



GET READY TO STUDY A LEVEL ENGLISH LANGUAGE AND LITERATURE COMBINED

If you are planning to study English Language and Literature with us in September, please review this document and complete the required activities. Please bring the completed activities with you at induction.

FAQ

What specification will I study?

You will be studying the Edexcel A Level English Language and Literature Specification (9ELO)

You will be assessed throughout the first year with a mock exam in May. You will again be assessed throughout your second year, including your coursework, with final exams around May/June.

How many lessons will I have a week?

You'll have three 70-minute lessons a week alongside a 60 minute ADD session.

Who can I contact if I have a question about this subject?

Helen Maloney: h.maloney@barnsley.ac.uk

Scarlette Brown: s.brown@barnsley.ac.uk

Toby Hewitt: t.hewitt@barnsley.ac.uk

What subjects go well with English? Media, Film, Drama, History, Law, Art, Photography.

What grades should I have? In addition to the general sixth form entry requirements, learners must have a grade 5 in both English Language and Literature.

WHAT WILL I STUDY?

In this course you will study:

- *Voices in Speech and Writing: An Anthology*
- *A Streetcar Named Desire* by Tennessee Williams

- *A Range of Non-Fiction Texts*
- *Wuthering Heights* by Emily Bronte
- *The Bloody Chamber* by Angela Carter
- *Creative writing*

Examination and assessments (All sat in Year 13)

Voices in Speech and Writing: 2.5 hour timed exam (40% of A-Level)

Varieties in Language and Literature: 2.5 hour timed exam (40% of A-Level)

NEA Coursework: Two pieces of original writing: one piece of fiction and one piece of non-fiction, and one analytical commentary reflecting on studied texts and the original writing produced (20% of A-level)

WHAT WILL I NEED?

To study the course, you **must** bring the following equipment:

- Pens
- Highlighters
- Sticky Notes
- Notepad
- A day-folder (smaller)
- **Lever-arch folder (bigger)**

A copy of:

- *Wuthering Heights* by Emily Bronte
- *A Streetcar Named Desire* by Tennessee Williams
- *The Bloody Chamber* by Angela Carter

FIND OUT MORE

These activities are to help broaden your understanding of the subject in preparation for studying this subject at an advanced level.

Careers	English is a useful degree with transferrable employment skills. Here are a few potential careers: • Journalism • Teaching • Publishing • Marketing • Author • Copy Writing & Editing • Speech and Language Therapy • Academia and research
Social Media	• Penguin Books UK (@PenguinUKBooks) / Twitter • The British Library (@britishlibrary) / Twitter • Waterstones (@Waterstones) / Twitter • The Booker Prizes (@TheBookerPrizes) / Twitter

	• On Tiktok: • #Literarytok • #gothicliterature In Podcasts: • @Penguinpodcast • Oxford Gothic • Literate Pod • On Instagram: • @Lit_review • @Writersdigest
YouTube	A Streetcar Named Desire by Tennessee Williams - YouTube Wuthering Heights by Emily Brontë - YouTube
Further Reading / Useful websites	• Writer's Digest • Doug Bradley's Spinechillers • The Booker Prize Longlist • Penguin 100 Must Read Books • Dark Side of the Library • The Bloody Chamber and Other Stories Study Guide Course Hero • Modern Gothic edited by Victor Sage & Allan Lloyd Smith • Gothic by Fred Botting • Queering the Gothic edited by William Hughes & Andrew Smith • Gothic Kinship edited by Agnes Andeweg & Sue Zlosnik • On Writing by Stephen King • The Mysteries of Udolpho by Ann Radcliffe • Gothic Literature 1764 – 1824 by Carol Margaret Davison • Monster She Wrote by Lisa Kroger & Melanie R. Anderson • Urban Space and Representation by Maria Balshaw • An Introduction to Literature, Criticism and Theory by Andrew Bennett

REQUIRED ACTIVITIES

It is important that all the required activities are completed in preparation for starting your course. **Please bring these completed activities with you at induction.**

Choosing your A Levels can be a challenge for some learners therefore if you are undecided around which subjects you are planning to study completing these activities will give yourself greater insight into the course to help ensure you have made the right choice.

