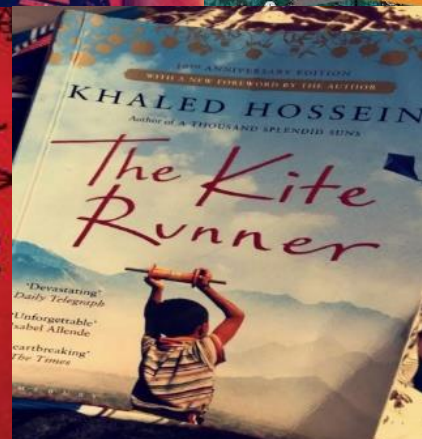
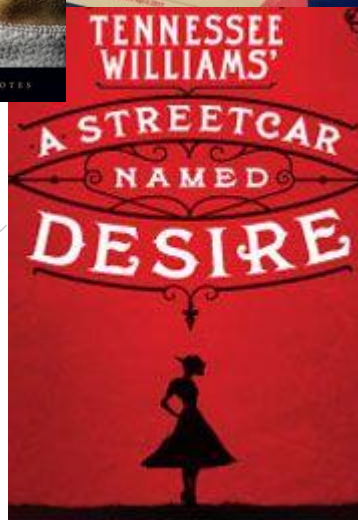
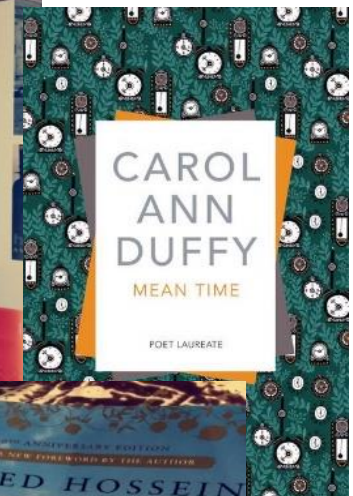
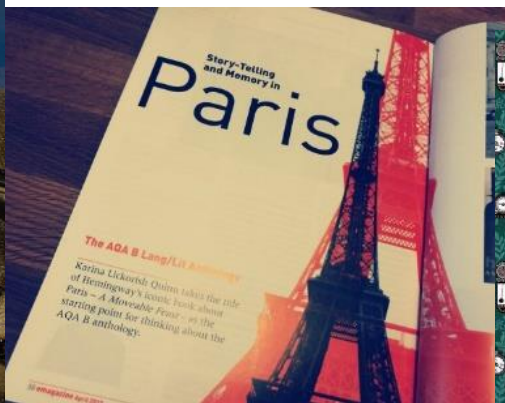


Name: \_\_\_\_\_

**A LEVEL**

# English Language and Literature Transition Booklet



**Mrs Howley and Mrs Javed**

Hello Year 11!

It has been a strange and difficult time recently. This booklet is to start to give you some ideas about A Level English Language and Literature and to help you prepare for your Year 12 studies. This Transition work is designed to help you to bridge the gap between your GCSE studies and A Level.

### **Why do Transition work?**

Preparation is crucial for studying A Levels. A Levels require you to be an independent learner. Although you have fewer subjects, A Levels require different study skills and the volume of work is greater due to the increased demand of depth and detail. The exercises in this booklet will ensure that you are ready for the exciting challenges of becoming an A Level student in September. It may be necessary to complete some of the tasks on separate sheets of paper. You have the choice of either typing or handwriting your responses. Each subject will be slightly different, but they will all require you to use the skills you will need for A Level: independent enquiry; evidence of reading around the subject and enthusiasm and interest.

### **Is Transition work assessed?**

Yes. In September, your subject teacher will ask you for your Transition work and it will be assessed. Teachers will be able to diagnose your strengths and weaknesses and begin to support and challenge you in a more targeted way.

