

Dear Y11,

After taking some time to reflect on the events of recent weeks, it will be time to start looking to the future. Happily, you've selected to study Lang/Lit, so I have a few pointers for you regarding how exactly you might start to do that.

Obviously, the first thing to do is read-for-pleasure. I hope you've already taken the time to do this. Get your nose stuck in a book or an article or a biography or *whatever you like* and just **enjoy** reading it.

Once that's done, I have put together a set of '**transition tasks**' for you to do. **We ask that you complete these and bring your responses to the first lesson after the holidays; it will help us get to know your strengths and areas for development quickly.**

On the back of this document there are also some '**bridging tasks**' – you don't *have to* do these, but they will be useful in preparing you for the course. Do what you fancy and if you do something well, share it with us by emailing the school, FAO Miss C Spencer. 😊

We're looking forward to welcoming you back in the Autumn,

Miss C Spencer
KS5 English Co-Ordinator

SUMMER TRANSITION TASKS

Get A-Level Ready!

SKILL 1: READ FOR MEANING

This Extract is taken from Act IV, Scene 15 of Shakespeare's tragic play *Antony and Cleopatra* (1607). Here, Cleopatra – with her political enemies closing in around her – receives the dying body of her lover Antony. She then decides to take her own life.

Read the extract through carefully and then answer the questions below. You don't need quotations for this initial activity. I have numbered the sections from the text wherein the answers can be sourced.

Cleopatra.

How now! is he dead?

Diomedes. His death's upon him, but not dead.

Look out o' the other side your monument;
His guard have brought him thither.

[Enter, below, MARK ANTONY, borne by the Guard]

Cleopatra. O sun,

Burn the great sphere thou movest in!
darkling stand

The varying shore o' the world. O Antony,
Antony, Antony! Help, Charmian, help, Iras, help;
Help, friends below; let's draw him hither.

Antony. Peace!

Not Caesar's valour hath o'erthrown Antony,
But Antony's hath triumph'd on itself.

1

Cleopatra. So it should be, that none but Antony
Should conquer Antony; but woe 'tis so!

2

Antony. I am dying, Egypt, dying; only
I here importune death awhile, until
Of many thousand kisses the poor last
I lay up thy lips.

3

Cleopatra. I dare not, dear,—
Dear my lord, pardon,—I dare not,
Lest I be taken: not the imperious show
Of the full-fortuned Caesar ever shall
Be brooch'd with me; if knife, drugs,
serpents, have
Edge, sting, or operation, I am safe:
Your wife Octavia, with her modest eyes
And still conclusion, shall acquire no honour
Demuring upon me. But come, come, Antony,—
Help me, my women,—we must draw thee up:
Assist, good friends.

4

Antony. O, quick, or I am gone.

5

Cleopatra. Here's sport indeed! How heavy weighs my lord!
Our strength is all gone into heaviness,
That makes the weight: had I great Juno's power,
The strong-wing'd Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little,—
Wishes were ever fools,—O, come, come, come;
[They heave MARK ANTONY aloft to CLEOPATRA]
And welcome, welcome! die where thou hast lived:
Quicken with kissing: had my lips that power,
Thus would I wear them out.

6

All. A heavy sight!

Antony. I am dying, Egypt, dying:
Give me some wine, and let me speak a little.

Cleopatra. No, let me speak; and let me rail so high,
That the false housewife Fortune break her wheel,
Provoked by my offence.

Antony. One word, sweet queen:
Of Caesar seek your honour, with your safety. O!

Cleopatra. They do not go together.

Antony. Gentle, hear me:
None about Caesar trust but Proculeius.

Cleopatra. My resolution and my hands I'll trust;
None about Caesar.

Antony. The miserable change now at my end
Lament nor sorrow at; but please your thoughts
In feeding them with those my former fortunes
Wherein I lived, the greatest prince o' the world,
The noblest; and do now not basely die,
Not cowardly put off my helmet to
My countryman,—a Roman by a Roman
Valiantly vanquish'd. Now my spirit is going;
I can no more.

