



Sandwich Technology School

A Level English Literature Induction Task



Introduction

Welcome to the exciting first stage in your new advanced level course. Below is some information about the course and the work that you will need to complete over the summer. If you have any queries regarding the course or task set, please email me at zoe.fitzjohn@sandwich-tech.kent.sch.uk and I'll get back to you with an answer as soon as I can.

Program of Study

Year 12	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
FOCUS	Introducing the AOs and A Doll's House content for NEA. Presentations for NEA text of choice.	Context surrounding literary eras 1500-1945. Analysing poetry - love. Victorian society and love. Analysing a core text		Comparison	Essay writing and modelling	Independent coursework
Teacher 1 5 lessons	Bridging Unit Play A Doll's House and text presentations	The Great Gatsby		The Great Gatsby with Pre 1900 Anthology Poetry	Introduction to NEA – Set text modelling with A Doll's House	NEA
		Literary Eras through Pre 1900 Anthology Poetry 1500-1945 (once a week)				
Teacher 2 6 lessons	Bridging Unit Prose Tess of the D'Urbervilles and critical theory	Literary Eras through Post 1945 through Unseen Prose The Struggle for Identity in Modern Text	A Handmaid's Tale 1985	Skirrid Hill 2005 (once a week)	Introduction to NEA – Comparison texts, academic writing and model responses.	NEA

Year 13	Term 1 Prog 1: w/c 12 th October	Term 2	Term 3 Prog 2: w/c 25 th January, 1 st February & 8 th February	Term 4	Term 5 Final Forecast Due: w/c 18 th May	Term 6
FOCUS	Context surrounding Elizabethan era – society, marriage and love. Analysing core text. Recall.		Context surrounding literary eras 1500-1945. Analysing and approaching unseen poetry.	Revision	Revision	Exams
Teacher 1 6 lessons	Taming of the Shrew 1590s		Unseen Poetry and Comparison The Love of Literature Companion	Revision of targeted topics identified in Prog 2/3	Revision	Exams
	The Great Gatsby and Love Through the Ages Anthology Revision (once a fortnight)					
Teacher 2 5 lessons	Streetcar Named Desire 1947	A Handmaid's Tale and Streetcar Comparison		Revision of targeted topics identified in Prog 2/3	Revision	Exams
	Skirrid Hill 2005 (once a week)	Unseen Prose Recall and Revision (once a fortnight) Skirrid Hill Recall and Revision (once a fortnight)				

Texts to Purchase

You are expected to purchase your own copies of the core texts that we study. These will be your own copies that you can make notes in. The texts we cover are as follows:

Paper 1: Love Through the Ages

- The Great Gatsby by Scott Fitzgerald
- Pre-1900 Poetry Collection (This will be provided)
- Taming of the Shrew by William Shakespeare

Paper 2: Struggle for Modern Identity Post 1945

- The Handmaid's Tale by Margaret Atwood

- A Streetcar Named Desire by Tennessee Williams
- Skirrid Hill by Owen Sheers

Assessment Objectives

Success Criteria	Band 2					Band 3					Band 4					Band 5														
	AO1	AO2	AO3	AO4	AO5	AO1	AO2	AO3	AO4	AO5	AO1	AO2	AO3	AO4	AO5	AO1	AO2	AO3	AO4	AO5										
A simple structure to the argument which may not be consistent but which does relate to the task. Generalised use of literary critical concepts and terminology; simple expression. Simple understanding of authorial methods in relation to the task. Generalised engagement with how meanings are shaped by the methods used. Simple understanding of the significance of relevant contexts in relation to the task. Generalised connections between those contexts and the historicist literary concept studied. Simple exploration of connections across literary texts arising out of historicist study. Simple and generalised response to the debate set up in the task.																														
Sensibly ordered ideas in a relevant argument in relation to the task. Some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression. Straightforward understanding of authorial methods in relation to the task. Relevant engagement with how meanings are shaped by the methods used. Straightforward understanding of the significance of relevant contexts in relation to the task. Relevant connections between those contexts and the historicist literary concept studied. Explores connections across literary texts arising out of historicist study in a straightforward way. Straightforward engagement with the debate set up in the task.																														
Logical, thorough and coherent argument in relation to the task where ideas are debated in depth . Appropriate use of literary critical concepts and terminology; precise and accurate expression. Thorough understanding of authorial methods in relation to the task. Thorough engagement with how meanings are shaped by the methods used. Thorough understanding of the significance of relevant contexts in relation to the task. Coherence in the connection between those contexts and the historicist literary concept studied. Logical and consistent exploration of connections across literary texts arising out of historicist study. Thorough engagement with the debate set up in the task.																														
Perceptive, assured and sophisticated argument in relation to the task. Assured use of literary critical concepts and terminology; mature and impressive expression. Perceptive understanding of authorial methods in relation to the task. Assured engagement with how meanings are shaped by the methods used. Perceptive understanding of the significance of relevant contexts in relation to the task. Assuredness in the connection between those contexts and the historicist literary concept studied. Perceptive exploration of connections across literary texts arising out of historicist study. Perceptive and confident engagement with the debate set up in the task.																														
Est. Grade Boundaries	E					D					C					B					A					A*				
Mark	9-10					11-12					13-15					16-18					19-21					22-25				

