



English Lang/Lit Summer Task 2021

You should be ready to hand your work in on your first lesson in September.

The Handmaid's Tale

When you start your course in September, you will embark upon a unit called *Imagined Worlds* where you will be expected to explore the imagined worlds of texts which are characterised by unusual narratives, narrators and events. The text that you will be exploring is *The Handmaid's Tale* by Margaret Atwood*.

In order to familiarise yourself with the text to be studied you should of course read it. You should then conduct some research into the context of the novel.

Your task is as follows:

1. Purchase and read *The Handmaid's Tale*
2. Complete a reading log for each chapter (there are 46!) which include:
 - What happens
 - Key quotes (language analysis)
 - Connections to context (social/historical/dystopian genre). Use task three to help you with this.
3. Conduct some research into Margaret Atwood's life and times. Consider:
 - Atwood and her life
 - the background to the novel, when was it written and why
 - what was happening during Atwood's life (social and historical context)
 - what may have inspired or influenced her work
 - any other useful observations

**The Handmaid's Tale* by Margaret Atwood

ISBN-10: 0099740915

ISBN-13: 978-0099740919

Linguistic Terms

At the beginning of the course, you will be introduced to the framework of Language Levels, which you will use to analyse a range of texts. To prepare for this, find definitions and examples of the following linguistic terms.

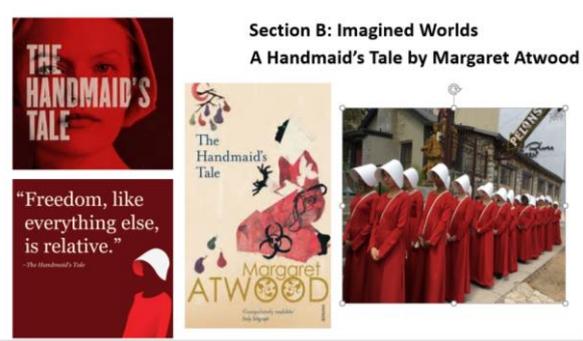
<i>Main verb</i>	<i>Viewpoint adverbs</i>	<i>Hypernym</i>
<i>Auxiliary verb</i>	<i>Linking adverbs</i>	<i>Hyponym</i>
<i>Modal verb</i>	<i>Preposition</i>	<i>Neology</i>
<i>Stative verb</i>	<i>Prepositional phrase</i>	<i>Denotation</i>
<i>Dynamic verb</i>	<i>Noun phrase</i>	<i>Connotation</i>
<i>Proper noun</i>	<i>Verb phrase</i>	<i>Figurative Language</i>
<i>Common noun</i>	<i>Possessive pronoun</i>	<i>Semantic field</i>
<i>Concrete noun</i>	<i>Reflexive pronoun</i>	
<i>Abstract noun</i>	<i>Relative pronoun</i>	
<i>Collective noun</i>	<i>Demonstrative</i>	
<i>Pre-modifier</i>	<i>pronoun</i>	
<i>Post-modifier</i>	<i>Interrogative</i>	
<i>Comparative</i>	<i>pronoun</i>	
<i>adjective</i>	<i>Indefinite pronoun</i>	
<i>Superlative adjective</i>	<i>Passive voice</i>	
<i>Demonstrative</i>	<i>Active voice</i>	
<i>adjective</i>	<i>Clause</i>	
<i>Quantitative</i>	<i>Head word</i>	
<i>adjective</i>	<i>Tense</i>	
<i>Distributive adjective</i>	<i>Simple sentence</i>	
<i>Descriptive adjective</i>	<i>Compound sentence</i>	
<i>Possessive adjective</i>	<i>Complex sentence</i>	
<i>Interrogative</i>	<i>Declarative sentence</i>	
<i>adjective</i>	<i>Interrogative</i>	
<i>Adverb of time</i>	<i>sentence</i>	
<i>Adverb of place</i>	<i>Imperative sentence</i>	
<i>Adverb of degree</i>	<i>Exclamative</i>	
<i>Adverb of frequency</i>	<i>sentence</i>	
<i>Adverb of manner</i>	<i>Synonym</i>	
<i>Evaluative adverbs</i>	<i>Antonym</i>	

INTRODUCTION TO ENGLISH LANGUAGE & LITERATURE (AQA)