7

Cleopatra. Noblest of men, woo't die?
Hast thou no care of me? shall I abide
In this dull world, which in thy absence is
No better than a sty? O, see, my women,
[MARK ANTONY dies]
The crown o' the earth doth melt. My lord!
O, wither'd is the garland of the war,
The soldier's pole is fall'n: young boys and girls
Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon.

8

[Faints]

Charmian. O, quietness, lady!

Iras. She is dead too, our sovereign.

Charmian. O madam, madam, madam!

Iras. Royal Egypt, Empress!

Charmian. Peace, peace, Iras!

Cleopatra. No more, but e'en a woman, and commanded
By such poor passion as the maid that milks
And does the meanest chares. It were for me
To throw my sceptre at the injurious gods;
To tell them that this world did equal theirs
Till they had stol'n our jewel. All's but naught;
Patience is scottish, and impatience does
Become a dog that's mad: then is it sin
To rush into the secret house of death,
Ere death dare come to us? How do you, women?
What, what! good cheer! Why, how now, Charmian!
My noble girls! Ah, women, women, look,
Our lamp is spent, it's out! Good sirs, take heart:
We'll bury him; and then, what's brave,
what's noble,
Let's do it after the high Roman fashion,
And make death proud to take us. Come, away:
This case of that huge spirit now is cold:
Ah, women, women! come; we have no friend
But resolution, and the briefest end.

9

[Exeunt; those above bearing off MARK ANTONY's body]

1. Who does Antony blame for his death?

2. How does Cleopatra feel about his death?

3. How does Antony view Cleopatra?

4. Why will Cleopatra not go to meet Antony as he dies?

5. Cleopatra desires safety from what circumstance? What does she not desire to happen?

6. How does Cleopatra behave in front of her dying lover and before her servants?

7. How does Antony wish for his life to be remembered?

8. How does Cleopatra see the world with Antony gone?

9. What is Cleopatra's attitude to her own death?

10. As a director, what dramaturgical issue would you have to consider during this scene?

SKILL 2: ANALYSE LANGUAGE

Paying close attention to the language and methods Shakespeare has used, analyse the characterisation of Cleopatra in the extract above.

Annotate the extract fully before you begin. You're only writing two paragraphs, so be concise and selective – what are your most perceptive ideas?

Teacher feedback:

Strengths/Insights:	Are for development:
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SKILL 3: DISCUSS CONTEXT

Research and note down four conventions of tragic plays	How are they manifested in the extract from Cleopatra?

SKILL 4: COMPARE TEXTS

This poem was written by Robert Browning in 1864 following the death of his beloved wife. The title roughly translates as 'looking forward'. In the poem he ruminates on his view of death.

