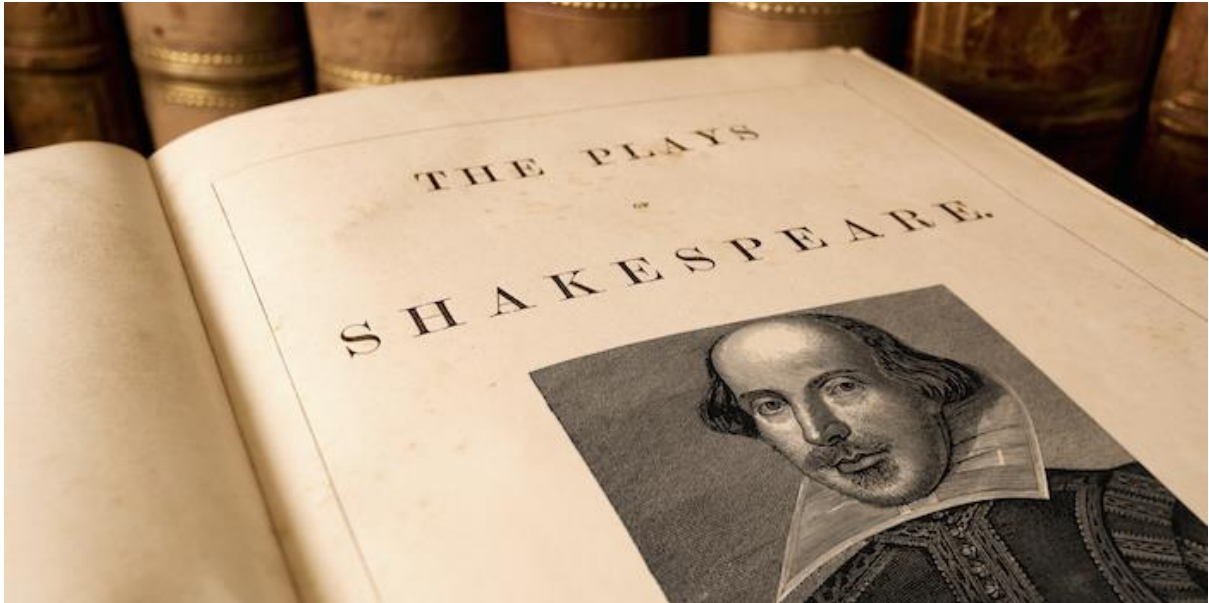
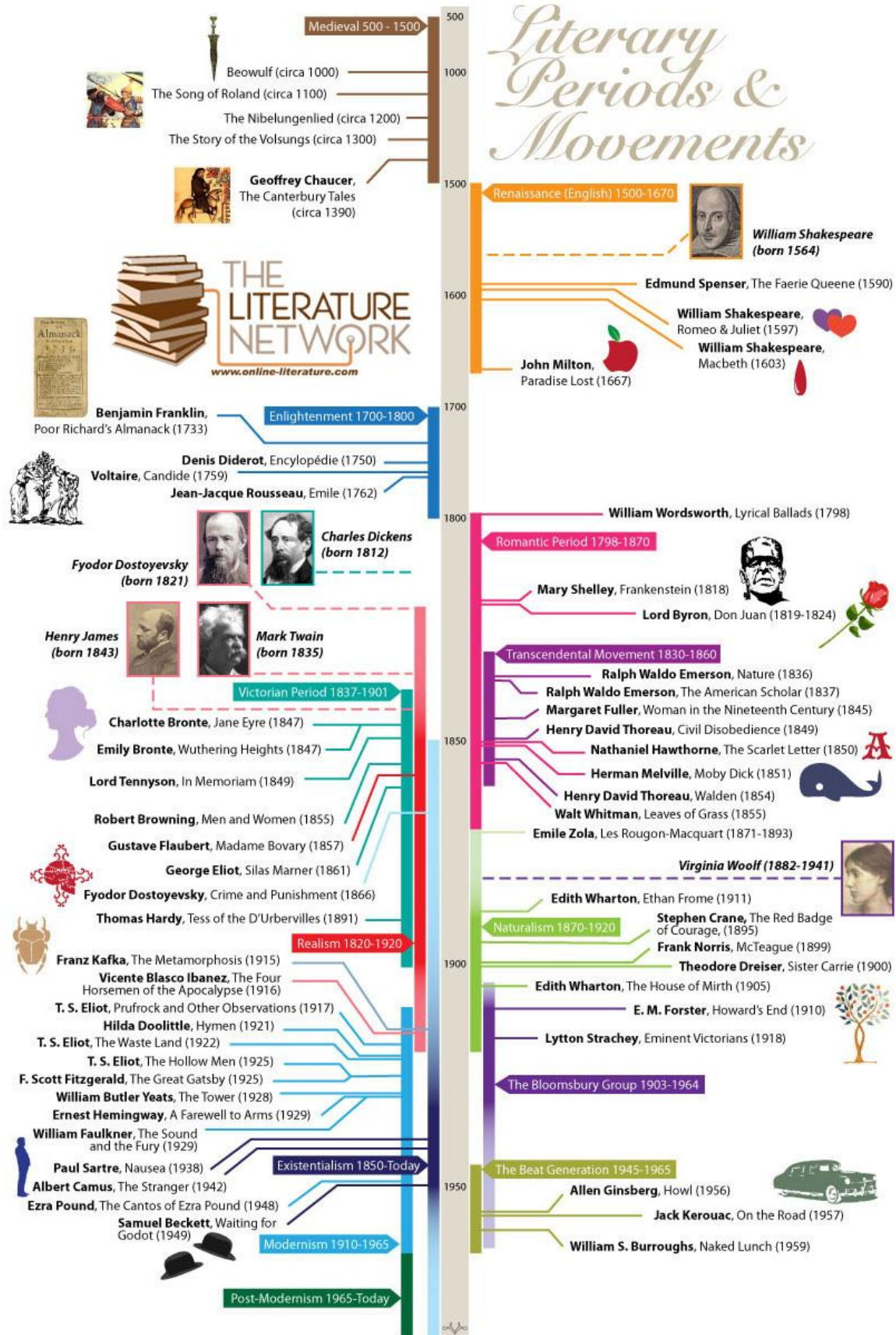


