

A Level English Literature

Preparation for Sixth Form Summer Study Pack

Rationale of this study pack

In preparation for starting A Level English Literature in September you are asked to complete the tasks outlined in this booklet. The work which you do in completing this booklet will inform some of the topics you will take at A Level and also test your commitment to the course.

Why Study English Literature?

- Opportunity to study a range of inspiring and thought-provoking texts from different time periods.
- Develop the ability to read and analyse texts independently and engage in key theories and ideas from a unique perspective.
- A Level English Literature is a highly respected and recognised qualification that will benefit future applications to University and future career prospects.

Bring this completed booklet to your first A Level English Literature lesson in September and hand to your teacher.

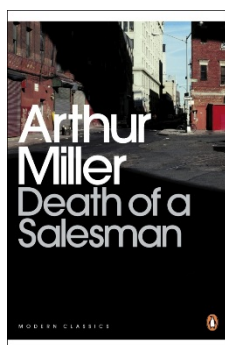
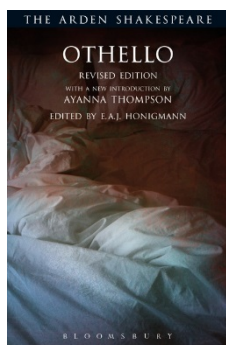
Texts on the course

It will be beneficial to purchase your own copies of the text that we will use in class for your exams. You will not be able to make notes in any texts provided for you by the school as that will be your 'clean copy' that will be used in the exam.

Good Literature students enjoy annotating their own texts and using them for revision. Please make that be you!

Your Set Texts:

Year 12 Set Texts:



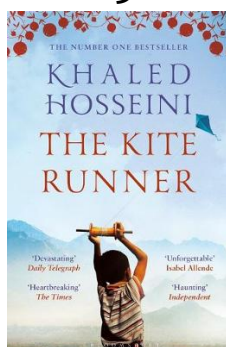
TRAGEDY GENRE ONLY

'Othello'- William Shakespeare (ISBN: 978-1-903436-45-5)
Arden Shakespeare

'Death of a Salesman'- Arthur Miller (ISBN: 978-0141182742) Penguin Classics

Your English teacher will also give you a copy of the **AQA Poetry Anthology** featuring the selected John Keats poems that you will study.

Year 13 Set Texts:



TRAGEDY GENRE AND ELEMENTS OF SOCIAL AND POLITICAL PROTEST

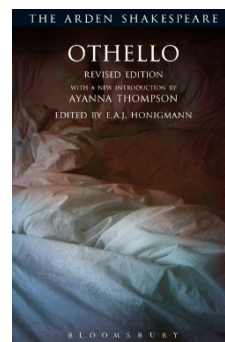
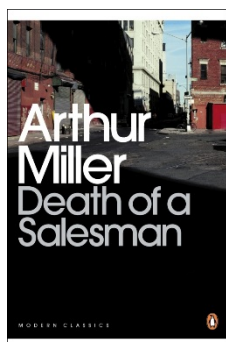
IN ADDITION TO OTHELLO, DEATH OF A SALESMAN AND SELECTED POEMS BY JOHN KEATS:

'The Kite Runner' Khaled Hosseini (ISBN: 978-1-4088-24856) Bloomsbury

'The Handmaid's Tale' – Margaret Atwood (ISBN: 9781784873189) Vintage

Your English teacher will also give you a copy of the **AQA Poetry Anthology** featuring the selected **William Blake** poems that you will study.

There is an **Unseen element** to the Social and Political Protest (Paper 2 exam) where you display your knowledge of genre.



Contextual Research

As expected, studying English Literature lends itself to a wide range of reading which inevitably extends beyond the reading of primary set texts.

It is highly suggested that you read all of your set texts at least once to ensure you have a strong starting point to help you engage with the texts in a more critical sense in September.

To help prepare you for the course, you will need to undertake some research about the writers we will be studying. For each writer, please research the following:

- **Their lifestyle**
- **Other works**
- **Influences from historical context**

Shakespeare:

Miller:

Keats:

Analysing language

Extract from *Othello* (William Shakespeare)

Context: Iago is explaining to the audience his plan to trick Othello into thinking his wife is unfaithful to him.

