

## 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 **8th September 2025**, 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](mailto: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 Placement Week

All students are required to participate in a **compulsory** week-long work placement. It is recommended that the placement chosen is either relevant to your course, or relevant to what your future career aspirations are.

#### Work placement form submission deadline

All L2 and L3 students studying on triple or double courses will be given their work placement week dates by their course leaders when they start in September.  The deadline to submit your placement forms are as follows:	Date of work placement week	Deadline for returning completed form	All students studying 2 or more single subjects will have the option of either carrying out their work placement during: • February half term • Easter holidays • May half term • 22nd – 26th June 2026  The deadline to submit your placement forms are as follows:	Date of work placement week	Deadline for returning completed form
	December 2025	24th October 2025		February half term (16th - 20th Feb)	Friday 24th October 2025
	January / February 2026	24th October 2025		Easter holidays (27th March - 13th April)	Friday 19th December 2025
	March / April 2026	19th December 2025		May half term (26th - 29th May)	Friday 13th February 2026
	May / June 2026	13th February 2026		22nd – 26th June	Friday 1st May 2026

Target Grade	Type of task	Task and subject specific skill reference	Deadline
All	Annotating and analytical writing	<ol style="list-style-type: none"> <li>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.</li> <li>2. Now focus on the section starting "Uncertain, they loiter at the foot of our street" to "eggs, onions, a baguette...". Pick <b>two</b> examples to analyse in detail in response to the following question: <b>How does the writer express their ideas about tourists and tourist attractions?</b></li> <li>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.</li> </ol>	Week beginning 8th September 2025
All	Recreative writing	<ol style="list-style-type: none"> <li>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.</li> </ol> <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 8th September 2025
All	Analytical writing and identifying features of language	<ol style="list-style-type: none"> <li>1. Pick <b>four</b> 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).</li> </ol> <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 8th September 2025
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><a href="#">Ernest Hemingway: Life of a Hundred Men   Tooky History - YouTube</a></p> <p><a href="#">Shakespeare &amp; Co. - YouTube</a></p>	Week beginning 8th September 2025

## 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.*

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CHARLES GROS, *Walking: A Philosophy*

Every day, heading down rue de l'Odéon toward  
10 Café Danton on the corner of boulevard Saint-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 busiest 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  
30 and Company, the English-language bookshop that 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.