A-Level English Literature

2026-2028



NAME: _____



Welcome to A Level English Literature!

Welcome! We are delighted that you have chosen to study English Literature A Level. This handbook should tell you most of what you need to know about the course and will be a useful point of reference for you throughout the two years. Please keep it safe within your folder, as you will sometimes be asked to refer to it in lessons.

The most important thing about your work in English this year is that you are prepared to read lots independently. It is vital that you understand how to take a stylistic approach to texts: this involves a focused view of the language itself, drawing upon methods and models of language study. A stylistic study is also transparent: it's a close look at the features of a text, without any over-the-top analysis. Finally, it's interpretive. This means that you will be considering how language features help to form a wider sense of meaning.

You will also be expected to be independent in other areas of your study. Before lessons, you should endeavour to research topics that will be covered. You should also take responsibility for organising and planning your time, homework, class work and target setting. This handbook will equip you with the tools you'll need to make the most of the course.

Practicalities:

You will have two English teachers, who together will teach you for a total of ten hours per fortnight. Your teachers will invite you to join the class Google Classroom, please check this regularly. In order to help you achieve your best, we ask for your commitment to this subject. A Level requires a more mature approach to learning than GCSE; we therefore expect you to take ownership of your own progress and develop your own interests within the areas of Literature study. The course will run over two years and will include mock examinations towards the end of year 12, Spring term of Yr 13 and then terminal examinations in June 2023. With this in mind, you must be organised. You will need to create a folder for English Language and Literature in which you file all your class work, homework and additional reading / research.