**You must bring all the work with you to your first Year 12 English Language and Literature lesson in September.**

# Paris Anthology

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## Tasks

1. Complete the first definition page. Use this link to help you:

<https://filestore.aqa.org.uk/resources/english/AQA-7706-7707-GLOSSARY-CTT.PDF>

2. Read the two texts which follow:

*Stories are Waiting in Paris (with video clip)*

*Paris: Fine French Food (with video clip)*

*What You Wish Someone Had Told You-TripAdvisor*

The printed texts are the transcripts of the video clips. This means that they are the written transcript of the spoken text. Watch the video clips to help you. The links follow the texts.

3. Annotate the texts using these questions as prompts:

What is the genre of the text? Find evidence to support

Who is the potential audience or audiences? Who could these be and why?

What is the mode? This concept might be new to you so use your research to help you.

What is the purpose of the text? Could it have more than one purpose?

**Use this to help you research definitions for these terms:**

<https://filestore.aqa.org.uk/resources/english/AQA-7706-7707-GLOSSARY-CTT.PDF>

|          |  |
|----------|--|
| Genre    |  |
| Audience |  |
| Mode     |  |
| Purpose  |  |

## 'Stories are Waiting in Paris', Eurostar advert



### Transcript

*((hurdy-gurdy style music plays))*

**Narrator:** **maybe** (.) **maybe** you'll go left *((footsteps))* (1) **maybe** you'll go right *((rollerblading))* *((clattering sound, pigeons scatter))* (1) maybe you'll go **up** *((footsteps, skipping sound))* (1) **down** *((wooshing sound))* (.) round and round *((mechanical clicking sound, child's yell))* (1) **maybe** you'll go here (1) or **there** (1) to **this place** *((live music))* (1) **that place** (.) maybe you'll meet **him** *((arrow appears on screen pointing to man))* (.) **her** *((kissing sound))* (.) perhaps them (.) hopefully not him. (.) maybe you see **this** (1) *((dog barks))* **hear that** *((parrot squawks, siren))* (1) **eat this** (1) **maybe** you'll get lost (1) maybe it will **rain** *((rain))* (.) you shelter here and **this** will happen (2) but **maybe** it won't rain (.) instead you'll go **there** (.) and **fall** in love (.) with **this** *((car starts, door shuts))* (2) stories are waiting *((written text appears on screen: 'STORIES ARE WAITING'))* *((music fades, train door slides shut))* *((written texts appears on screen: 'Eurostar, #wheninparis'))*

Watch the video:

<https://www.youtube.com/watch?v=NCyQo6rVrOI>



### Transcript

*((French style music plays: violin, double-bass and percussion.))*

*((written appears across screen: Lonely Planet logo)) (4)*

*((written text appears across the screen: 'Paris Fine French Food'))*

**Narrator:** in Paris food and wine is an **obsession** and the city stands as the culinary centre of the most gastronomic country in the world (1) **here** the restaurant comes in many guises and price ranges (.) from ultra-budget canteens to three-star Michelin gourmet (.) choose wisely and you'll be rewarded with fresh local ingredients (.) a reliance on natural flavours and a flamboyant display of **expert** techniques *((written text appears across the screen: 'The restaurant as we know it was born in Paris in 1765, with a small business selling soups and other restaurants (restoratives).'))*

*((music stops, whooshing sound, new accordion-centric music plays))*

**Narrator:** (7) there are dozens of premium wine-producing regions throughout France (.) and the country's refinement of viticultural skills have made French wine a benchmark for quality

*((conversations in French in the background))*

**Narrator:** (.) France also boasts over 500 varieties of **cheese** (.) so there's plenty on offer from the local fromagerie (.) merchants often let you sample what's on offer before you buy (.) and they're pretty generous with their advice

*((written text appears across the screen: 'The blue-green veins running through*

*Roquefort cheese are the seeds of microscopic mushrooms.'))*

*((music ends, whooshing sound, new music starts: violin, double bass and percussion))*

**Narrator:** (7) the baguette is a French national **icon** with over 80% of the population

tucking into one at every meal (1) the recipe for baguette dough is **even** strictly defined under French law (2) Parisians **love** their desserts (.) and judging by the eye-catching displays at patisseries across the city (.) they can't get enough of them (.) the most **common** house specialities are fruit tarts éclairs (.) and pastries **stacked** with cream (1) wherever you go in Paris (.) if you approach food and wine with even **half** the enthusiasm that the French do (.) you'll be welcomed encouraged (.) and **very** well fed ((written text appears across screen: Lonely Planet logo)) (4) ((music stops))