IAGO

Thus do I ever make my fool my purse:
For I mine own gain'd knowledge should profane,
If I would time expend with such a snipe.
But for my sport and profit. I hate the Moor:
And it is thought abroad, that 'twixt my sheets
He has done my office: I know not if't be true;
But I, for mere suspicion in that kind,
Will do as if for surety. He holds me well;
The better shall my purpose work on him.
Cassio's a proper man: let me see now:
To get his place and to plume up my will
In double knavery—How, how? Let's see:—
After some time, to abuse Othello's ear
That he is too familiar with his wife.
He hath a person and a smooth dispose
To be suspected, framed to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by the nose As asses are.
I have't. It is engender'd. Hell and night
Must bring this monstrous birth to the world's light.

Tasks:

1. Read through the extract and highlight language that shows the audience that Iago is cunning and deceitful.
2. Analyse two of your choices and explain how they show/teach you something about Iago's character.

Please complete your language analysis on the following page:

Analysing tragedy in Drama

Extract from 'Death of a Salesman' (Arthur Miller)

Context: Extract from the opening scene to the play

LINDA (*hearing Willy outside the bedroom, calls with some trepidation*): Willy!

WILLY: It's all right. I came back.

LINDA: Why? What happened? (*Slight pause.*) Did something happen, Willy?

WILLY: No, nothing happened.

LINDA: You didn't smash the car, did you?

WILLY (*with casual irritation*): I said nothing happened. Didn't you hear me?

LINDA: Don't you feel well?

WILLY: I'm tired to the death. (*The flute has faded away. He sits on the bed beside her, a little numb.*) I couldn't make it. I just couldn't make it, Linda.

LINDA (*very carefully, delicately*): Where were you all day? You look terrible.

WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.

LINDA: What?

WILLY (*after a pause*): I suddenly couldn't drive any more. The car kept going off onto the shoulder, y'know?

LINDA (*helpfully*): Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.

WILLY: No, it's me, it's me. Suddenly I realize I'm goin' sixty miles an hour and I don't remember the last five minutes. I'm — I can't seem to — keep my mind to it.

LINDA: Maybe it's your glasses. You never went for your new glasses.

Task:

1. How does the dialogue between the two characters show that Willy is a troubled character?

Please complete your language analysis on the following page:

Interpretations in Poetry

John Keats Poetry Collection

La Belle Dame sans Merci: A Ballad

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.

O what can ail thee, knight-at-arms,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheeks a fading rose
Fast withereth too.

I met a lady in the meads,
Full beautiful—a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;
She looked at me as she did love,
And made sweet moan

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

Task:

1. How is gender represented in the opening stanzas to the poem?

Please complete your analysis on the following page:

Importance of context in literature

Extract from 'The Kite Runner' by Khaled Hosseini

Context: This is from chapter 2 where Amir (a young boy from Afghanistan) reads a description of people from the Hazara community.

They called him "flat-nosed" because of Ali and Hassan's characteristic Hazara Mongoloid features. For years, that was all I knew about the Hazaras, that they were Mogul descendants, and that they looked a little like Chinese people. School text books barely mentioned them and referred to their ancestry only in passing. Then one day, I was in Baba's study, looking through his stuff, when I found one of my mother's old history books. It was written by an Iranian named Khorami. I blew the dust off it, sneaked it into bed with me that night, and was stunned to find an entire chapter on Hazara history. An entire chapter dedicated to Hassan's people! In it, I read that my people, the Pashtuns, had persecuted and oppressed the Hazaras. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had "quelled them with unspeakable violence." The book said that my people had killed the Hazaras, driven them from their lands, burned their homes, and sold their women. The book said part of the reason Pashtuns had oppressed the Hazaras was that Pashtuns were Sunni Muslims, while Hazaras were Shi'a. The book said a lot of things I didn't know, things my teachers hadn't mentioned. Things Baba hadn't mentioned either. It also said some things I did know, like that people called Hazaras *_mice-eating, flat-nosed, load-carrying donkeys_*. I had heard some of the kids in the neighborhood yell those names to Hassan.

The following week, after class, I showed the book to my teacher and pointed to the chapter on the Hazaras. He skimmed through a couple of pages, snickered, handed the book back. "That's the one thing Shi'a people do well," he said, picking up his papers, "passing themselves as martyrs." He wrinkled his nose when he said the word Shi'a, like it was some kind of disease.

But despite sharing ethnic heritage and family blood, Sanaubar joined the neighborhood kids in taunting Ali. I have heard that she made no secret of her disdain for his appearance.

"This is a husband?" she would sneer. "I have seen old donkeys better suited to be a husband."

Task:

1. How is the Hazara community described and what does this tell you about 1960s Afghanistan?

Please complete your analysis on the following page:

