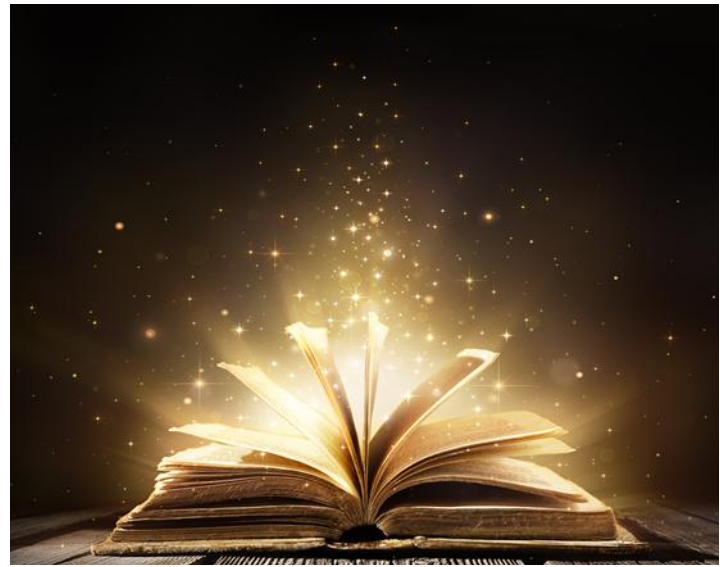


The Friary Sixth Form



English Language and Literature Bridging Pack 2026

Course Expectations



English Language and Literature is a fantastic, eye-opening and wide-ranging course that will shape how you see and experience the world around you. In order to succeed on the course, you will need to be resilient, motivated and engaged. Here are some of the expectations you can expect your teachers to talk to you about; bear in mind, we are there to help you with each of these to help you with the move from GCSE to A Level.

In class you will need to:

- Bring your folders to every lesson. You will need two: one for each teacher. Your folders should be organised with folder dividers and a set of plastic wallets.
- Bring the text you need to lessons to ensure you are able to annotate it.
- Listen carefully and take notes – you never know when you will need an idea later on, so ensuring your notes and annotations are detailed will only benefit you in the long term. There will be lots of opportunities to practise these skills.
- Be open to differing opinions – you will need to listen and debate ideas about a wide range of topics.

Outside of the classroom, you will need to:

- Keep to deadlines – the course is busy and you will need to keep on top of everything from reading to drafting essays and other homework.
- Read widely around your subject. Your teachers will help you to get started on this initially!
- Plan and practise all of your essay responses. The style in which you write will be a huge part of the progress you make but this will take time and practise to perfect.
- Stay organised – keep everything labelled and clear. You will need to revise from your notes and it is important to know where they all are.

Course Overview



- The specification we follow is AQA A Level English Language and Literature. This is split into three units: telling stories, exploring conflict and making connections.
- You will study a range of different texts across a broad spectrum of formats and themes.
- You will study two novels, one play, and two anthologies (poetry and Paris) for your exams.
- The answers you write in your exam will mostly be analytical essays where you are asked to “explore...” or “compare and contrast...” or “examine...” a theme or idea in the texts studied.
- As well as essays, you will have a creative writing component for your second exam where you will recast a section from one of the novels you have studied.
- Additionally, you will complete a Non-Examined Assessment, where you will compare the presentation of a theme in two different texts. Both of these texts will be of your own choosing with one literary and one non-literary.

Year Twelve	Year Thirteen
Frankenstein, by Mary Shelley (novel)	The Great Gatsby, by F Scott Fitzgerald (novel)
A Streetcar Named Desire, by Tennessee Williams (play)	A literary text of your choice (novel/poetry/play)
Paris Anthology – a collection of texts centered around the theme of Paris in a variety of formats	A non-literary text of your choice (e.g .TV show/ film/ speech/ article/ song etc.)
A collection of poetry by Carol Ann Duffy	

Tasks



Preparation for 'Frankenstein'

Over the course of your A Level you will study a range of texts in detail one of which is *Frankenstein: The Modern Prometheus* by Mary Shelley. As an introduction to this text please complete the following tasks.