Summer Project

The summer is a great opportunity to prepare for the new term and the great thing about English is that you can do it anywhere! There are no restrictions on trips to the beach, visits to cafés (if Boris allows) and time out in the garden! Just take your books and a pencil with you.

This work is VITAL for you to make a good start on your new course. It is directly linked to the syllabus and you will need to hand it in to be marked in September. The project requires you to practise the skills needed for the literature course.

1. Close analysis of a text – looking at deeper meanings and themes.
2. Exploring the language, structure and form of a text.
3. Reading and exploring texts independently. (It is crucial that you are able to work alone and come to class with your own ideas on the text you are studying.)
4. Examining the relationship between historical context and text.
5. Pre reading core texts

So the best place to start is here ...

Task 1: Close analysis and contextual research

1. Examine the two non-fiction extracts: 'I Have a Dream' and 'Too Black, Too Strong'. Answer the questions fully in paragraphs.
2. Read the pages entitled Historical Context: Modern Identity. Make notes on the areas of focus for the modern period.

Task 2: Pre Reading and Researching Texts

It is important that you have prior knowledge and understanding of some of the wider reading and core texts we will be studying.

- We will be opening the course by looking at *A Doll's House* by Henrik Ibsen which students may wish to use as a text for coursework. You must read the play and bring a copy of the text to your lessons in September.
- Hardy's *Tess of the D'Urbervilles* will also be explored in Term 1 focusing on key extracts. Research the plot, context and Hardy's influences.
- Core texts we will be studying in Yr12 include *A Handmaid's Tale* by Margret Atwood and *The Great Gatsby* F Scott Fitzgerald. It's advised that purchase a copy of these texts over the summer as will be studying them after Christmas. To get a head start, you may wish to begin reading these, although it is not essential.
- Other core texts being studied in Yr13 include: *Taming of the Shrew* by William Shakespeare and *A Streetcar Named Desire* by Tennessee Williams

Task 3: Book club and wider reading

Next year, the librarians are creating a KS5 book club. As members of the English department, this is something that I hope we can all be a part of! You've been given 'Girl, Woman, Other' by Bernardine Evaristo for FREE to read for enjoyment over the holidays. Be prepared to discuss this when we are back in school! Please bring your copy back in in September.

Task 4: Optional Additional Research

In order to prepare yourself for the demands of A Level English Literature, it is essential that you begin to familiarise yourself with critical theories, which will be applied to texts later in the year. Write a paragraph on each of these critical theories: Marxist theory, Gender theory, Feminist theory, Post-Colonialism, Psychoanalytical theory, Structuralism, Post-Structuralism and Postmodernism.

Due: Bring this all to your first lesson in September

Struggle for Modern Identity: I have a dream – Martin Luther King.

Martin Luther King was an American Civil Rights leader in the 1960s. In 1963, he led protests against discriminatory practices in Birmingham, Alabama where the white population was violently

resisting desegregation. As attacks against civil rights protestors increased, the city was dubbed “Bombingham” and King was arrested and jailed for his part in the protests.