**Watch the video:**

<https://www.youtube.com/watch?v=3NMmiMvGcWc&index=6&list=WL5wn1A->

## 'What Do You Wish Someone Had Told You – Paris Île de France', Trip Advisor travel forum

7.Re: What do you wish someone had told you? 15 August 2011, 20:35

Wow,, so many little tips, many of them learned here. You don't have to get a Musuem pass to avoid long lines in many places, there are alternate entrances and online tickets and a bunch of other tricks.

Having a pen and paper easy to get to is handy if you want to write down a number or have a shop keeper do so,, I know french numbers up to a hundred or so , but when they speak quickly I can get confused.

Ignore ignore ignore,, I knew this one from relatives, but I really think its something that every first time visitor should learn to do when confronted by strangers wanting to "chat" have you sign a clip board, or give you a ring.. lol. People from big cities usually know this, but people from smaller cities and towns may feel they are being rude. They are not, they are being smart .

Hotel rooms with shower only usually have the type of shower I am used to, the mounted one in a stall,, ones with tub and shower often have a hand held shower and no shower curtain, so you have to sit in tub and "shower" or get room soaking. I try to reserve shower only rooms.

French people are not cold or rude, but, they are not bubbly "hi I'm Jeff your waiter for tonight " types either,, they are warm and wonderful with family and close friends, but there is a reserve that is cultural and does not mean they hate you,, just like you are not crazy cause you smile at passerbys( they think its weird there) ,, they are not mean cause they don't. Showing respect is important there, always greet( bonjour madame or monsieur) shopkeeper or clerk before asking for anything,, they are not your servants and feel very much to be at same standing as you,, the revolution meant something to them,, lol so just walking up and demanding something is a no

no.. ( hey they will likely give it to you, but there will be an air about it ),, and metro kiosk workers can actually just ignore you ( I have seen them close a window on a rude demanding tourist once,, he just kept yelling at them louder and louder in english,, thinking that would help,, lol )

Try the stinky cheeses( being from Netherlands you probaly know this one) , they are often the tastiest.

Pops and juices are expensive in restos.. get house wine and tap water.

Its worth the metro trip out to St Denis, I guess I should be happy its not a crowded place like Notre Dame, but its so worth seeing if you have any interest in French history.. I loved my day there.

You can't just sit on the grass anywhere in Luxembourg gardens,, there are signs everywhere , but I just thought this was weird,, so plan to picnic on a bench,, there is sitting grass, but on hot days its crowded.

