



Bridging Work Year 12 to Year 13



Firstly, we would like to congratulate you all on your commitment and dedication to your learning this year. We have enjoyed teaching you and really appreciate the contributions you have made.

While we have made progress in terms of course content, bridging work will be as important as ever this year to ensure we are on track for success in Year 13.

You will see that we have divided the bridging work in terms of teachers, who will email you with more detailed instructions. This work will also be available on Teams.

Both classes will complete the same work on the Gothic, which you will see is detailed toward the latter part of this document.

If you have any questions, please email your class teachers directly.

SECTION A

Year 12a Ms Halpin

- Complete reading 'Small Island' and answering questions set separately.
- Complete detailed mind-maps for 'Small Island' as you read and annotate on: dreams versus reality; the black female experience; alienation and isolation; collision of cultures; racism and prejudice.
- Reread 'The Bloody Chamber', notes, essays and annotations

Year 12a Ms Kerai

- Re-read 'Dracula' and read your notes on the novel.
- Be ready to tackle an essay question on 'Dracula' and a response to an unseen Gothic extract in September (look back over notes and power points from live lessons in preparation)
- Create detailed mind maps of how the following themes/ideas are presented (aim for 8 explained details/ quotations for each one and make links across the collection): the supernatural; transgression; victims in the Gothic; old vs new; settings; death.
- Write an essay on the following: How does Claudia Rankine explore the impact of microaggressions through 'Citizen: An American Lyric'? aim to write approximately 1200 words and refer to 2 schools of theory or theorists (AO5) in your answer. Ensure that you address each of the assessment objectives equally - AO4 cannot be covered as we have not started the comparison yet.
- Buy 'The Bloody Chamber'.



Year 12e Ms Day-Haynes

- Re-read 'The Merchant's Prologue and Tale'.
- Essay question on above.
- Revisit 'The Tempest', associated notes and wider critical reading (provided).
- Prepare for an assessment in September: extract and essay responses.
- Redraft 'Streetcar' coursework
- Buy 'The Duchess of Malfi' by John Webster.



Year 12e Ms Piper

- Reread 'Twelfth Night.' Find and watch another version of the play (e.g. 1996 film version starring Imogen Stubbs & Helena Bonham Carter; a National Theatre/Digital Theatre/Drama Online/Globe Player version) and make detailed notes.
- Prepare to complete a full section a of a Component 1 paper (both Shakespeare questions) early in Year 13. Use the English magazine (<https://www.englishandmedia.co.uk/e-magazine/emag-login> ; username: Park19 ; password: HA7star) to help you develop your AO5.
- Read the Rossetti poems we have not covered yet. Make notes about your initial thoughts and feelings, along with how you would organise them into the categories at the beginning of the booklet.
- Buy a copy of 'A Doll's House' by Henrik Ibsen.

SECTION B: The Gothic (Ms Halpin/Ms Kerai - all students)

1. You are going to read a short story by Charlotte Perkins Gilman called *The Yellow Wallpaper* (1892) which is considered an important part of the female gothic tradition, which includes *The Bloody Chamber and Other Stories*.

You will respond to the story as a gothic text, answering questions and making links to 'The Bloody Chamber and Other Stories' and your wider reading of the genre. You will then respond to a section of the short story as if it is part of the Component 02 exam - Section A: The Gothic Unseen.

1a) Before reading *The Yellow Wallpaper* use the images on this page to write a short prediction of what the story might be about.



2) Biographical Context: It is difficult to read and analyse this story without first examining the author's own personal experience. Please read the information below.

"The Yellow Wallpaper" gives an account of a woman driven to madness as a result of the Victorian "rest-cure," a once frequently prescribed period of inactivity thought to cure hysteria and nervous conditions in women. As Gary Scharnhorst points out, this treatment originated with Dr. Weir Mitchell, who personally prescribed this "cure" to Charlotte Perkins Gilman herself. She was in fact driven to near madness and later claimed to have written "The Yellow Wallpaper" to protest this treatment of women like herself, and specifically to address Dr. Weir Mitchell with a "propaganda piece." A copy of the story was actually sent to Mitchell, and although he never replied to Gilman personally, he is said to have confessed to a friend that he had changed his treatment of 'hysterics' after reading the story. (Sarah L Crowder).

