

Subject: *A-Level English Literature*

Exam Board: *AQA*



Welcome to A-level English Literature. We are delighted that you are considering this A-level as an option in Year 12 and 13. We hope you have chosen English Literature because you already have a love of reading. The course requires a commitment to class discussion, having an opinion about absolutely everything, working independently and, of course, reading. To demonstrate your commitment to the course and to prepare you for September, you must complete the following tasks to the best of your ability. These tasks are compulsory and must be completed prior to your first English Literature lesson in Year 12.



We expect you to spend at least 3 hours completing the tasks outlined in this pack. The activities have been designed to help you begin to develop some of the key skills you will need for A-level English Literature and to bridge the gap between Y11 and Y12.

Please be aware that this is an essay and reading based subject and will require the reading of numerous texts and the writing of a selection of essays. We expect you to start the course with an excellent knowledge of poetry, prose and drama across a range of time periods.

Learning Objectives:

- To develop a basic understanding of the kinds of areas for debate such as literary criticism and to include your own thoughts on the debate to facilitate a discussion in lesson one.
- To use literary terminology for the metalanguage you will need to use throughout the course.
- To start to develop evaluation and essay skills which will be vital in A-Level English Literature.
- To think about future themes for coursework that might guide your choice of wider reading.

Contacts for Support:

-  Mrs Baldwin – Please email via Insight or visit, Room 20 or the English Staff Room in A Block
-  Mr Parker – As above or you can also visit the Elkes office.

1. Why have you chosen to study English Literature? Explain your answer.

.....

.....

.....

2. What book or poem have you read that has had a big impact on you and why?

.....

.....

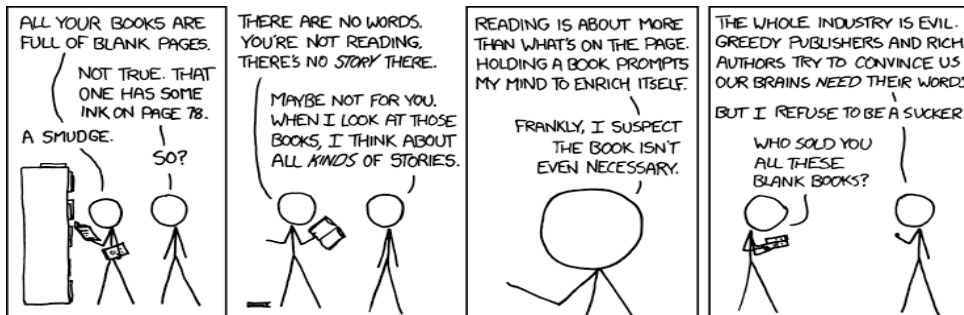
.....

3. Why do you think English Literature is worthy of study?

.....

.....

.....



Love Through The Ages

Love through the Ages is the theme of Paper 1 at the end of your studies. Fill in the answers to these questions to help you understand this complex theme:

1. What **images** are associated with love? Draw as many as you can think of.



2. Have these images become **over used** and lost their meaning? Explain.

.....

.....

.....

3. Do men and woman want different things from a relationship? Has this changed over time? Explain your ideas.

.....
.....
.....

4. Is all love poetry romantic? Do authors write about successful experiences of love or do they draw from other things?

.....
.....
.....

5. What different types of love can you list?

.....
.....
.....

6. Does true love exist?

.....
.....
.....

7. What sorts of things can love make people do?

.....
.....
.....

8. Why do people write love poetry?

.....
.....
.....

The Final Task...

Find your favourite example of a poem about, or connected to love – from Shakespeare to modern times. As a challenge, find a selection from different time periods and be prepared to discuss your choices. Print it off, annotate it, and add images to create your second piece to bring with you to our first lesson next year.



LITERARY TERMINOLOGY

You need to use a range of literary terms frequently and fluently in your discussions and essays. As a step up from Y11, find out the meanings to these more complex devices:

Hamartia	
Allusion	
Bathos	
Deuteragonist	
Hubris	
Intertextuality	
Sardonic	
Polemic	
Surrealism	
Vignette	

LITERARY CRITICISM

Literary criticism is the comparison, analysis, interpretation, and/or evaluation of works of literature. Literary criticism is essentially an opinion, supported by evidence, relating to theme, style, setting or historical or political context. It usually includes discussion of the work's content and integrates your ideas with other insights gained from research. Literary criticism may have a positive or a negative bias and may be a study of an individual piece of literature or an author's body of work.

