre” (1)

Text B is an extract from *Personal Narrative: Zara* (“erm (1) and (1) err (.) I’ve (.) been (.) to (1) quite a few galleries” to “art good (.) erm ((laughs)) (1)”)

Compare and contrast how the writers of the texts express their ideas about art in the city. You should refer to both texts in your answer.

3. **Text A** is an extract from *Paris: Fine French Food – Lonely Planet* (use the whole text)

Text B is an extract from *Eating in Paris: Isabelle, Mike and Sophia* (“Isabelle: I’ve spent about (.) 20 plus years eating (.)” to “Isabelle: it (.) used to be my favourite (.) meal Sophia: really”)

Compare and contrast how the writers of the texts express their ideas about food in Paris. You should refer to both texts in your answer.

4. **Text A** is an extract from *Neither Here Nor There: Travels in Europe* (Lines 199 - 258)

Text B is an extract from *Mile by Mile London to Paris - Gare Du Nord* by R. Piggott and M. Thompson (“Originally the station was opened in 1846” to “to the continent beyond it.”)

Compare and contrast how the writers of the texts express their ideas about iconic buildings in Paris. You should refer to both texts in your answer.

5. **Text A** is an extract from *Understanding Chic* by Natasha Fraser-Cavassoni (Lines 52 - 98)
Text B is an extract from *Breathless* by Nancy Miller (Read Roommates Lines 20-44)

Compare and contrast how the writers of the texts express their ideas about fashion in Paris. You should refer to both texts in your answer.

6. **Text A** is an extract from *Stories are Waiting in Paris* (use the whole text)
Text B is an extract from *French Milk* by Lucy Knisley (Read the entry for “12:30 A . Paris Apartment, Dec 29, 2006” and ending “I like cool cars more than boys!”)

Compare and contrast how the writers of the texts express their ideas about romance in Paris. You should refer to both texts in your answer.

7. **Text A** is an extract from *Breathless* by Nancy Miller (Lines 1-73)
Text B is an extract from *Around the World in 80 Dates* by Jennifer Cox (Lines 62-108)

Compare and contrast how the writers of the texts present the journey to Paris as a ‘quest.’

8. **Text A** is an extract from *Seven Ages of Paris* by Alistair Horne (Lines 114 - 197)
Text B is an extract from *Mile by Mile London to Paris - Gare Du Nord* by R. Piggott and M. Thompson (Lines 459-524)

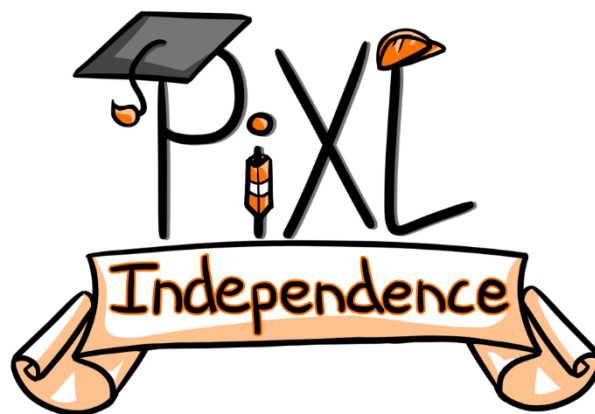
Compare and contrast how the writers of the texts express their ideas about poverty in Paris.

9. **Text A** is an extract from *Wild Night Music of Paris* by Ernest Hemingway (Lines 86-131)
Text B is an extract from *Encore Une Fois* by Anne (“I love the woosh” to “behind the counter”).

Compare and contrast how the writers of the texts express their ideas about Americans visiting Paris. You should refer to both texts in your answer.

10. **Text A** is an extract from *Memories of Places in Paris* by Isabelle and Sophia (“one of the places” to “something like that”).
Text B is an extract from *Understanding Chic* by Natasha Fraser-Cavassoni (Lines 1-28)

Compare and contrast how writers and speakers express their memories of visiting or living in Paris. You should refer to both texts in your answer.



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