



English Literature Summer Task 2021

Your **summer homework** is essential in helping you to prepare you for the first term of the course. When you start your course in September you will embark upon a unit which introduces you to the genre of TRAGEDY. The texts you will be studying will be Shakespeare's *Othello*, *Selected Poetry* by John Keats and *Death of a Salesman* by Arthur Miller. where you will study three texts through the lens of tragedy.

1. RESEARCH INTO TRAGEDY

In order to familiarise yourself with tragedy as a genre you will be conducting your own research into the genre of tragedy. Your task is to:

Research the characteristics of tragedy and the key aspects of the genre.

As a minimum, this should include definitions of the following terms:

Tragic hero
Tragic Villain
Harmartia
Hubris
Perepeteia
Anagnorisis
Catharsis
Aristotelian structure: Exposition, Rising Action, Climax, Falling Action, Denouement

You should also give examples from a tragedy you know – *Romeo and Juliet* or *Macbeth*, for example.

1. Create a timeline of tragedy, showing the key features of the type of tragedy (no more than 5 bullet points per tragedy). Note how one form of tragedy was influenced by its predecessor and the changes to the genre over time. Include any texts from the period and classification of tragedy on your timeline. DO NOT SIMPLY CUT AND PASTE.

- Greek tragedy (include here Aristotle's *Poetics*)
- Shakespearean Tragedy

Example Texts

Oedipus Rex
King Lear

- Renaissance Tragedy
- Naturalistic or Bourgeois Tragedy
- Absurdist Drama
- 20th century dramatic tragedy

The Changeling
A Doll's House
Waiting for Godot
The Crucible

2. Research the Writers

Find out about the life, times and work of William Shakespeare, Arthur Miller and John Keats. For each writer, produce a knowledge organiser including images, headings and references to the sources you used.

3. Preparatory Reading

Buy and read the two plays you will be studying in the Autumn term:

Death of a Salesman

Publisher: Penguin Classics; New Ed edition

ISBN-10: 0141182741

ISBN-13: 978-0141182742

Othello:

Publisher: Cambridge University Press; 3 edition

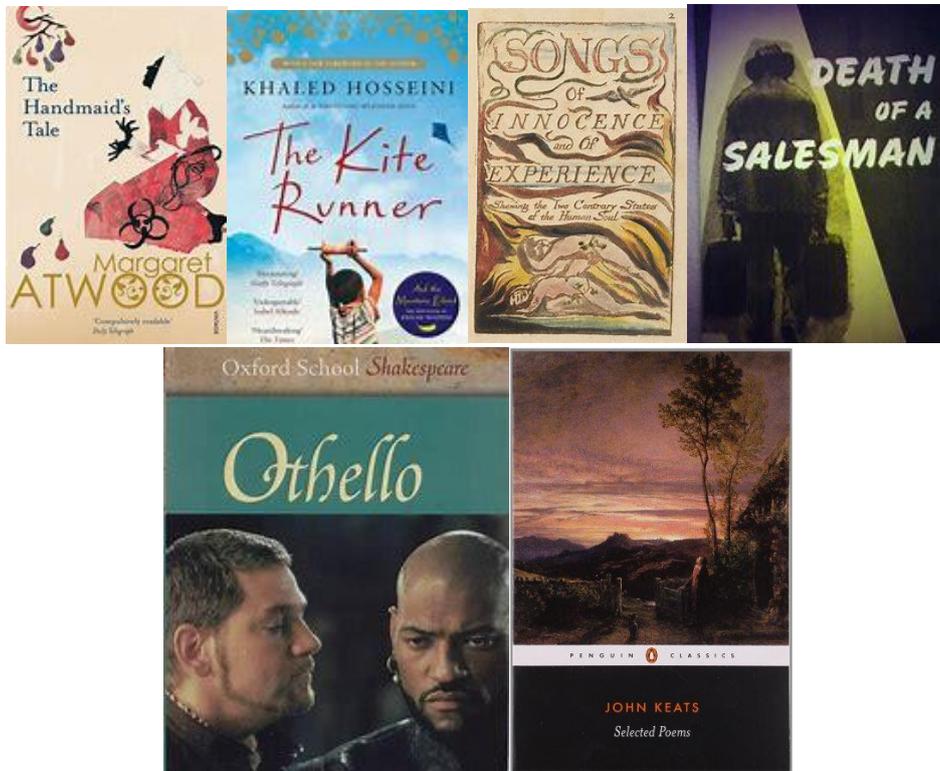
ISBN-10: 1107615593

ISBN-13: 978-1107615595

Complete reading logs to show your understanding. These should include a summary of each scene, key quotes and any links to the genre of tragedy.