The Paris Anthology

Section B: Imagined Worlds
A Handmaid's Tale by Margaret Atwood



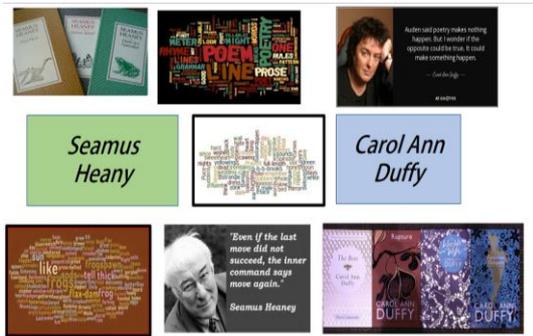
Drama Texts



Othello
by William Shakespeare

Tennessee Williams
A Streetcar Named Desire

i kissed the girl i killed



Seamus Heany

Carol Ann Duffy

The Kite Runner by Khaled Hosseini



Davenant Foundation School

Sixth Form Induction

Welcome

Welcome to English at Davenant Sixth Form. In this booklet, you will find information that will help you learn more about the course that you are embarking on, what you can expect from your teachers, and what will be expected of you.

English Language and Literature is a challenging but exciting course and you will find it extremely rewarding as long as you approach it with a positive attitude, are prepared to work hard and ensure you use all of the resources available to you. Remember: you only get out of the course what you put in, and so the more you put in the more successful you will be.

Keep this booklet safe and bring it into school when you start the course in September.

At Davenant you will follow the AQA English Language and Literature specification (7707) which draws on the academic field of Stylistics and brings together literary and non-literary discourses. The course will enable you to develop your subject expertise by engaging creatively and critically with a wide range of texts. Using literary and linguistic concepts and methods, you will analyse literary and non-literary texts in a range of modes and genres, and in the process gain insights into the nature of different discourses and ideas about creativity. You will develop skills as producers and interpreters of language by creating texts themselves and critically reflecting on your own processes of production.

Course Overview

Paper 1 -Telling Stories

The aim of this part of the subject content is to allow you to learn about how and why stories of different kinds are told. The term 'telling' in the title is deliberately chosen to reflect the twin aspects of how stories are told, and why stories are 'telling', or valuable, within societies.

Remembered Places

Focus Text: AQA Paris Anthology

The anthology includes a wide range of text types with a particular emphasis on **non-fiction** and **non-literary** material.

In this part of the subject content, you will explore speech and other genres. You will study a wide range of linguistic and generic features, as well as related issues around questions of representation and viewpoint in texts taken from a range of time periods. The anthology offers opportunities for detailed exploration of the ubiquitous nature of narrative and systematic study of the representation of place.

Imagined Worlds

Focus Text: 'The Handmaid's Tale' by Margaret Atwood

In this part of the subject content, you will explore the imagined worlds of Margaret Atwood's **novel** 'The Handmaid's Tale' which is characterised by unusual narratives, narrators and events. You will also consider key aspects of the texts which place them in particular contexts of production and reception. You will analyse the language choices made by writers in order to study the following:

- point of view
- characterisation
- presentation of time and space/place
- narrative structure.

Poetic Voices

In this part of course you will study poems from one of two **poets** :

- **Carol Ann Duffy**
- **Seamus Heaney**

This part of the subject content is concerned with the nature and function of poetic voice in the telling of events and the presentation of people. In studying the role of language in the construction of perspective, students explore and analyse:

- the presentation of time: understanding the past, reviewing past experiences, the manipulation of time
- the importance of place: locations and memories, the ways in which these are captured in voice(s), and their effect on individuals how people and their relationships are realised through point of view, attitude, specific registers, physical descriptions, speech and thought

- the presentation of events through the poet's selection of material, the use of narrative frames and other poetic techniques.

Paper 2 – Exploring Conflict

This part of the subject content focuses on how language choices help to construct ideas of conflict between people, and between people and their societies. Drawing both on their everyday experiences of interaction in different modes and on published texts, students learn about how the language choices writers make are used to express relationships, drive narrative, and construct views about the nature of different societies. They apply their knowledge to the study of texts about individuals in situations of conflict.

