

Course Start

This is independent learning you need to complete as a fundamental part of your introduction to the course. It should take you approximately 5 hours to complete.

Course Name	Combined English A level (Lang-Lit)
How this Course Start fits into the first term of the course	<ul style="list-style-type: none"> It will provide some stimulus reading for the creative coursework, worth 20% of your final grade It will help you to choose an overarching theme for your coursework
How will my Course Start learning be used in lessons?	<ul style="list-style-type: none"> It will reinforce three key English skills needed for success on the course: the importance of reading, the ability to analyse and/or the ability to write creatively It will also hopefully provide inspiration and ideas for your own coursework
Course Start learning objectives	<ul style="list-style-type: none"> To widen your fiction and nonfiction reading To analyse language features in your chosen fiction text To practise creative nonfiction writing for autobiography
Study Skills	<ul style="list-style-type: none"> Reading Analysis Creative writing & drafting Widening vocabulary

Expectations for: Combined English

Our specification is: [Edexcel AS & A level English Language & Literature](#)

What this course involves:

It combines examining literary texts with using an understanding of how language works to create texts to suggest the speaker or writer's identity. As you work on both English Language and Literature, you will examine how spontaneous speech operates in real life and how dialogue can be represented in texts. This course enables you to study a wide range of text-types, including fiction such as novels, short stories, poetry and plays and non-fiction varieties including memoir, articles, online texts and conversational transcripts.

Lessons will mostly involve reading a wide variety of literary and linguistic texts; discussion of how language works in the texts we read; exploring how we analyse language-use in a wide range of written and spoken contexts; creating new fiction and nonfiction texts; working on writing-skills in order to be more creative, analytical and accurate. Sometimes there will be opportunities to create presentations, to watch performances of key texts on- screen or to visit theatre productions.

This is the right course for anyone who has enjoyed both English GCSEs and feels they have cross-curricular language skills and interest, which encompass the literary and linguistic.

COMBINED ENGLISH: Course Start

Welcome to English Lang-Lit at Varndean College. We are happy you will be joining us in September.

This summer is a great opportunity to do some pre-reading to prepare for the coursework, worth 20% of the A level. It will help you choose a theme to eventually write your own 2 texts on: one fiction and one nonfiction.

Choose and read **1 fiction/nonfiction pairing** before you start in September. We hope you find something to interest and inspire you in the following list of **paired texts**:

PLEASE NOTE: These are CORE TEXTS required for wider reading, to help you to be successful in the Coursework Unit. They are **not** the SET TEXTS for the course. (It should be possible to borrow copies from a local library or to pick up cheap editions from charity shops or online. You may even find that you already have some of the following pairings on your shelves at home.)

Course Start assignment

- TASK 1: READ BOTH TEXTS IN YOUR CHOSEN PAIRING** (As you do so, choose a **theme** that appeals to you and jot down any useful quotes & page numbers relating to it.)
- TASK 2: Analysis of FICTION opening**

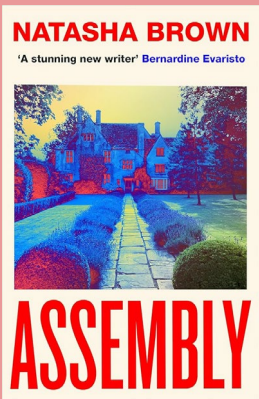
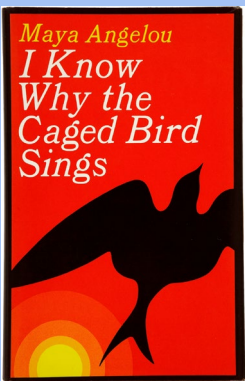
Write a 500-750 word analysis that answers the following question: *How does the opening of your chosen C21st fiction novel establish the world of the novel?*