Please remember that you will need to read A Streetcar Named Desire before starting.

INDUCTION TASK

1. Read through the extract from *Something Wicked This Way Comes* by Ray Bradbury and annotate looking for any literary or language techniques (eg. simile, metaphor, zoomorphism etc.) you can find.

The seller of lightning-rods arrived just ahead of the storm. He came along the street of Green Town, Illinois, in the late cloudy October day, sneaking glances over his shoulder. Somewhere not so far back, vast lightnings stomped the earth. Somewhere, a storm like a great beast with terrible teeth could not be denied.

So the salesman jangled and clanged his huge leather kit in which oversized puzzles of ironmongery lay unseen but which his tongue conjured from door to door until he came at last to a lawn which was cut all wrong.

No, not the grass. The salesman lifted his gaze. But two boys, far up the gentle slope, lying on the grass. Of a like size and general shape, the boys sat carving twig whistles, talking of olden or future times, content with having left their fingerprints on every movable object in Green Town during summer past and their footprints on every open path between here and the lake and there and the river since school began.

'Howdy, boys!' called the man all dressed in storm-coloured clothes. 'Folks home?'

The boys shook their heads.

'Got any money, yourselves?'

The boys shook their heads.

'Well - ' The salesman walked about three feet, stopped and hunched his shoulders. Suddenly he seemed aware of house windows or the cold sky staring at his neck. He turned slowly, sniffing the air. Wind rattled the empty trees. Sunlight, breaking through a small rift in the clouds, minted a last few oak leaves all gold. But the sun vanished, the coins were spent, the air blew grey; the salesman shook himself from the spell.

The salesman edged slowly up the lawn.

'Boy, ' he said. 'What's your name?'

And the first boy, with hair as blond-white as milk thistle, shut up one eye, tilted his head, and looked at the salesman with a single eye as open, bright and clear as a drop of summer rain.

'Will,' he said. 'William Halloway.'

The storm gentleman turned. 'And you?'

The second boy did not move, but lay stomach down on the autumn grass, debating as if he might make up a name. His hair was wild, thick, and the glossy colour of waxed chestnuts.

His eyes, fixed to some distant point within himself, were mint rock-crystal green. At last he put a blade of dry grass in his casual mouth.

'Jim Nightshade,' he said.

The storm salesman nodded as if he had known it all along.

'Nightshade. That's quite a name.'

And only fitting,' said Will Halloway. 'I was born one minute before midnight, October thirtieth, Jim was born one minute after midnight, which makes it October thirty-first.'

'Hallowe'en,' said Jim.

By their voices, the boys had told the tale all their lives, proud of their mothers, living house next to house, running for the hospital together, bringing sons into the world seconds apart; one light, one dark. There was a history of mutual celebration behind them. Each year Will lit the candles on a single cake at one minute to midnight. Jim, at one minute after, with the last day of the month begun, blew them out.

So much Will said, excitedly. So much Jim agreed to, silently. So much the salesman, running before the storm, but poised here uncertainly, heard looking from face to face.

'Halloway. Nightshade. No money, you say?'

The man, grieved by his own conscientiousness, rummaged in his leather bag and seized forth an iron contraption.

'Take this, free! Why? One of those houses will be struck by lightning! Without this rod, bang! Fire and ash, roast pork and cinders! Grab!'

The salesman released the rod. Jim did not move. But Will caught the iron and gasped.

'Boy, it's heavy! And funny-looking. Never seen a lightning-rod like this. Look, Jim!'

And Jim, at last, stretched like a cat, and turned his head. His green eyes got big and then very narrow.

The metal thing was hammered and shaped half-crescent, half-cross. Around the rim of the main rod little curlicues and doohingies had been soldered on, later. The entire surface of the rod was finely scratched and etched with strange languages, names that could tie the tongue or break the jaw, numerals that added to incomprehensible sums, pictographs of insect-animals all bristle, chaff, and claw.

2. Answer the following question based on the extract: *How does the author use language to create a sense of mystery and tension within the extract?*
3. Write the opening from a story with the theme: *Encounters*

Answers should be roughly one side of paper per writing activity.