

## Key Stage 5 English Literature

### The Course

We follow the EdExcel English Literature A-level course. Students cover a range of literature from Pre-1900 up to the modern day. They will study Shakespearean tragedy, one other dramatic text, modern, Medieval and unseen poetry, two prose texts and they will complete a comparative study of two texts for the coursework component.

The course is structured to allow students to access the AS qualification in Year 12, sit AS exams at the end of Year 12 and then have an option to either continue to A2 and complete the full course, or take the AS Level as a standalone qualification. We feel this gives the greatest flexibility and is the most inclusive way of structuring the course.

The four components of the A level course are:

A Level English Literature		
<b>Component 1</b>	<b>Shakespearean tragedy and other drama:</b> Section A: One essay question from a choice of two on Shakespeare and the critical anthology. Section B: One essay question from a choice of two on a second dramatic text	30 % of A Level  Assessed by external examination  2 hours and 15 minutes exam  Section A: AO1, 2, 3, 5 assessed Section B: AO1, 2, 3 assessed
<b>Component 2</b>	<b>Prose:</b> One comparative essay from a choice of two questions about thematically linked texts	20% of A Level  Assessed by external examination  1 hour exam  AO1, 2, 3, 4 assessed
<b>Component 3</b>	<b>Poetry:</b> Section A: One comparative essay question from a choice of two on a contemporary poem from a published anthology and a modern, unseen poem. Section B: Poetry Collections: one essay question from a choice of two on a studied period or named poet.	30% of A Level  Assessed by external examination  2 hours and 15 minutes exam  Section A: AO1, 2, 4 assessed Section B: AO1, 2, 3
<b>Component 4</b>	<b>Coursework:</b> One extended comparative essay based on two texts linked by theme, style, genre, author or period.	20% of A Level  Internally assessed essay of 2500 – 3000 words (externally moderated)  All Assessment Objectives assessed

To complete the AS Level, students must complete Components 1 and 2; therefore the structure of Year 12 is as follows:

Year 12 English Literature		
Autumn 1	Introduction to literature Shakespearean tragedy	Range of extracts and short texts Hamlet
Autumn 2	Other pre-1900 tragedy Modern post-2000 poetry	The Duchess of Malfi by John Webster Published anthology
Spring 1 and Spring 2	Prose: Science and Society Prose: Science and Society	Frankenstein by Mary Shelley The Handmaid's Tale by Margaret Atwood
Summer 1	Unseen poetry	Range of texts available
Summer 2	Recap and revise; exam preparation. It is also likely that coursework for A Level will begin preparation in this half term.	Revision materials

## What We Expect of A-Level Students

Our aim is, first and foremost, to foster a love of literature in our students. You will of course be taught the skills you need to pass exams to the very best of your ability and we have the highest of expectations academically. We also aim to prepare you thoroughly for further study beyond Post-16; not just for continuing on courses in English Literature and related subjects, but also to be able to tackle any further study as independent thinkers and writers. Over the two years, we hope you will become critical, knowledgeable, skilled and creative in approaching your studies.

Below are our expectations to enable you to get the most from your English Literature A Level:

🌀 Be interested and show enthusiasm for the subject

🌀 Be proactive:

- 📖 Read widely from booklists given to enrich and broaden knowledge and understanding
- 📖 Go to the theatre, listen to arts programs on TV/radio, read reviews
- 📖 Share independently gained knowledge/insights with the class
- 📖 Undertake independent wide reading and research (including internet and library resources). Always note down bibliographical details to acknowledge sources in essays/exams
- 📖 Ask for help whenever necessary; **not** the due date of an essay/the morning of an exam

🌀 Put in **at least SIX hours of private study** per week on:

- 📖 Preparation for class
- 📖 Homework
- 📖 Essay research, planning, writing
- 📖 Exam practice questions
- 📖 Revision

🌀 Be thoroughly prepared for all lessons and for assessments:

- 📖 Pre-read the next section of the text before the lesson
- 📖 Read commentaries and textual notes before the lesson
- 📖 Make notes on what you have read; jot down questions, ideas, queries
- 📖 Think about how the text relates to your assessment
- 📖 Your folders must be an active, working document – old class notes, marked essays, progress trackers and evidence of individual study need to be consistently accessible in each lesson. There will be regular folder checks by Sixth Form Director of Learning and your class teachers.