TASK 1

PAIRING 1

FICTION: EPISTOLARY DRAMA

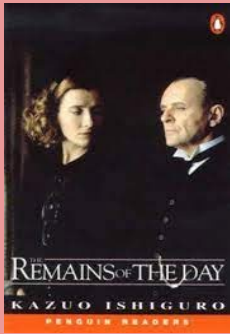
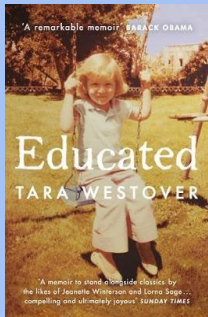
NONFICTION: AUTOBIOGRAPHY

'ASSEMBLY' Natasha Brown		'I KNOW WHY THE CAGED BIRD SINGS' Maya Angelou	
A novel narrated by a young, successful Black British woman navigating the complexities of her life, particularly her identity and place within a predominantly white society. (Short read) RACE CLASS GENDER SEXISM LOVE SEX APPEARANCE IDENTITY ILLNESS SURVIVAL		<i>I Know Why the Caged Bird Sings</i> is a 1969 autobiography describing the young and early years of American writer and poet Maya Angelou. RACISM RACE RESISTANCE SEGREGATION DISPLACEMENT CHILDHOOD FAMILY RELIGION ABANDONMENT VOICE IDENTITY LOVE APPEARANCE SEXUALITY	

PAIRING 2

FICTION: HISTORICAL FICTION/ROMANCE

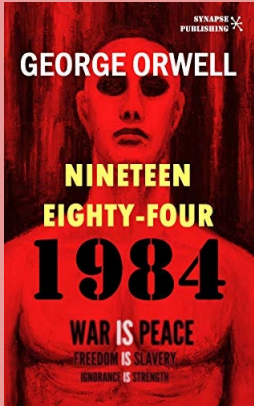

NONFICTION: AUTOBIOGRAPHY

'THE REMAINS OF THE DAY' Kazuo Ishiguro		'EDUCATED' Tara Westover	
A butler who sacrificed body and soul to service in the years leading up to WW2 realises too late how misguided his loyalty was to his lordly employer instead of to love. DUTY DIGNITY JOURNEYS TRADITION CLASS POLITICS DESIRE LOVE REPRESSION LOSS REGRET LONELINESS FRIENDSHIP SOCIETY		Westover recounts overcoming her survivalist Mormon family in order to go to college, and emphasises the importance of education in enlarging her world. LOVE MEMORY JOURNEYS LONELINESS LEARNING RELIGION DELUSION FAMILY CHILDHOOD ABUSE ENTRAPMENT.	

PAIRING 3

FICTION: DYSTOPIA/ SCI-FI/ POLITICAL

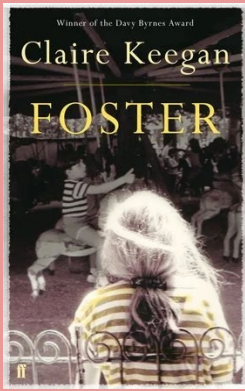
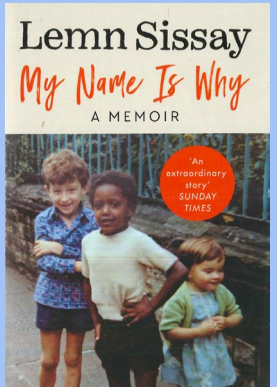
NONFICTION: AUTOBIOGRAPHY

'NINETEEN EIGHTY-FOUR' George Orwell		'FREE' Lea Ypi	
<p>In his longing for truth and liberty, Smith begins a secret love affair with a fellow worker Julia, but soon discovers the true price of freedom is betrayal.</p> <p>TOTALITARIANISM FEAR CENSORSHIP LANGUAGE POWER PROPAGANDA WAR TORTURE LOVE/SEX BETRAYAL CLASS TECHNOLOGY SURVEILLANCE FREEDOM</p>		<p>Ypi grew up in one of the most isolated countries on earth, where communist ideals had officially replaced religion. Albania was almost impossible to visit, almost impossible to leave.</p> <p>CHILDHOOD FAMILY PAST EDUCATION POLITICS FREEDOM TOTALITARIANISM POWER HOPE COMMUNITY JOURNEYS</p>	

