

English Literature

Transition Booklet

Year 11 to Year 12

Welcome to English Literature A Level!

**AQA
Specification B**

2022-2024

KS5: A Culmination of your CWCS KS3-KS4 Literary Journey

Throughout your time in the Cardinal Wiseman English faculty, you have studied a rich variety of high quality texts that aimed to provide you with a deeper understanding of significant cultural backgrounds and their continued relevance to the world of modern literature.

This literary path has taken you on an exciting excursion through Ancient Greek and Mediaeval English mythology via a combination of extracts from the epic Greek poem, *The Odyssey* and famous Arthurian tales. Your well-read journey then continued through the Elizabethan, Jacobean, Victorian and Edwardian eras, via a range of Shakespearean and modern plays, 19th and 20th Century novels, as well as a variety of modern and traditional poetry from the AQA Power and Conflict Anthology.

* * * * *

As part of your English Literature A Level, you are now going to study a varied mix of traditional and modern poetry, prose and dramatic texts (AO1). You will continue to critically analyse the writers' use of form, language and structure (AO2) and you will also continue to apply social, cultural, historical and authorial contextual information to each of these texts (AO3), including how these have affected both the writing and the reception of these texts. Additional aspects of the A Level course require you to create intertextual references to thematically linked texts (AO4), as well as applying critical theories such as Marxist Theory, Postcolonial Theory and a Feminist critical lens as part of your evaluative critique of these texts.

To help prepare you for this Year 12 study, in this Transition Booklet you will therefore find an explanation of the course components and a reading list of set texts that you should accustom yourself with over the summer. There is also a series of tasks to complete, with Task 2 and Task 3 needing to be submitted by the end of this Summer term so that your A Level teachers can identify your strengths ahead of beginning the A Level course in September.

English Literature A Level 2022 - 2024

Exam Board: AQA, Specification B

You will be provided with your own copies of each text for annotation.

Course Content:	Texts:	Assessment:
Year 12	<p><u>Paper One - Aspects of Tragedy</u></p> <p>40% of final A level award</p> <p>Study of three texts:</p> <ul style="list-style-type: none"> • one Shakespeare text • a second drama text • one further text, of which one must be written pre-1900 <p>Studied texts:</p> <ul style="list-style-type: none"> • Othello (William Shakespeare) • Death of a Salesman (Arthur Miller) • John Keats Poetry 	<p><u>Aspects of Tragedy</u></p> <p><u>Assessment</u> One terminal written exam 2 hours 30 minutes closed book (no book allowed) 75 marks 40% of A-level marks</p> <p>Section A: One passage-based question on set Shakespeare text (25 marks)</p> <p>Section B: One essay question on set Shakespeare text (25 marks)</p> <p>Section C: One essay question linking the other two set texts (25 marks)</p>
Year 13	<p><u>Paper Two - Elements of political and social protest writing</u></p> <p>40% of final A level award</p> <p>Study of three texts:</p> <ul style="list-style-type: none"> • one post-2000 prose text • one poetry • one further text, one of which must be written pre-1900 <p>Probable texts:</p> <ul style="list-style-type: none"> • The Kite Runner (Khaled Hosseini) • A Doll's House (Henrik Ibsen) • Tony Harrison's contemporary social protest poetry (5 poems) 	<p><u>Elements of political and social protest writing</u></p> <p>One terminal written exam 3 hours Open book (clean copy of texts allowed) 75 marks 40% of A level marks</p> <p>Section A One compulsory question on an unseen passage (25 marks)</p> <p>Section B One essay question on set texts (25 marks)</p> <p>Section C One essay question which connects two texts (25 marks)</p>

