

## **Corby Technical School: Year 11 into 12: Summer Transition Tasks**

- 1. Please complete the glossary task and submit it to your teacher in your first English lesson**
- 2. Please complete the poetry analysis task and hand in your annotations and notes to Mrs Brown**
- 3. Please select books from the reading list and read. Be prepared to discuss these when you start your studies in September.**

## 1. English Language Starter Glossary

### Area of the Specification: categorising texts

Introduction to the study of English at A Level

### During Yr12:

- You will be asked to identify and use appropriate terminology for all word classes.
- You should be comfortable with using language methods when deconstructing and analysing spoken and written texts.
- This includes some analysis of spoken language texts like plays

### The Task:

Below is a list of terms that you will come across in the first few months of the course. You need to be familiar with them. Please come to the course having this glossary completed with full definitions and being fully prepared to use them in your work. There will be a terminology test early in Term 1. You will need to research unfamiliar terms online. Please also check the ones you think you already know.

### What you should do (additional guidance):

- The list has been provided, but now you need to find definitions. Some of them will be simple and will not require much or any time. Others you may have to look up.
- Find definition of a term and provide an example to demonstrate your understanding of it.
- Use dictionaries, internet, grammar books and lesson notes from GCSE to help you.
- You will need to be using these terms (and more!) in your textual analysis from Term 1.
- Learn the terms and their definitions (Test Term 1)

