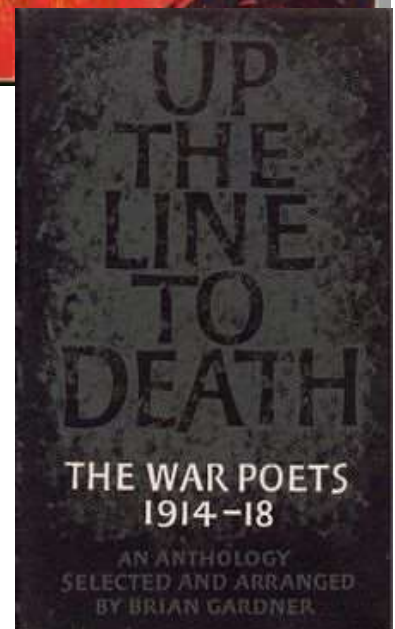
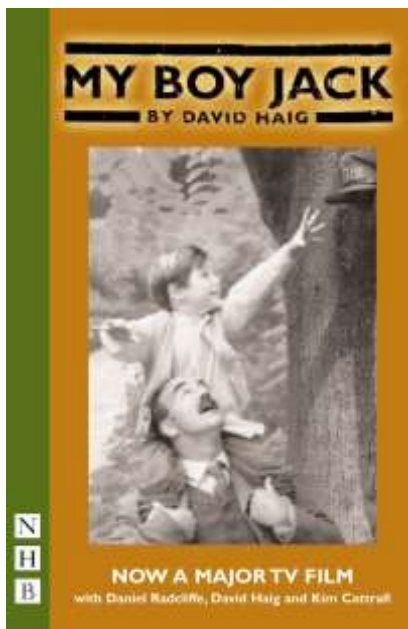
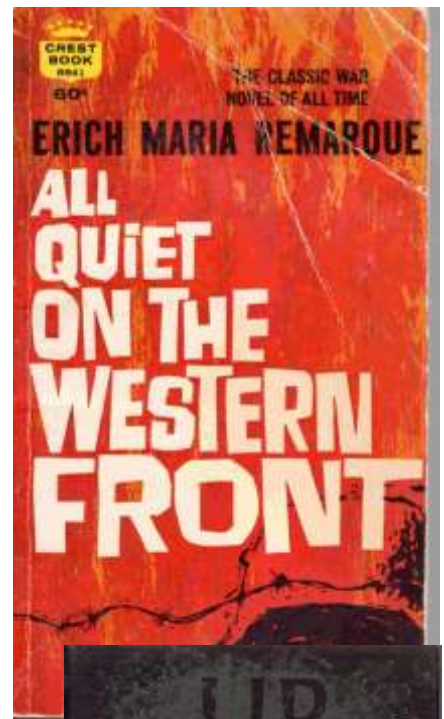
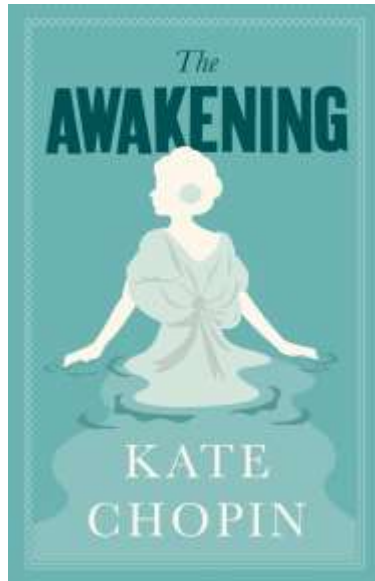
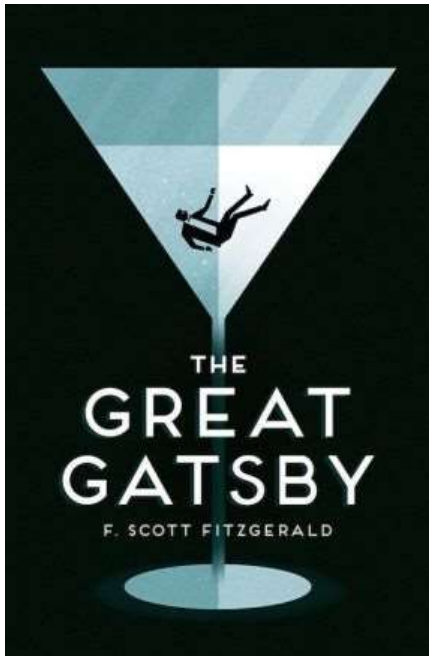


Stepney Green Maths, Science and Computing College

English Faculty

English Literature AS and A Level 2021/2022

Student Handbook



AS & A LEVEL ENGLISH AT STEPNEY GREEN



If you are in Year 12...

We're delighted you have decided to study English Literature with us and are sure you're going to enjoy studying the fantastic texts we've chosen for you.