PAIRING 4

FICTION: SHORT STORY/ NOVELLA


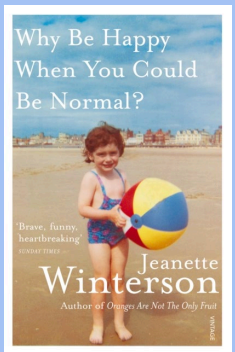
NONFICTION: AUTOBIOGRAPHY

'FOSTER' Claire Keegan		'MY NAME IS WHY' Lemn Sissay	
<p>A beautifully written story that takes place in Ireland and set in 1981, Foster is about love, kindness and compassion, and how they impact a child.</p> <p>(Short read)</p> <p>CHILDHOOD FAMILY HOME FOSTERING REJECTION NEGLECT SECRECY SHAME LOVE DEATH GRIEF VOICE CHILDLESSNESS COMMUNITY IDENTITY</p>		<p>This is the powerful and inspiring account of the acclaimed poet's journey from neglect and despair to artistic and cultural recognition.</p> <p>(Short read)</p> <p>CHILDHOOD FAMILY CARE REJECTION NEGLECT MISFORTUNE HOPE CRUELTY RACE HOME FOSTERING IDENTITY INSTITUTIONALISATION LONELINESS</p>	

PAIRING 5

FICTION: SHORT STORIES/ FANTASY

NONFICTION: AUTOBIOGRAPHY

'THE BLOODY CHAMBER' Angela Carter		'WHY BE HAPPY WHEN YOU COULD BE NORMAL?' Jeanette Winterson	
<p><i>The Bloody Chamber</i> is a collection of short fiction by English writer Angela Carter. They share a theme of being closely based upon fairy tales or folk tales.</p> <p>CHILDHOOD INNOCENCE VIOLENCE DEATH HORROR GENDER MARRIAGE SEXUALITY LOVE CHANGE</p>		<p>It is about the pursuit of happiness, about lessons in love, the search for a mother and a journey into madness and out again.</p> <p>CHILDHOOD FAMILY REJECTION NEGLECT GENDER SEXUALITY RELIGION ADOPTION MOTHERHOOD ABUSE DESPAIR FORGIVENESS</p>	

TASK 2: Analyse the opening of your FICTION text

Reread the first page or two of the FICTION text you have chosen. In your analysis you should make detailed reference to the ways in which the author creates:

- The setting
- The character(s)
- Narrative voice
- The atmosphere

You will also need to use supporting evidence (quotes) and technical terms to analyse how meaning is created by the writer.

Some sentence starters:

- *The opening establishes a world of (turmoil)*
- *There is a feeling of (violence)*
- *The opening creates a (disturbing) world in which...*
- *The beginning of the novel seems to suggest that...*
- *It seems the character inhabits a world in which...*
- *The narrator seems to be...*

The following is an example of a couple of paragraphs on *Wide Sargasso Sea* that a student wrote. It may help to guide you on the style of writing. Notice how they make a general point about atmosphere/ feeling and then explain how this is created through language.

The world introduced in the opening of 'Wide Sargasso Sea' is one at breaking-point — it is tense, unpredictable and ruthless. The impersonal third person pronoun "they" is repeated throughout the opening, conveying a sense of isolation. The narrator is aware of many groups of people that surround her, yet she feels distant from all of those groups. She does not identify with anyone. This sets up a sense of isolation and a conflict between the many groups of people. The lack of names leaves the reader filling in the blanks to work out who "they" are, creating a sense of confusion, and that there is much unknown in this world.

The writer employs juxtaposition to heighten the fear the characters are living in. The stark contrast in the asyndetic listing of: "my father, visitors, horses, feeling safe in bed—all belonged to the past" increases the impact of the last item, as it is unexpected. The list-form also puts the emotion of fear on the same level as the absence of actual people, portraying how concepts and feelings are just as real as tangible things. This emphasises how scary the world of the book really is to the characters.