

English Language & Literature – Summer Independent Learning

PART 1: Compulsory Tasks

Task 1: NEA

1. You will need to continue with the drafting / re-drafting of your fiction OR non-fiction creative pieces. You should ensure that you have comfortably met the word count limit (800-1000 words) and have thoroughly edited your writing for spelling and grammar issues.
2. **Type up, print out and hand in when you return in September.**
3. The second piece of coursework (either fiction or non fiction) needs to be handed in before October half term.

Remember the importance of your stimulus texts to your original writing and your overarching topic.

Task 2: Unseen Prose (Paper 2, Section A Practice)

Read the article extract on the following page and annotate the speech in as much detail as you can, identifying any technical decisions the writer has made and how these decisions affect the meaning, tone, ideas being established.

Answer the following question around the text you have annotated using your knowledge and understanding of linguistic devices and ensuring you consider AO1, AO2 & AO3 in your response. You should write a minimum of two sides of A4.

'Critically evaluate how Moore conveys her feelings towards the government's treatment of women.' - write one full page of typed up analysis (Font size 14)

Task 3 – Wuthering Heights/Romantic Poetry

Essay:

Compare how Bronte and the Romantic poets explore encounters with people whose status in society determines how they are treated

At least 3 developed PEALEALS

An extract from a column written by the journalist Suzanne Moore, which appeared in *The Guardian* newspaper in 2011.

This coalition hasn't forgotten women. It's targeted them.

It's easy enough to do, I guess. You're rushing round trying to keep on top of everything, but you know you might have forgotten something. It'll come back to you later. Oh yes – women. Where did you put them? When did you last see them? Retrace your steps. From the superb leaked memo this week, we see this government has been so busy "messaging about deficit reduction" it has simply forgotten how to get its message through to women. Perhaps more specifically, to women who may vote for them. Please don't confuse these guys and tell them all women are not exactly the same. We don't want to blow their freaky-deaky minds.

If I was feeling forgiving I could think, well, it happens in every field – this "whoops, what woman?" deal – why should the government be any different?

You think to yourself, let's make a funny, topical show about the news. It will be such a laugh, and so you get something like *Mock the Week*, where two teams of three men compete, chaired by a man. This is not some deliberate gender apartheid. Relax, people. It's comedy! Or you could edit something like a satirical magazine, and occupy the higher moral ground of *Ian Hislop*, a place I can barely imagine, and just happen to think that describing all female journalists, whoever they are (Deborah Orr?), as Polly Filler or Glenda Slagg is hilarious. It's a scientific fact that men never write badly or fill up the back half of newspapers with drivel. Ever!

If you are really anti-establishment, you can have a blog named after Guy Fawkes with its regular Totty Watch and encourage your clientele to take part in a really creepy smutfest. That's really one in the face to the system, boys! Or how about selling crappy T-shirts with slogans such as "Nice new girlfriend, what breed is she?", or ones that provide a list of excuses for domestic violence. Weirdly, just as a new campaign aimed at teenagers starts because, repulsively, many teenage girls are used to being kicked or punched within relationships. Anyone who complains about these things is probably some hairy, humourless ho. That's right, and here I am.

Because I am too long in the tooth to listen to the excuses any more. I have been in too many situations where someone at the last minute remembers the missing vital ingredient to their plan. And I get the token-woman phone call. TV people, radio people, people giving prizes, people discussing or campaigning often have a great lineup. It's just that they have forgotten the woman thing. By the time they phone someone like me, they are deranged by their newfound passion for the appearance of equality. "We think you'd be really good at it because ..." They cannot say, "Because you are a woman", so twisted are they by now in their sudden antisexism they can't risk sounding ... sexist. So they just start begging. Perhaps any of us "token women" should be flattered by our exalted status. To be one of the boys. It's what we always wanted!

It isn't, actually. What we wanted a lot of the time was for it not to matter. For it not always to be an issue. That's the hopeless ideal. In grownup company and in grownup companies, in positions of power and positions of pleasure, some of us are men and some of us are women. Equality would mean the presence of women as simply normal – not abnormal, not tokenistic, not even snigger-worthy.

The vaguest notion of any kind of equality would mean you could not govern for a year with a load of policies that create higher unemployment for women, while further impoverishing women on benefits. You could not suggest the so-called work-life balance is simply a female issue, or assume we are all wives and mothers. This leaked, panicky memo shows these guys waking up to the fact that many women are not simply disappointed but bloody livid, that women are not an afterthought; nor are we an interchangeable, homogenous mass to be spun over with some "family-friendly policies".

45

Part Two: Optional (but advised tasks)

You should be re-reading your copy of 'A Streetcar Named Desire' and updating your notes / annotations. Other revision strategies could include:

- Picking out key extracts (no more than 2 pages) and close reading/ analysing for AO1 and AO2
- Watch the 'Young Vic' production of the play from The National Theatre Live collection.
- Use the following link to watch the video lectures on Massolit
<https://www.massolit.io/courses/williams-a-streetcar-named-desire>
- Look back at / create useful revision resources such as key quote banks, contextual information, character profiles etc.
- Use online revision sites such as <https://www.sparknotes.com/lit/streetcar/> to develop understanding of the play and content.