🌀 Take an active part in lessons, contributing to verbal and online discussion forums, questioning the text, and being prepared to lead group discussions. You may be asked to present a seminar

🌀 Prepare coursework thoroughly:

- 📖 Read class reading list
- 📖 Read focus text
- 📖 Research widely
- 📖 Be aware of critical commentary
- 📖 Create a detailed essay plan
- 📖 Draft thoroughly, playing attention to structure
- 📖 Edit meticulously, for content and language
- 📖 Be prepared to restructure and rewrite your work thoroughly

## Marking criteria

Across the examined units and the coursework component, you will be assessed on five specific marking criteria.

	Criteria	Explanation
<b>AO1</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	<p>This means <i>how you write</i>:</p> <ul style="list-style-type: none"> <li>❖ Structuring your essays <ul style="list-style-type: none"> <li>○ Introduction</li> <li>○ Development</li> <li>○ Conclusion</li> </ul> </li> <li>❖ Structuring a paragraph and including relevant assessment objectives</li> <li>❖ Sentence structures, punctuation, word choice</li> <li>❖ Being <b>specific, clear and focused</b></li> </ul>
<b>AO2</b>	Analyse ways in which meanings are shaped in literary texts	<p>This means <i>how the writer creates meaning</i></p> <ul style="list-style-type: none"> <li>❖ <b>Form</b> – the type of text, the conventions available and how they are employed</li> <li>❖ <b>Structure</b> – the organisation: organisation of events/information; divisions of the text at whole-text, section and sentence level</li> <li>❖ <b>Language</b> – word choice and language techniques</li> </ul>
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	<p>This means <i>how was the text influenced by when it was written</i></p> <ul style="list-style-type: none"> <li>❖ <b>Date of production</b> – any significant social or historical factors that may influenced the writer or the ideas in the text</li> <li>❖ <b>Biographical context</b> – details about the writer and their life that may have affected the text</li> <li>❖ <b>Genre and movement</b> – the genre, style, associated literary movement or cultural perspective may also have influenced the text</li> </ul>
<b>AO4</b>	Explore connections across literary texts	<p>This means <i>how you recognise links and differences between and across texts</i></p> <ul style="list-style-type: none"> <li>❖ Exploration of characterisation topic, theme, style, language, setting, purpose or other significant factors across texts</li> <li>❖ Wider reading of texts by the same author, texts from the same time period, country of origin or genre</li> <li>❖ Range of possible interpretation in developing reasoning and argument</li> </ul>
<b>AO5</b>	Explore literary texts informed by different interpretations	<p>This means <i>how the reader infers meaning/interprets the text from varying perspectives</i></p> <ul style="list-style-type: none"> <li>❖ Literary theories and critical perspectives</li> <li>❖ Reader response/personal perspective and the question of the writer’s authority</li> <li>❖ Contexts of reading – historical perspectives/the reception of a text</li> </ul>

## Reading List

As students of A Level English Literature, you are expected to read beyond the prescribed or studied texts. The list below is by no means exhaustive and we do not expect you to read every title on the list – gold star if anyone manages to!

It is provided as a sound starting point for exploration and a guide to suggested further reading. It also gives insight into texts from different time periods, cultures and countries.

### PRE-TWENTIETH CENTURY NOVELS

Jane Austen	<i>Pride and Prejudice</i> <i>Emma</i> <i>Persuasion</i>	<i>Sense and Sensibility</i> <i>Northanger Abbey</i> <i>Mansfield Park</i>
Anne Brontë	<i>The Tenant of Wildfell Hall</i>	
Charlotte Brontë	<i>Jane Eyre</i> <i>Shirley</i>	<i>Villette</i>
Emily Brontë	<i>Wuthering Heights</i>	
John Bunyan	<i>Pilgrim's Progress</i>	
Wilkie Collins	<i>The Woman in White</i>	<i>The Moonstone</i>
Arthur Conan Doyle	All the <i>Sherlock Holmes</i> stories: 'The Hound of the Baskervilles', 'The Sign of Four', 'A Study in Scarlet', 'The Professor Challenger Stories', 'The Speckled Band'	
Daniel Defoe	<i>Robinson Crusoe</i> <i>Moll Flanders</i>	<i>Journal of the Plague Year</i>
Charles Dickens	<i>Great Expectations</i> <i>David Copperfield</i> <i>A Christmas Carol</i>	<i>Oliver Twist</i> <i>Hard Times</i>
Fyodor Dostoevsky	<i>Crime and Punishment</i>	
Alexandre Dumas	<i>The Three Musketeers</i>	<i>The Man in the Iron Mask</i>
George Eliot	<i>The Mill on the Floss</i> <i>Adam Bede</i>	<i>Silas Marner</i> <i>Middlemarch</i>
Gustave Flaubert	<i>Madame Bovary</i>	
EM Forster	<i>Howard's End</i> <i>Passage to India</i>	<i>A Room with a View</i> <i>Maurice</i>
Elizabeth Gaskell	<i>Mary Barton</i> <i>Cranford</i>	<i>North and South</i>

