

Getting Ready For *English Language and Literature*

Your Name		
A Level English Language and Literature	Paris Anthology: 'Remembered Places'	AQA

We are delighted you have chosen to study English Language and Literature at Worthing College.

Instructions: This pack will help you make the best possible start to studying this subject.

The tasks in this pack:

- should take you **about 4 hours to complete**.
- should be handed into your teacher in your first lesson, in the week beginning **9th September 2024**, with your name on it for assessment.
- are also available on the internet – follow the links in the document.

If you need help: The tasks are designed to get a bit more difficult as you work through them as they are preparing you for studying at a higher level and to become an effective independent learner. You should try to get as far as you can working on your own but if you do need help, please email us at gettingreadyfor@worthing.ac.uk, telling us which Getting Ready For pack you are working on and what help you need. Help is available throughout the summer holidays.

Skills Focus for this Getting Ready for Pack	
Reading and annotation Analytical writing Recreative writing Identifying features of language	Research Note making

Work Experience week

All year 1 students are required to participate in a week-long work placement during their first year of study. You will be expected to locate one week's worth of work placement and submit your work experience form before October half term.

Placement Dates:

L2/L3 students on double /triple qualifications:

1 week course-specific placement, expected placement dates will be confirmed by the course leaders at the beginning of September.

Students with 2 or more single subjects:

1 week placement during the Easter holidays or w/c 23 June 2025

You can find the work experience form [HERE](#)
 More information and guidance can be found [HERE](#)

Target Grade	Type of task	Task and subject specific skill reference	Deadline
All	Annotating and analytical writing	<ol style="list-style-type: none"> 1. Print off and read the text 'The Most Beautiful Walk in the World: A Pedestrian in Paris' which is included below. As you read, highlight any interesting details which help you to build up a picture of Paris. If you are unable to print a copy, simply write down a list of the quotes you found interesting and hand this in as part of your pack. 2. Now focus on the section starting "Uncertain, they loiter at the foot of our street" to "eggs, onions, a baguette...". Pick two examples to analyse in detail in response to the following question: How does the writer express their ideas about tourists and tourist attractions? 3. Write an analysis of the two examples you have chosen. If you can, try to refer to the language features the writer has used in your response. 	Week beginning 9th September 2024
All	Recreative writing	<ol style="list-style-type: none"> 1. Imagine that you have been asked to write the introductory text for a travel company website encouraging people to visit Paris for a holiday. You must include details from 'The Most Beautiful Walk in the World' to help you create your piece, but try not to copy phrases word-for-word. You may use other information about Paris from your own knowledge, but your writing should be mainly based on details from the text provided. <p>You should write 300-400 words, and your work must be smartly presented. Before you start writing, think carefully about what language features make writing persuasive – you will probably have some ideas from your work at GCSE. Try to include some of these features in your own writing for this task.</p>	Week beginning 9th September 2024
All	Analytical writing and identifying features of language	<ol style="list-style-type: none"> 1. Pick four examples of language features you have used in your website introduction and explain how they help persuade your readers to visit Paris and make the city sound appealing. Write up your ideas in the form of a short essay (300-400 words). <p>Remember to include the examples from your writing to support your points. Use the skills you have developed for the Reading questions in the GCSE English Language exam to help you with this task.</p>	Week beginning 9th September 2024
Extension	Research	<p>Find out some more about Shakespeare and Company and Ernest Hemingway as both are included in other texts we will be looking at this year.</p> <p>Watch the following videos and write down five facts from each.</p> <p>Ernest Hemingway: Life of a Hundred Men Tooky History - YouTube</p> <p>Shakespeare & Co. - YouTube</p>	Week beginning 9th September 2024

Notes:

In October we will be starting on our first literary text, which is **The Handmaid's Tale by Margaret Atwood** (Vintage ISBN 9780099740919). You will need to provide your own copy of this text and we recommend you read it over the summer holidays.

For the course you will need a ring-binder with subject dividers to store resources and notes from lessons. You will also need a small notebook in which to keep a glossary of key terms – this could be an exercise book or notebook and you will be expected to have this in every lesson. Please make sure you bring this to your first lesson.



..CHAPTER 1..

TO WALK THE WALK

- Nobody has yet found a better way to travel slowly than to walk. It requires two legs; nothing more. Want to go faster? Don't bother walking—roll, slide or fly: don't walk. But once you are walking, it's not performance that counts but the intensity of the sky, the splendour of the landscape. Walking is not a sport.*
- 5
- CHARLES GROS, *Walking: A Philosophy*

Every day, heading down rue de l'Odéon toward
Café Danton on the corner of boulevard Saint-
10 Germain or toward the market on rue Buci, I pass
them.

The walkers.

Not all are walking, however. They'd *like* to
be—but their stroll around Paris isn't working out as
15 they hoped.