# ENGLISH LANGUAGE GLOSSARY

## Section 1

**Audience –**

**Purpose –**

**Register –**

**Tenor –**

## Section 2

**Phonology –**

**Lexis –**

**Grammar–**

**Semantics –**

**Graphology –**

## Section 3

### Phonology

**Phonemes –**

**Alliteration –**

**Consonant –**

**Vowel –**

**Monothongs –**

**Diphthongs –**

**Assonance –**

**Rhyme –**

**Rhythm –**

**Consonance –**

**Homophone –**

**Monosyllabic –**

**Polysyllabic –**

**Onomatopoeia -**

**Accent -**

**Received Pronunciation –**

**Sibilance –**

**Elipsis –**

**List of Three –**

## **Section 4; Lexis/Semantics**

**Colloquialisms –**

**Dialect –**

**Standard English –**

**Non-Standard English –**

**Connotations –**

**Emotive Language –**

**Taboo –**

**Repetition –**

**Imagery –**

**Visual Imagery –**

**Sensory Imagery –**

**Ambiguity (Ambiguous) –**

**Code Switching –**

**Field Specific Lexis –**

**Jargon –**

**Collocations –**

**Intensifier –**

**Cliché –**

**Idiom –**

**Euphemism –**

**Hyperbole –**

**Irony –**

**Compounds –**

**Denotative lexis –**

**Antiquated Lexis –**

**Hook –**

**Kicker-**

**Lexicon**

**Archaism –**

**Semantic Field –**

**Metaphor –**

**Simile –**

**Personification –**

**Pathetic Fallacy –**

**Idiom –**

**Section 5: Grammar**

**Rhetorical Question –**

**Noun –**

**Proper Noun –**

**Concrete Noun –**

**Abstract Noun –**

**Collective noun**

**Common noun –**

**Verb –**

**Auxiliary verb**

**Modal verb**

**Adjective –**

**Adverb –**

**Determiner –**

**Conjunction –**

**Preposition –**

## **SENTENCE TYPES**

**Declarative Sentence –**

**Interrogative Sentence –**

**Imperative Sentence –**

**Exclamative Sentence –**

**Minor Sentence –**

**Simple Sentence –**

**Compound Sentence –**



**Complex Sentence –**

**Main Clause –**

**Subordinate clause –**

**Pronouns –**

**Premodification –**

**Post Modification –**

**Dynamic Verbs –**

**Stative Verbs –**

**Subject –**

**Object –**

**Comparative –**

**Superlative –**

**Adverbials –**

**Verb Cluster –**

**Main Verb –**

**Auxiliary (Helping) Verbs –**

**Modal Verbs –**

**Primary Auxiliaries –**

**Active Sentence –**

**Passive Sentence –**

**Parallelism –**

**Negation –**

**Verb/Pronoun Agreement or Disagreement –**

**Ellipsis –**

**Graphology**

**Pictures**

**Diagrams**

**Fonts**

**Colour**

**Discourse markers**

**Bullet points**

**Headings**

**Other**

**Genre –**

**Voice –**

**Juxtaposition –**

**Field –**

#### **Section 4**

#### **SPEECH**

**Spontaneous Speech –**

**Prepared Speech –**

**Pause –**

**Filler (Voiced Pause) –**

**Unvoiced Pause –**

**Repetition –**

**False Start –**

**Colloquial Expressions / Utterances -**

**Phatic Expressions / Utterances –**

**Deictic Expressions / Utterances –**

**Interrupted Construction (False Start) –**

**Disjointed Construction –**

**Incomplete Construction –**

**Non-Standard Grammar –**

**Overlap –**

**Latch on –**

**Interruption –**

**Turn Taking –**

**Cooperative Turn Taking –**

**Uncooperative Turn Taking –**

**Opening Sequence –**

**Tag Question –**

**Back Channelling –**

**Non-Fluency Features -**

**Adjacency Pair –**

**3 Part Exchange –**

**Topic Shift –**

**Closing Sequence –**

**Paralinguistic Features**

**Body Language –**

**Prosodic Features –**

**Elision –**

**Hedge –**

**Idiolect –**

**Sociolect –**

## 2. English Poetry: analysis task

Please read the poem *The Tyger*, by William Blake.

Read the article related to it (next page)

Complete some research on the poem and the poet and complete a full annotation / notes

### The Tyger

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*Tyger Tyger burning bright,  
In the forests of the night,  
What immortal hand or eye,  
Could frame thy fearful symmetry?*

*In what distant deeps or skies,  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?*

*And what shoulder, & what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?*

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*What the hammer? and what the chain,  
In what furnace was thy brain?  
What the anvil? what dread grasp,  
Dare its deadly terrors clasp!*

*When the stars threw down their spears  
And water'd heaven with their tears:  
Did he smile his work to see?  
Did he who made the Lamb make thee?*

*Tyger Tyger burning bright,  
In the forests of the night,  
What immortal hand or eye,  
Dare frame thy fearful symmetry?*

## The Tyger discussed : An analysis of Blake's poem.

Let's begin by noticing that this fairly short poem squeezes in no fewer than 13 question marks: it's a poem of perplexity, wonderment and speculation rather than assertion. It twice conjures up the notion (a slightly perplexing one) of 'fearful symmetry', and is itself roughly symmetrical - six stanzas, composed in the auditory symmetry of couplet form, and beginning and ending with the same question, or very nearly so: by the end of the poem, the phrase 'Could frame' has quietly mutated into 'Dare frame'.

Is this reference to symmetry perhaps a hint that one of the things the poem addresses is itself, or more generally the art of poetry? Maybe: if you look elsewhere in Blake's poetry, industrial words like furnace, anvil and hammer are usually associated with his mythical character Los, who is the personified Spirit of Poetry. At the very least, it's fair to say that the poem is in some way about the energies and pains of creation.

Many readers feel that the key question in the poem is:

'Did he who make the Lamb make thee?'

This most obviously means something like: does the God who creates gentle beings also make savagely destructive beings? Or, to give it a more exact theological spin: is the vengeful Old Testament God, Jahweh, identical with the merciful God-man of the New Testament, Christ? But consider, too, the poem's historical context: it was written in the wake of the September Massacres of 1792, when the French Revolutionaries - habitually referred to as Tygers by the horrified English press - slaughtered hundreds of aristocrats and priests. So perhaps the line also implicitly asks: how can a revolution supposedly inspired by humanitarian impulses so rapidly turn murderous? The more closely you look at the poem, the more jumbled and promiscuous its background mythology seems to be.

When Blake asks:

'What the hand, dare seize the fire?'

he's pretty clearly thinking of the Greek story of Prometheus, who stole fire from Heaven and in the great mythical emblem of rebellion against gods and fathers (more revolutionaries); but in the strange, beautiful lines:

When the stars threw down their spears  
And water'd heaven with their tears.

Blake seems to be rewriting the revolt of Lucifer and Beelzebub from a work he greatly admired, Milton's epic *Paradise Lost* (yes, more revolutionaries). It's also possible that the mention of 'stars' here somehow embraces the astronomical classification - recent in Blake's day - of a 19-star constellation christened The Tiger.

### 3. Select from the reading list. Make notes on what you read and be prepared to share your reading when you start Yr12 classes

The texts in bold are ones most likely to appear on the English A Level courses and / or would be really useful for coursework.

