

A Level English Literature



Transition Tasks Summary



Love Through the Ages: Aging Love – analytical essay

You should bring a printed copy of this essay to your first Literature lesson in September.

Task: Read the poem below. How does Jennings present aging love in “One Flesh”?

You should write an essay of around 500 words exploring Jennings’ use of language, sound and structure. You should proof-read your work carefully and type up your answer. You might wish to start by thinking about the underlined sections.

One Flesh by Elizabeth Jennings

Lying apart now, each in a separate bed,
He with a book, keeping the light on late,
She like a girl dreaming of childhood,
All men elsewhere - it is as if they wait
Some new event: the book he holds unread,
Her eyes fixed on the shadows overhead.

Tossed up like flotsam from a former passion,
How cool they lie. They hardly ever touch,
Or if they do, it is like a confession
Of having little feeling - or too much.
Chastity faces them, a destination
For which their whole lives were a preparation.

Strangely apart, yet strangely close together,
Silence between them like a thread to hold
And not wind in. And time itself's a feather
Touching them gently. Do they know they're old,
These two who are my father and my mother
Whose fire from which I came, has now grown cold?



Order a copy of *The Great Gatsby* for you to use in lessons from September. This is [the version](#) that will match the page numbers in lessons. At the start of the text, Carraway describes going to his cousin Daisy’s house and meeting her husband Tom and her friend Jordan.



Attitudes to blackface – task from Bridging Work

During the summer of 2020, a number of TV programmes including Little Britain and Bo Selecta were removed from streaming services because they feature actors in blackface. You can read more about the discussion over this decision here: <https://www.theguardian.com/world/2020/jun/14/david-walliams-and-matt-lucas-apologise-for-little-britain-blackface>

Thinking about these recent debates, write a paragraph that outlines your response to the tradition of blackface in the performance of Othello. Some questions to consider:

- How do you feel about the issue as a potential audience member? You could reflect on your response to the clip of Olivier playing Othello in 1965 or the removal of the more modern TV programmes.
- How does it shape your attitude to the play that it was written for an actor in blackface?
- Will we always find such performances uncomfortable? Or do we only do so in world that still features inequality and unfair treatment of black people?

Please bring your paragraph to your first English Literature lesson.

Extension (Optional) - Non-Examined Assessment and Independent Reading - Recommended Reads

Throughout Y12, you will be expected to read novels from the course's suggested wider reading list.

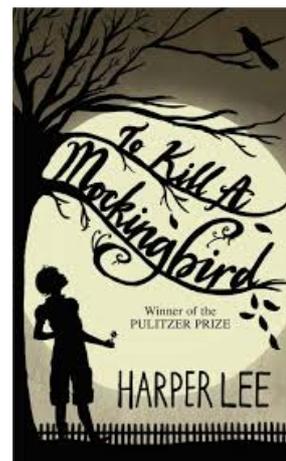
These books have been chosen for two reasons:

1. Because each has links of theme and language with King Lear. It is likely that you choose one of the texts you have read as your second text to compare with King Lear for your NEA.

2. The books have also been selected to support you in your study of your set texts and to prepare you for parts of the Y13 exam.

We have also selected books teachers enjoy and know well so we can discuss them with you in lesson time.

★ **This summer, try to read at least one of these novels from the lists on the next pages and create a brief summary in the box below:**



Chosen text:	Key Events and Characters <i>What happens in the novel and to whom?</i>	Themes and Big Ideas <i>What did you learn from the novel? What does it teach us about life?</i>

It might be that you end up choosing this text for your coursework! Be prepared to talk about your summer reading at the start of the course in September.

Early Twentieth Century

Tender is the Night by F.Scott Fitzgerald

Brideshead Revisited by Evelyn Waugh

My Cousin Rachel by Daphne du Maurier

Mrs Dalloway by Virginia Woolf

To Kill a Mocking Bird by Harper Lee

The Catcher in the Rye by J.D.Salinger

The Grapes of Wrath by John Steinbeck

Breakfast at Tiffany's by Truman Capote

Brave New World by Aldous Huxley

Lady Chatterley's Lover by D.H.Lawrence

1984 by George Orwell

The Age of Innocence by Edith Wharton

Where Angels Fear to Tread by E.M.Forster

Gone With the Wind by Margaret Mitchell

There Eyes Were Watching God by Zola Neale Hurston

Victorian/ Gothic (*contemporary novels set in the Victorian era)

The Mysteries of Udolpho by Ann Radcliffe

Northanger Abbey by Jane Austen

Dracula by Bram Stoker

Frankenstein by Mary Shelley

The Woman in White by Wilkie Collins

Bleak House by Charles Dickens

North and South by Elizabeth Gaskell

The Tenant of Wildfell Hall by Anne Bronte

The Blood of the Vampire by Florence Maryatt

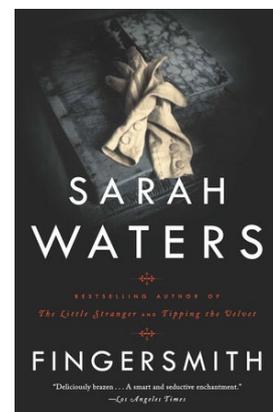
The Picture of Dorian Gray by Oscar Wilde

The Crimson Petal and the White by Michel Faber*

Lady's Maid by Margaret Forster*

The Bloody Chamber by Angela Carter*

Fingersmith by Sarah Waters*



Post 1945

Half of a Yellow Sun by Chimamanda Ngozi Adichie

A Clockwork Orange by Anthony Burgess

White Teeth by Zadie Smith

Wide Sargasso Sea by Jean Rhys

The Miniaturist by Jessie Burton

A Thousand Splendid Suns by Khaled Hosseini

Harvest by Jim Crace

Never Let Me Go by Kazuo Ishiguru

Trumpet by Jackie Kay

Enduring Love by Ian McEwan

Hotel World by Ali Smith

Homefire by Kamila Shamsie

We Have Always Lived in The Castle by Shirley Jackson.

The Talented Mr. Ripley by Patricia Highsmith

The Bell Jar by Sylvia Plath

The Power by Naomi Alderman

Catch 22 by Joseph Heller

Wasp Factory by Ian Banks

Beloved by Toni Morrison

White Teeth by Zadie Smith

Lolita by Victor Nabokov

Invisible Man by Ralph Ellison

Salvage the Bones by Jesmyn Ward