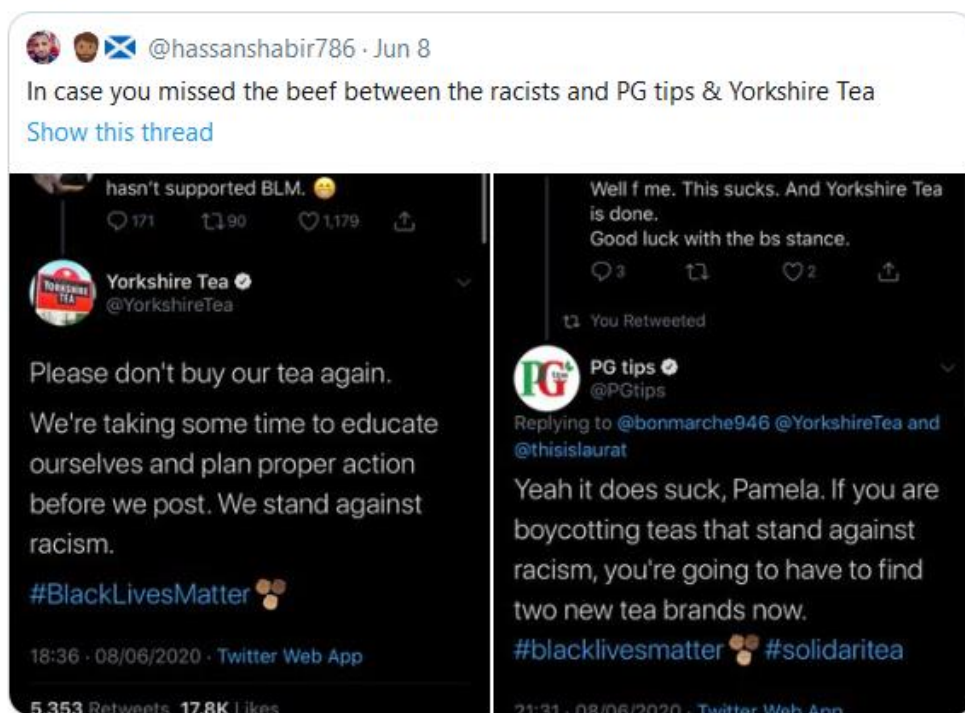


## Read and Watch



**EngLangBlog**  
@EngLangBlog

There is a good language investigation in here about the ways social media managers use tweets to represent brands. Yorkshire Tea are experts at this. Respect.



- <https://twitter.com/englangblog?lang=en>- Hosted by Dan Clayton, senior examiner on the English Language specification. Has more of an English Language focus but lots of good debates about language in our world at the moment. Above is an example of a current debate.
- <https://twitter.com/mmgiovanelli?lang=en>- Hosted by Marcello Giovanelli, senior lecturer in English Language and Linguistics. Contributes to lots of A Level text books.
- <https://thedefinitearticle.aqa.org.uk/author/mmgiovanelli/>- Marcello Giovanelli's blog
- <http://englishlangsfx.blogspot.com/>- Run by Dan Clayton. English Language focus.
- <https://www.ucl.ac.uk/internet-grammar/>- Run by University College London. A way into a more developed understanding of grammar.
- <https://www.aqa.org.uk/subjects/english/as-and-a-level/english-language-and-literature-7706-7707>. AQA pages about the A level course.
- Watch: <https://www.youtube.com/playlist?list=PLJgBmjHpags4rKf-XlvhbW2ihlM8eN4rT>- Clips from National Theatre at Home from the production of Frankenstein starring Benedict Cumberbatch and Johnny Lee Miller

# Imagined Worlds – Frankenstein

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# Poetic Voices - Duffy's Poetry

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## Tasks:

1. Watch the clip about poetry making notes on what you learn as well as your opinions. Remember, you do not have to agree with everything you hear.

<https://www.youtube.com/watch?v=JwhouCNq-Fc>

After watching this, write a short answer to the question: 'What makes a poem, a poem?'

2. Read through Duffy's poem '*Before You Were Mine*' below and answer the following questions:

- What kind of identity does the speaker appear to be projecting?
- Who, or what, is foregrounded in the poem?
- What are the speaker's attitudes about the foregrounded entity?

3. Summarise each stanza into your own words.

4. Annotate the poem finding poetic techniques and exploring their effects.

### **BEFORE YOU WERE MINE**

by Carol Ann Duffy

I'm ten years away from the corner you laugh on  
with your pals, Maggie McGeeney and Jean Duff.  
The three of you bend from the waist, holding  
each other, or your knees, and shriek at the pavement.  
Your polka-dot dress blows round your legs. Marilyn.

I'm not here yet. The thought of me doesn't occur  
in the ballroom with the thousand eyes, the fizzy, movie tomorrows  
the right walk home could bring. I knew you would dance  
like that. Before you were mine, your Ma stands at the close  
with a hiding for the late one. You reckon it's worth it.

The decade ahead of my loud, possessive yell was the best one, eh?  
I remember my hands in those high-heeled red shoes, relics,  
and now your ghost clatters toward me over George Square  
till I see you, clear as scent, under the tree,  
with its lights, and whose small bites on your neck, sweetheart?