#### Prose Pre-1900

- **Jane Eyre – Charlotte Brontë**
- Pride and Prejudice – Jane Austen
- Sense and Sensibility – Jane Austen
- **Persuasion – Jane Austen**
- Emma – Jane Austen
- **Wuthering Heights – Emily Brontë**
- Great Expectations – Charles Dickens
- **Tess of the D'Urbervilles – Thomas Hardy**
- Far from the Madding Crowd – Thomas Hardy
- Frankenstein – Mary Shelley
- Dracula – Bram Stoker
- The Picture of Dorian Gray – Oscar Wilde
- The Count of Monte Cristo / The Man in the Iron Mask – Alexandre Dumas

#### Prose post-1900

- Wide Sargasso Sea – Jean Rhys
- Slaughterhouse Five – Kurt Vonnegut
- Perfume - Patrick Süskind
- **Regeneration – Pat Barker**
- The Shadow of the Wind - Carlos Ruiz Zafón
- A Passage to India / **A Room with a View** – E.M.Forster
- The Time Traveler's Wife - Audrey Niffenegger
- Kinder Transport - Diane Samuels
- **The Go-Between – L.P. Hartley**
- Brick Lane – Monica Ali
- The Blind Assassin – Margaret Atwood
- **The Handmaid's Tale – Margaret Atwood**
- The Testaments – Margaret Atwood
- Possession – A S Byatt
- **Rebecca – Daphne DeMaurier**
- **Birdsong - Sebastian Faulks**
- To Kill a Mockingbird – Harper Lee
- **One flew over the Cuckoo's Nest – Ken Kesey**
- Love in the Time of Cholera – Gabriel Garcia Marquez



- **A Thousand Splendid Suns - Khaled Hosseini**
- The Kite Runner – Khaled Hosseini
- The Historian – Julia Kostova
- Sons and Lovers / Lady Chatterley’s Lover – DH Lawrence
- **Atonement – Ian McEwan**
- Enduring Love – Ian McEwan
- Beloved – Toni Morrison
- Labyrinth – Kate Mosse
- Nineteen Eighty-Four - George Orwell
- Brave New World – Aldous Huxley
- Remains of the Day - Kazuo Ishiguro
- Never Let me Go – Kazuo Ishiguro
- Small Island – Andrea Levy
- Wolf Hall / Bring up the Bodies – Hilary Mantel
- **The God of Small Things – Arundhati Roy**
- **The Help – Kathryn Stockett**
- **The Color Purple - Alice Walker**
- **Oranges are not the only Fruit – Jeanette Winterson**
- White Teeth - Zadie Smith
- Mrs Dalloway / To the Lighthouse – Virginia Woolf
- **Revolutionary Road – Richard Yates**

#### **Drama pre and post -1900**

- Ghosts - Henrik Ibsen
- Miss Julie – Auguste Strindberg
- Waiting for Godot - Samuel Beckett
- The History Boys - Alan Bennett
- Mother Courage - Bertolt Brecht
- The Cherry Orchard - Anton Chekhov
- Vinegar Tom – Caryl Churchill
- A Taste of Honey - Shelagh Delaney
- **Translations - Brian Friel**
- Dr Faustus – Christopher Marlowe
- The Crucible / Death of a Salesman / A View from a Bridge / **All my Sons** - Arthur Miller
- The Caretaker - Harold Pinter
- **Any! - William Shakespeare**
- Pygmalion - George Bernard Shaw
- **Journey’s End – R.C. Sherriff**
- Rosencrantz and Guildenstern are Dead - Tom Stoppard
- The Duchess of Malfi / The White Devil - John Webster
- **A Streetcar Named Desire / Cat on a Hot Tin Roof - Tennessee Williams**

- **Our Country's Good - Timberlake Wertenbaker**
- The Importance of Being Earnest / Lady Windermere's Fan - Oscar Wilde

**Poetry Collections by:**

Simon Armitage

John Donne

WH Auden

William Blake

Evan Boland

Elizabeth Barrett Browning

Robert Browning

Lord Byron

Geoffrey Chaucer

ST Coleridge

Emily Dickinson

**Carol Ann Duffy**

TS Eliot

**Owen Sheers**

**Tony Harrison**

**Seamus Heaney**

**Ted Hughes (Birthday Letters)**

John Keats

Philip Larkin

John Milton

**Wilfred Owen**

**Sylvia Plath (Ariel)**

Christina Rossetti

Jacob Sam-La Rose

Siegfried Sassoon

Percy Shelley

Alfred Lord Tennyson

William Wordsworth