Thomas Hardy	<i>Under the Greenwood Tree</i> <i>Far from the Madding Crowd</i> <i>The Mayor of Casterbridge</i>	<i>Jude the Obscure</i> <i>Tess of the D'Urbervilles</i> <i>The Return of the Native</i>
Henry James	<i>Portrait of a Lady</i> <i>The Golden Bowl</i>	<i>The Bostonians</i>
DH Lawrence	<i>Sons and Lovers</i> <i>Lady Chatterley's Lover</i> <i>Short stories</i>	<i>Women in Love</i> <i>The Rainbow</i>
Herman Melville	<i>Moby Dick</i>	
Samuel Richardson	<i>Pamela</i>	
Walter Scott	<i>Ivanhoe</i>	<i>Rob Roy</i>
Mary Shelley	<i>Frankenstein</i>	
Antony Smollett	<i>Clarissa</i>	
Robert Louis Stevenson	<i>Treasure Island</i> <i>Catriona</i>	<i>Kidnapped</i> <i>The Master of Balantrae</i>
Jonathan Swift	<i>Gulliver's Tales</i>	<i>A Tale of a Tub</i>
William Thackeray	<i>Vanity Fair</i>	
Leo Tolstoy	<i>Anna Karenina</i>	<i>War and Peace</i>
Anthony Trollope	<i>The Warden</i> <i>Barchester Chronicles</i>	<i>Barchester Towers</i>

#### **EARLY TWENTIETH CENTURY NOVELS**

RD Blackmore	<i>Lorna Doone</i>	
Truman Capote	<i>Breakfast at Tiffany's</i>	
Kate Chopin	<i>The Awakening</i>	
Daphne du Maurier	<i>Rebecca</i> <i>Jamaica Inn</i>	<i>The Glass Blowers</i>
Henry Fielding	<i>Tom Jones</i>	
F Scott Fitzgerald	<i>The Great Gatsby</i> <i>The Curious Case of Benjamin Button</i>	<i>Tender is the Night</i>
Graham Greene	<i>Brighton Rock</i>	
Ernest Hemingway	<i>For Whom the Bell Tolls</i> <i>A Farewell to Arms</i>	<i>The Old Man and the Sea</i>

James Joyce	<i>Dubliners</i> <i>Portrait of the Artist as a Young Man</i>	<i>Ulysses</i>
Franz Kafka	<i>The Trial</i>	<i>Metamorphosis</i>
Harper Lee	<i>To Kill a Mockingbird</i>	
George Orwell	<i>1984</i>	<i>Animal Farm</i>
JD Salinger	<i>The Catcher in the Rye</i>	
Evelyn Waugh	<i>Brideshead Revisited</i>	<i>Vile Bodies</i>
HG Wells	<i>The War of the Worlds</i> <i>The Invisible Man</i>	<i>The Time Machine</i>
Virginia Woolf	<i>To the Lighthouse</i> <i>Orlando</i>	<i>Mrs Dalloway</i> <i>The Waves</i>