Cha cha cha! You'd teach me the steps on the way home from Mass,  
stamping stars from the wrong pavement. Even then  
I wanted the bold girl winking in Portobello, somewhere  
in Scotland, before I was born. That glamorous love lasts  
where you sparkle and waltz and laugh before you were mine.

5. Starting with this website and any others you come across, create a glossary of terms for poetry that you didn't already know. Some ambitious terms include: Anaphora, Anadiplosis, Volta and Quatrain.

(<https://www.superprof.co.uk/blog/poetry-glossary-gcse-a-level/> )

| Terminology | Definition |
|-------------|------------|
|             |            |
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|             |            |
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|             |            |

6. Go back to the poem '*Before You Were Mine*' and add on the techniques you have found above in another colour pen.

# Drama - A Streetcar Named Desire

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## Etymology

Match the terms with their definitions:

|            |  |
|------------|--|
| Drama      | Playing a role, performing an action.  |
| Acting     | A play to be performed – <b>from the Greek word 'draein'</b> - meaning to do, to act, to perform |
| Theatre    | A dramatist, from 17th century 'play' + 'wright' – a maker or builder of plays.                  |
| Playwright | <b>From the Greek word 'thea'</b> meaning spectator.<br>A place to behold.                       |

## Reading Drama

Unlike novels and poetry, plays are written to be performed by actors in front of an audience gathered together in a single place for a short period of time. But plays exist as written texts to be studied as a literary and linguistic construct, as well as a working script.

## TASKS

1. Read the extract from 'A Streetcar Named Desire' and then:

- annotate it as a written text (What? How? Why?)
- make notes on how it may be performed (costume and props / actions / positioning of actors / tone of voice).

### Extract 1: Tennessee Williams: A Streetcar Named Desire

*(Two men come round the corner, STANLEY KOWALSKI and MITCH. They are about twenty-eight or thirty years old, roughly dressed in blue denim work clothes. STANLEY carries his bowling jacket and his bowling jacket and a red-stained package from the butcher's).*

STANLEY: *(to MITCH)* Well, what did he say?

MITCH: He said he'd give us even money.

STANLEY: Naw! We gotta have odds!

*(They stop at the foot of the steps)*

STANLEY: *(Bellowing)* Hey, there! Stella, Baby!

*(Stella comes out of the first floor landing, a gentle young woman, about twenty-five, and a background obviously quite different from her husband's)*

STELLA: *(Mildly)* Don't holler at me like that. Hi Mitch.

STANLEY: Catch!

STELLA: What?

STANLEY: Meat!

*(He heaves the package at her. She cries out in protest but manages to catch it: then she laughs breathlessly. Her husband and his companion have already started back around the corner.)*

2. **'Plays are created through the dialogue spoken by the characters, their silences and paralinguistic behaviour.'** Answer the following questions in response to this statement.

- a) Why might a playwright choose to use features of natural speech?
- b) Why might a playwright choose NOT to use features of natural speech?

3. Read these quotations and think about the relevance of conversation analysis to dramatic texts:

- "Dialogue is the only significant (and signifying) literary means whereby the dramatic text can be imagined and written." – Micheline Wander, playwright
- "Dialogue is the basic building block of most plays ... it's clear that most statements in the world and almost all the statements made in plays are infelicitous speech acts ... and their infelicity communicates their meaning. Judgements are made by unauthorised persons, questions are asked to which the speaker knows the answer, people lie, say things they don't mean to say or don't have to say in the first place." – David Edgar: *How Plays Work*
- "Given that plays are mainly conversations between characters on the stage, the most obvious kind of analysis to use will be that developed by linguistics to analyse conversational interaction" – Lancaster University Stylistics Course

