

AS English Language

Task

Please attempt any ONE of the following tasks:

1. i. Collect 5 texts from a range of genres, purposes and audiences (raid the recycling bin) – these could be take-out menus, clean food packaging, junk mail, bills, magazine or newspaper adverts or articles. Ensure your 5 texts are varied for many different reasons.

ii. Label these A-E and find as many different similarities and differences that you can based on the language, images, layout, and purposes.

iii. Create a table with the 4 categories (language, images, layout, purposes) and identify which texts you have grouped and why. You can re-use texts for further grouping combinations. Do not group more than 3 texts at a time. E.g. A & C (language) use of direct address to persuade. C & D (layout) bullet points to structure the information.

2. i. Record a 1-2 minute real-life conversation and transcribe including the symbols (.) (1) (2) etc. for pauses. Illustrate overlaps in speech with this symbol alongside the words overlapped.

ii. Do the same for 1-2 minutes of a well-known TV drama/soap. Compare and contrast both spoken transcriptions. In a table format make a list of the features you can identify in both texts and comment on their significance in relation to the purpose, audience and whether it is spontaneous or scripted speech.

3. Consider your creative writing interests. You will have to produce two original pieces of writing during your AS studies. Start a scrap book of ideas and include examples of texts from magazines, newspapers, monologues, films, speeches, websites and novels etc. These have to be of interest to you.

Task

Analysing Language and Power

Below is the beginning of the inauguration speech given by Barack Obama on the day he was sworn in as President of the USA:

Read the speech very closely and answer the questions which follow.

(It might help you to watch the speech in full – this is available on Youtube)

“My fellow citizens:

I stand here today humbled by the task before us, grateful for the trust you have bestowed, mindful of the sacrifices borne by our ancestors. I thank President Bush for his service to our nation, as well as the generosity and co-operation he has shown throughout this transition.

Forty-four Americans have now taken the presidential oath. The words have been spoken during rising tides of prosperity and the still waters of peace. Yet, every so often the oath is taken amidst gathering clouds and raging storms. At these moments, America has carried on not simply because of the skill or vision of those in high office, but because we, the people, have remained faithful to the ideals of our forbears, and true to our founding documents.

So it has been. So it must be with this generation of Americans.

That we are in the midst of crisis is now well understood. Our nation is at war, against a far-reaching network of violence and hatred. Our economy is badly weakened, a consequence of greed and irresponsibility on the part of some, but also our collective failure to make hard choices and prepare the nation for a new age. Homes have been lost; jobs shed; businesses shuttered. Our healthcare is too costly; our schools fail too many; and each day brings further evidence that the ways we use energy strengthen our adversaries and threaten our planet.

These are the indicators of crisis, subject to data and statistics. Less measurable but no less profound is a sapping of confidence across our land - a nagging fear that America's decline is inevitable, that the next generation must lower its sights.

Today I say to you that the challenges we face are real. They are serious and they are many. They will not be met easily or in a short span of time. But know this, America - they will be met.

On this day, we gather because we have chosen hope over fear, unity of purpose over conflict and discord. AS English Bridging Unit

On this day, we come to proclaim an end to the petty grievances and false promises, the recriminations and worn-out dogmas, that for far too long have strangled our politics. ”

How does Obama use language and rhetorical devices to make the listening public feel as though they share both power and responsibility for the future of the country in his speech?

Refer to specific evidence from the text in your answer.

KEY SKILL TO REMEMBER

Effective use of language is vital to the success of a speech. Whether you are a son/daughter asking your parents for pocket money or a world leader addressing your nation, use of effective vocabulary is essential. During this course you will be required to analyse how language is used in both written form and in speech.

Task 3 – Using Language to show a specific character's views

AS English Literature

TASK

This course develops and refines your research skills; a key part of this research is using a variety of sources to access information.

1. ***Understanding the life and times of writers and how the life they lived influenced their writing is vital for this course.***

Using a variety of resources (the internet/the Academy Library/your local library) research each of the following writers. Use the bullet points below as a guide.

1. ***Angela Carter***
2. ***Khaled Hosseini***
3. ***Emily Bronte***
4. ***Tennessee Williams***

For each writer, research the following details:

- ☐ The years in which he/she lived
- ☐ Where he/she lived during his/her life
- ☐ What kind of work he/she produced
- ☐ Important historical events which happened during (or just before) his/her lifetime
- ☐ What was happening in terms of the arts (music/film/theatre/art etc) at the time
- ☐ Anything else you feel may have influenced him/her

All writers are influenced by the things that are happening around them during their lives. Often, these influences can be seen in their work. It is important, therefore, that you are aware of the **historical context** in which a text is written and you are also able to comment on the relevance of this context.

2. ***Understanding the key genres and time periods within the Literary Canon is an integral part of any Literature study.***

Using a variety of resources (the internet/the Academy Library/your local library) research each of the following genres/time periods. Use the bullet points below as a guide.

