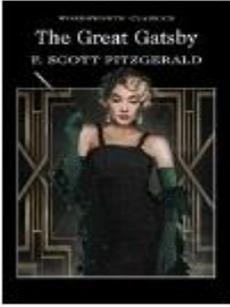
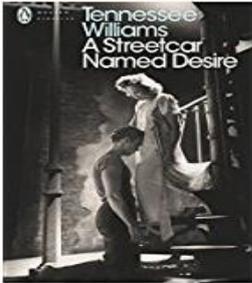
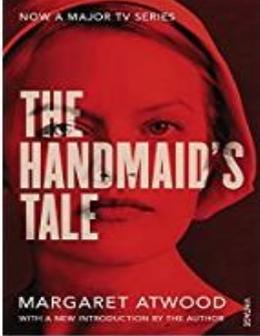




**The text you will need for the start of the course in September 2019:**

Text title and details:	What the front cover of the text should look like:
'The Great Gatsby' by F. Scott Fitzgerald ISBN-13: 978-1853260414	

**Other texts you will need later on in the course:**

'A Streetcar Named Desire' by Tennessee Williams ISBN-13: 978-0141190273	<p>What the front cover of the text should look like:</p> 	Needed in December 2019 roughly
'The Handmaid's Tale' by Margaret Atwood ISBN-13: 978-1784873189		Needed in June 2020 roughly

**Please make sure that you purchase these exact editions as these are the editions prescribed by the exam board.**

## English Language-Literature A Level Summer Bridging Tasks

In the rest of this booklet, there are the summer bridging tasks you need to complete before you start your English Language-Literature A level course in September. The aim of these tasks is to prepare you for the start of the course in the best way possible and introduce you to some of the themes and topics you will be studying.

Once you have completed these tasks, you should bring them with you to your first A Level English Language-Literature lesson in September. You can complete the tasks in your own writing or complete them on the computer and print them out – the choice is yours – if you choose to complete them on the computer, you will need to print them out yourself; please do not email them.

### **Task 1: Re-creative Writing**

One of the most exciting and popular components of A level lang-lit is the opportunity for students to complete some re-creative writing. Re-creative writing is the process whereby students read, study and analyse a particular text and then complete their own creative writing inspired and based on what they have read. For your first task, you are going to have a go at producing some re-creative writing.

#### **What to do first:**

- First of all, choose the text you are going to base your re-creative writing piece on. I would suggest using one of the texts you studied for your GCSE Modern Texts Literature paper – for example, 'DNA'; 'An Inspector Calls'; 'Animal Farm'; 'Lord of the Flies' or any other book you have already read and know well.
- Then, choose a more minor character from the book who doesn't really have much of a 'voice' within the text. So, if you were going to use 'An Inspector Calls' a brilliant character to choose would be Edna, the maid or even Eva Smith, who never actually appears on stage in the play. For 'DNA', you could write from the point of view of Phil or John Tate who do not have much dialogue within the text. For 'Lord of...' you could write from the point of view of one of the little 'uns. For 'Animal Farm', you could write from the point of view of one of the sheep.
- Then, choose a part from the text which you want to focus on. Then, imagine that the minor character you have chosen is writing a monologue about their thoughts and feelings at that particular point in the text and write their monologue for them, using the first person.
- You are aiming to write about 500 words for your monologue and you should plan your piece of writing carefully first.
- When you are planning your piece of writing, think really carefully about how your chosen character would be feeling at the point in the text you have chosen to focus your writing on. What would they be thinking? How would events in the text at that point appear to them, from their own perspective? Also, what kind of language and vocabulary would your character be likely to use to express themselves?

If you are really stuck and cannot think of a text and character to use, I would suggest that you read the first couple of acts of the play 'An Inspector Calls', which you can find at <http://www.thehazeleyacademy.com/wp-content/uploads/2014/05/An-Inspector-Calls-Full-Text.pdf>

... and choose Edna, the maid, as your character to write as.

- When you have decided on your text; character and the part of text you are going to base your piece of writing on, type or write this information at the top of your re-creative piece like this:

### **Re-Creative writing task**

I am writing as \_\_\_\_\_ from the book \_\_\_\_\_ and basing my piece on Chapter / pages \_\_\_\_\_.

### **Then, begin writing your re-creative piece!**

### **Task 2: Writing your critical commentary**

In your exam, you will be required to write a short critical commentary where you analyse your own piece of re-creative writing. Think back to how you were required to write analytical, PEA paragraphs in your GCSE exams about your literature texts – now you are doing the same, except you are analysing a piece of writing you have created yourself! So, your task now is to write a short, 200 word commentary where you analyse your own piece of re-creative writing. In your critical commentary you need to:

- Explain how you have used vocabulary to create your character's 'voice'.
- Explain how you have reflected the character's thoughts and feelings within your piece and your justification as to why you feel they would be thinking and feeling these things at this point within the text.

Support your points with quotations which you have taken from your own piece of Re-creative writing and write your commentary underneath the heading 'Critical Commentary'.

### **Task 3: Travel Writing**

Another part of the English Lang-Lit A level course focuses on travel writing – in fact, we will be studying the Paris Anthology which AQA have put together specifically for this course which contains many different examples of travel writing about the wonderful city of Paris. Your final transition task is going to introduce you to this genre of writing.

First of all, read the two pieces of travel writing below; both pieces have been written about Blackpool.

### **Text A**

#### **LONELY PLANET GUIDE**

Introducing Blackpool: The queen bee of England's fun-by-the-sea-type resorts is unquestionably Blackpool. It's unashamedly bold and brazen in its efforts to cement its position as the country's second-most visited town after London. Tacky, trashy and, in recent years, a little bit tawdry, Blackpool doesn't care because 16 million people don't care either.