English Literature at AS and A Level is a varied, stimulating and challenging course. You will have the opportunity to hone a range of academic skills and to develop a love of literature and learning.

The course runs over two years and contains two broad topics or themes which are assessed through examination. During Year 12 we will look at 'Love through the Ages' before focusing on 'World War One and its Aftermath' in Year 13.

You will be encouraged to explore the relationships between texts and the social and political contexts within which they were written, received, and understood.

If you are in Year 13...

Welcome back to the second year of your English Literature A Level. We are delighted you have chosen to continue your English study with us and we are sure you are going to enjoy focusing on 'World War One and its Aftermath' in Year 13, as well as building on your knowledge and appreciation for the texts you studied in Year 12 for 'Love Through The Ages'.

We hope you are also looking forward to the opportunity to select your own area of investigation for a piece of coursework that compares two texts of your choice.

HOW MIGHT THIS YEAR BE DIFFERENT?



We recognise that it can be nerve wracking to start or continue this course given the context of Covid-19, the school you missed and your uncertainties about what the future holds. It is absolutely normal to feel this way and want to do everything we can to support you.

You will be aware that face to face teaching time in school may be reduced and limited this coming year. So more than ever before, your success is going to be determined by the following things:

- Your ability to follow teachers' instructions
- Your active engagement with learning in class and on FROG
- Your ability to work independently
- Your ability to meet deadlines
- Your ability to communicate effectively with your teachers about your progress and any support you need.

Please remember that as teachers we cannot help you if we don't know what is going on, so please always come and speak to us if you have a problem.

HOW TO USE THE HANDBOOK



For your information

This booklet gives you an overview of the course. It leads you through what you will be studying.

It should be your first port of call for any questions you have about any aspect of the course. However, if you can't find the answers here, of course you should ask your teacher for clarification.

For your independent study and development

The booklet suggests some places to get some interesting contextual information about the texts and other resources you might want to use to develop your understanding and enjoyment of the A Level course.

It offers a list of wider reading that you can use to enhance your knowledge and understanding of literature and – hopefully – enjoy on their own terms!

There is no expectation for you to read/watch/write/think about all the resources in this booklet. We just want to provide you with some useful places to look. Of course, the more you do the better a position you will be in.

Show this booklet to your parents/guardians too and have a conversation about what you are studying!

COURSE OVERVIEW – AS LEVEL



Paper 1 – Love through the Ages Shakespeare and Poetry	Paper 2 – Love through the Ages Prose
<p><i>Othello</i> by William Shakespeare</p> <p>Love Poetry pre-1900</p>	<p>Unseen Prose extract</p> <p><i>The Great Gatsby</i> by F. Scott Fitzgerald</p> <p><i>The Awakening</i> by Kate Chopin</p>
<p>Exam format</p> <p>1 hour 30 minutes</p> <p>Closed book</p> <p>50 marks</p> <p>50% of AS Level</p>	<p>Exam format</p> <p>1 hour 30 minutes</p> <p>Open book</p> <p>50 marks</p> <p>50% of AS Level</p>
<p>Questions</p> <p>Section A Shakespeare Extract based question with linked essay (<i>Othello</i>) (25 marks)</p> <p>Section B Poetry One question on printed poem (25 marks)</p>	<p>Questions</p> <p>Section A Unseen prose One compulsory question on unseen prose extract (25 marks)</p> <p>Section B Comparing Prose texts One comparative question (<i>Gatsby</i> and <i>The Awakening</i>) (25 marks)</p>

COURSE OVERVIEW – A LEVEL



Paper 1 – Love through the Ages Shakespeare and Poetry	Paper 2 – WW1 and its Aftermath Poetry, Prose and Drama
<p><i>Othello</i> by William Shakespeare</p> <p>Love Poetry pre-1900</p> <p><i>The Great Gatsby</i> by F. Scott Fitzgerald</p>	<p><i>Up The Line To Death</i> edited by Brian Gardner</p> <p>Unseen Prose extract</p> <p><i>All Quiet On The Western Front</i> by Erich Maria Remarque</p> <p><i>My Boy Jack</i> by David Haig</p>
Exam format 3 hours Closed book (except Section C) 75 marks 40% of A Level	Exam format 2 hours 30 minutes Open book 75 marks 40% of A Level
Questions Section A Shakespeare Extract based question with linked essay (<i>Othello</i>) (25 marks) Section B Unseen Poetry Essay question on two unseen poems (25 marks) Section C Comparing texts Essay question linking two texts (<i>Gatsby</i> and pre-1900 poetry) (25 marks)	Questions Section A Set text One essay question on set text (<i>Up The Line to Death</i>) (25 marks) Section B Contextual linking One compulsory question on an unseen prose extract (25 marks) One essay question linking two texts (<i>All Quiet</i> and <i>My Boy Jack</i>) (25 marks)



