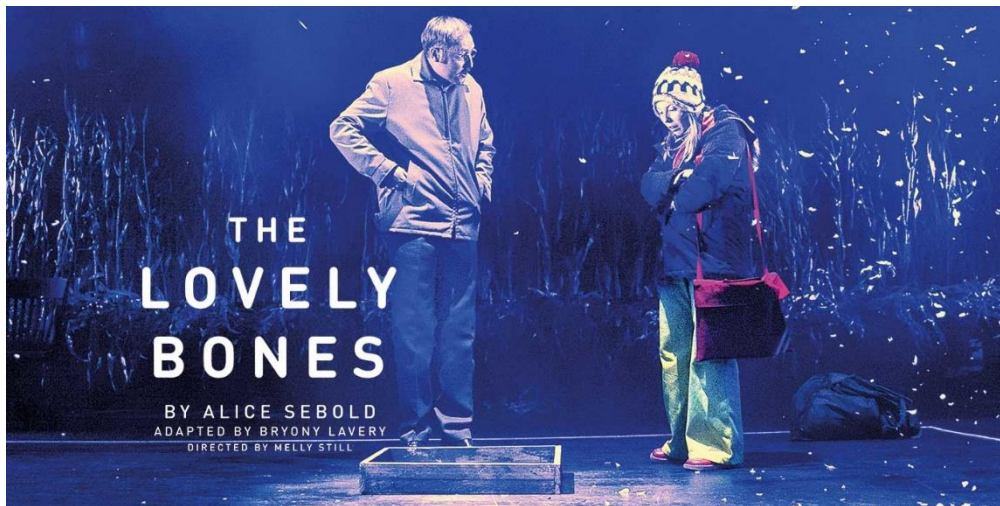


## The Sheffield Sixth Form – English Language and Literature - Pre-induction Summer Project

### Welcome

Welcome to the A Level English Language and Literature Pre-induction Summer Project. We very much look forward to welcoming you in September and as part of your preparation we have developed this booklet.

### English Language and Literature A Level – Taster Pack



Hi – In this taster pack for English Language and literature A Level course you should find three items:

- An extract from *The Lovely Bones*, one of the set texts.
- A chart of literary terms/linguistics.
- An introductory leaflet - The leaflet gives an overview regarding the content and structure of the course, the topics covered and the way it is marked. This should really answer any questions you may have.

## **TASK**

This is the opening page of *The Lovely Bones* by Alice Sebold, published in 2002.

“My name was Salmon, like the fish; first name, Susie. I was fourteen when I was murdered on December 6, 1973. In newspaper photos of missing girls from the seventies, most looked like me: white girls with mousy brown hair. This was before kids of all races and genders started appearing on milk cartons or in the daily mail. It was still back when people believed things like that didn't happen.

In my junior high yearbook I had a quote from a Spanish poet my sister had turned me on to, Juan Ram'n Jim'nez. It went like this: "If they give you ruled paper, write the other way." I chose it both because it expressed my contempt for my structured surroundings ' la the classroom and because, not being some dopey quote from a rock group, I thought it marked me as literary. I was a member of the Chess Club and Chem Club and burned everything I tried to make in Mrs. Delminico's home ec class. My favorite teacher was Mr. Botte, who taught biology and liked to animate the frogs and crawfish we had to dissect by making them dance in their waxed pans.

I wasn't killed by Mr. Botte, by the way. Don't think every person you're going to meet in here is suspect. That's the problem. You never know. Mr. Botte came to my memorial (as, may I add, did almost the entire junior high school-I was never so popular) and cried quite a bit. He had a sick kid. We all knew this, so when he laughed at his own jokes, which were rusty way before I had him, we laughed too, forcing it sometimes just to make him happy. His daughter died a year and a half after I did. She had leukemia, but I never saw her in my heaven.

My murderer was a man from our neighborhood. My mother liked his border flowers, and my father talked to him once about fertilizer. My murderer believed in old-fashioned things like eggshells and coffee grounds, which he said his own mother had used. My father came home smiling, making jokes about how the man's garden might be beautiful but it would stink to high heaven once a heat wave hit.”