Blackpool works so well because it has mastered the time-tested, traditional British holiday-by-the-sea formula with high-tech, 21st-century amusements that will thrill even the most cynical observer. Basically, a holiday here is all about pure, unadulterated fun.

The town is famous for its tower; its three piers; its Pleasure Beach and its Illuminations which are a successful ploy to extend the brief summer holiday season. From early September to early November, 5 miles of The Promenade are illuminated with thousands of electric and neon lights.

#### **The Pleasure Beach**

The main reason for Blackpool's immense popularity is the Pleasure Beach: a 16- hectare collection of more than 145 rides that attracts some seven million visitors annually, and, as amusement parks go, is easily the best in Britain.

The park's major rides include the Big One, the tallest and fastest roller coaster in Europe, reaching a top speed of 85mph before hitting a near-vertical descent of 75m; the Ice Blast, which delivers you up a 65m steel tower before returning to earth at 80mph; and the vertiginous Infusion, which features five loops, a double-line twist and a suspended looping coaster - which should help bring up that lunch just nicely.

The high-tech, modern rides draw the biggest queues, but spare a moment to check out the marvellous collection of old-style wooden roller coasters, known as the 'woodies'. You can see the world's first Big Dipper (built in 1923), but be sure to also have a go on the Grand National (1935), whose carriages trundle along a 1½-mile track in an experience that is typically Blackpool - complete with riders waving their hands (despite the sombre-toned announcement not to).

Rides are divided into categories, and once you've gained entry to the park with your Freedom Ticket you can buy tickets for individual categories or for a mixture of them all. Alternatively, an Unlimited Ride wristband includes the £5 entrance fee; there are great discounts if you book your tickets online in advance. A new addition is the Speedy Pass, which saves you the hassle of queuing for rides by allocating you a specific ride time; rent it (£5) and add as many people to it as you want. Also, there are no set times for closing; it depends how busy it is - meaning that the fun literally keeps on going!

## Text B

### Extract from Bill Bryson: Notes from a Small Island

BLACKPOOL: it attracts more visitors every year than Greece and has more holiday beds than the whole of Portugal. It consumes more chips per capita than anywhere else on the planet (it gets through forty acres of potatoes a day) and has the largest concentration of roller-coasters in Europe. It has the continent's second most popular tourist attraction: the forty-two-acre Pleasure Beach, whose 6.5 million annual visitors are exceeded in number only by those going to the Vatican. It has the most famous illuminations. And on Friday and Saturday nights it has more public toilets than anywhere else in Britain; elsewhere they call them doorways.

Whatever you may think of the place, it does what it does very well - or if not very well at least very successfully. In the past twenty years, during a period in which the number of Britons taking traditional seaside holidays has declined by a fifth, Blackpool has increased its visitor numbers by 7 per cent and built tourism into a £250-million-a-year industry - no small achievement when you consider the British climate; plus the fact that Blackpool is ugly, dirty and a long way from anywhere; that its sea is an open toilet and its attractions are nearly all cheap, provincial and dire.

It was the illuminations that had brought me there for my first ever visit. I had been hearing and reading about them for so long that I was genuinely keen to see them. So, after securing a room in a modest guesthouse on a back street, I hastened to the front in a sense of some expectation. Well, all I can say is that Blackpool's illuminations are nothing if not splendid, and they are not splendid. There is, of course, always a danger of disappointment when you finally encounter something you have wanted to see for a long time, but in terms of letdown it would be hard to exceed Blackpool's light show. I thought there would be lasers sweeping the sky, strobe lights tattooing the clouds and other gasp-making dazzlements. Instead there was just a rumbling procession of old trams decorated as rocket ships or Christmas crackers, and several miles of paltry decorations on lampposts. I suppose if you had

never seen electricity in action, it would be pretty breath taking, but I'm not even sure of that. It all just seemed tacky and inadequate on rather a grand scale, like Blackpool itself.

What was no less amazing than the meagreness of the illuminations were the crowds of people who had come to witness the spectacle. Traffic along the front was bumper to bumper, with childish faces pressed to the windows of every creeping car, and there were masses of people ambling happily along the spacious promenade. At frequent intervals, hawkers sold luminous necklaces and bracelets or other short-lived diversions, and were doing a roaring trade. I read somewhere once that half of all visitors to Blackpool have been there at least ten times. Goodness knows what they find in the place. I walked for a mile or so along the prom, and couldn't understand the appeal of it - and I, as you may have realized by now, am an enthusiast for tat. Perhaps I was just weary after my long journey from Porthmadog, but I couldn't wake up any enthusiasm for it at all. I wandered through brightly lit arcades and peered in bingo halls, but the festive atmosphere that seemed to seize everyone else failed to rub off on me. Eventually, feeling very tired and very foreign, I retired to a fish restaurant on a side-street, where I had a plate of haddock, chips and peas, and was looked at like I was some kind of southern pansy when I asked for tartar sauce, and afterwards took yet another early night.

### **Your final task to complete:**

This is a very simple straightforward task: after reading both texts carefully, write a bullet point list of both the similarities and differences between the two pieces of travel writing. Then, write a very brief answer to this question:

*'In your opinion, which of these writers makes more of a connection with their reader and why? Think about the language the writers use and any other techniques which they use to enable them to make a connection with the reader.'*

**Well done, you have now completed all of the English Language-Literature  
A level summer tasks!**

Please make sure you keep your work safe so that you can bring it to your first English Language-Literature lesson in September. In the meantime, if you have any queries or questions about the course or about the summer tasks, please email Mrs Barham at [k.barham@cwlc.email](mailto:k.barham@cwlc.email)

We look forward to meeting you in September!  
Thank you very much,  
The English Department @ CWLC

**A level English Language-Literature  
AQA  
Specification 7707**