2a) If you are unsure what the diagnosis of **hysteria** meant, please look it up:

<https://wellcomecollection.org/articles/W89GZBIAAN4yz1hQ>

This is an academic, in-depth and sometimes disturbing overview

3) Literary background: Charlotte Perkins Gilman had no way of knowing that a story she wrote in 1892 would one day be regarded as a classic in feminist literature. The gothic tale of "The Yellow Wallpaper" has become just that, although it took nearly a century to find a truly understanding audience. Early readers were appreciative of the sheer horror of the tale, and, indeed, it still stands as a wonderful example of the genre. But it was not until the rediscovery of the story in the early 1970's that "The Yellow Wallpaper" was recognized as an early feminist indictment of Victorian patriarchy. This story contains many typical gothic trappings, but beneath the conventional façade lies a tale of repression and freedom told in intricate symbolism as seen through the eyes of a mad narrator. (Crowder)

3a) Now access this version of the story, which is 10 pages. It might help to print off a copy if you can:

<https://www.nlm.nih.gov/exhibition/theliteratureofprescription/exhibitionAssets/digitalDocs/The-Yellow-Wall-Paper.pdf>

As you read the whole short story, collate and identify as many of the 'typical gothic trappings', motifs and tropes as you can.

4a) **Reading the first page**

- Comment on the narrative voice and style (impact of first person narrative/address to reader/ironic tone/italics/parenthesis/questions)
- First impressions of John
- Role of women
- Your personal response to the narrator
- Any initial comparisons to 'The Bloody Chamber and Other Stories'.
- What aspects of the gothic can be identified in the first page?

4b) **Read page 2**

How is the authority of both the narrator's husband and brother established?

In what way does the narrator oppose the views of her husband and brother?

How does John dismiss the narrator's concerns about the house?

The narrator describes John as: "**very careful and loving, and hardly lets me stir without special direction.**" What does this imply about John?

What room is the narrator forced to use as a bedroom? How does this highlight the story's main concerns?

The motif of bars is established on this page - find and record evidence. Then track all the mention of bars in the story. What might bars signify in this story?

The narrator instantly despises the wallpaper - find a supporting quotation from this page and to the break (*****) on the next page/page 3 to support this view,

4c) **Reading Page 3 - Read this contextual material**

Gilman makes no mention of the narrator's appearance in the text, but the first illustration renders her according to Victorian convention. Hatfield (the illustration at the very beginning of the short story) shows her to be a respectable and sane woman wearing conventional period dress - high collar, long sleeves, full-length bodice; her hair sweeps into a bun according with the coiffure of the day. However, she is writing, a **subversive*** act. Limited intellectual activity - along with enforced rest, seclusion, diet and various types of electrical stimulation and massage - were essential components of the rest cure that the American physician and author S. Weir Mitchell pioneered and Gilman experienced first hand in the spring of 1887. Serving as headpiece to the entire story, the illustration gives prominence to **the narrator's commitment to write at a time when women's intellectual pursuits were a topic of grave concern and thought to sabotage women's health.**

* breaking rules; going against social expectations; provocative

How does the narrative demonstrate that John is a proponent/supporter of these views?

4d) Is there evidence on this page to support the view that the narrator might be suffering from post-natal depression? Please justify your view with evidence from the text.

How does Gilman further develop ideas of entrapment and imprisonment on this page?

Moreover, how does she present the idea that the female imagination is problematic?

5a) **Reading Page 5:** The description of the wallpaper seems to suggest that narrator is under constant surveillance. Either find and select evidence to support this view or annotate this note onto a hard copy of the story at the appropriate place.

Evidence of the room's 'violent' history and past is everywhere - give 2 examples (the past erupting in the present is an important gothic trope - the revenant).

Find and note the first reference to a figure beneath the pattern of the paper. Haunting becomes an important aspect here.

5b) How convincing do you find the characterisation of John? He could be the symbol of patriarchy itself. The Gothic is noted for its stock characters - is John following in the tradition of the tyrannical male figure? **How does Gilman reverse this role at the end of the story?**

6a) **Reading Page 6** - Note how the wallpaper is presented as increasingly sinister and disturbing on this page. The wallpaper is a symbol of incarceration - physical, emotional and psychological. How far do you agree with this view?