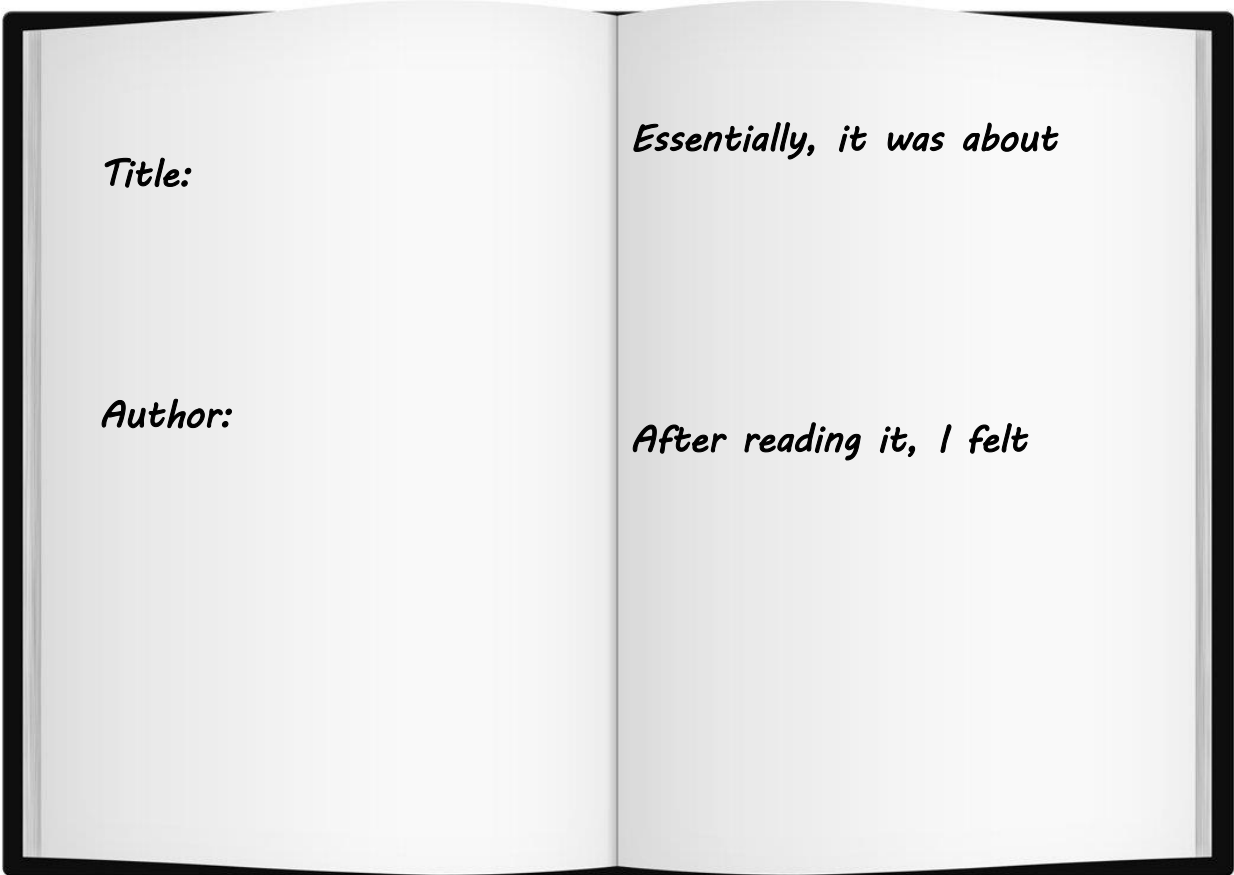
Prospice

Fear death?—to feel the fog in my throat,
The mist in my face,
When the snows begin, and the blasts denote
I am nearing the place,
The power of the night, the press of the storm,
The post of the foe;
Where he stands, the Arch Fear in a visible form,
Yet the strong man must go:
For the journey is done and the summit attained,
And the barriers fall,
Though a battle's to fight ere the guerdon be gained,
The reward of it all.
I was ever a fighter, so—one fight more,
The best and the last!
I would hate that death bandaged my eyes and forbore,
And bade me creep past.
No! let me taste the whole of it, fare like my peers
The heroes of old,
Bear the brunt, in a minute pay glad life's arrears
Of pain, darkness and cold.
For sudden the worst turns the best to the brave,
The black minute's at end,
And the elements' rage, the fiend-voices that rave,
Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
And with God be the rest!

Self-Assessment – create a key below and highlight your skillset

Evidence	Discussion of statement	Judgement
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THIS SUMMER, I READ...



ENGLISH LANG/LIT A LEVEL BRIDGING TASKS

Reading Recommendations

The texts we study in Language and Literature are: a collection of non-fiction texts about Paris, *Dracula* by Bram Stoker, a selection of poems by Seamus Heaney, *Othello* by Shakespeare and F Scott Fitzgerald's *The Great Gatsby* (as a basis for re-creative writing). However, it's nice to 'discover' those texts in class - perhaps you would like to read 'around' them?