Writing about Society

Focus Text: 'The Kite Runner' by Khaled Hosseini OR 'The Great Gatsby' by F Scott Fitzgerald

You will explore the ways that writers:

- present people, their points of view and their relationships with others
- shape the narrative structure and present events/time/places
- reveal the speech and thought processes of the characters and narrator(s)
- use situations of conflict to express ideas about societies and their values.

In addition, students develop the skills to adapt and shape the original material (the base text) to respond to different re-creative tasks.

Drawing on your studies in 'Writing about Society', you will learn how to write a critical commentary to evaluate your writing. You will explain their own language choices and analyse your intentions in reshaping the writer's original material.

Dramatic Encounters

In this part of course you will study one of two **drama** texts:

- **A Streetcar Named Desire by Tennessee Williams**
- **Othello by William Shakespeare**

In this part of the subject content, you will explore the ways that conflicts are presented, the meanings that can be inferred from the language use and the contextual reasons for these conflicts. As part of your study, you will analyse areas relevant to the study of drama and dramatic discourse, including how playwrights:

- represent natural speech features
- use language to create distinctively different characters

- show characters asserting power and positioning others via their language and behaviour
- use the idea of conflict to create dynamic narratives and address the wider themes of the play.

Making Connections – Non-Exam Assessment

This part of the subject content focuses on language use in different types of text. It is called 'Making Connections' because it requires you to make active connections between a literary text and some non-literary material. The connections must be based either on a chosen theme or on the idea that particular linguistic strategies and features may occur in the different types of material. This area of the course provides an individualised experience for students, enabling them to demonstrate their ability to initiate and sustain independent enquiry.

Some examples of possible types of exploration are given below. This list is not definitive.

- A comparison of openings in a novel and an autobiography.
- An exploration of real and fictional events.
- Representations of particular themes in literary and non-literary sources.
- What is a character? An exploration of the idea of character in literature and in other texts.
- How does storytelling work in different modes?
- An exploration of the use of non-literary genres within literary texts.
- An exploration of speech features in literature and in real-world communication.
- An exploration of new language in literature and non-literary contexts.

Your work will be assessed by the production of an investigation of 2,500-3,000 words in length.

Assessment Objectives

During the year you will be expected to produce class and homework that will be assessed using the standard AQA criteria in order that you become familiar with the modes of assessment and are able to apply these objectives to your own work. In addition to this, you should expect to have a formal assessment at the end of each half term and one mock examination.

In order to do well in English Language and Literature you need to **write well, analyse, make connections, contextualise, and be creative**. The examination board has an 'assessment objective' (AO) for each of these skills. However, by far the most important thing you need to do to get the top marks is to **answer the question**. If you do this then you will inevitably address the AOs.

Assessment objectives (AOs) are set by Ofqual and are the same across all AS and A-level English Language and Literature specifications and all exam boards.

The exams and non-exam assessment will measure to what extent students have achieved the following assessment objectives.

- AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression**
- AO2 Analyse ways in which meanings are shaped in texts**
- AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received**
- AO4 Explore connections across texts, informed by linguistic and literary concepts and methods**
- AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways.**

Study Skills

In order to help you to familiarise yourselves with the resources available to you in the Sixth Form Library, you will attend Library lessons at key points during the course. This is an opportunity for you to meet the library staff and find your way around the library and its content with the support of your teacher and the expertise of the Librarian. These library sessions will enable you to locate additional resources necessary for wider reading.

Wider Reading

It is important that, as English students you do not limit your wider reading to the internet and are able to utilise books. When embarking upon research, always make a note of books, journals, and internet sites that you found particularly useful.

A' Level study requires that you are able to identify and note the sources of any additional material that you use to support your debate and it is important that you are able to reference the source of any ideas or opinions expressed by other readers in a formal and structured way. Library sessions will also help you conduct research and also introduce you to the notion of academic referencing and how you should use this in your essays. This will also help you as you move forward into University.

Recommended Reading List

In addition to your set texts, it is important that as students of English, you continue to read widely. As well as providing pleasure and enjoyment, this will provide you with a more comprehensive knowledge of language and literature that you may draw on as you study and write about your set texts. Reading widely will also enhance your ability to write creatively and support you in your study of genres. Having read a wide variety of texts will also provide you with a range of options to support you as you move into Year 13 where you will have a degree of freedom in the texts and approaches you choose for your coursework.