## Conversation Analysis Tools

### Questions to think about when analysing conversations:

- Who **initiates** the conversation? Who responds?
- **Agenda-setting** and **topic changes**: Who decides what the conversation will be about and changes the topic?
- **Turn-taking**: Does each person wait till the other has finished or does one person keep interrupting? If the latter, who interrupts? And who is interrupted?
- **Distribution and length of turns**: Who has the most turns? Who has the longest turns?
- **Speech acts**: Who uses speech acts like questioning, commanding, demanding, threatening and complaining? Who uses speech acts like answering, agreeing, acceding, giving in or apologising?
- **Adjacency pairs**: Are the normal expectations or different expectations followed?
- **Modes of address**: What name do people call each other by?
- **Taboo words**: Who uses them, what provokes their use, how does the other character react?
- Some linguistics consider conversation analysis in terms **of politeness and cooperation**, using all of the above elements to understand the way conversation works (or breaks down).
  - Politeness principles : maintaining or breaking conventions about being polite in conversation (e.g. phrasing criticism positively rather than negatively)
  - The cooperative principle: how much each person says, the quality of what they say, how relevant it is and the manner in which it is said.

4. Annotate this extract from 'A Streetcar Named Desire' using the tools from above.

BLANCHE: Stella! What have you heard about me?

STELLA: Huh?

BLANCHE: What have people been telling you about me?

STELLA: Telling?

BLANCHE: You haven't heard any--unkind--gossip about me?

STELLA: Why, no, Blanche, of course not!

BLANCHE: Honey, there was--a good deal of talk in Laurel.

STELLA: About you, Blanche?

BLANCHE: I wasn't so good the last two years or so, after Belle Reve had started to slip through my fingers.

STELLA: All of us do things we

BLANCHE: I never was hard or self-sufficient enough. When people are soft--soft people have got to shimmer and glow--they've got to put on soft colors, the colors of butterfly wings, and put a paper lantern over the light.... It isn't enough to be soft. You've got to be soft and attractive. And I--I'm fading now! I don't know how much longer I can turn the trick.

*[The afternoon has faded to dusk. Stella goes into the bedroom and turns on the light under the paper lantern. She holds a bottled soft drink in her hand.]*

BLANCHE: Have you been listening to me?

*[She advances with the bottled coke.]*

BLANCHE: *[with abrupt change to gaiety]* Is that coke for me?

STELLA: Not for anyone else!

BLANCHE: Why, you precious thing, you! Is it just coke?

STELLA *[turning]*: You mean you want a shot in it!

BLANCHE: Well, honey, a shot never does a coke any harm! Let me! You mustn't wait on me!

STELLA: I like to wait on you, Blanche. It makes it seem more like home.

*[She goes into the kitchen, finds a glass and pours a shot of whiskey into it.]*

BLANCHE: I have to admit I love to be waited on....

**What are your first impressions of Blanche from this extract?**

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# Narrative Texts – The Kite Runner

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## TASKS

1. Novels can be divided into narrative sub-genres. Try to think of a novel you have read that fit those listed below:

- Romance -
- Mystery -
- Horror -
- Science fiction -
- Spy -
- Thriller -
- Family saga -
- Rites of passage / coming of age -
- War -
- Adventure -
- School -
- Detective -
- Fantasy –

2. Write down an overview of Narrative Voice. Research the different types of narrative voices and their purposes.

3. Creative writing - Research the life of the author Khaled Hosseini and write a story inspired by his life.

# Reading Lists

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## Set Texts:

| <b>Author</b>      | <b>Title</b>             | <b>Genre</b>       |
|--------------------|--------------------------|--------------------|
| Mary Shelley       | Frankenstein             | Gothic             |
| Carol Ann Duffy    | Mean Time                | Poetry             |
| Various            | Paris Anthology          | Various            |
| Tennessee Williams | A Streetcar Named Desire | Tragedy            |
| Khaled Hosseini    | The Kite Runner          | Historical Fiction |