Teachers of English Literature

Ms Tutt

Assistant Subject Leader for English (KS5)

Miss Walmsley

Assistant Subject Leader for English (Year 8)

Mrs Thomas

Assistant Subject Leader for English (KS3)

Mr Fitzhugh

EXAMINATION DATES

A Level

Paper 1 – Literary Genres – Option 1A: Aspects of Tragedy

Paper 2 - Texts and Genres – Option 2B: Elements of Political and Social Protest Writing

Course Overview: English Literature (AQA Specification B from 2015)

Independent Study

Non-exam Assessment – Theory and Independence

Study of two texts: one poetry and one prose text, informed by study of the Critical Anthology

20% of A-Level

50 marks

Two essays of 1,250–1,500 words, each responding to a different text and linking to a different aspect of the Critical Anthology

Paper 1 – Literary Genres – Option 1A: Aspects of Tragedy

2 hours 30 minutes written examination (closed book) in June of Y13

40% of A Level

75 marks

Study of three texts: one Shakespeare text (*Othello*); a second drama text (*Death of a Salesman*) and one further text (*Tess of the D'Urbervilles*), of which one must be written pre-1900.

Section A: One passage-based question on set Shakespeare text (25 marks)

Section B: One essay question on set Shakespeare text (25 marks)

Section C: Comparing texts: one essay question linking two texts (*Death of a Salesman* and *Selection of Keats poetry*) (25 marks)

Paper 2 – Texts and Genres - Elements of Political and Social Protest Writing

3 hours written examination (open book)

40% of A-Level

75 marks

Study of three texts: one post-2000 prose text; one poetry and one further text, of which one must be written pre-1900

Exam will include an unseen passage.

Section A: One compulsory question on an unseen passage (25 marks)

Section B: One essay question on your set text (*Songs of Innocence and of Experience*) (25 marks)

Section C: One essay question which connects two set texts (*The Handmaid's Tale* and *The Kite Runner*) (25 marks)

Please make sure you have your own copies of the texts and that you have read these before the course starts in September!

This course will enable you to develop key skills, which will be essential to you in **whatever** you go on to do post sixth form:

- **Application of number**
 - Working with contextual historical timelines
 - Working with tables and graphs in your study of literature
 - Being aware of timings for the exam paper and weightings of assessment objectives
- **Communication**
 - Discussing and presenting ideas and opinions
 - Communicating in small groups and engaging in whole class discussions
 - Developing a formal and academic writing style
 - Developing accurate and effective written communication (paying close attention to grammar, spelling and punctuation)
 - Organising and structuring your ideas appropriately in spoken and written work
- **Information Technology**
 - Using the Internet as a research tool
 - Using PowerPoint to create presentations
 - Word processing
 - Accessing digital resources
- **Problem Solving**
 - Working effectively with others and to time constraints
 - 'Unlocking' meanings shaped by writers in various texts
- **Working with others**
 - Contributing to class / group discussions and working collaboratively with others on developing key skills for the course
- **Becoming a literary scholar / conducting research**
 - Learning a range of specialist terminology and applying it appropriately (see glossary of terms at the back of the booklet)
 - Developing independent wider reading around the subject (see extended reading list at the back of the booklet and further lists recommended for each topic)
 - Developing a critical register
 - Researching the social, cultural and historical contexts surrounding text production and reception
 - Making links across literary texts through style, context and genre

How am I assessed?

AO1: a) Articulating an informed, personal and creative response to literary texts, using associated concepts and terminology.
1. Close Reading
2. Creating and Sustaining a Line of Argument (LOA)/Thesis
3. Supported Interpretations
AO1: b) Writing coherently using accurate written expression
4. Writing in an academic register
5. Planning and organising your essay
6. Clear, accurate and concise writing style
AO2: Analysing the ways in which meanings are shaped in literary texts.
7. Analysing authorial methods of language, structure and form and how they combine to make meaning
AO3: Demonstrating understanding of the significance and influence of the contexts in which literary texts are written and received.
8. Evaluating the influence of literary and historical context
AO4: Exploring connections across literary texts
9. Comparing, contrasting and cross-referencing
AO5: Exploring literary texts informed by different interpretations
10. Alternative readings
11. Applying literary theory

English Literature NAME:

DATE:

TITLE OF ASSESSMENT:

OVERALL MARK:

Mark	AO	Typical Features
Band 5 Perceptive/Assured 21-25 marks 'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. 'Assuredness' is shown when students write with confidence and conviction.	AO1 7 marks	- perceptive, assured and sophisticated argument in relation to the task - assured use of literary critical concepts and terminology; mature and impressive expression
	AO2 6 marks	- perceptive understanding of authorial methods in relation to the task - assured engagement with how meanings are shaped by the methods used
	AO3 6 marks	- perceptive understanding of the significance of relevant contexts in relation to the task - assuredness in the connection between those contexts and the genre studied
	AO4 3 marks	perceptive exploration of connections across literary texts arising out of generic study
	AO5 3 marks	perceptive and confident engagement with the debate set up in the task
Band 4 Coherent/ Thorough 16-20 marks 'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. 'Thoroughness' is shown when students write carefully, precisely and accurately.	AO1 7 marks	- logical, thorough and coherent argument in relation to the task where ideas are debated in depth - appropriate use of literary critical concepts and terminology; precise and accurate expression
	AO2 6 marks	- thorough understanding of authorial methods in relation to the task - thorough engagement with how meanings are shaped by the methods used
	AO3 6 marks	- thorough understanding of the significance of relevant contexts in relation to the task - coherence in the connection between those contexts and the genre studied
	AO4 3 marks	logical and consistent exploration of connections across literary texts arising out of generic study
	AO5 3 marks	thorough engagement with the debate set up in the task

Overall Comment:

Skills Target & English Target:

1.

2.

Mark	AO	Typical Features
Band 3 Straightforward/ Relevant 11-15 marks 'Straightforward' work is shown when students make their ideas in relation to the task clearly known. 'Relevant' work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO1 7 marks	- sensibly ordered ideas in a relevant argument in relation to the task - some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression
	AO2 6 marks	- straightforward understanding of authorial methods in relation to the task - relevant engagement with how meanings are shaped by the methods used
	AO3 6 marks	- straightforward understanding of the significance of relevant contexts in relation to the task - relevant connections between those contexts and the genre studied
	AO4 3 marks	explores connections across literary texts arising out of generic study in a straightforward way
	AO5 3 marks	straightforward engagement with the debate set up in the task
Band 2 Simple/Generalised 6-10 marks 'Simple' work is shown when students write in an unelaborated and basic way in relation to the task. 'Generalised' work is shown when students write without regard to particular details.	AO1 7 marks	- a simple structure to the argument which may not be consistent but which does relate to the task - generalised use of literary critical concepts and terminology; simple expression
	AO2 6 marks	- simple understanding of authorial methods in relation to the task - generalised engagement with how meanings are shaped by the methods used
	AO3 6 marks	- simple understanding of the significance of relevant contexts in relation to the task - generalised connections between those contexts and the genre studied
	AO4 3 marks	simple exploration of connections across literary texts arising out of generic study
	AO5 3 marks	simple and generalised response to the debate set up in the task
Band 1 Largely irrelevant/ largely misunderstood/ largely inaccurate 1-5 marks 'Largely irrelevant' work is shown when students write in an unclear way with only occasional reference to what is required by the question. 'Largely misunderstood' and 'largely inaccurate' work is shown when knowledge of the text is insecure, hazy and often wrong.		- some vague points in relation to the task and some ideas about task and text(s) - the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant - little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of generic study; little sense of an argument in relation to the task

How to succeed in English Literature

The tips below will give you a baseline idea of how to write an academic A Level essay. The Basics:

1. **Write formally:** avoid imprecise language, use clearly defined paragraphs and subject specific vocabulary.
2. Guide the reader through the essay: use connectives to help you with this. One rule of thumb is that whenever you switch topics, you should try to provide a verbal clue that you are doing so, using transition discourse markers like "However, ...", "As a result, ...", "By comparison, ", etc. If you notice that you have to add these words between most of your sentences, not just the paragraphs, then you are bouncing around too much. In that case you need to reorganize your document to group related thoughts together, switching topics only when necessary. Once the organization is good, all you can do is read and reread what you write, rewording it until each new item follows easily from those before it.
3. Use tentative language: try to phrase your ideas in the subjunctive to demonstrate that your ideas are malleable and interpretative i.e. '*It could be* inferred that...'/ '*It seems that...*'
4. Use third person: in the main bulk of your essay, it is better to write in third person i.e. '*It could be argued*' rather than '*I would argue*'. However, this is not a steadfast rule and some students use first person in conclusions to great effect i.e. '*Overall, I am convinced that Duffy...*'
5. Avoid contractions such as 'you're'; write 'you are' instead.
6. Use last names for authors, poets and playwrights.
7. Quote correctly and always try to embed quotations. Ensure you always use the correct punctuation around quotations.
8. Be concise: when two words will do, there is no need to write an entire paragraph. Keep your writing concise so you can get more high-quality ideas written in the timeframe.
9. Organise your writing, you should group and order your ideas logically, integrating counterargument and linking ideas together using discourse markers and connectives. You should support interpretations with quotations and regularly return to your line of argument. If you are asked to compare texts you should do so side by side, avoid writing long sections on one text after another and integrate analysis.

How to impress:

1. Have an opinion: you should create a 'thesis statement' when writing an academic essay. This is effectively your response to the question or task. You should refer back to this idea throughout your essay so that the whole piece links together clearly.
2. Always refer back to the question/task: this seems obvious but lots of students get carried away and forget to do it.
3. Stay on topic: it can be really difficult to stay on topic when you feel like you have a lot to say – remember that you are assessed on how well you respond to the question/task, not on how much you know about the text.

4. Offer alternative interpretations: while you should have a viewpoint (thesis statement), it is important that you consider evidence for other interpretations.
5. Try to impress the examiner with your introduction and conclusion: be original, make sure you stand out. For example, you may wish to use quotations in your introduction and conclusion or you may wish to quote a critic you have read. Most importantly, start answering the question as soon as possible – don't waste time on longwinded introductions or repetitive conclusions.

Basic Essay writing technique

- In your introduction you should provide a **thesis statement*** which refers to the point(s) in the question, answering the question in this opening paragraph, if possible.
- You should **progress (develop) your argument** by building on points from paragraph to paragraph.
- **Signpost new paragraphs** clearly by leaving a line gap **or** indenting. You do not have to do both. Also, don't be tempted to start a new line just because you are beginning a new sentence.
- Don't digress: each of your paragraphs should be focused on the topic of the question. Use actual wording from the question from time to time so that you don't go off the point.
- **Be logical:** if you are analysing a chapter, discuss it in chronological order; focus on what happens at the beginning, then the middle, then the end.
- **Use discourse markers** to make your points fluently and clearly. Phrases and connectives help you to make sense when discussing points in a text or linking ideas in and between paragraphs. These will also help the reader to 'navigate' your essay. For example:

At the beginning of the chapter/ poem... At the start of... At first / firstly...	Later on in the text... Further on... Next we see... Subsequent paragraphs...	Secondly... At the end of the chapter... As the text draws to a close... In conclusion / To conclude Finally / My final point is....
Similarly / Likewise In addition / additionally Furthermore Moreover	As well as this However Whereas Whilst Although Even though	As a result Due to (the fact that) Since / Because Consequently / As a consequence Subsequently

- Support your points with **evidence**
- Ideally, you should **re-read what you write** after each paragraph to check it makes sense and to help focus you on what to put in the next section of your discussion. In the very least, leave time to scan through the whole essay to check it is clear.
- If relevant, include at least one point of **counterargument (antithesis)** in your essay to show that you are capable of balanced evaluative thought, and are able to consider other possible viewpoints.
- **Always write a conclusion**, even if you are short of time. You must frame your essay by

ending it neatly, referring back to the main point(s) in the question.

- And finally, above all...if you are unsure of something, or uncertain about what you **want to write**, don't write it. Keep your points simple in this case, and don't try to use vocabulary that you don't understand.

*A **thesis statement** is the statement that begins a formal essay or argument, or that describes the central argument of your discussion.

