

Kennicott Sixth Form Centre

A Level Induction Task

English Literature

Due date:

Induction Tasks are not optional for students; they form part of the College's formal assessment and completed tasks will assist staff in identifying the students' ability for independent study and meeting home learning deadlines.

Answer **both** questions **1 and 2**

In A level English Literature, you will be expected to write about poetry and prose. You will also be expected to research the lives of writers, the societies in which they lived and the literary movement (such as Romanticism) to which they belonged. Choose **one** of the four poems below. They each explore ideas about love. Do some research and find out about the poet, the life they lived, the time they lived in and their concerns, ideas and themes. Now answer the question:

1. How does the poet present his or her attitudes to love (600-800 words)

My Luve is like a Red Red Rose

O my Luve is like a red, red rose
That's newly sprung in June;
O my Luve is like the melody
That's sweetly played in tune.

So fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

By Robert Burns

The Smile

There is a Smile of Love
And there is a Smile of Deceit
And there is a Smile of Smiles
In which these two Smiles meet

And there is a Frown of Hate
And there is a Frown of disdain
And there is a Frown of Frowns
Which you strive to forget in vain

For it sticks in the Heart's deep Core
And it sticks in the deep Back bone
And no Smile that ever was smil'd
But only one Smile alone

That betwixt the Cradle & Grave
It only once Smi'd can be
But when it once is Smil'd
There's an end to all Misery

By William Blake

Salome

I'd done it before
(and doubtless I'll do it again,
sooner or later)
woke up with a head on the pillow beside me – whose? –
what did it matter?

Good-looking, of course, dark hair, rather matted;
the reddish beard several shades lighter;
with very deep lines around the eyes,
from pain, I'd guess, maybe laughter;
and a beautiful crimson mouth that obviously knew
how to flatter...
which I kissed...
Colder than pewter.
Strange. What was his name? Peter?

Simon? Andrew? John? I knew I'd feel better
for tea, dry toast, no butter,
so rang for the maid.
And, indeed, her innocent clatter
of cups and plates,
her clearing of clutter,
her regional patter,
were just what I needed –
hungover and wrecked as I was from a night on the batter.
Never again!
I needed to clean up my act,

get fitter,
cut out the booze and the fags and the sex.
Yes. And as for the latter,
it was time to turf out the blighter,
the beater or biter,
who'd come like a lamb to the slaughter
to Salome's bed.

In the mirror, I saw my eyes glitter.
I flung back the sticky red sheets,
and there, like I said – and ain't life a bitch –
was his head on a platter.

By Carol Ann Duffy

You're

Clownlike, happiest on your hands,
Feet to the stars, and moon-skulled,
Gilled like a fish. A common-sense
Thumbs-down on the dodo's mode.
Wrapped up in yourself like a spool,
Trawling your dark as owls do.
Mute as a turnip from the Fourth
Of July to All Fools' Day,
O high-riser, my little loaf.

Vague as fog and looked for like mail.
Farther off than Australia.
Bent-backed Atlas, our traveled prawn.
Snug as a bud and at home
Like a sprat in a pickle jug.
A creel of eels, all ripples.
Jumpy as a Mexican bean.
Right, like a well-done sum.
A clean slate, with your own face on.

By Sylvia Plath

Now read the extract below. It is the opening of George Orwell's '1984' which is a dystopian novel written in 1948. Answer the following question in no more than three sides of A4. (600-800 words)

2. How does Orwell present a dystopian society? (600-800 words)

Include in your answer:

- how the author conveys his ideas
- how the text might reflect historical, social or literary ideas of the time
- how far it is typical of the time in which it was written
- how a modern day reader might receive this text

1

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the

posters that were plastered everywhere. The blackmoustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at streetlevel another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live -- did live, from habit that became instinct -- in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.

Winston kept his back turned to the telescreen. It was safer, though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste -- this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux occurring against no background and mostly unintelligible.

The Ministry of Truth -- Minitrue, in Newspeak -- was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH

The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty.

The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons.

Winston turned round abruptly. He had set his features into the expression of quiet optimism which it was advisable to wear when facing the telescreen. He crossed the room into the tiny kitchen. By leaving the Ministry at this time of day he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for tomorrow's breakfast. He took down from the shelf a bottle of colourless liquid with a plain white label marked VICTORY GIN. It gave off a sickly, oily smell, as of Chinese rice-spirit. Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like a dose of medicine.