Literary criticism is the comparison, analysis, interpretation, and/or evaluation of works of literature. Literary criticism is essentially an opinion, supported by evidence, relating to theme, style, setting or historical or political context. It usually includes discussion of the work's content and integrates your ideas with other insights gained from research. Literary criticism may have a positive or a negative bias and may be a study of an individual piece of literature or an author's body of work.

Explain what these types of critical reading mean:

1. Marxist
2. Feminist
3. Historical
4. Existential
5. Psychological
6. Post-Colonial
7. Gender/Queer Theory
8. Critical Race Theory

Which one of these are you most interested in and why?

READING LIST

You need to read at least one text from each genre (novel, play, poetry collection). To help you define which texts, you might want to think about linking your choices to the theme for your Y13 coursework. You should also try to read across a range of eras.

The coursework rules are:

- Compare 2 texts
- Word count 2,500 (not inc. quotes/bibliography)
- Meets all assessment objectives
- Uses academic referencing
- One text must be written pre 1900
- Two different authors
- Equal attention to each text

Possible themes could be (although this will be discussed with your teacher closer to the time):

Struggle for identity

Minds under stress/mental illness

Representations of sexuality

Obsession / jealousy /betrayal

Prejudice

Representations of women

Representations of social class / culture

Relationships/marriage

Dislikeable characters/villains/protagonist

Parent/child relationships

Love

NOVELS

Jean Rhys	Wide Sargasso Sea
Mary Shelley	Frankenstein
Charles Dickens	Great Expectations
Ian McEwan	Enduring Love
Pat Barker	Regeneration
Sebastian Faulks	Birdsong
Rebecca West	The Return of the Soldier
Erich Maria Remarque (translated by Brian Murdoch)	All Quiet on the Western Front (Vintage paper back edition)*
Susan Hill	Strange Meeting
Ernest Hemingway	A Farewell to Arms
Robert Graves	Goodbye to All That
Sebastian Barry	A Long, Long Way (post-2000)
Ben Elton	The First Casualty (post-2000)
Pat Barker	Life Class (post-2000)
Margaret Atwood	The Handmaid's Tale
Graham Swift	Waterland
Michael Frayn	Spies (post-2000)
Ken Kesey	One Flew Over the Cuckoo's Nest
Arundhati Roy	The God of Small Things
Kathryn Stockett	The Help (post-2000)
Alice Walker	The Color Purple
Jeanette Winterson	Oranges are not the Only Fruit
Richard Yates	Revolutionary Road

PLAYS

Arthur Miller	A View From The Bridge or The Crucible
Joan Littlewood	Oh! What a Lovely War
R.C. Sherriff	Journey's End
Peter Whelan	The Accrington Pals
Richard Curtis and Ben Elton	Blackadder Goes Forth
David Haig	My Boy Jack (post-2000)
Caryl Churchill	Top Girls
Tennessee Williams	A Streetcar Named Desire
Brian Friel	Translations
Arthur Miller	All My Sons
Timberlake Wertenbaker	Our Country's Good
Tennessee Williams	Cat on a Hot Tin Roof

POETRY

ed. Brian Gardner	Up the Line to Death
ed. Catherine Reilly	Scars Upon My Heart
ed. George Walter	The Penguin Book of First World War Poetry
ed. Jon Stallworthy	The Oxford Book of War Poetry
ed. Jon Stallworthy	The War Poems of Wilfred Owen
Carol Ann Duffy	Feminine Gospels (post-2000) or The World's Wife
Owen Sheers	Skirrid Hill (post-2000)
ony Harrison	Selected Poems 2013 Edition
Seamus Heaney	New Selected Poems 1966–1987
Ted Hughes	Birthday Letters
Sylvia Plath	Ariel
Chaucer	Canterbury Tales

If you need any advice or clarification on the tasks please come and ask us – we're always around the English corridor! Have a lovely summer and we look forward to seeing you in September!