Following is a list of suggested texts. Try to avoid those that you will study as part of your course – these texts should enhance your reading repertoire.

Recommended Texts

Prose Pre-1900

Jane Eyre – Charlotte Brontë
Pride and Prejudice/Sense and Sensibility/Emma – Jane Austen
Wuthering Heights – Emily Brontë
The Woman in White/The Moonstone – Wilkie Collins
The Adventures of Sherlock Holmes / The Sign of Four/The Hound of the Baskervilles – Arthur Conan Doyle
Heart of Darkness – Joseph Conrad

Robinson Crusoe – Daniel Defoe
Great Expectations/Hard Times/David Copperfield – Charles Dickens
Tess of the D'Urbervilles/Far from the Madding Crowd – Thomas Hardy
Frankenstein – Mary Shelley
Dracula – Bram Stoker
The Adventure of Huckleberry Finn – Mark Twain
The Picture of Dorian Gray – Oscar Wilde
The Count of Monte Cristo / The Man in the Iron Mask – Alexandre Dumas
Les Misérables – Victor Hugo

Prose post-1900

The Great Gatsby – F Scott Fitzgerald
The Road – Cormac McCarthy
Wide Sargasso Sea – Jean Rhys
Slaughterhouse Five – Kurt Vonnegut
The Bloody Chamber – Angela Carter
Brideshead Revisited – Evelyn Waugh
The Lady in the Lake – Raymond Chandler
Empire of the Sun – J G Ballard
Perfume - Patrick Süskind
Regeneration – Pat Barker
The Shadow of the Wind - Carlos Ruiz Zafón
A Passage to India / A Room with a View – E.M.Forster
The Time Traveller's Wife - Audrey Niffenegger
Kinder Transport - Diane Samuels
The Go-Between – L.P. Hartley
Brick Lane – Monica Ali

The Handmaid's Tale / The Testaments – Margaret Atwood
The Lovely Bones – Alice Sebold
Rebecca – Daphne DeMaurier
Birdsong - Sebastian Faulks
To Kill a Mockingbird/Go Set a Watchman – Harper Lee
One flew over the Cuckoo's Nest – Ken Kesey
The Kite Runner/A Thousand Splendid Suns - Khaled Hosseini
The Historian – Julia Kostova
Sons and Lovers / Lady Chatterley's Lover – DH Lawrence
Atonement/Enduring Love – Ian McEwan
Beloved – Toni Morrison
Labyrinth – Kate Mosse
Nineteen Eighty-Four - George Orwell
Brave New World – Aldous Huxley
Remains of the Day/Never Let Me Go - Kazuo Ishiguro

Small Island – Andrea Levy
Wolf Hall / Bring up the Bodies – Hilary Mantel
The God of Small Things – Arundhati Roy
The Help – Kathryn Stockett
The Color Purple - Alice Walker
White Teeth - Zadie Smith
Mrs Dalloway / To the Lighthouse – Virginia Woolf
Revolutionary Road – Richard Yates
Girl, Woman, Other - Bernadine Evaristo
A Brief History of Seven Killings - Marlon James
The Luminaries - Eleanor Catton
The Sense of an Ending - Julian Barnes
The White Tiger - Aravind Adiga
The Gathering - Anne Enright
The Inheritance of Loss - Kiran Desai
The Sea - John Banville
Vernon God Little - DBC Pierre
Life of Pi - Yann Martel

Drama pre and post -1900

Ghosts/A Dolls House - Henrik Ibsen
Miss Julie – Auguste Strindberg
Waiting for Godot - Samuel Beckett
The History Boys - Alan Bennett
Mother Courage - Bertolt Brecht
The Cherry Orchard - Anton Chekhov
Vinagar Tom – Caryl Churchill

A Taste of Honey - Shelagh Delaney
Translations - Brian Friel
Dr Faustus – Christopher Marlowe
The Crucible / Death of a Salesman / A View from a Bridge / All my
Sons - Arthur Miller
The Caretaker - Harold Pinter
Any! - William Shakespeare
Pygmalion - George Bernard Shaw
Journey's End – R.C. Sherriff
Rosencrantz and Guildenstern are Dead - Tom Stoppard
The Duchess of Malfi / The White Devil - John Webster
A Streetcar Named Desire / Cat on a Hot Tin Roof - Tennessee Williams
Our Country's Good - Timberlake Wertenbaker
The Importance of Being Earnest / Lady Windermere's Fan - Oscar
Wilde