NOTE: When asked to research please search around and do not simply write down as fact the first thing you find (do not rely on Wikipedia) and try to ensure there are other substantiations of your findings which prove their validity.

Task 1

Useful terminology – write a definition for each:

Hubris -
Protagonist -
Antagonist -
Galvanism -
The Gothic literary movement -
The age of enlightenment -
Archetype -
Epistolary -



Task 2

Research the original Prometheus story from Greek mythology.

1. Summarise the key events of the story
2. Explain the links between the story of Frankenstein and this myth
3. What message do you think Shelley tries to give her reader by giving the story this title.

Task 3

Read this article from the guardian and answer the following questions

<https://www.theguardian.com/books/2018/jan/13/frankenstein-at-200-why-hasnt-mary-shelley-been-given-the-respect-she-deserves->

1. Give at least 3 examples listed in the article of other stories, which preceded Shelley's Frankenstein, where there is the theme of "creator" and "creature".
2. Give at least 3 examples of Mary Shelley's struggles due to her gender as mentioned in the article.

OPTIONAL EXTRAS

If you're interested, Netflix is full of adaptations and fictional representations of Frankenstein and Mary Shelley's life. It is important to remember that these ARE NOT completely accurate to the text but are an interesting way of researching around the topic:

- Mary Shelley (film)
- The Frankenstein Chronicles (2 seasons)

Or some modern spin offs of the novel

- This Monstrous thing by Mackenzi Lee

Preparation for Carol Ann Duffy's Poetry

You will be studying a range of Duffy's poems in Y12. Please read, highlight, and label the following with poetic techniques and meaning. If you Google the poems, many websites have analysis and explain what they mean, so you can use them to help you.

Before You Were Mine

I'm ten years away from the corner you laugh on
with your pals, Maggie McGeeney and Jean Duff.
The three of you bend from the waist, holding
each other, or your knees, and shriek at the pavement.
Your polka-dot dress blows round your legs. Marilyn.

I'm not here yet. The thought of me doesn't occur
in the ballroom with the thousand eyes, the fizzy, movie tomorrows
the right walk home could bring. I knew you would dance
like that. Before you were mine, your Ma stands at the close
with a hiding for the late one. You reckon it's worth it.

The decade ahead of my loud, possessive yell was the best one, eh?
I remember my hands in those high-heeled red shoes, relics,
and now your ghost clatters toward me over George Square
till I see you, clear as scent, under the tree,
with its lights, and whose small bites on your neck, sweetheart?

Cha cha cha! You'd teach me the steps on the way home from Mass, stamping stars from the wrong
pavement. Even then
I wanted the bold girl winking in Portobello, somewhere
in Scotland, before I was born. That glamorous love lasts
where you sparkle and waltz and laugh before you were mine.

Valentine

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
if you like.

Lethal.
Its scent will cling to your fingers,
cling to your knife.

Preparation for 'Paris Anthology'

Task 1

What is your knowledge of PARIS and all things "Francaise" at the moment? Can you name:

- Four foods the French are known for?
- Any famous Landmarks in Paris?
- Any Famous People past/present?
- Any positive and/or negative Stereotypes?
- What is your impression of Paris?



Task 2

The Paris anthology is an engaging, entertaining and thoughtful collection of extracts from a range of spoken, written and online genres. The writers/speakers convey opinions, memories, experiences (and factual advice) about people, places and culture in the French capital, from the eighteenth century to the present day. You will need to become a bit of a Paris expert, so that, when reading, you can recognise that a reference to Pigalle, for instance, is actually a reference to the red light district (!). So, complete each stage of the following research tasks, which are designed to help you have more familiarity with the famous landmarks and cultural areas of the city that are featured in the texts.

