

A LEVEL: LANGUAGE AND LITERATURE

Hi! Welcome to the Lang/Lit cohort of 2025-2027!

We are looking forward to getting to know you and working with you to achieve your potential!♥

TASK ONE

In Term 2 of Y12 you will study 'The Handmaid's Tale' by Margaret Atwood. This is a Dystopian novel which draws inspiration from the Dystopian novels that preceded it, novels like Aldous Huxley's 'Brave New World'.

Read through this extract from Huxley's disturbing novel.

Find and annotate 5 language techniques Huxley has used and annotate their effects, noting inferences regarding the impact upon the reader.

Effects (broadly) can include:

- establishing/furthering themes and ideas
- establishing/developing characterisation
- providing exposition about setting or narrative: the storyworld.

A SQUAT grey building of only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY.

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The light was frozen, dead, a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables.

"And this," said the Director opening the door, "is the Fertilizing Room."

Bent over their instruments, three hundred Fertilizers were plunged, as the Director of Hatcheries and Conditioning entered the room, in the scarcely breathing silence, the absent-minded, soliloquizing hum or whistle, of absorbed concentration. A troop of newly arrived students, very young, pink and callow, followed nervously, rather abjectly, at the Director's heels. Each of them carried a notebook, in which, whenever the great man spoke, he desperately scribbled. Straight from the horse's mouth. It was a rare privilege. The D. H. C. for Central London always made a point of personally conducting his new students round the various departments.

"Just to give you a general idea," he would explain to them. For of course some sort of general idea they must have, if they were to do their work intelligently—though as little of one, if they were to be good and happy members of society, as possible. For particulars, as everyone knows, make for virtue and happiness; generalities are intellectually necessary evils. Not philosophers but fret-sawyers and stamp collectors compose the backbone of society.


"To-morrow," he would add, smiling at them with a slightly menacing geniality, "you'll be settling down to serious work. You won't have time for generalities. Meanwhile ..."

Meanwhile, it was a privilege. Straight from the horse's mouth into the notebook. The boys scribbled like mad.

Tall and rather thin but upright, the Director advanced into the room. He had a long chin and big rather prominent teeth, just covered, when he was not talking, by his full, floridly curved lips. Old, young? Thirty? Fifty? Fifty-five? It was hard to say. And anyhow the question didn't arise; in this year of stability, A. F. 632, it didn't occur to you to ask it.

"I shall begin at the beginning," said the D.H.C. and the more zealous students recorded his intention in their notebooks: Begin at the beginning. "These," he waved his hand, "are the incubators." And opening an insulated door he showed them racks upon racks of numbered test-tubes. "The week's supply of ova. Kept," he explained, "at blood heat; whereas the male gametes," and here he opened another door, "they have to be kept at thirty-five instead of thirty-seven. Full blood heat sterilizes." Rams wrapped in thermogene beget no lambs.

Still leaning against the incubators he gave them, while the pencils scurried illegibly across the pages, a brief description of the modern fertilizing process; spoke first, of course, of its surgical introduction—"the operation undergone voluntarily for the good of Society, not to mention the fact that it carries a bonus amounting to six months' salary"; continued with some account of the technique for preserving the excised ovary alive and actively developing; passed on to a consideration of optimum temperature, salinity, viscosity; referred to the liquor in which the detached and ripened eggs were kept; and, leading his charges to the work tables, actually showed them how this liquor was drawn off from the test-tubes; how it was let out drop by drop onto the specially warmed slides of the microscopes; how the eggs which it contained were inspected for abnormalities, counted and transferred to a porous receptacle...



TASK TWO

Write a response to this task:

A student has said that Huxley's novel finds many ways to disturb the reader.

To what extent do you agree.

In your response, colour code:

- Writer's methods/techniques: terminology
- The effect: your inferences

TASK THREE

In Term 1 of Y12 we explore a range of texts about Paris.

Using your best GCSE creative writing skills, write a short story (2-3 sides of A4).

Your brief is solely this: *your short story must be set in Paris.*

It is important that research, plan and craft this story carefully, purposefully using techniques and strategies you've seen professional writers implement in their work.

If you're unsure which techniques to use, try to implement the techniques you found in Huxley's story, but in a new and original narrative of your own!



TASK FOUR

Look back over your short story and pick out three techniques you used.

Write a commentary, reflecting on these choices and their impact.

For each technique, reflect:

- What was the effect?
- How did you intend to influence the reader's thoughts and feelings?
- How did your choices impact on the narrative or character development, furthering themes or ideas?
- Were you influenced by other writers? How?

In Y13, you will be writing commentaries like this. Get a head-start on the skillset, now!