Year 12 / 13 Non Examination Assessment	Tasks:	Assessment:
<p>Work on the NEA will typically start in the summer term of Year 12.</p> <p>For these tasks you will be expected to read your texts outside of class and prepare your essay titles independently.</p>	<p>Two essays of 1250–1500 words, each responding to a different text and linking to a different aspect of the Critical Anthology.</p> <p>Within this anthology are several different theoretical perspectives which you can choose to apply to any text, including feminism, marxism and ideas relating to the literary canon.</p> <p>You will complete two units for your NEA: one poetry and one prose text, informed by a study of the Critical Anthology.</p> <ul style="list-style-type: none"> • In recent years the most popular choice of poet has been Phillip Larkin. • The choice of prose texts has been more varied, with novels as diverse as Animal Farm, The Color Purple, Clockwork Orange and Catcher in the Rye being studied. <p><i>The final choice of texts and the accompanying essay titles are negotiated with the class teacher and the exam board.</i></p>	<p>Assessed 25 marks for each essay, 50 marks in total</p> <p>20% of A-level Coursework essays are first assessed and graded by teachers in school.</p> <p>Coursework essays are then moderated by external AQA moderators</p>

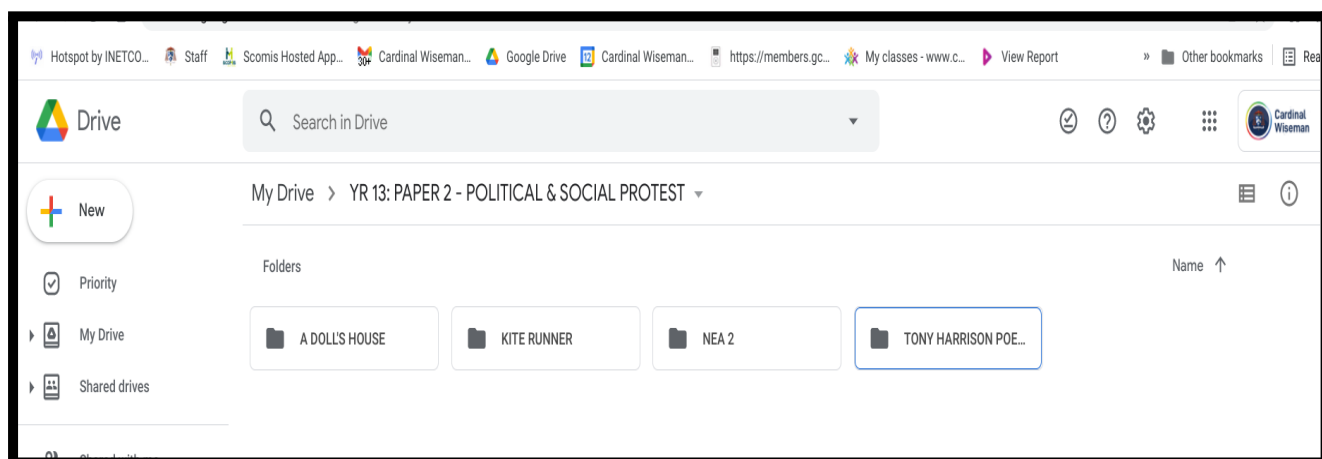
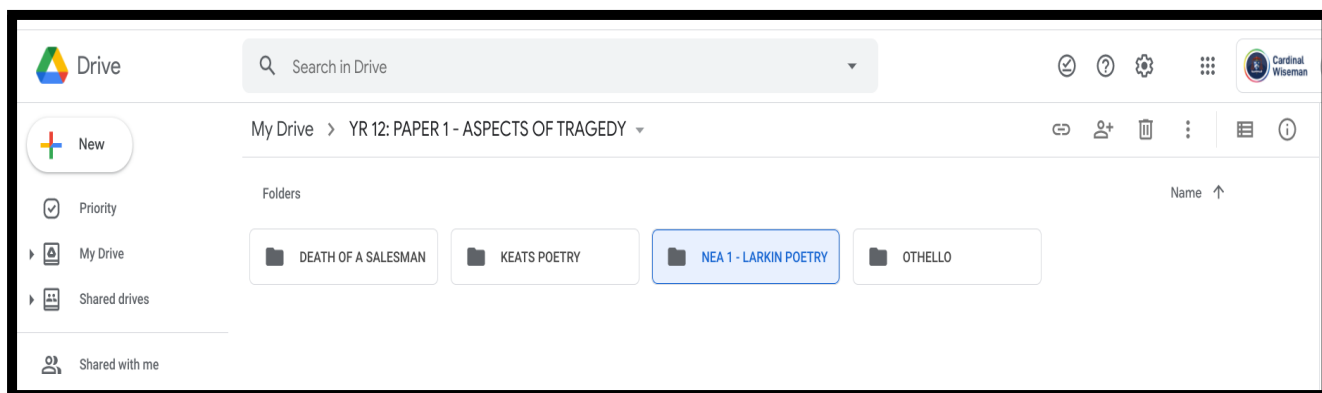
Expectations:

The first and most important thing you need for studying English Literature A Level is an enthusiasm for reading! If you enjoy reading and are keen to read more widely, you will find the course challenging, interesting and rewarding. English Literature A level will develop your ability to think critically about the world, it will help you gain a greater insight into how writers construct their texts and, crucially, it will enhance your skills in articulating independent thought and arguments.

English Literature is a sought-after qualification and is required to access many prestigious university courses, to succeed at it we recommend that you do a minimum of 5 hours work outside the classroom each week - the more you put in, the more you will get out at the end.

We adhere to our school expectations, and in sixth-form one of the most important expectations is that you keep up to date with work and meet all deadlines. Inevitably, there will be times when work in different subject areas builds up and if you are struggling with deadlines or tasks the best option is to talk to your class teacher, part of our job is to support you and help you manage your workload.

A key part of succeeding is to be well organised. Most students will use chromebooks and it is vital that you get in the habit of labelling your own documents, and ones your teacher sends out, in clear folders marked for each text:



In addition to electronic folders, you are required to have subject folders. In each year of the course, we will provide you with an A4 Lever arch ring binder folder and dividers to keep your notes and handouts in.



It is important that these folders are kept in a presentable order for your own revision. You will use them to store the provided resources, as well as your assessments and green pen responses to these. From time to time, both your electronic and paper folders will be checked by your subject teachers to ensure this.

The single best thing you can do to help you study successfully is to get to know your texts very, very well – read them all several times so your knowledge is excellent. Finally, as you will be studying a wide variety of literature for two years, you need to equip yourself with the critical tools for the study of literature. Put simply, use some of the many revision resources that are available to help develop your critical responses to texts. Some of the most useful resources are listed here:

AQA exam website for revision materials related to the course:

<http://www.aqa.org.uk/subjects/english/as-and-a-level/english-literature-b-7716-7717>

Detailed and specific sites for our set texts:

https://www.sparknotes.com/nofear/shakespeare/othello/page_2/

<https://www.sparknotes.com/poetry/keats/>

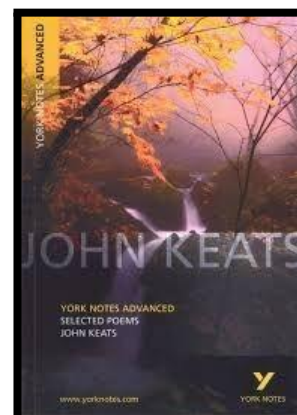
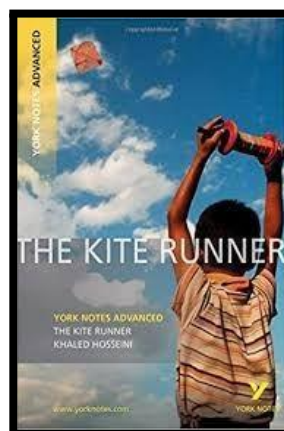
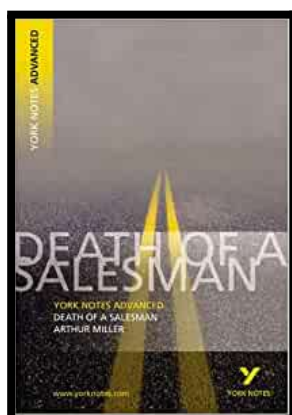
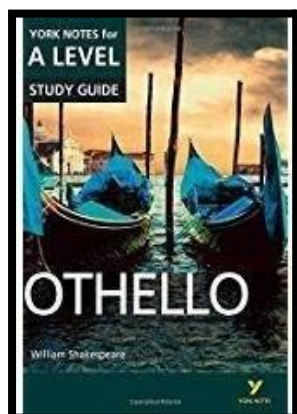
<https://www.sparknotes.com/lit/salesman/>

<https://www.sparknotes.com/lit/dollhouse/>

<https://www.sparknotes.com/lit/the-kite-runner/>

<https://filestore.aqa.org.uk/resources/english/AQA-7716-7717-TO-PROTEST-TH.PDF>

York Notes and CGP A Level guide books are also available for all set texts.



