

AS English Language and Literature 2023-2024

Exam Board: Pearson Edexcel

Texts you will be studying:

Voices Anthology by *Various*
(*Provided by school*)

The Great Gatsby by *F. Scott Fitzgerald**
ISBN 978-0141182636

Othello by *William Shakespeare* (Arden Shakespeare edition)**
ISBN-13: 978-1472571762

* Must be purchased in the summer holiday for use in the autumn term

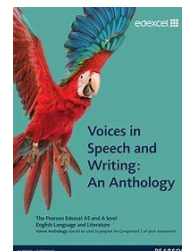
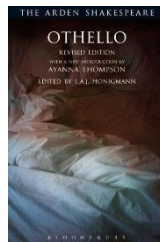
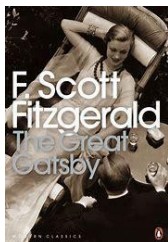
** Must be purchased in the autumn term for use in the spring term

Additional information:

The course is assessed via external exams only. There are two exam papers.

In addition to reading the set texts, students are expected to read a wide range of fiction and critical texts linked to their set texts.

Students are expected to provide their own folder and dividers for keeping notes and documents safe.



Task 1: Text Transformation Skills – fiction into non-fiction

Remember

Remember me when I am gone away,
Gone far away into the **silent** land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning **stay**.
Remember me when no more day by day
You tell me of our **future** that you planned:
Only remember me; you understand
It will be late to **counsel** then or **pray**.
Yet if you should forget me for a while
And afterwards remember, do not **grieve**:
For if the **darkness** and corruption leave
A vestige of the thoughts that once I had,
Better by far you should **forget** and **smile**
Than that you should remember and be **sad**.

- *Christina Rossetti*

Questions and creative response:

1. What is the poem about (give a brief summary)?
2. Who is **narrating** the poem and what is their **message/point** they want to get across?
3. Find an obituary. (Some can be found here at <http://www.theguardian.com/tone/obituaries>)
4. Imagine you knew the lady who has died in the poem and write her obituary. You must use the highlighted words in the obituary. It must be no more than 1 1/2 sides of A4.

Task 2: Analysing how effects are achieved

'The Great Gatsby' by *F. Scott Fitzgerald* is a story about the failure of the American Dream. It depicts a society that is corrupted with wealth and obsessed with status. In this extract the narrator, Nick Carraway, describes how his neighbour, Jay Gatsby, is organising a party.

The Great Gatsby by F. Scott Fitzgerald

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

By seven o'clock the orchestra has arrived—no thin five piece affair but a whole pit full of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile. The bar is in full swing and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath—already there are wanderers, confident girls who weave here and there among the stouter and more stable,

become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the sea change of faces and voices and color under the constantly changing light.

Suddenly one of these gypsies in trembling opal, seizes a cocktail out of the air, dumps it down for courage and moving her hands like Frisco dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the 'Follies.' The party has begun.

Answer the following question:

How does the writer present the setting in the extract?

You must comment on:

- Setting/place
- Tone/atmosphere
- Language and imagery
- Structure

The essay must use the 9 point PEE structure (with detailed analysis and alternate interpretations) and must be no more than 2 sides of A4 (2 ½ sides for bigger handwriting).

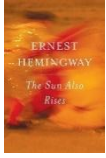
Task 3: Wider Reading (Other novels which will help you to understand 'The Great Gatsby' as part of a wider literary context)

Read at least one of the following (you don't need to buy a copy – you can borrow from a library)

***The Sun Also Rises* by Ernest Hemingway**

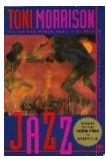
It's impossible to neglect mention of Scott's friend (later rival) and fellow legendary writer, Ernest Hemingway. Follow the lives of members of the Lost Generation struggling with a search for purpose and fulfillment, love and overcoming the past.

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Jazz by Toni Morrison

Have a taste of another borough in New York in Morrison's novel *Jazz*, which takes place both during the Harlem Renaissance and the Antebellum South (jumping between the two). Taking cues from the most memorable Renaissance man Langston Hughes, who wrote poetry to rhythmically parallel the musical inflections of jazz, Morrison does the same in her book, modeling her rhetoric the same way jazz artists improvise and ramble in their music.



***This Side of Paradise* by F. Scott Fitzgerald**

Fitzgerald's first novel was an overnight success that rocketed the 23-year-old to stardom. The semiautobiographical tale of Princeton student Amory Blaine and his life among the fabulous and the disillusioned got rave reviews, establishing Fitzgerald as the literary starlet of the era – and helping him to win the hand of the southern belle who would go on to become his wife.

Glossary

Use this sheet to help you to research and learn the different features of language you will need to know.



accent	
adjective	
adverb	
alliteration	
archaism	

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Pre-Study Tasks

assonance	
authorial voice	
auxiliary verb	
clause	
cohesion	
coinage	
collocation	
compound	
conjunction	
coordination	
deictic	
dialect	
diction	
ellipsis	
fillers	
graphology	
imagery	
lexis	
metaphor	
modality	
morphology	
noun	
object	
participle	
passive voice	
phonology	
phrase	
prefix	
preposition	
pronoun	
register	
semantics	
sentence	
simile	
standard English	
stylistics	
subject	
suffix	
synonyms	
syntax	
tense	
verb	
vernacular	

You need to learn what each of these features is and revise them throughout the course.

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The features in **bold** are areas of language which we will probably mention every lesson and you need to understand them and be able to use them in discussion as soon as possible.