Poetry Collections by:

Simon Armitage
John Donne
WH Auden
William Blake
Evan Boland
Elizabeth Barrett Browning
Robert Browning
Lord Byron
Geoffrey Chaucer
ST Coleridge
Emily Dickinson
Carol Ann Duffy
TS Eliot
Owen Sheers
Tony Harrison
Seamus Heaney
Ted Hughes
John Keats
Philip Larkin
John Milton
Wilfred Owen
Sylvia Plath
Christina Rossetti
Jacob Sam-La Rose
Siegfried Sassoon

Percy Shelley
Alfred Lord Tennyson
William Wordsworth

Literary Non Fiction

Anon: I Am The Secret Footballer
Maya Angelou: I Know Why The Caged Bird Sings
Allie Brosh: Hyperbole and a Half
Bill Bryson: The Lost Continent, Notes from a Small Island
Alan Bennett: Writing Home
Vera Brittain: Testament of Youth
Truman Capote: In Cold Blood
Jung Chang: Wild Swans
Jenny Diski: Skating to Antarctica
Anna Funder: Stasiland
Anne Frank: The Diary of a Young Girl
Robert Graves: Goodbye To All That
Stephen Grosz: The Examined Life
George Orwell: Down and Out in Paris and London
Alexander Masters: Stuart: A Life Backwards
Helen Macdonald: H is for Hawk
Nelson Mandela: Long Walk to Freedom
Solomon Northrop: Twelve Years a Slave
Jeannette Winterson: Why Be Happy When You Could be Normal?
Xinran: What the Chinese Don't Eat

Equipment

It can be difficult to locate information that you had previously identified as being important, and so it is vital that you are as organised as possible. The correct equipment can help you with this organisation. Thus it will be necessary for you to have the following stationery with you for every English lesson and you should be prepared to have your folders and set texts checked at least once every half term by your teachers. All marked homework and worksheets must be kept in your folders and you should try to refer back to these as part of your studies.

Ring bound folder
Dividers
Lined paper
Highlighters
Post-it tags

A Level Expectations

Meeting expectations is essential if you are to achieve your learning potential and is a requirement of the English Department at Davenant. Your teacher will do his or her best to help you meet your potential but you have a

responsibility to yourself. Thus failure to meet any of the expectations will be considered a cause for concern.

Attendance & Punctuality

You are expected to be punctual and attend all lessons unless you have been given permission to miss class or are unwell. Persistent lateness or failure to attend lessons will result in intervention, possibly requiring that you be placed on subject contract.

Folder

You should obtain a suitable A4 ring binder to store all pages pertaining to each unit of work. File classwork, homework, and hand-outs in a suitable section in your folder. It is up to you to determine a filing and storing system that works for you. You do not need to bring your entire folder to every lesson, but you should be bringing in all work related to the topic you are currently studying.

Classwork, Homework and Hand-outs

You must complete all homework to deadlines and to the best of your ability. Any work submitted at a standard below that which is expected of you will be returned, unmarked, and should be re-written.

Absence from lessons is no excuse – if you miss a lesson it is up to you to catch up. If you know about an absence you should see your teacher in advance. If your absence is unplanned speak to your teacher on your return.

Targets

It is important that you are aware of your target and what you need to do to achieve or surpass it. Once you are given your target, record it on the progress tracker that you will be given at the start of the course, and keep it in your folder. Your teacher will discuss your target with you at various points during the course. You should record all homework and assessment scores on your tracker so that you know where you are in relation to your target, and your own personal aspirations.

General

Always ask your teacher for help if you do not understand or if you are finding any aspect of the course difficult. Your teacher is there to help you and will try to work with you to identify a solution. However, as A¹ Level students you are expected to work independently. Although your teacher may be available at pre-determined times outside of the classroom to help you prepare for exams/coursework this is an exception and not a rule and will be to provide general rather than detailed feedback. You will not develop as a student if you do not learn to work independently.