ASSESSMENT OBJECTIVES

Assessment objectives are the things that your teacher and the examiner want you to be able to do when you write your answers in the examination. You must develop an understanding of the Assessment Objectives (AOs) and how they work and be able to address them in your answers. **All questions in every paper are marked out of 25.**

ASSESSMENT OBJECTIVE	WHAT IS IT ASKING FOR?	WHAT THAT ACTUALLY MEANS
AO1 28%	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	<ul style="list-style-type: none">• Come up with your own ideas and interpretation of the texts.• Use and comment on quotations to support your ideas.• Use literary terminology• Write accurately
AO2 24%	Analyse ways in which meanings are shaped in literary texts. For a full explanation of what this means, see the document after this page.	<ul style="list-style-type: none">• Write about features of language structure and form that you think are effective.• Explain how the use of features links to the ideas that the writer is trying to explore in the text.
AO3 24%	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	<ul style="list-style-type: none">• Say how the text has been influenced by the time in which it was written.• Explain how texts have had an influence on their readers.
AO4 12%	Explore connections across literary texts	<ul style="list-style-type: none">• Examine how to explore the “love through the ages” aspect in your response. This could be by drawing on aspects of the whole text in exploring an extract (the tragic genre in <i>Othello</i>)• Or by comparing with typical presentations of courtship and marriage in other texts
AO5 12%	Explore literary texts informed by different interpretations	<ul style="list-style-type: none">• Agree or disagree with the proposition set up by the task and consider alternative interpretations.



MARK SCHEME

The Assessment Objectives and Mark Scheme are the same for all parts of all papers for AS/A Level. They follow the same “Band” system that you will be familiar with from GCSE except the top is a Band 5, an A grade to Band 1, which is an E grade.

We will insert a full sample marking scheme on the next page.

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

COURSE AIMS AND EXPECTATIONS



Aims for you:

- To broaden your understanding and appreciation of literature
- To deepen your analytical skills, academic writing, and literacy
- To develop skills in independent working – you will be unable to cover the amount of material required for the exam in order to obtain good grades without doing so
- To provide you with transferable skills which are desirable for higher education institutions and employers
- To assist you in a smooth transition from GCSE to A-level

Teachers will support you by:

- Designing and delivering interesting and challenging lessons
- Offering guidance with where you can find relevant information, texts and wider reading
- Supporting your learning including one-to-one feedback, study sessions, and extra-curricular activities
- Creating a positive and encouraging working environment for you

In return, you will be expected to:

- Arrive to class well prepared and on time – this means not arriving then telling me you need to spend 10 minutes collecting your folder!
- Take responsibility for your own learning (including filling out and acting on targets in your tracking sheet we will give you)
- Demonstrate excellent work ethic and behaviour in class – you are not above this now you are in Sixth Form!
- Ensure all homework is completed on time and to a high standard
- Ensure folders are well organized (you will be given a folder audit sheet which will monitor this)
- Show an ongoing commitment to independent study and wider reading

Failure to adhere to expectations will lead to discussions with departmental and pastoral teams, detentions, and the involvement of parents or guardians

WHAT INDEPENDENT WORK IN YOUR OWN TIME MEANS



We have said that the English Literature A Level course requires independent work outside the class and no-doubt you are hearing this from other subjects too. You might be wondering what this actually means. How do you do it?

- Come to class having done any tasks or reading you were assigned
- Catch up on any work you have missed in class either through contact with your teacher or discussion with your peers.
- After every lesson make your own revision materials from the beginning of the year to revise what we have been studying in class i.e. notes, flashcards, mind maps.
- Do your own reading on how best to improve your academic writing – reading other successful A Level and university level essays, for example.
- Do your own wider reading about the texts and authors we study either online, via critical material or revision resources to boost your contextual knowledge for A03.
- Watch adaptations of the texts in your own time and take notes on them to embed into your essays for A05.
- Discussing the texts with your peers in your own time to develop your understanding of different perspective for A05.
- Asking your teachers for resources, sharing ideas with them and being open to discussion

LOVE THROUGH THE AGES



In Year 12, whether you are intending to just do AS Level or stay on till A Level, all the texts you study are focused around the theme of “Love Through The Ages”. In Year 13, Paper 1 is focused on this theme.

You should widely in the topic area, reading texts from a range of authors and times. Some suggestions are at the end of this booklet. When you’re reading you should think about the following aspects.

- Romantic love of many kinds
- Love and sex
- Love and loss
- Social conventions and taboos
- Love through the ages according to history and time
- Love through the ages according to individual lives (young love, maturing love)
- Jealousy and guilt
- Truth and deception
- Proximity and distance
- Marriage
- Approval and disapproval

AQA ENGLISH LITERATURE AS/A LEVEL OPTION A



The AQA English course we study is referred to as “Option A” (there is an “Option B” which you don’t need to worry about.)

The AQA give you some insight into their thinking behind how the course is set up that it is useful for you to keep in mind.