## Wider, Independent Reading:

### Novels

| <b>Author</b>            | <b>Title</b>               | <b>Genre</b>         |
|--------------------------|----------------------------|----------------------|
| Margaret Atwood          | The Handmaid's Tale        | Dystopia             |
| Anthony Burgess          | A Clockwork Orange         | Society              |
| Angela Carter            | The Bloody Chamber         | Gothic short stories |
| Joseph Conrad            | Heart of Darkness          | Society              |
| Charles Dickens          | Hard Times                 | Society              |
| Giles Foden              | The Last King of Scotland  | Life and Culture     |
| John Fowles              | The Collector              | Crime/Thriller       |
| Charlotte Perkins Gilman | The Yellow Wallpaper       | Psychology           |
| William Golding          | Lord of the Flies          | Society              |
| Joseph Heller            | Catch-22                   | War                  |
| Susan Hill               | Woman in Black             | Gothic horror        |
| Khaled Hosseini          | The Kite Runner            | Coming of Age        |
| Henry James              | The Turn of the Screw      | Gothic horror        |
| Harper Lee               | To Kill a Mockingbird      | Society              |
| Ian McEwan               | Atonement                  | War/love             |
| Yann Martell             | Life of Pi                 | Life                 |
| Daphne du Maurier        | Rebecca                    | Gothic mystery       |
| Cormac McCarthy          | The Road                   | Dystopian            |
| Toni Morrison            | Beloved                    | Slavery/Culture      |
| Audrey Niffenegger       | The Time Traveler's Wife   | Love                 |
| George Orwell            | Animal Farm                | Dystopian allegory   |
| Edgar Allan Poe          | Short stories              | Gothic               |
| Arundhati Roy            | The God of Small Things    | Culture              |
| JD Salinger              | The Catcher in the Rye     | Life                 |
| Bram Stoker              | Dracula                    | Gothic               |
| Alice Walker             | The Colour Purple          | Culture              |
| Evelyn Waugh             | Brideshead Revisited       | Life                 |
| HG Wells                 | The Invisible Man          | Science fiction      |
| Irvine Welsh             | Trainspotting              | Life                 |
| Edith Wharton            | The Age of Innocence       | Society              |
| Oscar Wilde              | The Picture of Dorian Gray | Life and Society     |
| Virginia Woolf           | A Room of One's Own        | Non-Fiction          |

## Drama

| <u>Author</u>          | <u>Title</u>                        |
|------------------------|-------------------------------------|
| Alan Bennett           | The History Boys                    |
| Anton Chekhov          | Three Sisters                       |
| Henrik Ibsen           | A Doll's House                      |
| Christopher Marlowe    | Doctor Faustus                      |
| Arthur Miller          | The Crucible<br>Death of a Salesman |
| John Webster           | The Duchess of Malfi                |
| Timberlake Wertenbaker | Our Country's Good                  |
| Oscar Wilde            | The Importance of being Earnest     |
| Tennessee Williams     | Cat on a Hot Tin Roof               |

## Poetry

| <u>Author</u>        | <u>Title</u>                      |
|----------------------|-----------------------------------|
| Carol Ann Duffy      | The World's Wife                  |
| William Blake        | Songs of Innocence and Experience |
| Robert Browning      | Dramatic Lyrics                   |
| Geoffrey Chaucer     | The Canterbury Tales              |
| TS Eliot             | The Wasteland                     |
| Seamus Heaney        | Death of a Naturalist             |
| Homer                | Iliad                             |
| Ted Hughes           | Collected Poems                   |
| John Milton          | Paradise Lost                     |
| Edgar Allan Poe      | Collected Poems                   |
| Sylvia Plath         | Ariel                             |
| Christina Rossetti   | Goblin Market                     |
| William Shakespeare  | Sonnets                           |
| Percy Bysshe Shelley | Collected Poems                   |
| WB Yeats             | Collected Poems                   |

## Useful Web Links

<https://www.ted.com/talks> - TED talks for lectures and interesting discussion points

[www.staircase12.org](http://www.staircase12.org) - Contains interviews and book reviews from current students

[www.englishlangsfx.blogspot.com](http://www.englishlangsfx.blogspot.com) - Written by Dan Clayton at St Francis Xavier College; provides excellent materials and discussions, plus lots of links to other relevant sites.

<http://www.ling.lancs.ac.uk> - Lancaster Uni Language and Linguistics site. Enormous. They have a specific A Level site within this and loads of resources.

<https://www.palinstravels.co.uk/> - Palin for travel writing

<https://www.independent.co.uk/> - news articles

<https://www.theguardian.com/uk> - look for reviews and language articles