Close Reading

In interpreting fictional and non-fictional texts, close-reading should become a conscious and constant activity. You will need to close-read particular passages to mine the passage for cues and clues that can lead you to a reasoned and well-supported analysis of the passage and of the relationship of the passage to the rest of the work. A close-reading is **NEITHER PLOT SUMMARY NOR PARAPHRASE**. Therefore, avoid simply repeating, rephrasing, summarizing, or vaguely generalizing about the passage. Instead examine how the language is used to describe the event, character, scene, etc. creates and manipulates our understanding. One of the ways to begin a close-reading is to ask questions of the passage from the general to the specific. For example, why is this passage included in the novel/essay? How does the diction, sentence structure, tone, imagery, and other authorial methods shape your reading of this passage and contribute to your interpretation of the text as a whole?

Another approach to close-reading is to look not only at what is there but also at what is left out of the passage. Since the gaps can be just as significant as the passage itself, it is crucial that you "read" these gaps and not try to fill them with your own assumptions and narratives.

General guidelines for close-reading:

1. Briefly identify some of the major issues, conflicts, ideas, and ideologies reflected in the passage. Remember to read the passage through the 'lens' of the particular genre being examined e.g. political and social protest writing or aspects of tragedy, and the particular viewpoint being given e.g. 'Shakespeare shows that rebellion, whatever its origin or purpose, is sure to result in vengeance.'
2. Identify the context in which the passage appears and analyse its significance. In other words, where exactly does the passage appear in the text (in the beginning, after an important scene, at the end, etc.) and why is its placement important? Also, who is doing the speaking in the passage (or about whom is the passage) and why is that significant?
3. Analyse the implications of the language in the passage. Without worrying about authorial intention, ask yourself why the writer might have chosen those particular words or that style in that particular excerpt. Explore the subtler connotations of the words, allusions, expressions used. What kinds of metaphors and other figures of speech does the passage employ? Is that passage similar to or different from others, if so, how? How does the style and language used indicate larger issues in the text? This is a key step in close-reading.
4. Draw some comparisons and conclusions about the passage in terms of its relevance to the rest of the piece: how is it specifically related to other parts? What does it reveal about a

character or an issue that you see earlier or later in the piece? Offer a brief example. Why is that particular passage (as compared to others) important?

5. Finally, consider whether this is similar to or different from other texts you have encountered and question why. You could consider contextual influences as well as stylistic aspects.

Creating and Sustaining a Thesis / Line of Argument

Your line of argument should be a one-sentence summary in response to the question that you unpick and explore throughout the rest of the essay. Aim to make this conceptualised. In other words, try to explore the writer's attitude or viewpoint and consider what the text represents about issues in wider society. You will be unable to construct a thesis or line of argument if you have not first completed a thorough plan. Planning will enable you to gain overview to form an informed line of argument.

TOP TIP: Keep your line of argument relatively broad, if you make it too convoluted it will be hard to pursue effectively. You should also use key words or synonyms of key words from the question to form your LOA.

You should establish your line of argument clearly and concisely in the first few sentences of your response. It should run throughout your essay and link your ideas together coherently so as a minimum you should refer back to it after each paragraph and return to it in your conclusion.

Try to form a conceptualised LOA: refer to a particular issue in society you think the writer is addressing in their presentation of a particular aspect of the text.

For example:

"In the first person narrative novella, *The Yellow Wallpaper*, Charlotte Perkins Gilman foregrounds the social issue of patriarchal oppression of females".

Supporting Interpretations

All points must be supported with quotation but beyond this, all interpretations should be firmly rooted in AO2, analysis of meanings shaped by use of authorial methods. Look at the examples below to see the difference between a well-supported interpretation and an unsupported one:

Example 1: 'Havisham' – Carol Ann Duffy

'beloved sweetheart bastard. I stink and remember'

UNSUPPORTED INTERPRETATION:

"The speaker is clearly conflicted. She expresses feelings of anger as well as feelings of love and we get the impression that this is a love that decayed."