This course is a **Historicist** approach to the study of literature – this means reading texts within a **shared context** (or history, you might say)

Within Historicist approaches there are two ways of looking at texts:

- **Diachronic** - reading texts written across widely different time periods that explore the same theme (as we do in “Love Through The Ages”)
- **Synchronic** - reading texts written within a narrower and clearly defined time period (as we do with “World War One and Its Aftermath”.)

This means:

- No text exists in isolation but is **the product of the time in which it was produced.**
- You are exploring the **relationships** that exist **between texts** and the **contexts** within which they are written, received and understood.
- You are investigating and **connecting** texts, drawing out **patterns** of similarity and difference using a variety of reading strategies and perspectives.
- You are encouraged to make **autonomous meaning and show critical preferences** – this means **debating** and **challenge** the interpretations of other readers as you develop their **own informed personal responses.**
- Interpretation is not fixed, **and multiple interpretations are possible.**



UNSEEN 'LOVE THROUGH THE AGES' PROSE (YEAR 12 ONLY)

This part of the course is only examined in the AS exam but in Year 12 all students study it as it is a perfect introduction to A Level study.

For the Unseen Prose part of the exam you will be asked to write an essay about how an aspect of love is presented in a piece of fiction writing you have never seen before.

The question will be something like:

Examine the view that _____ presents _____ as _____ in this extract.

Make close reference to the writer's methods in your response.

Although we will dedicate teaching time to this, you will write better answers for this part if you read as widely as you can. This will make you comfortable approaching a variety of fiction texts.

Have a look at some of our suggestions later in this booklet for fiction that you might enjoy reading.



PRE-1900 POETRY ANTHOLOGY

At AS and A Level you will study a set group of pre-1900 poems detailed on the next page.

For AS Level, you will be given one poem from the collection and the question would be something like:

Examine the view that _____ presents the speaker in this poem as having a _____ attitude to love.

For A Level the question will be something like (you will compare with *The Great Gatsby*):

Compare how the authors of two texts you have studied present aspects of _____ love. You must write about at least two poems in your answer as well as the prose text you have studied.

Research the following literary periods or groups of poets. Find out the form they usually used, the themes often found in their poems, contextual factors that influenced their writing and key poets. Read some examples of the poetry that they cite.

- **British** **Library** Renaissance -
<https://www.bl.uk/shakespeare/articles/love-poetry-in-renaissance-england>
- **BBC** Metaphysical Poets -
<https://www.bbc.co.uk/programmes/b00cbqhq>
- **Luminarium** Cavalier Poets -
<http://www.luminarium.org/sevenlit/cavintro.htm>
- **BBC** The Gothic -
<https://www.bbc.co.uk/programmes/p0054792>
- **BBC** The Romantics - <https://www.bbc.co.uk/programmes/p00546ws>;
<https://www.bbc.co.uk/programmes/p004y24r>

THE POEMS IN THE PRE-1900 AQA ANTHOLOGY



<i>Whoso list to Hunt</i>	Sir Thomas Wyatt
<i>Sonnet 116</i>	William Shakespeare
<i>The Flea</i>	John Donne
<i>To His Coy Mistress</i>	Andrew Marvell
<i>The Scrutiny</i>	Richard Lovelace
<i>Absent from Thee</i>	John Wilmot, Earl of Rochester
<i>The Garden of Love</i>	William Blake
<i>Ae Fond Kiss</i>	Robert Burns
<i>She Walks in Beauty</i>	Lord Byron
<i>Remember</i>	Christina Rossetti
<i>The Ruined Maid</i>	Thomas Hardy
<i>At an Inn</i>	Thomas Hardy
<i>La Belle Dame sans Merci. A Ballad</i>	John Keats
<i>Non sum qualis eram bonae sub regno Cynarae</i>	Ernest Dowson

OTHELLO BY WILLIAM SHAKESPEARE



This dynamic tragedy about race, class, gender and jealousy is as fascinating now as it would have been when it was first on stage.

It is part of the AS and A Level course so there is no substitute for reading and re-reading the text and getting to know this text really well.

For AS Level the question will be something like:

Read the passage from Othello, provided below, and respond to the following:

- *How does Shakespeare present aspects of love in this passage?*
- *Examine the view that, in this passage and elsewhere in the play, 'as wives Emilia and Desdemona have much in common'.*

For A Level the question will be something like:

You will be given a statement about the play e.g. 'As lovers, Othello and Desdemona either worship or despise one another. There is no middle ground.' In the light of this view, discuss how Shakespeare presents Othello's and Desdemona's attitudes towards one another in this extract and elsewhere in the play.

