

Y12-13 English Language & Literature – Summer Independent Learning

PART 1: Compulsory Tasks

Task 1: NEA

1. **Complete piece 2 ensuring that you have acted on my feedback and that your work is correctly formatted** e.g. double-line spacing, Arial 12 etc. You may need to do this for piece 1 as well if you have not correctly formatted your fiction creative writing piece.
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 to me when you return in September.**
3. I would like you to make notes and produce a plan for your commentary, which we will begin in HT1 from October.

***Remember the importance of your stimulus texts to your original writing pieces with reference to your overarching topic.**

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

Read the article extract on the following page and annotate the text in as much detail as you can, identifying any language and literary methods the writer has utilised and how these features affect the meaning, tone, and ideas being established by the text producer.

Then answer the following question using your annotations and knowledge / understanding of linguistic devices, 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.'

Task 3 – Wuthering Heights/Romantic Poetry

Ensure you have read part 2 of Wuthering Heights and revisit part 1

Complete following essay:

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

At least 4 developed PETAL paragraphs

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".

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Task 4 (Poetry)

Read and annotate the poem 'Rime of the Ancient Mariner' by Samuel Taylor Coleridge. This is an epic lengthy poem and you should find out as much as you can about the context of the poem and familiarise yourself with the narrative structure of the text.

This will be the first poem we look at in September, so please be prepared!

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.
- 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.
- READ THE STREETCAR CONTEXT BOOKLET! This is an excellent resource.