Exercise – using the chart below:

- Identify as many literary terms/linguistics as you can. They don't have to be from this chart.
- Explain what effect they have – why use these particular words/phrases?
- Some online research, read: [Alice Sebold - Wikipedia](#)

And then, write a character sketch of Susie Salmon:

- What do we know about her?
- What is she like?

Intrigued? Then this A Level is for you! Why not get a copy of this novel and read on...

## Chart of Literary Terms/Linguistics

**Fore-shadowing** – be a warning or indication of (a future event)

**Nouns** – naming words

- Proper Nouns – a particular person place or thing.
- Common Nouns [concrete nouns= something you can see or touch, abstract nouns = something you can't see or touch, like 'love' or 'duty', collective nouns = for a group]
- Pronouns - stand in for nouns i.e. I, me, we, him, her, etc.

**Tone** – the emotional 'feel' of the piece

**Colloquial** – everyday language

**Figurative language** – i.e. **simile** (comparing different things using 'like' or 'as'), **metaphor** (talking about one thing as if it is another), **Extended metaphor** – extending the metaphor

**Modifiers** – adjectives (describing words) and adverbs (describe doing words (verbs) and usually end in -ly)

**Irony** – when the opposite of what you would expect happens/is said.

**Contrast** – comparing things, like 'new' with 'old'

**Allusion** – a reference to something, like religion or history.

**Imagery** – words that get the senses working, i.e. visual imagery – you can imagine what something looks like or tactile imagery – can imagine what something feels like.

## A Level English Language and Literature (AQA)



### What is A Level English Language and Literature?

The college does offer English Language and Literature as two separate A Levels, so what's the difference between them and this combined award?

In terms of Language, we concentrate on the most important aspect of English Language, and that is textual analysis. That is, the ability to identify a wide range of linguistics and understand how they create an overall piece, or text. We do this by analysing a selection of writing about Paris, made available by the exam board. We also study a non-fiction book, *The Suspicions of Mr Whicher*, the story of a notorious Victorian murder. You also demonstrate your command of English by rewriting an extract from this book into a different style, for instance from historical writing to journalism.

In terms of Literature, it is a chance to study literature that departs from the traditional idea of what constitutes English Literature (the 'canon'). We cover a novel, a play and a poetry collection



## What do you have to do?

### Paper 1 (3 hours) – Telling Stories:

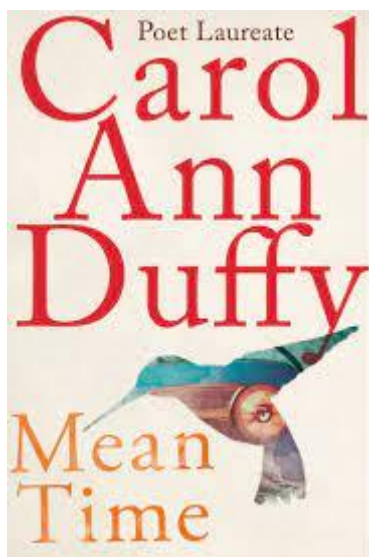
- **Remembered Places** – a question on the *AQA Anthology: Paris*



- **Imagined Worlds** – *The Lovely Bones* by Alice Sebold (2002)



- **Poetic Voices** – Carol Ann Duffy – selected from *Mean Time* (1993)





## Paper 2 (2.5. hours) – Exploring Conflict

- **Writing about society** – recast using set text: *The Suspicions of Mr Whicher or Murder at the Red House* (2008) by Kate Summerscale.
- **Dramatic Encounters** – *A Streetcar named Desire* by Tennessee Williams (1947)



## NEA (coursework)

**Making Connections** - between a literary and a non-literary text. For instance - An Exploration of real and fictional events – Ernest Hemmingway's *For Whom the Bells Toll* (1940) and George Orwell's *Homage to Catalonia* (1938) as representations of the Spanish Civil War. A comparison, therefore, between a novel and a memoir (autobiography)

## Why would you want to do it?

This course gives you the opportunity to develop some key transferable skills, like analysis and comprehensive written expression.

It also works very effectively in combination with any art, humanity or science subjects

For more information see: <https://www.aqa.org.uk/subjects/english/as-and-a-level/english-language-and-literature-7706-7707>

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