Browse The **British Library's** literary critical material on Othello: <https://www.bl.uk/works/othello>, for example: <https://www.bl.uk/shakespeare/articles/racism-misogyny-and-motiveless-malignity-in-othello> and <https://www.bl.uk/shakespeare/articles/an-introduction-to-shakespearean-tragedy>

Explore some of the videos on Othello available via **The Royal Holloway University**: <https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/english/about-us/teacherhub/teaching-resources/othello/>

Having specific contextual knowledge of the Jacobean and Elizabethan periods and Shakespeare himself is essential for backing up your arguments.

Try listening to some episodes from the following podcasts will help with this:

- University of Oxford Shakespeare Podcast
- Approaching Shakespeare podcast
- In Our Time (BBC Radio 4): Shakespeare's Life podcast episode
- BardCast
- Shakespeare's Restless World
- Royal Shakespeare Company Podcast

THE GREAT GATSBY BY F. SCOTT FITZGERALD



This novel about the American dream, the “roaring 20s”, social class, changing gender roles and jealousy is a classic text which has been referenced constantly in popular culture since its publication.

It is part of the AS and A Level course. There is no substitute for reading and re-reading the text and getting to know this text really well.

For AS Level the question will be something like (you would compare with *The Awakening*.)

You will be given a statement about love e.g. ‘In prose fiction, love always hurts.’ By comparing two prose texts, explore the extent to which you agree with this statement.

For A-Level the question will be something like (you will compare with pre-1900 poetry anthology):

Compare how the authors of two texts you have studied present aspects of _____ love. You must write about at least two poems in your answer as well as the prose text you have studied.

There are two film versions of the book and I’d recommend the newer version, starring Leonard Di Caprio as Gatsby.

Explore some of the videos on The Great Gatsby available via **The Royal Holloway University**:
<https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/english/about-us/teacherhub/teaching-resources/the-great-gatsby/>

The Great Gatsby is set in 1920s America which is a period you might not be familiar with, have a look at some of these sources to gain some contextual knowledge of that period and the events leading up to it.

Brief history of the American Civil War

<https://aaregistry.org/story/the-american-civil-war-a-brief-summary/>

Introduction to American Realism

<https://www.youtube.com/watch?v=eTCjHZWmgG0>

Introduction to the Great Depression

<https://www.youtube.com/watch?v=62DxELjuRec>

1902s America

<https://www.youtube.com/watch?v=1kjqZwAAUDk>

The Class Ceiling

<https://www.bbc.co.uk/iplayer/episode/m000bpvx/novels-that-shaped-our-world-series-1-3-the-class-ceiling>

A brief history to Marxism

<https://www.youtube.com/watch?v=W0GFsu5UzA>

THE AWAKENING BY KATE CHOPIN (YEAR 12 AS CANDIDATES ONLY)



If you are certain that you are taking the course on to A Level at the end of Year 13, you won't be reading this text. If you do the AS Level exam and then drop the course, you will need to study this text independently with materials provided by your class teacher.

The short story, set in the 1890s, tells the story of a married woman's search for her own identity and is considered a seminal feminist text of the time.

For AS Level the question will be something like (you would compare with *The Great Gatsby*):

You will be given a statement about love e.g. 'In prose fiction, love always hurts.' By comparing two prose texts, explore the extent to which you agree with this statement.

It is set in Southern America, a historical period and a location you might not know much about. Have a look at some of the following websites to familiarize yourself with the kind of cultural contexts Chopin was writing during.

The Britannica - <https://www.britannica.com/topic/The-Awakening-novel-by-Chopin#ref343489>

The Kate Chopin International Society - <https://www.katechopin.org/the-awakening/>

UNSEEN POETRY
(STUDIED AT THE END OF YEAR 12 FOR
A LEVEL CANDIDATES ONLY)



If you are certain that you are taking the course on to A Level at the end of Year 13, you will study how to approach comparing two unseen poems.

The question in the exam will be something like:

It has been said that _____ . Compare and contrast the presentation of love in the following poems in the light of this comment.

Like with Unseen Prose, the easiest way to get familiar with studying unseen poetry is to read as much poetry as you can. There are some suggestions on earlier pages or at the end of this booklet.

WORLD WAR ONE AND ITS AFTERMATH (A LEVEL IN YEAR 13 ONLY)



In Year 13, Paper 2 is solely focused on this theme.

There are 3 options in the exam paper and you do Option 1. This is:

- **Section A: Poetry set text**
- **Section B: Unseen Prose and Drama and Prose Contextual Linking**

We know from talking with the History Department that this is a period you don't focus on that much in school, so you will need to prepare yourself with some background knowledge.

We will cover this in class, but as always, the more you do in your own time, the more contextual knowledge (A03) you can bring to your writing.

BBC's GCSE bitesize takes you through some of the key aspects of this war: <https://www.bbc.co.uk/bitesize/guides/z4n4jxs/revision/1>

They also have a number of useful videos on different aspects of the war: <https://www.bbc.co.uk/bitesize/topics/z2m2pv4/resources/1>

British Library essay on hell Shock by Tracey Loughran - <https://www.bl.uk/world-war-one/articles/shell-shock>

UP THE LINE TO DEATH EDITED BY BRIAN GARDNER



There is a collection of World War One poetry from a range of poets who were writing during this time, including ones you might be familiar with from GCSE such as those who were soldiers like Wilfred Owen (of “Exposure” fame), but also many others who are not as well known but offer unique insights into different aspects of the war like life on the Home Front.

