

### Induction Tasks: Time to start thinking like an A Level Student!

Welcome to the exciting first stage in your new Advanced Level course! We are delighted you have chosen to study English Literature at Gildredge House Sixth Form and this pack will help you to make the best possible start to studying this subject.

This work is VITAL for you to make a good start on your new course. It is directly linked to the syllabus and to the skills that you will be developing across your A-Level studies.

We will be collecting in your work at the beginning of September, so please make sure you keep the work safe until then. We will not be marking this work and awarding an A-Level grade but we will be looking to see whether you have the right attitude and resilience for completing the course. You will be provided with feedback on what you have done well and the process by which you have tackled your work, as well as given suggestions for how to build on these strategies so as to become a more successful Literature student in the future. This will form part of an initial assessment of your progress your teacher will make in the first two weeks of the course.

All of the materials you need to complete the tasks are in this pack or available on the Internet - just follow the links in the document.

**If you need help:** The tasks are designed to get a bit more difficult as you work through them, as they are preparing you for studying at a higher level and to become an effective independent learner. If you get stuck, simply make a note of it and we can discuss in the first week of lessons.

For an overview of the course, please see the Edexcel website:

<https://qualifications.pearson.com/content/dam/pdf/A%20Level/English%20Literature/2015/Specification%20and%20sample%20assessments/GCE2015-A-level-Eng-Lit-spec-Issue-6.pdf>

### An Overview of the Induction Tasks

1. Reading and making preparatory notes on your set texts.
2. Close analysis of key extracts from set texts, looking at the methods by which a writer communicates their views.
3. Research tasks on the contextual background of the set texts.
4. Analysing a poem.
5. Wider reading.
6. Application of critical reading to a chosen text.

**Please ensure that your work is neatly labelled and formatted, ready to be submitted to your teacher and so it is easy to read and assess.**

## 1. READING YOUR SET TEXTS

On the course, you will study the following texts:

### PROSE:

*Frankenstein* by Mary Shelley (Wordsworth Classics, ISBN:978-1-85326-023-0)

*The Handmaid's Tale* by Margaret Atwood (Vintage, ISBN: 9780099740919)

### DRAMA:

A Shakespearean play (to be confirmed)

*A Streetcar Named Desire* by Tennessee Williams (ISBN:)

### POETRY:

A selection of poems from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011* (ISBN: 978-0571325405)

A selection of poems from *English Romantic Verse* (ISBN: 978-0140421026)

Please ensure that you have bought **TWO copies** of the texts in advance of September - one for class annotations and one for the exam which must be a 'clean' copy (i.e. no annotations). Prior to starting in September, you should read *Frankenstein* by Mary Shelley, as this will be the first novel you will study. If you want to prepare further, you should also read *The Handmaid's Tale* by Margaret Atwood and read/watch a version of *A Streetcar Named Desire* by Tennessee Williams.

- a) Read the novel in its entirety.
- b) Write a detailed plot summary for each chapter. This will help you to navigate the text and will be enormously helpful to you in the Spring of Year 13 before you have to revise for your exams. **Do not simply copy one from the internet - you need to make your own notes!**
- c) Write a set of character notes for each of the main characters. How you format these notes is up to you but we recommend that you include the following information: appearance; personality; how they behave; how they speak; their motivation for their behaviour; how they develop over the course of the novel; how they interact with others and the specifics of their relationships with other characters. You may also want to note down anything you notice about the themes of the novel.

## 2. CLOSE ANALYSIS OF TWO EXTRACTS

The following extract comes from Chapter 5 of Mary Shelley's *Frankenstein*. In it, the narrator, Victor Frankenstein, describes the moment he brings his creation to life. Analyse the extract and then answer the following question: **"Explore how the writer presents ideas about creation. Write 2 A4 pages (max.) in answer to the question."** Analyse and annotate the extract thoroughly before answering the question. Pay particular attention to the choices the writer has made about language devices, sentence structure and other language features, and what the effects of these choices are on the reader.