Yr 11-12 Transition Tasks to be submitted to Classroom by the end of the school year:

Task One:

Prepare a three slide powerpoint presentation titled: 'Books that are important to me.'

This is not for formal assessment, but to give your class teacher an idea of where your interests lie. You should include:

- A minimum of two texts you have recently read and enjoyed
- A brief outline of each text
- Your **personal response** to it; IE: why did you choose this text initially? What made you enjoy it?

There is no specific word count but this should be approximately 1-1.5 sides, so it is up to you what else you choose to say about each text. Please be prepared to share some of your thoughts with the rest of the class at the start of the September term.

Task Two:

Othello – William Shakespeare

In the extract below which is taken from the opening scene of the play, Iago and Roderigo wake Brabantio to tell him that his daughter is spending the night with Othello.

QUESTION: In this extract, what does the writer reveal about the characters of:

- ***Iago?***
- ***Othello?***

In your analytical response, consider the methods used by the writer to introduce these characters and the effect they have on both a modern and a contemporary Jacobean audience, taking into account your SCH/authorial context gained through your GCSE study of 'Macbeth'.

Othello Act 1:1

IAGO

Awake! what, ho, Brabantio! thieves! thieves! thieves!
Look to your house, your daughter and your bags!
Thieves! thieves!

BRABANTIO appears above, at a window

BRABANTIO

What is the reason of this terrible summons?
What is the matter there?

RODERIGO

Signior, is all your family within?

IAGO

Are your doors lock'd?

BRABANTIO

Why, wherefore ask you this?

IAGO

'Zounds, sir, you're robb'd; for shame, put on
your gown;
Your heart is burst, you have lost half your soul;
Even now, now, very now, an old black ram
Is topping your white ewe. Arise, arise;
Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you:
Arise, I say.

BRABANTIO

What, have you lost your wits?

RODERIGO

Most reverend signior, do you know my voice?

BRABANTIO

Not I what are you?

RODERIGO

My name is Roderigo.

BRABANTIO

The worser welcome:

I have charged thee not to haunt about my doors:

In honest plainness thou hast heard me say

My daughter is not for thee; and now, in madness,

Being full of supper and distempering draughts,

Upon malicious bravery, dost thou come

To start my quiet.

RODERIGO

Sir, sir, sir,--

BRABANTIO

But thou must needs be sure

My spirit and my place have in them power

To make this bitter to thee.

RODERIGO

Patience, good sir.

BRABANTIO

What tell'st thou me of robbing? this is Venice;

My house is not a grange.

RODERIGO

Most grave Brabantio,

In simple and pure soul I come to you.

IAGO

'Zounds, sir, you are one of those that will not
serve God, if the devil bid you. Because we come to
do you service and you think we are ruffians, you'll
have your daughter covered with a Barbary horse;
you'll have your nephews neigh to you; you'll have
coursers for cousins and gennets for Germans.

BRABANTIO

What profane wretch art thou?

IAGO

I am one, sir, that comes to tell you your daughter
and the Moor are now making the beast with two backs.

BRABANTIO

Thou art a villain.

IAGO

You are--a senator.

BRABANTIO

This thou shalt answer; I know thee, Roderigo.