### **MODERN NOVELS**

Martin Amis	<i>London Fields</i>	<i>Money</i>
Maya Angelou	<i>I Know Why the Caged Bird Sings</i>	
Andrea Ashworth	<i>Once in a House on Fire</i>	
Kate Atkinson	<i>Behind the Scenes at the Museum</i>	
Margaret Atwood	<i>Cat's Eye</i> <i>The Blind Assassin</i>	<i>Bluebeard's Egg</i>
Iain Banks	<i>The Wasp Factory</i>	
Pat Barker	<i>Regeneration</i>	
A S Byatt	<i>Possession</i>	
Jung Chan	<i>Wild Swans</i>	
Bruce Chatwin	<i>On the Black Hill</i>	
JM Coetzee	<i>Disgrace</i>	<i>Waiting for Barbarians</i>
Jim Crace	<i>Quarantine</i>	
Seamus Deane	<i>Reading in the Dark</i>	
Louis de Bernières	<i>Captain Corelli's Mandolin</i>	
Roddy Doyle	<i>Paddy Clarke Ha Ha Ha</i>	
William Faulkner	<i>As I Lay Dying</i>	
Sebastian Faulks	<i>Birdsong</i>	

John Fowles	<i>The Collector</i>	
Romesh Gunesequera	<i>Reef</i>	
David Guterson	<i>Snow Falling on Cedars</i>	
Nick Hornby	<i>High Fidelity</i> <i>Juliet, Naked</i>	<i>About a Boy</i>
Kazuo Ishiguro	<i>The Remains of the Day</i>	<i>Never Let Me Go</i>
Arthur Koestler	<i>Darkness at Noon</i>	
Milan Kundera	<i>The Unbearable Lightness of Being</i>	
Ian McEwan	<i>Atonement</i> <i>Amsterdam</i>	<i>Enduring Love</i>
Toni Morrison	<i>Beloved</i> <i>The Bluest Eye</i>	<i>Tar Baby</i>
Michael Ondaatje	<i>In the Skin of a Lion</i>	<i>The English Patient</i>
Charles T Powers	<i>In the Memory of the Forest</i>	
Annie Proulx	<i>Shipping News</i>	
Arundhati Roy	<i>The God of Small Things</i>	
Salman Rushdie	<i>Midnight's Children</i>	
Vikram Seth	<i>A Suitable Boy</i>	<i>Two Lives</i>
Dava Sobel	<i>Longitude</i>	
Graham Swift	<i>Waterland</i>	
Meera Syal	<i>Anita and Me</i>	
Alice Walker	<i>The Color Purple</i>	
Jeanette Winterson	<i>Oranges are not the Only Fruit</i>	
Tom Wolfe	<i>Bonfire of the Vanities</i>	
Cormac McCarthy	<i>The Road</i> <i>Blood Meridian</i>	<i>The Orchard Keeper</i>
Aldous Huxley	<i>Brave New World</i>	
Hanif Kureishi	<i>The Buddha of Suburbia</i>	
Jack Kerouac	<i>On The Road</i>	
Khaled Hosseini	<i>The Kite Runner</i>	<i>A Thousand Splendid Suns</i>

## Summer research and reading

You are expected to do some preparatory work over the Summer holidays ahead of starting the course in September. This work is non-negotiable, must be completed in full and will form the basis of our first lessons in September.

### Reading

You are expected to read the following two texts:

Hamlet by William Shakespeare

The Duchess of Malfi by John Webster

Both are available as online texts but feel free to purchase a hard copy of your own. There are many websites which you can use to access the text and to aid your understanding of it. There are also websites which offer a translated version side by side with the original language if you are really struggling! Do some digging and find a way to understand the story, the characters, the key events and main themes that suits you best.

### Research

You are expected to research the following:

Jacobean theatre

Revenger's Tragedies

Both writers – Shakespeare and Webster

You may present your work in any way you choose – a poster, notes you have made, a powerpoint presentation, collage etc. you must provide evidence that you have researched all four elements thoroughly. Keep a note of where you found your information, use a range of sources online and books and DO NOT RELY ON WIKIPEDIA! No cutting and pasting, lots of detail and try and find out as much as you can.

### Writing

We would like to get an immediate example of your writing on these texts at the start of the course.

You can choose one from the following tasks:

*How could Hamlet be interpreted as a tragedy?*

*How important is the theme of revenge in the Duchess of Malfi?*

*How do the writers present key themes in both texts?*

These essays must:

Be neatly presented – either typed or handwritten

Be a minimum of 1000 words long

Be accurate in spelling, punctuation and grammar

Demonstrate evidence of research and knowledge about the text/s

Attempt to meet the assessment objectives

Good Luck!