### Extract 1: *Frankenstein* - Chapter 5

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

1. The following extract is the first chapter of Margaret Atwood's *The Handmaid's Tale*. Read the extract and answer the following questions:
  - a. What impressions have you gained from this chapter of the narrator and her circumstances and by what means?
  - b. What do you not know that you would have expected to find out from the first chapter of a novel? What might be the author's purpose in keeping such knowledge from her readers?

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.

### 3. RESEARCH TASK ON THE SOCIAL, HISTORICAL AND LITERARY CONTEXTS OF YOUR SET TEXTS

The Year 12 course focuses on texts written between the early 1800s and the present day. Therefore, a key part of being able to understand and analyse these texts is an awareness of the contexts in which they were written and received. Research the context of two of your set texts; the format in which you record your research is up to you. If you wish to research the other texts, feel free to do so.

#### Romantic Poetry

1. Explore what Romanticism is and what the core ideas and beliefs behind this movement are.
2. Research the key historical and political events that influenced the Romantic Movement.
3. Research 'The Romantic Poets' are. For each create a biography, ensuring you explore their personal biographies, their social, political and religious beliefs and their most noted works.

#### Frankenstein

1. Research what Romanticism is and what the core ideas and beliefs behind this movement are.
2. Research the key historical and political events that influenced the Romantic Movement.
3. Research what the Gothic Literary tradition and explore how it relates to Romanticism.
4. Research the life of Mary Shelley.
5. Research scientific advancements in the early 19th century and how they influenced Shelley's *Frankenstein*.

#### A Streetcar Named Desire

1. Research Tennessee Williams' life and background. Include: family relationships, sexuality, mental health, themes and issues in his plays.
2. Social, historical and cultural context: American Civil War, the 'old' south versus the north, social class in the southern American states, post-second world war America.
3. Literary context: American theatre (1900-1950), realism, expressionism, Southern Gothic and the genre of tragedy.

### The Handmaid's Tale

1. Research Margaret Atwood's life and background.
2. Political, social and historical contexts: Reaganism, the rise of the conservative religious right (the 'Christian right'), second wave feminism and the 1980s anti-feminist backlash, and the growing environmental concerns following the Second World War.
3. The features of dystopian literature.

## 4. ANALYSING A POEM

The following poem is one of the poems you will study from the 'Poems of the Decade' anthology. Analyse and annotate the poem before writing one A4 page answering the following question: "How does the poet present ideas about identity?"

### 'To My Nine-Year-Old Self' by Helen Dunmore

You must forgive me. Don't look so surprised,  
perplexed, and eager to be gone,  
balancing on your hands or on the tightrope.  
You would rather run than walk, rather climb than run  
rather leap from a height than anything.

I have spoiled this body we once shared.  
Look at the scars, and watch the way I move,  
careful of a bad back or a bruised foot.  
Do you remember how, three minutes after waking  
we'd jump straight out of the ground floor window  
into the summer morning?

That dream we had, no doubt it's as fresh in your mind  
as the white paper to write it on.  
We made a start, but something else came up -  
a baby vole, or a bag of sherbet lemons -  
and besides, that summer of ambition  
created an ice-lolly factory, a wasp trap  
and a den by the cesspit.

I'd like to say that we could be friends  
but the truth is we have nothing in common  
beyond a few shared years. I won't keep you then.  
Time to pick rosehips for tuppence a pound,  
time to hide down scared lanes  
from men in cars after girl-children,

or to lunge out over the water  
on a rope that swings from that tree  
long buried in housing -  
but no, I shan't cloud your morning. God knows  
I have fears enough for us both -

I leave you in an ecstasy of concentration  
slowly peeling a ripe scab from your knee  
to taste it on your tongue.