Task Three:

Read these AQA exam board website links providing overviews of the Yr 12/13 genres:

Paper 1: Aspects of Tragedy + Paper 2: Elements of political and social protest writing

<https://www.aqa.org.uk/subjects/english/as-and-a-level/english-literature-b-7716-7717/subject-con tent-a-level/literary-genres>

<https://www.aqa.org.uk/subjects/english/as-and-a-level/english-literature-b-7716-7717/subject-con tent-a-level/texts-and-genres>

After you have reading the notes, make two mindmaps outlining the key features of:

- The Tragic Genre
- The Political and Social Protest Writing genre

SUBJECT TERMINOLOGY

Abstract	Something that exists in thought or theory, rather than in concrete reality
Aesthetic	Philosophy of beauty, a formal term for beauty – aesthetically pleasing
Affected	Pretentious or artificial
Allegory	A story with a secondary, moral meaning as well as its surface story
Alliteration	Repetition of initial consonant sounds
Anagnorisis	Moment where a character realises the truth about another character or themselves - when Othello realises that Iago has deceived him, important as it is a dramatic moment that usually highlights regret and deception
Antagonist	The adversary or enemy

Anthropomorphism Personification of non-human nouns with human characteristics.

Aristotle Greek philosopher whose theories of tragedy are still referred to. He said tragedies should include: (1) A flaw or error of judgment (hamartia) (2) A reversal of fortune (peripeteia) brought about because of the hero's error in judgment. (3) The discovery or recognition that the reversal was brought about by the hero's own actions (anagnorisis) (4) Excessive Pride (hubris) (5) The character's fate must be greater than deserved.

Assonance Repetition of a vowel sound

Ballad Narrative poems that tell a clear story, like Keats' La Belle Dame . . .

Baroque Something that is highly ornate and extravagant in style; originally from 17th and 18th century Italian and German architecture

Bathos A sudden descent from the serious to the ludicrous

Bildungsroman A literary genre that focuses on the literal and/or metaphorical (IE: moral and psychological) growth of the protagonist from youth to adulthood, where this character change is significant to the plot - seen in The Kite Runner

Blank verse Poetry which does not rhyme, but still has a set rhythm.

Catharsis A moment, often in the final part of a tragedy, when a character - and therefore the audience is cleansed of emotion as a result of his experiences

Cliché Very commonly used phrase or opinion, which has lost its originality

Conceit An elaborate, surprising contrast between two dissimilar things

Couplet A two line section of a poem, which rhymes

Caesura The main pause in a line of verse

Cadence A fall in the pitch of the voice, a tonal inflection

Denouement The final resolution of a play or novel; in which all plots are unravelled

Deuteragonist Second most important character.

Diction A poet's choice and arrangement of words

Didactic A work of art intended to teach; something with a clear lesson or moral

Dramatic Irony When the audience know more about events and characters than the characters themselves do

Dramatic Monologue When the first person narrative voice articulates their thoughts, usually in narrative poems, which tell a story.

Dystopia Nightmarish vision of future. EG: The Handmaid's Tale

Effect The result or consequence of something, the effect of words / images.

Elegy	A poem of lament or mourning
End Stopping	A verse line with a pause or stop at the end of it
Enjambement	When one verse line runs into the next without a formal pause
Epic	A long narrative poem
Epigraphs	Three quotations at the start of a text. EG: The Handmaid's Tale
Epigram	A brief, pointed and often witty saying
Euphemism	Expressing something unpleasant in much milder language
Exposition	The opening of a narrative that establishes setting, character and some plot
Fable	A short tale or story conveying a clear moral lesson
Falling action	The inevitable events that cannot be stopped, after the climax of the story - the things that you know will happen and nothing can stop
Fictive autobiography	text presented as an autobiography, but an invented life story
Figurative	Non-literal language, which represents something beyond itself
First-person	Passages written from the 'I' point of view
Feminist Criticism / feminist critical theory:	Literary theory that explores the male bias of much literature, and examines closely the portrayal of women in a text.
Fragmented, discontinuous narrative / non-linear timeline / non-temporal timeline:	When a narrative does not flow chronologically; instead it zig-zags from the present to past and back again, creating an unsettling effect
Gothic Novel	Popular novel in the 18 and 19 th centuries, concerned with violence, passion and supernatural events
Hamartia	A tragic character's fatal flaw.
Hubris	Arrogant pride which lets tragic heroes to ignore warnings from the Gods
Hyperbole	A deliberate exaggeration or overstatement
Interior Monologue	A passage written from the first person, which is only going on in the speaker's head (novel's version of drama's soliloquy)
Imagery	In its most basic form, figurative language, which enables you to picture the described scene.
Irony	Saying one thing while meaning another
Machiavellian figure	a plotting, deceiving and dangerous character who has ill intent - they want to cause trouble - like Iago in Othello
Metaphor	A comparison between two objects, which states that one thing is not like something else, but actually is something else
Metre	The regular and repetitive use of stressed and unstressed syllables in poetry
Omniscient	All knowing
Omnipresent	Present everywhere
Pastoral	Literature that is concerned with country life.
Pathetic Fallacy	When a writer represents characters' moods through their description of the natural world about them, specifically featuring settings and weather being personified as having emotions. Pathos Moments in literature which evoke strong feelings of sadness and pity
Peripeteia	A sudden reversal of fortune, usually in the protagonist's experiences.