1. ***The Romantics***
2. ***The Gothic***
3. ***Post-Modern***
4. ***Tragedy***

For each area, research the following details:

- The rough time frame in which the genre/movement occurred or was popular
- Key features of the genre/movement
- Key writers/texts associated with the genre/movement
- The influence this movement/genre has had
- * For each writer you research, write down any websites or books that you use. This is something you will have to do for all written coursework during the year. This is called

Task

On the course you will need to analyse prose, poetry and drama texts. Read these extracts and then answer the question that follows.

A Streetcar Named Desire

By Tennessee Williams

It is six o'clock the following evening. BLANCHE is bathing. STELLA is completing her toilette. BLANCHE's dress, a flowered print, is laid out on STELLA's bed.

[STANLEY enters the kitchen from outside, leaving the door open on the perpetual 'blue piano' around the corner.]

STANLEY: What's all this monkey doings?

STELLA: Oh, Stan! [She jumps up and kisses him, which he accepts with lordly composure.] I'm taking Blanche to Galatoires' for supper and then to a show, because it's your poker night.

STANLEY: How about my supper, huh? I'm not going to no Galatoires' for supper! STELLA: I put you a cold plate on ice.

STANLEY: Well, isn't that just dandy!

STELLA: I'm going to try to keep Blanche out till the party breaks up because I don't know how she would take it. So we'll go to one of the little places in the Quarter afterwards and you'd better give me some money.

STANLEY: Where is she?

STELLA: She's soaking in a hot tub to quiet her nerves. She's terribly upset.

STANLEY: Over what?

STELLA: She's been through such an ordeal.

STANLEY: Yeah?

STELLA: Stan, we've--lost Belle Reve!

STANLEY: The place in the country?

STELLA: Yes.

STANLEY: How?

STELLA [vaguely]: Oh, it had to be--sacrificed or something. [There is a pause while STANLEY considers. STELLA is changing into her dress.] When she comes in be sure to say something nice about her appearance. And, oh! Don't mention the baby. I haven't said anything yet, I'm waiting until she gets in a quieter condition.

STANLEY [ominously]: So?

STELLA: And try to understand her and be nice to her, Stan.

BLANCHE [singing in the bathroom]: "From the land of the sky blue water, They brought a captive maid!"

STELLA: She wasn't expecting to find us in such a small place. You see I'd tried to gloss things over a little in my letters.

STANLEY: So?

STELLA: And admire her dress and tell her she's looking wonderful. That's important with Blanche. Her little weakness!

STANLEY: Yeah. I get the idea. Now let's skip back a little to where you said the country place was disposed of.

STELLA: Oh!--yes ...

STANLEY: How about that? Let's have a few more details on that subject. AS English Bridging Unit

Question- What do you learn about the characters of Stella, Stanley and Blanche?

The Handmaid's Tale

By Margaret Atwood

We slept in what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it, for the games that were formerly played there; the hoops for the basketball nets were still in place, though the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in mini-skirts, then pants, then in one earring, spiky green-streaked hair. Dances would have been held there; the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.

There was old sex in the room and loneliness, and expectation, of something without a shape or name. I remember that yearning, for something that was always about to happen and was never the same as the hands that were on us there and then, in the small of the back, or out back, in the parking lot, or in the television room with the sound turned down and only the pictures flickering over lifting flesh.

We yearned for the future. How did we learn it, that talent for insatiability? It was in the air; and it was still in the air, an afterthought, as we tried to sleep, in the army cots that had been set up in rows, with spaces between so we could not talk. We had flannelette sheets, like children's, and army-issue blankets, old ones that still said U.S. We folded our clothes neatly and laid them on the stools at the ends of the beds. The lights were turned down but not out. Aunt Sara and Aunt Elizabeth patrolled; they had electric cattle prods slung on thongs from their leather belts.

No guns though, even they could not be trusted with guns. Guns were for the guards, specially picked from the Angels. The guards weren't allowed inside the building except when called, and we weren't allowed out, except for our walks, twice daily, two by two around the football field which was enclosed now by a chain-link fence topped with barbed wire. The Angels stood outside it with their backs to us. They were objects of fear to us, but of something else as well. If only they would look. If only we could talk to them. Something could be exchanged, we thought, some deal made, some trade-off, we still had our bodies. That was our fantasy.

We learned to whisper almost without sound. In the semi-darkness we could stretch out our arms, when the Aunts weren't looking, and touch each other's hands across space. We learned to lip-read, our heads flat on the beds, turned sideways, watching each other's mouths. In this way we exchanged names, from bed to bed:

Alma. Janine. Dolores. Moira. June.

Question: What do you learn about the life of the narrator in this extract?