## 5. WIDER READING

As part of your Unit 2 exam, you will study two texts which will be linked by the concept of 'science and society'. As part of that exam, you will be expected to write an essay comparing the two texts and with a good knowledge of other ideas and texts written at the same time.

Good preparation for this will involve ensuring that you have read widely around your set texts, increasing your understanding of typical themes and concerns, so that you have a more perceptive understanding of literature within this area for the exam.

Over the course of Year 12, you will be asked to select wider reading texts to help you develop as a more independent and critical reader. *This wider reading might also help you to select one of your coursework texts for Year 13.* You will be asked to come to lessons ready to engage in active discussions and debates about what you have read. The following task will help you to prepare for this more mature way of working in Literature.

### Task

Choose at least one of the texts listed to read for enjoyment. Using whatever format you choose, create a logbook to record your thoughts and useful quotes and information. Complete at least one entry for the text you have chosen to read. If you read more than one text, please complete an entry for each text.

Please note that the following list is extremely detailed and covers a very broad range of texts, many of which you would find on university reading lists. We don't expect you to read all or even many of them, far from it, instead we want to give you an introduction to the sheer range and depth of English Literature. Use this list as a starting point and enjoy your reading this summer. It's okay to not like a book - in fact, maybe you should expect that - and it's okay to stop reading and start something else.

## Text List - The Struggle for Identity in Modern Literature

(\* denotes text published after 1990)

(+ denotes text published between 1800-1945)

<b>PROSE FICTION</b>	Any of the ten named prose texts for Unit 2, or any other novel by Morrison.
Chinua Achebe	<i>Things Fall Apart</i> (Penguin, 1958)
James Baldwin	<i>Go Tell it on the Mountain</i> (Penguin)
Nadine Gordimer	<i>July's People</i> (Bloomsbury, 1981)
Radclyffe Hall	<i>The Well of Loneliness</i> + (Virago, 1928)
Zora Neale Hurston	<i>Their Eyes Were Watching God</i> + (Virago, 1937)
Andrea Levy	<i>Small Island</i> * (Headline, 2004)
Patrick McCabe	<i>Breakfast on Pluto</i> * (Picador, 1998)
Anne Michaels	<i>Fugitive Pieces</i> * (Bloomsbury, 1996)
Arundhati Roy	<i>The God of Small Things</i> * (Harper Perennial, 1997)
Robert Tressell	<i>The Ragged-Trousered Philanthropists</i> + (Flamingo, 1914)
Irvine Welsh	<i>Trainspotting</i> * (Vintage, 1993)
Jeanette Winterson	<i>Oranges are not the only fruit</i> (Vintage, 1984)
Richard Wright	<i>Native Son</i> + (Vintage, 1940)
Kurt Vonnegut	<i>Slaughterhouse 5</i> (Vintage, 1969)
Rose Treman	<i>The Road Home</i> (Chatto and Windus)
Kathryn Stockett	<i>The Help</i> (Penguin, 2009)
<b>PROSE NON-FICTION</b>	
<b>Autobiographies and Biography, Diaries</b>	
Maya Angelou	<i>Autobiography, especially I Know Why The Caged Bird Sings</i> (Virago, 1969)
Diana Souhami	<i>The Trials of Radclyffe Hall</i> * (Virago, 1999)
Nelson Mandela	<i>Long Walk to Freedom</i> (Abacus, 1994)
<b>Memoirs and Interviews</b>	
Sylvia Calamati	<i>Women's stories from the North of Ireland</i> * (Beyond the Pale Publications, 2002)
Bobby Sands	<i>Skylark Sing Your Lonely Song</i> (Mercier Press, 1982)
Malcolm X	<i>Malcolm X Talks to Young People</i> (Pathfinder, 1964-1965)
Alice Walker	<i>The Same River Twice: Honoring the Difficult</i> * (Phoenix, 1996)
<b>Travelogues</b>	
Salman Rushdie	<i>The Jaguar Smile: A Nicaraguan Journey</i> (Vintage, 1987)
<b>History and cultural commentary, essays and speeches</b>	
David Beresford	<i>Ten Men Dead: The Story of the 1981 Irish Hunger Strike</i> (Harper Collins, 1987)
Beverley Bryan, Suzanne Scafe,	<i>The Heart of the Race</i> (Virago, 1985)
Stella Dadzie	
Germaine Greer	<i>The Female Eunuch</i> (Harper Perennial, 1970)
Martin Luther King Jr.	<i>I Have A Dream: Writings And Speeches That Changed The World</i> (Harper, 1956-68)
Adhaf Soueif	<i>Mezzaterra-Fragments from the Common Ground</i> * (Bloomsbury, 2004)
Amrit Wilson	<i>Dreams, Questions, Struggles South Asian Women in Britain</i> (Pluto Press, 2006)
<b>Laws</b>	
Parliament	'Section 28 of the Education Act' 1988
<b>Literary Criticism</b>	
Ralph Ellison	<i>Shadow and Act</i> (Vintage, 1967)
Dolly A. McPherson	<i>Order out of Chaos: The Autobiographical Works of Maya Angelou</i> (Virago, 1990)
Kate Millet	<i>Sexual Politics</i> (Virago, 1977)
Amrit Wilson	<i>Finding a Voice: Asian Women in Britain</i> (Virago, 1978)
Richard Wright	<i>Blueprint for Negro Writing</i> + (1937)
Jeremy Hawthorn ed.	<i>The British Working Class Novel in the Twentieth Century</i> (Hodder Arnold, 1984)
<b>DRAMA</b>	
Brendan Behan	<i>The Hostage</i> (Methuen, 1958)
Sudhar Bhuchar	<i>Child of the Divide</i> * (Methuen Modern Plays)