After his release, King participated in the enormous civil rights march on Washington in August 1963 and delivered his famous “I have a dream” speech, predicting a day when the promise of freedom and equality for all would become a reality in America.

As we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking devotees of civil rights, ‘When will you be satisfied?’ We can never be satisfied as long as the Negro is the victim of unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigues of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro’s basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating ‘For Whites Only’. We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied; and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

1. What is the form of this piece of writing?
2. What is its purpose?
3. Who does the audience seem to be?
4. Summarise (in about two sentences) Luther King’s basic argument.
5. What are the key points Luther King is making about a black people’s struggle for identity?
Consider:
 - o Patterns of imagery
 - o Commands
 - o How people are labelled
 - o Form and structure
 - o Dramatic and emotive language.
 - o Repetition
 - o Use of the first person.

Struggle for Modern Identity: Too Black, Too Strong – Benjamin Zephaniah

Best known as a poet, though he has also written novels, plays, articles and music for both adults and children, Benjamin Zephaniah was brought up in the Handsworth district of Birmingham, England. Zephaniah left school at 14 and, after a few difficult teenage years, move to London in 1979 and published his first poetry collection, Pen Rhythm, in 1980. He explores many themes in

his work but chief among them area issues of race and, in particular, Britishness. He employs a distinctive poetic style, drawing heavily on Jamaican patois and relishing the rhythms of rap and is a highly acclaimed performer of his own work as well as a social and political commentator. The following passage is taken from the introduction to one of Zephaniah's collections of poetry, entitled Too Black, Too Strong and published in 2001.

Britain is a wonderful place. It is a nation of shopkeepers, aristocrats, farmers and animal lovers, all at the same time. It has the 'mother of all parliaments', its inhabitants enjoy 'free speech' and the right to vote in open elections and it is so confident that it doesn't need a written constitution. Its cities are havens for the young, they pulsate to the music of the world, and though the skies may be grey for much of the year the streets are coloured by its people who now talk about 'raving' just as much as they talk about the weather. The cities 'rock'. The same can be said for many of its towns, they may not have received the title of 'city' from the Crown or be the 'seat of a bishop', but they still have the attitude and the rhythm of the city. Above all the capital city shines magnificent through its pollution, it is amongst the heavyweights of cities, here it is estimated that over three hundred languages are spoken. But Britain is not just a collection of cities. The quaint beauty of the 'Lake District' continues to inspire poets, and the grandeur of the Scottish mountains is famous all over the world. I have always admired the splendour of the Welsh Valleys, it seems to me this area represents both the picturesque and industrial side by side, for it is here that many of the nation's coalmines are to be found. In fact many of those coalmines were closed down in the 1980's and they have now become tourist attractions, and a chosen few coal miners who were once doomed to a life of unemployment are now paid to show you what they used to do. The same fate has fallen upon coalmines all over Britain. But Britain is not just a collection of unused coalmines or museums, what of British culture?

Well to date Britain has 21% of all major Oscars, 13% of television programmes shown at peak times worldwide are made in Britain, our pop music keeps conquering America, everyone knows of William Shakespeare and the Brontë Sisters, but what of the Teletubbies? Well they are one of the biggest single export products ever. All of the above represent an idea of Britain; we pick what we want to represent us depending on what type of 'subject' we are. The title of British means many things to many people, some choose to remain forever nostalgic for its 'days of former greatness' when Shakespeare was 'Top of The Pops' and the sun never set on the empire, whilst for others it's about the melting pot, bursting with vitality and smiling multiculturalism. The latter will tell you that it is the great British Indian curry that binds us together, these people are out to carve out a new idea of Britishness and feel hindered by those whose only purpose is to preserve the past. We are all imagining Britain, but that's a luxury, what's the reality?

It is a place where African-Caribbean women make up 14% of the female prison population, whereas African-Caribbean people as a whole only make up 1.3% of the population of Britain. African-Caribbean and Asian people together make up 5.6% of the population but 16% of the prison population. Anybody who knows anything about Britain knows that you are five times more likely to be stopped and searched by the police if you are African-Caribbean, it also worth knowing that over 130,000 racist attacks happened in the Year 2000. These figures weren't given to me by friends and family, these are official figures, government figures, the Commission for Racial Equality figures, and

anybody who knows anything about official figures will also know they usually fall very short of the mark.