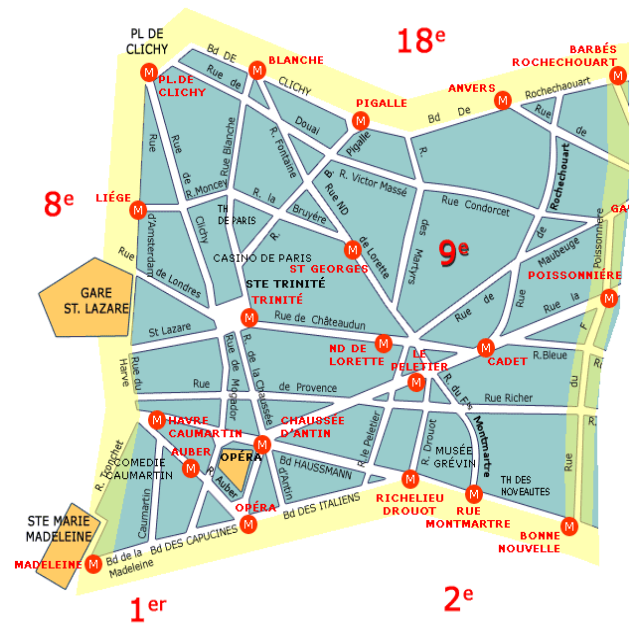
Research Tasks to complete:

- a) Research the top ten landmarks and historical/cultural/musical attractions of the city. Under the heading of each one, add a small picture, then write an explanation/description of its history/key features.
 - a. Eg: The Eiffel Tower
 - b. Built in by..... to commemorate..... It features..... Its popularity for visitors is..... Inside, there is The price of a visit is.....

c. The Moulin Rouge

d. The Notre Dame de Paris

- b) Find the names and layout of the different districts (arrondissement) of Paris and the river which runs through it. Find out what and where the Île de la Cité is. Sketch a neat, labelled diagram, placing the famous points of interest in the correct districts.
- c) What modes of transport can be used to traverse across the city? (E.g. the metro). What do reviewers say/advise about them?
- d) What is there to do for children in Paris? How are they rated by reviewers?
- e) Research and write notes on the problems and pitfalls for visitors to Paris.
E.g. Are there certain areas that are not safe to visit after dark? Are there areas notorious for pickpockets? Where is the "red light" district? How friendly are the locals to visitors? Where is it most expensive for eating out?



Task 3

EXTENDED WRITING TASKS. For one of the following titles write a lively, informative article for new visitors to the capital:

Ten things you mustn't miss in Paris

OR

Paris: what you wish someone had told you (i.e. before you went. Use your research findings from question 5, above, to help you. Focus on giving tips and advice; include some examples and anecdotes.

EXPECTATIONS:

Think back to your Y11 exam techniques and remember to use a range of writer devices to create and sustain reader interest, to use varied sentence styles and to include some interesting, ambitious vocabulary. Ensure you make plenty of specific factual references and (you could create some humorous anecdotes to illustrate your points).

Make sure your article is titled, paragraphed and includes a range of from this checklist below:

- Use an interactive style – e.g. second person pronoun "you"; some rhetorical questions,
- Triplets for emphasis
- simile
- metaphor/personification,
- hyperbole
- some comic exaggeration/humour
- anecdote
- statistics
- brackets
- semi-colon
- colon
- complex and parenthetical sentences

SAMPLE OPENING:

If you've never yet ventured across the Channel to sample the sophisticated delights of the city of love, then I can promise you, you should. But be warned...