Giuseppe

By Roderick Ford

My Uncle Giuseppe told me
that in Sicily in World War Two,
in the courtyard behind the aquarium,
where the bougainvillea grows so well,
the only captive mermaid in the world
was butchered on the dry and dusty ground
by a doctor, a fishmonger, and certain others.

She, it, had never learned to speak
because she was simple, or so they'd said,
but the priest who held one of her hands
while her throat was cut,
said she was only a fish, and fish can't speak.
But she screamed like a woman in terrible fear.

And when they took a ripe golden roe
from her side, the doctor said
this was proof she was just a fish
and anyway an egg is not a child,
but refused when some was offered to him.

Then they put her head and her hands
in a box for burial
and someone tried to take her wedding ring,
but the others stopped him,
and the ring stayed put.

The rest they cooked and fed to the troops.
They said a large fish had been found on the beach.

Starvation forgives men many things,
my uncle, the aquarium keeper, said,
but couldn't look me in the eye,
for which I thank God.

Question: How does the poet present violence within this poem

It is important you are reading a range of texts alongside your course. Below is a list of texts to give you some inspiration. Some are available for free on the kindle store (the kindle app is also available for free on your phone).

Read the text and write a review (this can be as short or as in-depth as you would like). This could also include contextual research you have conducted around the text.

Novels

1. *Clockwork Orange* by Anthony Burgess
2. *Slaughterhouse 5* by Kurt Vonnegut
3. *One Flew Over the Cuckoo's Nest* by Ken Kesey
4. *The Hobbit* J.R.R. Tolkein
5. *Picture of Dorian Gray* by Oscar Wilde
6. *The Miniaturist* by Jessie Burton
7. *Things Fall Apart* by Chinua Achebe
8. *The Handmaid's Tale* by Margaret Atwood
9. *Rebecca* by Daphne Du Maurier
10. *The Color Purple* by Alice Walker
11. *The Book Thief* by Markus Zusak
12. *1984* by George Orwell
13. *The Curious Incident of the Dog in the Night-time* by Mark Haddon
14. *Dracula* by Bram Stoker
15. *Frankenstein* by Mary Shelley
16. *Villette* by Charlotte Bronte
17. *The Turn of the Screw* by Henry James
18. *Great Expectations* by Charles Dickens
19. *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Lewis Stevenson
20. *The Princess Bride* by William Goldman
21. *Room* by Emma Donnanhue
22. *Interview with a Vampire* by Anne Rice
23. *Les Miserable* by Viktor Hugo
24. *the bone people* by Keri Hulme
25. *The Magic Toyshop* by Angela Carter
26. *Captain Corelli's Mandolin* by Louis de Bernieres
27. *Things Fall Apart* by Chinua Achebe
28. *The God of Small Things* by Arundhati Roy
29. *The Road* by Cormac McCarthy
30. *Disgrace* by J. M. Coetzee

Poetry and Plays

1. *Paradise Lost* by John Milton (if you fancy a challenge!)
2. *The Importance of Being Ernest* by Oscar Wilde
3. *The Crucible* by Arthur Miller
4. *Doctor Faustus* by Christopher Marlowe
5. Poems of Emily Dickinson
6. Shakespeare's Sonnets
7. *Ariel* by Sylvia Plath
8. *Hamlet* by William Shakespeare
9. *Othello* by William Shakespeare
10. *Top Girls* by Caryl Churchill
11. *The Collector* by John Fowles
12. *Waiting for Godot* by Samuel Beckett
13. *The Glass Menagerie* by Tennessee Williams
14. *Delia Sonnet Cycle* by Samuel Daniel
15. *Poetry of the First World War* (anthology) by Tim Kendall
16. *Scars Upon My Heart: Women's Poetry and Verse of the First World War* ed. Catherine Reilly
17. *Songs of Innocence and Experience* William Blake
18. *The History Boys* by Alan Bennett
19. *A View from a Bridge* by Arthur Miller
20. *The Virgin Suicides* by Jeffrey Eugenides
21. *The World's Wife* by Carol Ann Duffy

Short Story Collections

1. *The Bloody Chamber* by Angela Carter
2. *The thing around your Neck* by Chimamanda Ngozi Adichie
3. *Tales of the Rue Morgue* by Edgar Allan Poe
4. *Smoke and Mirrors* by Neil Gaiman
5. *The Tales of Beedle the Bard* by J. K. Rowling
6. *Fragile Things* by Neil Gaiman
7. 20th Century Ghosts by Joe Hill (Stephen King's son)
8. Fairy Tales of Brothers Grimm
9. Fairy Tales of Hans Christian Anderson
10. *Kiss, Kiss* by Roald Dahl
11. *Men Without Women* by Haruki Murakami
12. *Dubliners* by James Joyce

You can email **Miss Telford** if you have any questions regarding the course or these induction tasks:

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For the best chance of a quick reply, please do this before the summer break, emails during the summer break will be replied to but these may take longer.