Davenant Foundation School

Sixth Form Induction



INTRODUCTION TO ENGLISH LITERATURE (AQA 7717)

Welcome

Welcome to English at Davenant Sixth Form. In this booklet you will find information that will help you learn more about the course that you are embarking on, what you can expect from your teachers, and what will be expected of you.

English Literature is a challenging but exciting course and you will find it extremely rewarding as long as you approach it with a positive attitude, are prepared to work hard, and ensure you use all of the resources available to you. Remember: you only get out of the course what you put in, and so the more you put in the more successful you will be.

At Davenant you will follow the AQA English Literature Specification B (7717). This specification centres on different ways of reading and the connections that exist between texts within a literary genre. You will gain a solid understanding of how texts can be connected and how they can be interpreted in multiple ways in order that you can arrive at your own interpretations and become a confident, autonomous reader.

Keep this booklet safe and bring it into school when you start the course in September.

Course Overview

Genre study is at the heart of the AQA English Literature B spec. and you will focus on **tragedy** and **political and social protest**. At the end of the two year course you will sit two papers.

The titles of each paper are as follows:

Paper 1 (A)- Aspects of Tragedy

Paper 2 (B)- Elements Political and Social Protest Writing

Each paper has three sections- A, B and C, and each one is worth 25%.

Paper 1 is **2 ½ hours** and **closed** book.

Paper 2 is **3 hours** and **open** book.

You will look at ways in which authors shape meanings within their texts and consider a wide range of relevant contexts, for example: the production of the text at the time of its writing, how the text has been received over time, and contexts to do with how the text can be interpreted by audiences/readers now. In addition, also the texts link to the genre.

You will read a minimum of three substantial texts for each paper.

For **Paper 1: Aspects of Tragedy**, you must study one Shakespeare and two texts, including one drama. At least one of the texts must be written pre-1900. You will study:

Shakespeare:

Poetry (Pre-1900):

Drama:

Othello

Selected Poems

Death of a Salesman

William Shakespeare

John Keats

Arthur Miller

Othello covers section A and B of Paper 1. *The poetry of John Keats* and *Death of a Salesman* will be examined for Section C.

Paper 1 is a closed book examination, which means that you cannot take a copy of either set text into the examination with you. Therefore, you must be extremely familiar with each text and be able to remember key quotations.

***Only purchase the tragedy texts for the start of the course. Your teacher/s will let you know when to purchase the others.**

For **Paper 2: Elements Political and Social Protest Writing**, you must study three texts: one post-2000 prose text; one poetry text and one further text, one of which must be written pre-1900. You will study:

Prose:	<i>The Handmaid's Tale</i>	Margaret Atwood
Poetry (Pre-1900):	<i>Songs of Innocence & Experience</i>	William Blake
Prose (Post-2000):	<i>The Kite Runner</i>	Khaled Hosseini

All three of these texts will be examined either in section B or C of Paper 2. This is an open book exam, so you will be allowed the texts in the exam. We provide the poetry anthology for the Blake poetry- for classwork and for the exam, so you will not need to purchase it. However, you will need to buy two copies each of *The Handmaid's Tale* and *The Kite Runner*; one for classwork, annotation and revision, and the other to keep clean and for the exam.

Section A for Paper 2 is an Unseen extract, your teachers will prepare you for this.

Text ISBNs:

Othello:
ISBN-10: 1107615593
ISBN-13: 978-1107615595
Publisher: Cambridge University Press; 3 edition

Death of a Salesman
ISBN-10: 0141182741
ISBN-13: 978-0141182742
Publisher: Penguin Classics; New Ed edition

The Handmaid's Tale
ISBN: 978-0099740919
Publisher: Vintage

The Kite Runner
ISBN: 978-1408824856
Publisher: Bloomsbury

Non-Exam Assessment

At the end of your first year, you will be introduced to theories from *The Critical Anthology* and texts that you may study as part of your A' Level Non-Exam Assessment (NEA). The result will be two essays, one response on a piece of prose and the other on a collection of poetry. You are to apply one theory to the piece of prose and another to the poetry. Altogether, both pieces will equate to **20%** of your final A-Level grade.

Overall

During the year you will be expected to produce class and homework that will be assessed using the standard AQA criteria in order that you become familiar with the modes of assessment and are able to apply these objectives to your own work. In addition to this, you should expect to have a formal assessment at the end of each half term and one mock examination.