Glossary

1. **Adverbial phrase** – a phrase containing information about how, where or when an action takes place.
2. **Allusion** – passing reference to another literary work.
3. **Ambiguity** – capacity of words to have two simultaneous meanings, in the context as a device for enriching meaning.
4. **Antithesis** – contrasting of ideas by balancing words or phrases of opposite meaning.
5. **Asyndetic list** – the form of a list where there is no conjunction separating the final two items. Opposite to syndetic list.
6. **Caesura** – a pause in any part of a line of verse, usually indicated by a punctuation mark.
7. **Colloquialism** – language that may be used in ordinary conversation but is not appropriate in formal or literary contexts.
8. **Dialect** – a variety of a particular language, characterized by distinctive features of accent, grammar and vocabulary, used by people from a particular geographical area or social group.
9. **Discourse markers** – words or phrases which give structure to speech or writing, enabling a voice to develop ideas, relate points to each other or move from one idea to the next (e.g. however, nevertheless, furthermore, likewise)
10. **Dynamic verbs** – verbs which describe physical actions, such as 'jump'.
11. **Enjambment** – continuity of the sense and rhythm from one line of verse to the next without end-stopping.
12. **False start** – non-fluency in language; beginning an utterance unit in one way and then immediately changing focus.
13. **Filler** – a sound (such as "erm", "um" and "er") or phrase ('y'know' and 'like') that speakers use to fill pauses in speech.
14. **Graphology** – the layout of a text, with use of such features as typeface.
15. **Hyperbole** – deliberate exaggeration.
16. **Juxtaposition** – to place side by side; in texts, writers may juxtapose ideas to create interesting or surprising effects.
17. **Semantic field** – a group of words within a text relating to the same topic. E.g. tyre brake pedal a semantic field of cars.
18. **Syntax** – the way words are combined to form sentences.
19. **Utterance** – a unit of spoken language, the end of which is indicated by a pause or a change of speaker. Often used to describe a 'spoken sentence', as it may not follow the expectations and grammatical conventions of a written sentence.

Additional Reading



The set texts you will study all belong to vary different contexts and genres which you will need to understand the history and context of. Here are some titles and films you might choose to engage in to develop your understanding of these genres and contexts, if you enjoy any of them you might choose to use it for your Non-Examined Assessment.

Impersonating the voice of the Jazz Age – helping style your recasting of The Great Gatsby

- The Diviners by Libba Bray (Series of YA novels – enjoyable and easy to access)
- Bright Young Things by Anna Godbersen (Series of YA novels – enjoyable and easy to access)
- Z: A novel of Zelda Fitzgerald by Therese Ann Fowler (novel)
- Bugsy Malone (1976 musical)
- Midnight in Paris (2011 film)

Understanding the crafting of drama – for examinations of Streetcar Named Desire

- Death of a Salesman by Arthur Miller (play)
- A View from the Bridge by Arthur Miller (play)
- All My Sons by Arthur Miller (play)
- A Dolls House by Henrik Ibsen (play)
- The Glass Menagerie by Tennessee Williams (play)
- Cat on a hot tin roof by Tennessee Williams (play)
- Pygmalion by George Bernard Shaw (play)
- Twelve Angry Men by Reginald Rose (play)
- Top Girls by Caryl Churchill (play)

Understanding the Gothic – context for Frankenstein.

- Dracula by Bram Stoker (novel)
- The Castle of Otranto by Horace Walpole (the first Gothic novel)
- Northanger Abbey by Jane Austen (novel)
- Wuthering Heights by Emily Bronte (novel)
- Goblin Market by Christina Rossetti (poem)
- The Lady of Shallot by Alfred Tennyson (poem)
- The Rime of the Ancient Mariner by Samuel Coleridge (epic poem)
- The Raven by Edgar Allen Poe (poem)
- The Frankenstein Chronicles (Netflix)
- Penny Dreadful (TV show including many classic Victorian Gothic characters)

Supporting Resources



www.universalteacher.org.uk

This website contains comprehensive and interesting guidance about how best to read and discuss a wide range of texts, both individual and paired. A brief but helpful history of English literature, from Middle English to the late 20th Century, is also included.

www.sparknotes.com

This site has basic, but very useful notes on a huge range of commonly studied texts, with chapter synopses, character analyses, themes and motifs, essay ideas, and suggestions for further reading. It is a very useful site indeed.

<https://www.s-cool.co.uk/a-level/english-literature>

Some quite basic, but very helpful and reassuring advice on how best to approach the study of literature, notes on how to study poetry, and on a few individual texts.

<http://www.litcharts.com/>

Comprehensive guide on lots of texts with detailed study notes.