

GETTING READY FOR PACK

A Level English Language and Literature

We are delighted you have chosen to study A Level English Language and Literature at Haywards Heath College

WHAT YOU WILL STUDY

Unit/Topic	<p>We will begin with a unit called 'Remembered Places'. For this, you will study a range of different non-fiction texts (eg. transcripts of conversations, blogs, chat forums, memoirs, letters) that are all about Paris.</p> <p>Other units that we will cover in your first year are 'Imagined Places' and 'Poetic Voices'. For these, we will cover a dystopian novel – The Handmaid's Tale, by Margaret Atwood – and a collection of poetry by Carol Ann Duffy.</p>
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WHAT YOU NEED

Kit List	N/A
Course Supplement	N/A
Equipment	<ul style="list-style-type: none"> - Ring binder with subject dividers; general stationary. An exercise book – or virtual equivalent - to keep glossary terms, to be used in every lesson.
Essential Textbooks	<ul style="list-style-type: none"> • The Handmaid's Tale, A'level York Notes (978-1292138183) • A/AS Level English Language and Literature for AQA Student Book (9781106465664) - optional

ENRICHMENT

Trips	<ul style="list-style-type: none"> - A theatre trip - A trip to Paris - The opportunity to take part in the Oxford Schools Debating Competition
Guest Speakers	<ul style="list-style-type: none"> - We will have sessions with a lecturer from Chichester University and representatives from related professions (eg. a publisher)

Events	<ul style="list-style-type: none"> - 'Young Writers' writing competitions - Online workshops

OPTIONAL ADDITIONAL READING/STUDY	
	<ul style="list-style-type: none"> - Any reading will be beneficial! This could be novels, plays, short stories, poetry or any non-fiction texts. - Given that we will be studying a dystopian text, reading around this genre would be especially useful: texts like 1984 by George Orwell; Fahrenheit 451, by Ray Bradbury; The Road, by Cormac McCarthy; Brave New World, by Aldous Huxley; The Hunger Games, by Suzanne Collins; Noughts and Crosses by Malorie Blackman as well as any other novels by Margaret Atwood.

SUMMER WORKING TASK INFORMATION
Completion Date: First Lesson Week Commencing 8/9/25
<p>This pack will help you to make the best possible start to studying this subject. The tasks in this pack should take you about 4-6 hours to complete.</p> <p>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 info@haywardsheath.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.</p>

SUMMER WORKING TASK	
Skills Focus	Reading and annotation. Recreative and Analytical writing. Identifying features of language. Research and note making.
Task 1 Reading and annotating	Print off (if you can) and read the text provided on the next page ('The Most Beautiful Walk in the World: A Pedestrian in Paris'). As you read, highlight any interesting details which help you to build up a picture of Paris. If you are not able to print it off, please write down your examples instead.
Task 2 Recreative writing	Imagine that you have been asked to write the introductory text for a website encouraging people to visit Paris for a holiday. Use details from 'The Most Beautiful Walk in the World' to help you to create your text. You may use other information about Paris from your own knowledge, but your writing should be mainly based on the text provided. You should write 300-400 words, and your work must be smartly presented. Before you start writing, think carefully about language features that 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.
Task 3 Analytical writing and identifying features of language	Pick four examples of language features that 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). 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.
Task 4 Research	Find out more about some of the writers mentioned in 'The Most Beautiful Walk in the World', and their connection with Paris: James Joyce, F Scott Fitzgerald, Ernest Hemingway, Colette, Gertrude Stein. Make your own notes based on your research – don't just cut- and paste information from the internet.
Notes: In October we will be starting on our first literary text, which is The Handmaid's Tale by Margaret Atwood. You will need to provide your own copy of this text. You are welcome to start reading this over the summer, although this isn't compulsory.	

RECOMMENDED READING/WATCH LIST	
Contextual Info	
Book	Name & ISBN
The Handmaid's Tale by	Margaret Atwood (Vintage ISBN 9781784873189).
Video	Margaret Atwood on the Rise of Real World Authoritarians https://www.youtube.com/watch?v=Ta3FaoKgHtA

Text 4: The Most Beautiful Walk in the World: A Pedestrian in Paris

·-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 "O", the splendour of the landscape. Walking is not a sport.

CHARLES GROS, *Walking: A Philosophy*

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

The walkers.

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

The Most Beautiful Walk in the World

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 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 like Brooklyn or Brentwood or Birmingham.

Sometimes they appear **in** groups. We see a lot of these because our street, rue de l'Odeon, 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 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 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 respect. But often I feel like a fraud. Instead of thinking

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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 Rag or, in bad weather, her umbrella. Few take their eyes off this object. They've learned that Paris for the pedestrian is both fascinating and deceptive. What if they did pause to browse that basket of books outside *une libtairie*, or take a closer look at a dress in the window of a boutique? The tour 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, "*Excuse{-moi, monsieur, mais .•• parle{-vous anglais?}*" Or worse, surrender to the mysteries of *le metro*. A few lost souls are always hovering at the entrance to the Odeon station. Staring up at the green serpentine art nouveau curlicues of Hector Guimard's cast-iron archway, they may read *Metropolitain* but they *see* what Dante saw over the gate to hell: "Abandon hope all ye 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 metro holds no terrors. They know exactly when to pause as a bus

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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 ...

How do they *know*?

Well, this is their habitat, their *quartier*; as familiar to them as their own living room. Because that's how Parisians regard the city-as an extension of their homes. The concept of public space doesn't exist here. People 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 metro or a bus, but most walk. Paris belongs to its *pietons*-the pedestrians. One goes naturally *a 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 Flaneur*, "Paris is a world meant to be seen by the walker alone, for only the pace of strolling 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 apartment, "the most beautiful walk in the world". And so it is--for him. But every Parisian, and everyone who comes to know Paris, discovers his or her own "most

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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 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 Mt just buy a postcard?

Nor is there a single Paris. The city exists as a blank page on which each person scribbles what the French call a *gr@*-literally "a claw" but more precisely a sig" nature; a choice of favourite cafes, shops, parks, and the routes that link them. "I discovered that Paris did not exist," wrote Colette on her arrival from the country. "It was no more than a duster 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 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 cafe, the perfect park, the loveliest view, the most beautiful walk.

Nobody can say precisely which they will be. But

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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 recounts all one's **life**, prefaced by the words, "I remember ... once •.. in Paris .. !"

Walk with me.