Jim Cartwright  
 Caryl Churchill  
 Claire Dowie  
 Brian Friel  
 Lorraine Hansberry  
 Sarah Kane  
 Tony Kushner  
 Martin McDonagh  
 Sean O'Casey  
 Arthur Miller  
 Mark Ravenhill  
 Ntozake Shange  
 Timberlake Wertenbaker  
  
 Tennessee Williams  
  
 International Connections  
 (contributor Jackie Kay)

*Road* (Methuen Modern Plays, 1986)  
 All plays \* (some will be post 1990)  
*Why is John Lennon Wearing a Skirt?* \* (Methuen Modern Plays, 1996)  
*Dancing at Lughnasa* \* (Faber, 1990)  
*A Raisin in the Sun* (Methuen Modern Plays, 1959)  
*Complete Plays* \* (Methuen Drama, 1998-2006)  
*Angels in America* \* (Nick Herne Books, 1992)  
*Beauty Queen of Leenane* \* (Methuen, 1996)  
*Three Dublin Plays: Juno and the Paycock* + (1924), *The Plough and the Stars* + (1926), *Shadow of a Gunman* + (1923) (Faber)  
*Death of a Salesman* (Penguin, 1949)  
*Citizenship* \* (Methuen Modern Plays, 2006)  
*Shange Plays 1-* (Includes *For Colored Girls Who Have Considered Suicide When the Rainbow is Enough*)  
*Our Country's Good* (Methuen, 1988)  
*A Streetcar Named Desire* (Methuen, 1947)  
*New Plays for Young People* \* (Faber 2003)

## POETRY

Simon Armitage  
 W.H. Auden  
 Gillian Clarke  
 Carol Ann Duffy  
 Allan Ginsberg  
 Langston Hughes  
 Jackie Kay  
 Liz Lockhead  
 Audre Lorde  
 Grace Nichols  
 Adrienne Rich  
 Lemn Sissay  
 Gertrude Stein  
 Alice Walker  
 Benjamin Zephaniah  
 Edited by Lemn Sissay  
  