In order to do well in English Literature you need to **write well, analyse, make connections, and contextualise**. The examination board has an 'assessment

objective' (AO) for each of these skills. However, by far the most important thing you need to do to get the top marks is to **answer the question**. If you do this then you will inevitably address the AOs.

The specification reflects the belief that the assessment objectives (AOs) work best together, producing a rounded and holistic view of English literature. You will need to show coverage of all AOs in all tasks. To be specific:

- AO1** essentially requires informed and relevant responses which are accurately written and use appropriate concepts and terminology.
- AO2** requires students to analyse ways in which meanings are shaped in literary texts, with particular focus on the structures of texts as a form of shaping.
- AO3** relates to the many possible contexts which arise out of the text, the specific task and the genre being studied.
- AO4** involves connections across texts and sees possible meanings and interpretations arising not only out of the contexts of the text itself (AO3 above) but also out of the wider and broader contexts which comes from the study of genre. Thus even when an individual text is being investigated it should still be seen as being framed by a wider network of texts and contexts to which it connects.
- AO5** completes the picture by acknowledging that if work in AOs 2, 3 and 4 had been included in the response to the question then debate and interpretations will arise out of this work showing that the interpretation of texts is not a fixed process but a dynamic one.

In summary: **write well, analyse, connect, and contextualise**, and above all, **answer the question**. This is not dissimilar from the objectives you were set in KS4.

Study Skills

In order to help you to familiarise yourselves with the resources available to you in the sixth form library, you will attend Library lessons at key points during the course. This is an opportunity for you to meet the library staff and find your way around the library and its content with the support of your teacher and the expertise of the Librarian. These library sessions will enable you to locate additional resources necessary for wider reading.

Wider Reading

It is important that, as English students you do not limit your wider reading to the internet and are able to utilise books. When embarking upon research, always make a note of books, journals, and internet sites that you found particularly useful.

A' Level study requires that you are able to identify and note the sources of any additional material that you use to support your debate and it is important that you are able to reference the source of any ideas or opinions expressed by other readers in a formal and structured way and you should use the resources there as often as possible. Library sessions will help you conduct research and also introduce you to the notion of academic referencing and how you should use this in your essays. This will also help you as you move forward into University.

Recommended Reading List

In addition to your set texts, it is important that as students of Literature, you continue to read widely. As well as providing pleasure and enjoyment, this will provide you with a more comprehensive knowledge of literature that you may draw on as you study and write about your set texts. Having read a wide variety of texts may also provide you with a range of options to support you as you move into Year 13 and have a degree of freedom in the texts you choose for your coursework.

Following is a list of suggested texts. Try to avoid those that you will study as part of your course – these texts should enhance your reading repertoire.

Recommended Texts

Prose Pre-1900

Jane Eyre – Charlotte Bronte

Pride and Prejudice/Sense and Sensibility/Emma – Jane Austen

Wuthering Heights – Emily Brontë

The Woman in White/The Moonstone – Wilkie Collins

The Adventures of Sherlock Holmes / The Sign of Four/The Hound of the Baskervilles – Arthur Conan Doyle

Heart of Darkness – Joseph Conrad

Robinson Crusoe – Daniel Defoe

Great Expectations/Hard Times/David Copperfield – Charles Dickens

Tess of the D'Urbervilles/Far from the Madding Crowd – Thomas Hardy

Frankenstein – Mary Shelley

Dracula – Bram Stoker

The Adventure of Huckleberry Finn – Mark Twain

The Picture of Dorian Gray – Oscar Wilde

The Count of Monte Cristo / The Man in the Iron Mask – Alexandre
Dumas
Les Misérables – Victor Hugo

Prose post-1900

The Great Gatsby – F Scott Fitzgerald
The Road – Cormac McCarthy
Wide Sargasso Sea – Jean Rhys
Slaughterhouse Five – Kurt Vonnegut
The Bloody Chamber – Angela Carter
Brideshead Revisited – Evelyn Waugh
The Lady in the Lake – Raymond Chandler
Empire of the Sun – J G Ballard
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 Traveller's Wife - Audrey Niffenegger
Kinder Transport - Diane Samuels
The Go-Between – L.P. Hartley
Brick Lane – Monica Ali
The Handmaid's Tale / The Testaments – Margaret Atwood
The Lovely Bones – Alice Sebold
Rebecca – Daphne DeMaurier
Birdsong - Sebastian Faulks
To Kill a Mockingbird/Go Set a Watchman – Harper Lee
One flew over the Cuckoo's Nest – Ken Kesey
The Kite Runner/A Thousand Splendid Suns - Khaled Hosseini
The Historian – Julia Kostova
Sons and Lovers / Lady Chatterley's Lover – DH Lawrence
Atonement/Enduring Love – Ian McEwan
Beloved – Toni Morrison
Labyrinth – Kate Mosse
Nineteen Eighty-Four - George Orwell
Brave New World – Aldous Huxley
Remains of the Day/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
White Teeth - Zadie Smith