SUPPORTED INTERPRETATION:

“The speaker’s conflicting feelings of love and anger are expressed through the juxtaposition of the affectionate terms of address ‘beloved’ and ‘sweetheart’ with the aggressive expletive ‘bastard’. Additionally, the combined effect of the repetition of the plosive ‘b’ and the sibilance creates the impression that she is spitting out the words in disgust, emphasising her anger. The verb ‘stink’ connotes decay and the past tense here suggests that the love the speaker once felt has faded.”

Example 2: ‘He Wishes For The Cloths of Heaven’ – John Keats

*‘Had I the heavens embroidered cloths, enwrought with golden and silver light, the blue and the dim and the dark cloths of night and light and of the half-light, I would spread the cloths under your feet. But I being poor have only my dreams.
I have spread my dreams under your feet, tread softly because you tread on my dreams’*

UNSUPPORTED INTERPRETATION:

“The speaker expresses that he would give everything he will ever have and will ever be for the one they love. This offer presents his willingness to make himself vulnerable for love but also shows he has complete faith in his love that it is worth the risk.”

SUPPORTED INTERPRETATION:

“The speaker presents their willingness to give themselves to another for love through the metaphor ‘I have spread my dreams under your feet’. This implies that he would give not just all he has and is but all he ever could imagine having or being just to be with this person. This makes him seem vulnerable, as though he is humbling himself, but also highlights his complete conviction in his declaration of love.”

How to structure your response:

Introduction

Learning to frame your thesis / LOA succinctly and effectively is a key skill – especially under exam conditions. It is also essential to engage from the very first sentence with the question you are answering. When you learn to do this effectively, you will find that it offers both you and your readers with a clear insight into the specific features and concerns of your writing. In other words, the thesis / LOA defines the ‘ground’ of your response.

The body of the essay

Cohesion is essential when you are developing the main body of your essay responses:

- develop clear and extended lines of thought
- organise ideas into logical and progressive sequences
- use effective supporting reference to texts
- build our your thesis / LOA towards coherent and justifiable conclusions.

The conclusion

Strong conclusions must relate closely to the topic of the essay, but also point readers to the wider implications of the topic they’ve covered. Similarly to your introductory LOA or thesis, your conclusion should be conceptualised. You could refer to wider issues in society; the significance of the text in its contemporary society; its relevance in modern society, etc.

Can I use PEA or PEAL or PEE paragraphs?

These approaches have their virtues in helping you to develop effective arguments and good structures for writing about literary texts and will be a useful starting point for you when you begin to think about your writing at A Level.

As you develop your studies, however, it is important to realise that these approaches have their limitations and can lead to dry, repetitive writing. You need to start to adopt bold and individual approaches towards writing about literary texts. In other words, you need to explore how you can play with these formulae to achieve a variety of effects. At A Level, writing can be a more vibrant and creative means of personal expression.