Uncertain, they loiter at the foot of our street, at the
corner of boulevard Saint-Germain, one of the busi-
est on this side of the Seine. Couples, usually, they're
dressed in the seasonal variation of what is almost a
20 uniform—beige raincoat or jacket, cotton or corduroy
trousers, and sensible shoes. Huddling over a folded
map or guidebook, they look up and around every few
seconds, hopeful that the street signs and architecture
will have transformed themselves into something more

25 like Brooklyn or Brentwood or Birmingham.

Sometimes they appear in groups. We see a lot of these because our street, rue de l'Odéon, is to literature what Yankee Stadium is to baseball and Lord's is to cricket. At number 12, Sylvia Beach ran Shakespeare and Company, the English-language bookshop that
30 published James Joyce's *Ulysses*. Sylvia and her companion, Adrienne Monnier, lived in our building at number 18. Joyce visited them there often. So did Scott and Zelda Fitzgerald, Gertrude Stein and Alice
35 B. Toklas, and of course Ernest Hemingway.

Most days, when I step out of the building, a group stands on the opposite sidewalk while someone lectures them in any one of a dozen languages about the history of our street. They regard me with curiosity, even
40 respect. But often I feel like a fraud. Instead of thinking lofty literary thoughts, I'm compiling my shopping list.
Eggs, onions, a baguette ...

After that, they set off again, a straggling column, following the guide's flag or, in bad weather, her umbrella. Few take their eyes off this object. They've
45 learned that Paris for the pedestrian is both fascinating and deceptive. What if they did pause—to browse that basket of books outside *une librairie*, or take a closer look at a dress in the window of a boutique? The tour
50 might turn a corner, disappearing from sight, casting them adrift in this baffling town. They would be forced to buttonhole a passing Parisian and stammer, "*Excusez-moi, monsieur, mais... parlez-vous anglais?*" Or worse, surrender to the mysteries of *le métro*. A few
55 lost souls are always hovering at the entrance to the Odéon station. Staring up at the green serpentine art nouveau curlicues of Hector Guimard's cast-iron arch-

way, they may read *Métropolitain* but they *see* what
Dante saw over the gate to hell: “Abandon hope all ye
60 who enter here.”

What most frustrates the visitor walking in Paris is
the presence all around of others who share none of their
hesitation. Confident, casual, the locals breeze past, as
careless as birds in a tree. For them, the métro holds
65 no terrors. They know exactly when to pause as a bus
roars by on what appears to be the wrong side of the
road. They make abrupt turns into alleys, at the foot of
which one glimpses the most interesting-looking little
market . . .

70 How do they *know*?

Well, this is their habitat, their *quartier*, as familiar to
them as their own living room. Because that’s how Pa-
risians regard the city — as an extension of their homes.
The concept of public space doesn’t exist here. People
75 don’t step out of their front door into their car, then drive
across town to the office or some air-conditioned mall.
No Parisian drives around Paris. A few cycle. Others
take the métro or a bus, but most walk. Paris belongs
to its *piétons*—the pedestrians. One goes naturally *à*
80 *pied*—on foot. And it’s only on foot that you discover
its richness and variety. As another out-of-town Paris
lover, the writer Edmund White, says in his elegant
little book *The Flâneur*, “Paris is a world meant to be
seen by the walker alone, for only the pace of strolling
85 can take in all the rich (if muted) detail.”

Another writer, Adam Gopnik, calls a stroll down
rue de Seine, just around the corner from our apart-
ment, “the most beautiful walk in the world”. And so
it is – for him. But every Parisian, and everyone who
90 comes to know Paris, discovers his or her own “most

beautiful walk". A walk is not a parade or a race. It's a succession of instants, any one of which can illuminate a lifetime. What about the glance, the scent, the glimpse, the way the light just falls . . . the "beautiful" part? No
95 tour guide or guidebook tells you that. Prepared itineraries remind me of those PHOTO POINT signs at Disneyland. Yes, that angle gives you an attractive picture. But why not just buy a postcard?

Nor is there a single Paris. The city exists as a blank
100 page on which each person scribbles what the French call a *griffe*—literally "a claw" but more precisely a signature; a choice of favourite cafés, shops, parks, and the routes that link them. "I discovered that Paris did not exist," wrote Colette on her arrival from the country. "It
105 was no more than a cluster of provinces held together by the most tenuous of threads. There was nothing to prevent me from reconstructing my own province or any other my imagination should choose to fix in outline."

In a way that isn't possible with London or New
110 York or Berlin, one can speak of "Colette's Paris" or "Hemingway's Paris" or "Scott Fitzgerald's Paris," or your own Paris. We all go through a similar process: finding the only café, the perfect park, the loveliest view, the most beautiful walk.

115 Nobody can say precisely which they will be. But maybe my experiences of a year of walking in Paris will suggest how and where you might start to find the succession of arrivals and departures that leaves one with memories that can never be erased, the moments one
120 recounts all one's life, prefaced by the words, "I remember ... once ... in Paris ..."

Walk with me.