Mrs Dalloway / To the Lighthouse – Virginia Woolf
Revolutionary Road – Richard Yates
Girl, Woman, Other - Bernadine Evaristo
A Brief History of Seven Killings - Marlon James
The Luminaries - Eleanor Catton
The Sense of an Ending - Julian Barnes
The White Tiger - Aravind Adiga
The Gathering - Anne Enright
The Inheritance of Loss - Kiran Desai
The Sea - John Banville
Vernon God Little - DBC Pierre
Life of Pi - Yann Martel

Drama pre and post -1900

Ghosts/A Dolls House - 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
John Keats
Philip Larkin
John Milton
Wilfred Owen
Sylvia Plath
Christina Rossetti
Jacob Sam-La Rose
Siegfried Sassoon
Percy Shelley
Alfred Lord Tennyson
William Wordsworth

Literary Non Fiction

Anon: I Am The Secret Footballer
Maya Angelou: I Know Why The Caged Bird Sings
Allie Brosh: Hyperbole and a Half
Bill Bryson: The Lost Continent, Notes from a Small Island
Alan Bennett: Writing Home
Vera Brittain: Testament of Youth
Truman Capote: In Cold Blood
Jung Chang: Wild Swans
Jenny Diski: Skating to Antarctica
Anna Funder: Stasiland
Anne Frank: The Diary of a Young Girl
Robert Graves: Goodbye To All That
Stephen Grosz: The Examined Life
George Orwell: Down and Out in Paris and London
Alexander Masters: Stuart: A Life Backwards
Helen Macdonald: H is for Hawk
Nelson Mandela: Long Walk to Freedom

Solomon Northrop: Twelve Years a Slave

Jeannette Winterson: Why Be Happy When You Could be Normal?

Xinran: What the Chinese Don't Eat

Equipment

It can be difficult to locate information that you had previously identified as being important, and so it is vital that you are as organised as possible. The correct equipment can help you with this organisation. Thus it will be necessary for you to have the following stationery with you for every English lesson and you should be prepared to have your folders and set texts checked at least once every half term by your teachers. All marked homework and worksheets must be kept in your folders and you should try to refer back to these as part of your studies.

Ring bound folder

Dividers

Lined paper

Highlighters

Post-it tags

A Level Expectations

Meeting expectations is essential if you are to achieve your learning potential and is a requirement of the English Department at Davenant. Your teacher will do his or her best to help you meet your potential but you have a responsibility to yourself. Thus failure to meet any of the expectations will be considered a cause for concern.

Attendance & Punctuality

You are expected to be punctual and attend all lessons unless you have been given permission to miss class or are unwell. Persistent lateness or failure to attend lessons will result in intervention, possibly requiring that you be placed on subject contract.

Folder

You should obtain a suitable A4 ring binder to store all pages pertaining to each unit of work.

File classwork, homework, and hand-outs in a suitable section in your folder.

It is up to you to determine a filing and storing system that works for you.

Bring your folder to every lesson.

Equipment

You cannot learn effectively if you are not properly equipped.

You are expected to bring all necessary equipment to every lesson (as specified on your equipment list).

Your folder and your annotated tests will be checked regularly by your teachers.

Classwork, Homework and Hand-outs

You must complete all homework to deadlines and to the best of your ability. Any work submitted at a standard below that which is expected of you will be returned, unmarked, and should be re-written.

Absence from lessons is no excuse – if you miss a lesson it is up to you to catch up. If you know about an absence you should see your teacher in advance. If your absence is unplanned speak to your teacher on your return.

Targets

It is important that you are aware of your target and what you need to do to achieve or surpass it. Once you are given your target, record it on the progress tracker that you will be given at the start of the course, and keep it in your folder. Your teacher will discuss your target with you at various points during the course. You should record all homework and assessment scores on your tracker so that you know where you are in relation to your target, and your own personal aspirations.

General

Always ask your teacher for help if you do not understand or if you are finding any aspect of the course difficult. Your teacher is there to help you and will try to work with you to identify a solution. However, as A' Level students you are expected to work independently. Although your teacher may be available at pre-determined times outside of the classroom to help you prepare for exams/coursework this is an exception and not a rule and will be to provide general rather than detailed feedback. You will not develop as a student if you do not learn to work independently.