Personify	Representing an abstract object as a person 'Death walked in the door.'
Picaresque	A novel in which the hero takes a journey.
Political and social protest writing	Texts that focus on issues of power and powerlessness at their core, with political and social protest issues central
Proleptic irony	When a writer foreshadows something significant later in the text by providing clues through a similar (less important) event earlier in the text.
Protagonist	Leading character in literary text
Rising action	The complications that create interest in a play - Iago's trickery and deception
Rhythm	The flow of words which, in poetry, can be measured in feet and metre.
Satire	The use of ridicule, irony or even sarcasm in speech or writing to expose vice or folly.
Semantic field	Group of related and linked words - key for imagery
Semantics	A branch of linguistics concerned with the meaning of language
Sibilance	In sibilance, hissing sounds are created. These soft consonants are s, with <i>sh</i> , <i>ch</i> , and <i>th</i> . See Keats' <i>Lamia</i> where the sibilance reinforces Lamias 'serpent' form
Simile	A comparison of one thing with another, using the words, 'as' and 'like'
Soliloquy	A stage speech made by a character speaking his thoughts alone
Sonnet	A poem of 14 lines with a fixed rhyme scheme.
Stream of consciousness	The attempt in a novel to recreate the actual flow, pattern and sense of thoughts as they pass through someone's mind – an extended interior monologue
Subjective	A personal, individual outlook on something, distinct from an objective view
Sub-plot	A secondary plot in a book or a play, which may provide comic relief from the main events, or a different way of looking at things
Symbol	A concrete expression of an abstract idea – the Cross is a symbol of Christianity.
Synaesthesia	Present ideas/characters/places that appeal to one sense in terms of a
Tragedy	Tragedy is a form of drama based on human suffering that invokes catharsis in audiences, who regret the final outcome. The protagonist must die at the end as a result of earlier hamartia, peripeteia, hubris and anagnorisis and the audience see the doomed protagonist suffer greatly, largely as a result of their tragic flaw.
Tragic flaw	The protagonist's character fault that leads to their destruction in a tragedy
Tragic hero	A literary character who makes a judgment error that inevitably leads to his/her own destruction.
Writer's intent	What the writer wanted to achieve by writing a piece – to pass on a message? a philosophical observation? to describe a person or place? to evoke an emotion or feeling?

Types of Repetition

Technique	Definition
Anadiplosis	Repeating the word/word phrase from the end of one sentence, clause or line at the beginning of the next sentence/ clause/line.
Anaphora	Repeating a word or phrase at the beginning of successive lines (poetry) or close/successive sentences (prose).
Antanaclasis	Repeating a word or phrase, but using it in two different senses to emphasise different meanings.
Chiasmus	Repeating a phrase, while reversing its order.
Diacope	Repeating words in a sentence that are broken up by intervening words between them.
Epanalepsis	Repetition of the same words at the beginning and the end of a sentence or internal clauses.
Epistrophe	Repetition of a word/phrase at the end of successive sentences or clauses.
Epizeuxis	Repetition of the same word in immediate succession.
Mesodiplosis	Repetition of a word/phrase in the middle of successive sentences or clauses .