Reading **any travel writing** would be useful. Bill Bryson is a good starting point, or perhaps jump in the deep end by reading/annotating a few pages of H M Williams' letters:

<https://archive.org/details/letterswritteni00willgoog>

Reading **any Gothic novel** would be useful too; there's Le Fanu's *Carmilla*, which predates *Dracula* as a literary evocation of vampirism if that's of interest. <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>

Why not read one of **Fitzgerald's** short stories and write a review explicitly considering his writing style?

<https://www.gutenberg.org/files/4368/4368-h/4368-h.htm>

If you can get hold of a set of **poems**, by any writer, and work out their 'voice' that's good practice too- what do they care about? What imagery do they gravitate towards? What style of language is specific to them?

Viewing Guide

- ❖ The RSC and The Globe Theatre are planning to screen performances during this time. The RSC is showing *Othello*, the text we will be studying in Y13. <https://www.rsc.org.uk/news/bbc-culture-in-quarantine> <https://www.shakespearesglobe.com/discover/blogs-and-features/2020/03/30/joy-and-wonder-in-a-time-of-isolation/>
- ❖ The National Theatre's youtube channel features a range of videos regarding their previous production of *Othello*: <https://www.youtube.com/playlist?list=PLJgBmjHpqqs5wXwlfECRu-9bcLtoYSPKI>
- ❖ Additionally, if you just want a bit of culture, The National Theatre are screening performances every Thursday from 2nd April via YouTube. Perhaps you may wish to watch *Jane Eyre* and spot the Gothic elements and gender politics which may re-appear in our study of *Dracula*: <https://www.youtube.com/user/ntdiscovertheatre>
- ❖ There are myriad awful – but fun – *Dracula* adaptations and at least two very different adaptations of *The Great Gatsby* which you may wish to have a look at. Have a sift through Amazon (other networks are available) and see if anything tickles your fancy. Certainly the 1995 adaptation of *Othello* (dir. Oliver Parker) is worth a watch.
- ❖ Get into the Parisian spirit of our first unit by watching some classic French cinema: *A Bout de Souffle*, *Les Liaison Dangereuses*, *Paris Je T'aime*, *La Haine*, *Before Sunrise*, *Amelie*?

Getting Creative

A) Create a landscape painting / cross-stitch / sketch / model of *Dracula's* castle and its locale. Here's how Stoker describes it:

Beyond the green swelling hills of the Mittel Land rose mighty slopes of forest up to the lofty steeps of the Carpathians themselves. Right and left of us they towered, with the afternoon sun falling full upon them and bringing out all the glorious colours of this beautiful range, deep blue and purple in the shadows of the peaks, green and brown where grass and rock mingled, and an endless perspective of jagged rock and pointed crags, till these were themselves lost in the distance, where the snowy peaks rose grandly. Here and there seemed mighty rifts in the mountains, through which, as the sun began to sink, we saw now and again the white gleam of falling water. One of my companions touched my arm as we swept round the base of a hill and opened up the lofty, snow-covered peak of a mountain, which seemed, as we wound on our serpentine way...

... The time seemed interminable as we swept on our way, now in almost complete darkness, for the rolling clouds obscured the moon. We kept on ascending, with occasional periods of quick descent, but in the main always ascending. Suddenly, I became conscious of the fact that the driver was in the act of pulling up the horses in the courtyard of a vast ruined castle, from whose tall black windows came no ray of light, and whose broken battlements showed a jagged line against the moonlit sky.

B) Read this super-short story written by Ernest Hemingway. Put yourself in the shoes of the maid – how did she experience that same sequence of events? **Re-create your own version of the story, making the maid your protagonist (main character).** <http://english.heacademy.ac.uk/wp-content/uploads/2016/01/Hemingway.pdf>

C) **Research and bake a classic example of Parisian patisserie at home for your family. Take pictures of the results!**

Have fun & stay safe! 😊