The question will be something like:

Examine the significance of/view that _____ in Up the Line to Death. You must write about at least two poems in your answer.

*The anthology is divided into sections and it MIGHT be the case that the question asks you to refer to poems in a specific section. Therefore, we will be covering poems from all the sections in class and you need to make sure your revision does too.

The following sources will also help you get to grips with the writing of this period:

Explore some of the videos on Poetry of the First World War available via **The Royal Holloway University:**
<https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/english/about-us/teacherhub/teaching-resources/poetry-of-the-first-world-war/>

British Library Manuscripts of Wilfred Owen -
<https://www.bl.uk/collection-items/the-poetry-manuscripts-of-wilfred-owen>

British Library essay on Dulce Et Decorum Est by Wilfred Owen by Dr. Santanu Das - <https://www.bl.uk/20th-century-literature/articles/a-close-reading-of-dulce-et-decorum-est>

British Library Archive of Siegfried Sassoon’s Statement of Protest Against The War - <https://www.bl.uk/collection-items/siegfried-sassoons-statement-of-protest-against-the-war-and-related-letters>



UNSEEN 'WORLD WAR ONE AND ITS AFTERMATH' PROSE (A LEVEL IN YEAR 13 ONLY)

For the Unseen Prose part of the exam you will be asked to write an essay about how an aspect of war is presented in a piece of fiction writing you have never seen before.

Although we will dedicate teaching time to this, you will write better answers for this part if you read as widely as you can using the suggestions at the end of the booklet as a starting point. This will make you comfortable approaching a variety of fiction texts.

The question will be something like:

Explore the significance of _____ in this extract. Remember to include in your answer relevant detailed analysis of the ways the author shapes meaning.

ALL QUIET ON THE WESTERN FRONT BY ENRICH MARIA REMARQUE



The is a novel, by a German veteran of World War One, was considered so controversial it was banned and burned in Nazi Germany. As readers in the UK, it gives us a different perspective on the war, allowing us to question the nature of 'allies' and 'enemies' and the psychological trauma of war.

It was originally published in German and we read a translation. As we keep emphasizing, there is no substitute for reading and getting to know the text.

The question will be something like (you will compare with *My Boy Jack*, which is the post-2000 text mentioned)

Compare the significance of _____ in two other texts you have studied. Remember to include in your answer reference to how meanings are shaped in the texts you are comparing. You must use one drama text and one prose text in your response, at least one of which must be a text written post-2000.

The following sources will give you different perspectives on it.

There is a film adaption of it from 1930. I was not able to find this on any of the major streaming sites, but you might be able to buy it online fairly cheaply.

The famous songwriter and singer Bob Dylan cites the novel as a huge influence on his song writing. You can read what he says about the novel in his **Nobel Prize for Literature award speech**: <https://www.nobelprize.org/prizes/literature/2016/dylan/lecture/>

In **The Smithsonian Magazine** journalist **Patrick Sauer** reflects on the novel's controversial status in this piece: <https://www.smithsonianmag.com/history/most-loved-and-hated-novel-about-world-war-i-180955540/>

You can read about the reception of the novel via **Yale University's Modernist Lab** here: https://web.archive.org/web/20130615102102/http://modernism.research.yale.edu/wiki/index.php/All_Quiet_on_the_Western_Front#Reception

MY BOY JACK BY DAVID HAIG



This play by actor David Haig, which debuted in 2004, is a dramatized account of famous poet and writer (author of *The Jungle Book*!) Rudyard Kipling and his son Jack, who died in the First World War. The title “My Boy Jack”, comes from a poem by Kipling of the same name.

The question will be something like (you will compare with *All Quiet On The Western Front*):

Compare the significance of _____ in two other texts you have studied. Remember to include in your answer reference to how meanings are shaped in the texts you are comparing. You must use one drama text and one prose text in your response, at least one of which must be a text written post-2000.

There was a TV adaption of the play starring David Haig himself as Rudyard and Daniel Radcliffe as Jack. We will be watching this in class but it is available on YouTube here:
<https://www.youtube.com/watch?v=GAKbVXmUeW0>

The following sources will give you some background knowledge on the play:

You can read **Kipling’s poem “My Boy Jack”** and some information about the poem on **Poetry By Heart**:
<https://www.poetrybyheart.org.uk/poems/my-boy-jack/>

The Poetry Foundation gives a useful biographical insight into Rudyard Kipling: <https://www.poetryfoundation.org/poets/rudyard-kipling>

The British Library explains why Kipling was an important literary figure: <https://www.bl.uk/people/rudyard-kipling>

In **The Independent**, journalist **Jonathan Brown** has written on Kipling and his relationship with his son: <https://www.independent.co.uk/arts-entertainment/books/features/the-great-war-and-its-aftermath-the-son-who-haunted-kipling-413795.html>

A LEVEL COURSEWORK



Your coursework is a 2500 word comparative critical study of two texts where you write the question yourself.