6b) Note how John infantilizes the narrator on this page - particularly evident in Gilman's crafting of dialogue. How is this idea enhanced by the story's main setting? How does this link to the Marquis in 'The Bloody Chamber and Other Stories'?

7a) **Reading Page 7:**

The description of the wallpaper is one of decay, contamination and labyrinths - typical of gothic settings. Which story's setting in 'The Bloody Chamber and Other Stories' is of a similar type?

7b) You will note that as the narrator grows to fear and loathe the paper, her relationship with John deteriorates - find a short quotation on this page which supports this view.

7c) Ideas of staining are evident on this page - what links can you make to 'The Bloody Chamber and Other Stories'?

8a) **Reading Page 8** - The idea of the Gothic double emerges (evident in *Dr Jekyll and Mr Hyde*/*The Picture of Dorian Gray*) more clearly on this page. Find the point when this happens. Note that the narrator's relationship to the wallpaper has reversed here too; she begins to admire and identify with it.

9a) **Reading Pages 9 & 10**- As the story builds to its shocking climax, it is evident that the narrator has been driven to madness - do you agree? Note the reversal of masculine stereotypes in the final sentences. Do you believe Gilman imparts her narrator with agency here?

Note: Madness is an important gothic trope explored in this story and other important texts such as Bronte's 'Jane Eyre' and Edgar Allan Poe's 'The Tell-Tale Heart' and 'The Raven'.

10: You now must respond to this extract using Component 02 Section A exam question:

Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic [30]

In the actual exam you will have 1 hour 15 mins

Before writing your essay, make sure you have revised the gothic, read your previous extract essays, considered your teacher's feedback, exemplars, the relevant AOs (AO2 75%, AO1 12.5% and AO3 12.5%), understand the mark scheme and follow your teacher's guidance

On a pattern like this, by daylight, there is a lack of sequence, a defiance of law, that is a ' constant irritant to a normal mind.

The color is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing.

You think you have mastered it, but just as you get well underway in following, it turns a back-somersault and there you are. It slaps you in the face, knocks you down, and tramples upon you. It is like a bad dream.

The outside pattern is a florid arabesque, reminding one of a fungus. If you can imagine a toadstool in joints, an interminable string of toadstools, budding and sprouting in endless convolutions why, that is something like it.

That is, sometimes!

There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.

When the sun shoots in through the east window - I always watch for that first long, straight ray - it changes so quickly that I never can quite believe it.

That is why I watch it always.

By moonlight - the moon shines in all night when there is a moon - I wouldn't know it was the same paper.

At night in any kind of light, in twilight, candlelight, lamplight, and worst of all by moonlight, it becomes bars! The outside pattern I mean, and the woman behind it is as plain as can be.

I didn't realize for a long time what the thing was that showed behind, that dim sub-pattern, but now I am quite sure it is a woman.

By daylight she is subdued, quiet. I fancy it is the pattern that keeps her so still. It is so puzzling. It keeps me quiet by the hour.

I lie down ever so much now. John says it is good for me, and to sleep all I can.

Indeed he started the habit by making me lie down for an hour after each meal.

It is a very bad habit I am convinced, for you see I don't sleep.

And that cultivates deceit, for I don't tell them I'm awake – Oh no!

The fact is I am getting a little afraid of John.

He seems very queer sometimes, and even Jennie has an inexplicable look.

It strikes me occasionally, just as a scientific hypothesis, - that perhaps it is the paper! I have watched John when he did not know I was looking, and come into the room suddenly on the most innocent excuses, and I've caught him several times, *looking at the paper!* And Jennie too. I caught Jennie with her hand on it once.

She didn't know I was in the room, and when I asked her in a quiet, a very quiet voice, with the most restrained manner possible, what she was doing with the paper - she turned around as if she had been caught stealing, and looked quite angry - asked me why I should frighten her so!

Then she said that the paper stained everything it touched, that she had found yellow smooches on all my clothes and John's, and she wished we would be more careful!

Did not that sound innocent? But I know she was studying that pattern, and I am determined that nobody shall find it out but myself!

Extract from 'The Yellow Wallpaper' by Charlotte Perkins Gilman (1892)

