

## English Language and Literature summer tasks 2017

### Task 1

In A Level English Language and Literature, we study stylistics. As part of this discipline, a confident understanding of grammar and syntax is one area that will help underpin your success and confidence. Although we will recap this in lessons, the expectation is that you will also independently develop your understanding and share your knowledge in class.

The list overleaf (*The Grammar that all Students Should Know*) lists some of the key terms that you can use when approaching literary and non-literary texts.

**Your task is to create a revision guide for these terms, which you can later build on to extend your understanding.**

### Task 2

When we study texts at A Level, the expectation is that you will have read them before studying them in class. When you then study them for the second time, you will understand the themes, ideas and content much more thoroughly and will be able to see literary and linguistic patterns across the text. Students always say that they understand texts in much more interesting ways when they read them for the second and subsequent times. You will need to read all texts at least three times before your exams.

**Your task is to read *Dracula* by Bram Stoker (ISBN: 978-0141439846) and write an analysis of a key passage. You need to show how literary and linguistic terms can be used to analyse this passage. Give an overview of what you think the purpose of the passage is and how this has been achieved. Use your interpretations to structure your response, e.g. *Firstly, Stoker uses this passage to show how the character of Jonathan Harker is confused/scared/has no control...***

#### Key questions to think about:

What is the context of the passage? Where does it appear in the book and what has led up to it?

What are the key ideas that Stoker is exploring in the passage? Is it to show a particular character, setting, perspective or theme? Does it develop any ideas from earlier in the text?

What literary and linguistic techniques has the writer used to achieve this purpose? Look for patterns to get an overview of Stoker's style, e.g. structure, voice, imagery, verbs, sentence structures...

Whose perspective is this story told from? How does this affect the way the events are told to us?

## The grammar every student should know

- The parts of speech/word classes (8)
- Classes of nouns and verbs
- Morphology: prefixes, suffixes, root words
- The main or finite verb
- The present participle
- The past participle
- The independent main clause
- The dependent clause
- The phrase
- Adverbials
- The simple sentence
- The compound sentence
- The complex sentence
- The subject of a sentence
- The object of a sentence
- The complement of a sentence

## Dracula

Then for a time there were no blue flames, and we sped onwards through the gloom, with the howling of the wolves around us, as though they were following in a moving circle.

At last there came a time when the driver went further afield than he had yet gone, and during his absence, the horses began to tremble worse than ever and to snort and scream with fright. I could not see any cause for it, for the howling of the wolves had ceased altogether; but just then the moon, sailing through the black clouds, appeared behind the jagged crest of a beetling, pine-clad rock, and by its light I saw around us a ring of wolves, with white teeth and lolling red tongues, with long, sinewy limbs and shaggy hair. They were a hundred times more terrible in the grim silence which held them than even when they howled. For myself, I felt a sort of paralysis of fear. It is only when a man feels himself face to face with such horrors that he can understand their true import.

All at once the wolves began to howl as though the moonlight had had some peculiar effect on them. The horses jumped about and reared, and looked helplessly round with eyes that rolled in a way painful to see; but the living ring of terror encompassed them on every side; and they had perforce to remain within it. I called to the coachman to come, for it seemed to me that our only chance was to try to break out through the ring and to aid his approach. I shouted and beat the side of the calèche, hoping by the noise to scare the wolves from that side, so as to give him a chance of reaching the trap. How he came there, I know not, but I heard his voice raised in a tone of imperious command, and looking towards the sound, saw him stand in the roadway. As he swept his long arms, as though brushing aside some impalpable obstacle, the wolves fell back and back further still. Just then a heavy cloud passed across the face of the moon, so that we were again in darkness.

When I could see again the driver was climbing into the calèche, and the wolves had disappeared. This was all so strange and uncanny that a dreadful fear came upon me, and I was afraid to speak or move. 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.