 Agnes Meadows  
 Gillian Clarke  
 Alice Oswald  
 Grace Nichols  
 Carol Ann Duffy  
 Jackie Kay  
 Liz Lockhead  
 Lenin Sissay

*Dead Sea Poems* \* (Faber, 1995)  
 e.g 'The Quarry', 'Funeral Blues', 'Refugee Blues' + (1930s)  
*Letter From a Far Country* (1985)  
*The Other Country* \* (Anvil, 1990)  
*Howl* (City Lights Pocket Poet Series, 1956)  
*Collected Poems* + (Vintage, 1930-1960)  
*Life Mask* \* (Bloodaxe Books, 2005)  
*Dreaming Frankenstein and Collected Poems* (Polygon, 1984)  
 Any - (some will be post 1990)  
*The Fat Black Woman's Poems* (Virago, 1984)  
*The School Among the Ruins* \* (Norton, 2004)  
*Morning Breaks in the Elevator* \* (Payback Press, 1999)  
*Tender Buttons* + (Dover, 1914)  
*Revolutionary Petunias and other Poems* (Harcourt Brae Jovanovitch, 1970)  
*Too Black, Too Strong* \* (Bloodaxe Books, 2001)  
*The Fire People: A Collection of Contemporary Black British Poets* \* (Payback Press, 1998)  
*Woman* (Waterways, 2003)  
*A Recipe for Water* (Carcaret, 2009)  
*The Thing in the Gap Stone Stile* (Faber, 1996)  
*I Have Crossed an Ocean* (Bloodaxe Books Ltd, 2010)  
*Love Poems* (Picador, 2010)  
*Darling* (Bloodaxe Books Ltd, 2007)  
*The Colour of Black and White* (Polyfon, 2003)  
*Rebel Without Applause* (Bloodaxe Books Ltd, 1992)

## TEXTS IN TRANSLATION

### Novels

Isabel Allende  
 Alexandra Kollontai  
 Manuel Puig  
 Alexander Solzenichen

*The House of the Spirits* (Chile/Spanish) (Black Swan, 1985)  
*Love of Worker Bees* + (USSR/Russian) (Virago, 1930)  
*The House of the Spirits* (Spanish) (Vintage, 1976)  
*The Idiot* (Russian) (Penguin, 1962)

### Poetry

Pablo Neruda *Residence on Earth* + (Chile/Spanish) (Souvenir Press, 1933)

### Drama

Bertolt Brecht  
 Federico Garcia Lorca

*Mother Courage and her Children* + (German) (Methuen, 1940)  
*The House of Bernarda Alba* + (1936), *Yerma* + (1934), *Blood Wedding* + (1933) (Spanish) (Penguin)

### Non fiction autobiography/diary/travelogue

Anne Frank  
 Che Guevara  
 Nawal al-Saadawi

*The Diary of a Young Girl* (Dutch) (Penguin, 1947)  
*The Motorcycle Diaries* (Argentina/Spanish) (Harper Perennial, 1952)  
*Memoirs from the Women's Prison* (Egypt/Arabic) (1984)

## 6. APPLYING CRITICAL VIEWS TO YOUR WIDER READING

One of the key skills you are going to have to develop in your study of English Literature is the ability to deal with other peoples' critical views of the text. You will be asked to research and find your own critical views to include in your essays and you will be asked to judge a text based on the extent to which your interpretation agrees with a given critical view.

The following activities will help you to begin practising these skills.

### Task

It has been said that: "Modern literature shows isolated characters as being profoundly damaged". Choose one of the texts you have read for the previous task and find evidence from the text that both supports and/or refutes this critical view. Write a paragraph which tries to either prove or disprove the critical view using evidence from your chosen text.

**Well done for completing these tasks. Every task has helped you practise a skill you will develop over the course of A-Level Literature and has helped you to build knowledge you will be relying on.**

**We look forward to seeing you in September!**