For your first text, you all study the poem *Goblin Market* by Christina Rossetti and then from there are free to pick a second text that relates to theme you want to focus on.

Themes might include: the representation of women, temptation and obsession, consumerism and Capitalism, the representation of religion, the search for identity...

- One text must have been written pre-1900 (this is why we all do *Goblin Market*)
- Two different authors must be studied.
- A-level core set texts and chosen comparative set texts listed for study in either Love through the ages or in Texts in shared contexts cannot be used for non-exam assessment.
- Equal attention must be paid to both texts.
- Collections of short poems are not recommended as texts for study. Longer narrative poems can be used.
- Academic referencing and a bibliography of the texts you use (including any critical material) must be included.

Timeline for Coursework (subject to change):

- **Year 12 Half Term 5** – Read, explore and write about *Goblin Market*. You choose a theme from the poem that you would like to focus on.
- **Year 12 Half Term 6** – You choose your second text which can be compared to your theme in *Goblin Market*, read it in full and pick out key themes, ideas and quotations that you would like to draw on.
- **Summer of Year 12** – You write a first draft of your coursework comparing your two texts in relation to your chosen theme.
- **Year 13 Half Term 1 and 2** – You work independently on your coursework using the feedback your teacher gives you. You submit your coursework before the Christmas holidays. It is marked by two teachers and submitted to AQA for moderation.

CRITICAL LITERACY



During the AS/A Level course, you will be engaging with material written by other critics that is not your primary texts. This might mean academic essays, articles from newspapers or online sources or other websites.

However, can create a web page and post information on to the internet, without having to prove they know what they're writing about. This means it's down to us to think carefully about the sources we select, so that our work is as accurate as possible.

EVALUATING MY SOURCES WITH CRAAP



C Currency The timeliness of the information

✓ When was the information published or posted? ✓ Has the information been revised or updated? ✓ Is the information current or out-of date for your topic? ✓ Are the links functional?

R Relevance The importance of the information for your needs

✓ Does the information relate to your topic or answer your question? ✓ Who is the intended audience? ✓ Is the information at an appropriate level? ✓ Have you looked at a variety of sources before choosing this one? ✓ Would you be comfortable using this source for a research paper?

A Authority The the source of the information

✓ Who is the author/publisher/source/sponsor? ✓ Are the author's credentials or organizational affiliations given? ✓ What are the author's credentials or organizational affiliations given? ✓ What are the author's qualifications to write on the topic? ✓ Is there contact information, such as a publisher or e-mail address? ✓ Does the URL reveal anything about the author or source?

A Accuracy The reliability, truthfulness, and correctness of the content

✓ Where does the information come from? ✓ Is the information supported by evidence? ✓ Has the information been reviewed or refereed? ✓ Can you verify any of the information in another source? ✓ Does the language or tone seem biased and free of emotion?

P Purpose The reason the information exists

✓ What is the purpose of the information? ✓ Do the authors/sponsors make their intentions or purpose clear? ✓ Is the information fact? opinion? propaganda? ✓ Does the point of view appear objective and impartial? ✓ Are there political, ideological, cultural, religious, institutional, or personal biases?

WIDER READING – FICTION



Reading widely will help you with all aspects of the course but especially it will give you a wider base to choose from when picking a second text for your coursework. It really is one of the most valuable things you can do to improve your overall ability in English.

Chinua Achebe	Things Fall Apart
Margaret Atwood	The Handmaid's Tale*
Charlotte Bronte	Jane Eyre*
Emily Bronte	Wuthering Heights*
Bret Easton Ellis	American Psycho
Elena Ferrante	My Brilliant Friend and sequels
James Hogg	The Private Memoirs and Confessions of a Justified Sinner
Patricia Highsmith	The Talented Mr. Ripley
Louise O'Neill	Asking For It
Harper Lee	To Kill a Mockingbird
Toni Morrison	Sula, Beloved
Ian McEwan	Atonement*, Enduring Love
George Orwell	1984
Sylvia Plath	The Bell Jar, and her poetry*
Alice Walker	The Colour Purple*
Virginia Woolf	Mrs. Dalloway, Orlando
Alan Warner	Morvern Callar
Sarah Waters	The Little Stranger

* These texts are just for wider reading and couldn't be a second coursework text because they are set texts on other parts of the AQA English Literature course.