Many of us Brits are easily deceived: even I used to believe that the country was becoming overcrowded and that the reason why so many Asians open corner shops is because they don't have the education to do anything else. The truth is that in the Year 2000, 11,000 more people left Britain than entered, over half the people given work permits were from 'The United States of America' and one out of every five Asian shopkeepers has a university degree, when asked almost every one of them said they opened up their own business because of racial discrimination by employers.

What refugees? From being totally uninhabited Britain has constantly taken in new visitors be they Picts, Celts, Angles, Saxons, Chinese, Jamaicans, Jutes, Huguenots. All of them, with the possible exception of the Romans can be classed as refugees of one type or another. Some were fleeing religious persecution, others political persecution or racial persecution, some were even fleeing persecution from the weather e.g. hurricanes and floods, but we all came here from somewhere. So in theory Britain should be the last place on earth where you should find racism. But the reality is that many people are suffering from what I call the 'last of the boat syndrome'. They conveniently forget their journey here and now live in the fear that Britain will be flooded by penniless asylum seekers who would then drain our precious society of everything they hold dear. The reality is 30% of refugees have left professional jobs, 10% held managerial positions and only around 5% are unskilled. The reality is that refugees built the National Health Service, refugees built our roads, they clean our cars, and when given the chance new refugees contribute disproportionately to the economy because they have seen hardship and suffering and view economic success as a way of repaying their country of refuge.

Note down the key points Zephaniah is making here about the struggle for identity and comment on some of the ways he is expressing these points.

You should consider:

a. How the form and structure if the passage helps to contribute to the meaning. (So think about whether it reads like an essay, a rant or an argument and the organisation of the piece too.)

b. The tone of the extract and comment on the language the writer uses and the references he makes.

Historical Context: Struggle for Modern Identity

Half of the A Level course focuses on texts written between 1945 and the present day.

The main areas which relate to our study are:

- Class
- Gender - Homosexuality and Women
- Religion
- Politics

- Race

We need to have an overview of how the representation, view and treatment of these different groups/ideas in society has changed since 1945. Obviously whole books have been written on all of these ... but for each area we only need about a side of A4 in note form which should give an overview of/a sense of the situation in the past and now. (The purpose of this is for you to think about important issues and concepts which are fundamental to the course.)

Consider:

- A sense of trends/changes
- Any key moments. (e.g. when the treatment of a particular group changed as when women got the vote or when homosexuality was de-criminalised).
- Any texts (novels, plays, films etc.) which deal with the subject. e.g. My Fair Lady is concerned with class division.

Use the questions as a starting point but don't feel restricted or contained by them.

Gender – Women

1. In the early part of the twentieth century – what was the status of women? How were they treated by men, their families, and the rest of society?
2. What were the “battles” have women fought over the last century? What, in general terms was their purpose? What were their goals?
3. Consider your perception of the current situation? How have attitudes to women changed? How do women think about themselves? Does society treat women and men differently?

Class

1. What does the term class mean?
2. How would you roughly divide British society in class terms?
3. How would you stereotypically identify the different classes?
4. What advantages does the upper class have?

Religion

1. In 1900 what was the predominant religion in the U.K?
2. How important was religion to the individual at the turn of the century? How could you prove this?
3. How has the “religious profile” of the U.K. changed over the last century?
4. What national and international conflicts have had a religious element to them?

5. What ideological conflicts has the Church of England undergone over the last century? E.g. female vicars etc.

Gender – Homosexuality

1. In 1900 how, in general terms, was Homosexuality treated by society? Give examples of evidence to prove your views.
2. When did homosexuality between men stop being a criminal offence?
3. What “battles” have supporters of homosexuality fought? What means have they used to try and raise awareness of their cause?
4. What is your perception of the current situation? How is homosexuality treated by society generally or particular sections of society? Is there a difference in attitude towards male and female homosexuality?

Race

1. What does the term race mean?
2. How have attitudes to race changed during 1945- the present?
3. What key movements have influenced attitudes to race during 1945- the present?

Politics

1. What does the term politics mean?
2. What are the key political parties of the UK and what do they believe in?
3. What significant political events have occurred during 1945- the present?