Find a further list of contemporary Black and Asian authors work here:

<https://writersmakeworlds.com/>

Find even more on The Guardian's Greatest 100 Novels list:

<https://www.theguardian.com/books/series/the-100-best-novels>

Find specifically 21st century texts here:

<https://www.englishandmedia.co.uk/blog/50-great-21st-century-novels-for-6th-formers>

WIDER WATCHING – TELEVISION, FILM AND FILMED THEATRE



Looking at how texts have been adapted for screen and stage is a fascinating way of getting to know them better (A01!), learn how they have been viewed by different audiences (A03!) and how they might be interpreted (A05!)

Browse the following for adaptations:

- **iPlayer** – Noughts + Crosses, The Luminaries, Sherlock, Dracula, His Dark Materials, War & Peace
- **Netflix** – Alias Grace, Gone Girl, The Perks Of Being A Wallflower, 12 Years A Slave, The Green Mile, Sense & Sensibility, It, Misery, The Wife, Howard's End
- **Shakespeare's Globe YouTube Channel**
- **National Theatre YouTube Channel**

Browse the following for a broader introduction to A Level:

English and Media Centre - <https://www.englishandmedia.co.uk/video-clips/clip-listing/making-the-leap-moving-from-gcse-to-a-level-literature-study-emagclips>

WIDER LISTENING – AUDIOBOOKS AND PODCASTS



Audiobooks are a great way to get to know texts you have already read better, or read new ones.

You can buy an Audible subscription through Amazon, but a lot of audiobooks are also free on YouTube and other platforms.

Podcasts are a brilliant way to learn more about a period of literature you are studying, specific texts or different interpretations of texts.

Look at the episodes that interest you on the following:

- **BBC** audio series of classics texts:
<https://www.bbc.co.uk/programmes/p06w4v4x>
- **The Guardian** Books
- **BBC Radio 4** Book Club
- **BBC** Open Book: <https://www.bbc.co.uk/programmes/m000h7m3>
- The Novel (**BBC Radio 4**): <https://www.bbc.co.uk/programmes/p005463z>
- **BBC** Audio Classic Short Stories:
<https://www.bbc.co.uk/programmes/p06w4v4x/episodes/player>

WIDER READING – LITERARY CRITICISM AND THEORY



Literary criticism are non-fiction texts (books and essays) that explore and critique specific texts like novels and plays.

Literary theory does the same but often don't cite specific texts, they will explore a more conceptual idea or movement, for example: feminism.

Try the following:

British Library – A collection of essays from professors about a range of the texts you study.

***Beginning Theory* by Peter Barry** – A comprehensive introduction to literary theory like feminism and Marxism and how it is applied to literary texts.

You could do your own independent research on:

- Narrative theory
- Feminist theory
- Marxist theory
- Eco-critical theory
- Post-colonial theory
- Literary value and the canon.

APPENDIX

SOME KEY WORDS THAT MIGHT
COME UP IN EXAM QUESTIONS.



Analyse

separate information into components and identify their characteristics

Compare and contrast

identify similarities and differences

Discuss

present key points about different ideas or strengths and weaknesses of an idea

Examine

investigate closely

Explore

investigate without preconceptions about the outcome



Subject specific vocabulary

The following subject specific vocabulary provides definitions of key terms used in AQA's AS and A-level English Literature A specifications.

Historicism

Historicism is a way of approaching the study of literature which gives particular weight to specific historical contexts. Both of the two examined components have the methodologies of historicism at their centre.

In Component One, the theme of love is explored in a diachronic way – i.e. across time. In Component Two, some of the methods of historicism are used to explore either the literature of World War One and its Aftermath, or the literature of Modern Times (1945 to the present day). Here (Component Two) the approach to history is synchronic – i.e. within a narrower and clearly defined time period.

Through these different but complementary approaches to historicism, students understand that notions of tradition – and changing traditions – in literary study are in fact themselves context-bound and locked into changing critical and cultural approaches.

Significance

When used in AS and A-level English Literature A questions, the term 'significance' has a very specific use and gives access to Assessment objectives (AOs) 2, 3, 4 and 5.

Its use here derives from semiotics and involves understanding the idea of signification. In this specification, 'significance' involves weighing up all the potential contributions to how a text can be analysed: for example, through the way the text is constructed and written; through text specific contexts which can be relevantly applied; through connecting the text(s) to other texts; and then finding potential meanings and interpretations.

Presentation

With questions addressing all the AOs, students sometimes need to be reminded that they must consider AO2 as part of their wider discussion of the literary debates they are engaging with. The reference to 'presentation' in questions reminds students of the need to consider relevant aspects of structure and language use, especially as it relates to the genre (prose/poetry/drama) that they are working on (AO2).

Importantly, students need to understand that a drama text is a very specific type of literary writing: studied on the page, but written for performance.

Core set texts

Core set texts in A-level Components 1 and 2 have specific questions set on them.

Chosen comparative set texts

Chosen comparative set texts in A-level Components 1 and 2 are used for the questions which ask for comparative work and so do not have specific questions set on them.