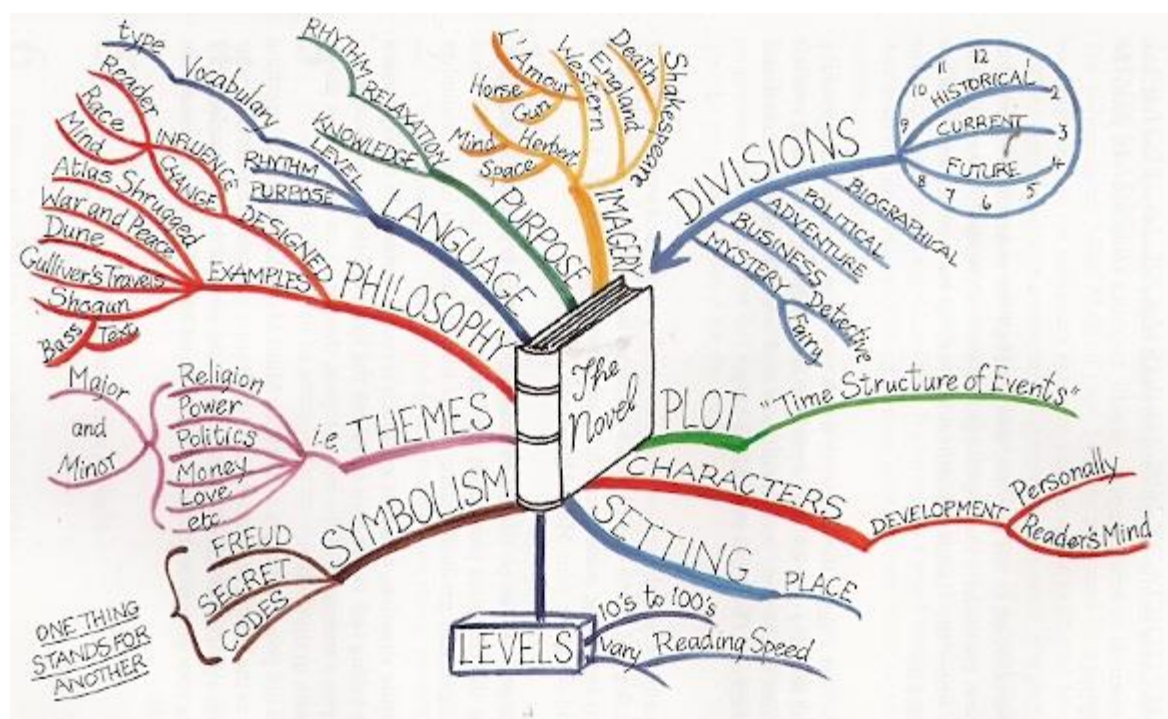
Planning

It is important that you plan your essays carefully as part of the marks are awarded for well-organised and well-structured writing.

There are different ways to plan essays and you should explore a range of methods to find which way works best for you.

You could use a mindmap, a table, a flow diagram or bullet-pointed list. Whichever approach you choose you should aim to plan to meet the assessment criteria within your planning.

A good way to start is to analyse the question. Clearly identify the topic and task that you have been set. Try to form a conceptualised overview. Question: Is this inviting me to discuss particular concepts and issues? If given an extract, read the text carefully and annotate it thoroughly. Then start grouping and organising your ideas in a logical order. You should also ensure you develop a line of argument or a thesis early on in your planning process, as well as consider alternative readings to be able to acknowledge a debate where relevant. As you're planning, keep returning to the question to ensure relevance and appropriateness.



Understanding the Question

Breaking down the question involves identifying three different kinds of key words contained in most essay questions:

- **content words** —that tell you what the question is about
- **instruction words** —that tell you what to do with the content words
- **limiting words** —that help limit the question's focus (e.g.: a particular viewpoint or aspect you need to focus on).

The 6-Step Plan:

1. Draw a box around the instruction word(s) so you don't forget what you need to do.
2. Circle the content words so they stand out from the others.
3. Underline the important limiting words.
(Or, if you're a 'colourful' person, you could use different highlighter pens to make them distinct from each other.)
4. If there any words you're not familiar with, look them up in a dictionary if completing a practice assessment question. In the exam, try to work out the meaning from the context of the word.
5. Rewrite the question in your own words using the key words from the original version.
6. Finally, mindmap or list the key aspects you must explore to respond thoroughly to the question. If the question is broad, consider what your 'angle' will be.

Instruction Words:

Analyse = take apart an idea/concept/statement in order to consider the factors it consists of. Your answer needs to be methodical and logically organised

Assess = usually refers to the importance of something: positive/negative, to what extent successful/useful unsuccessful and often refers to contribution to knowledge, events or processes

Compare = set items side by side to see similarities/differences - a balanced (objective) answer required

Contrast = emphasize the differences between two items

Criticise = point out mistakes or weaknesses as well as favourable aspects - a balanced answer is required

Discuss = describe and explain - give supporting information, examples, points for and against (analyse) then evaluate (discuss)

Evaluate = similar to 'discuss' but the emphasis is on a judgement in the conclusion

Examine = investigate closely

Explain = give a precise and detailed explanation of an idea or principle or set of reasons for a situation or attitude (analyse implied)

Explore = investigate without preconceptions about the outcome

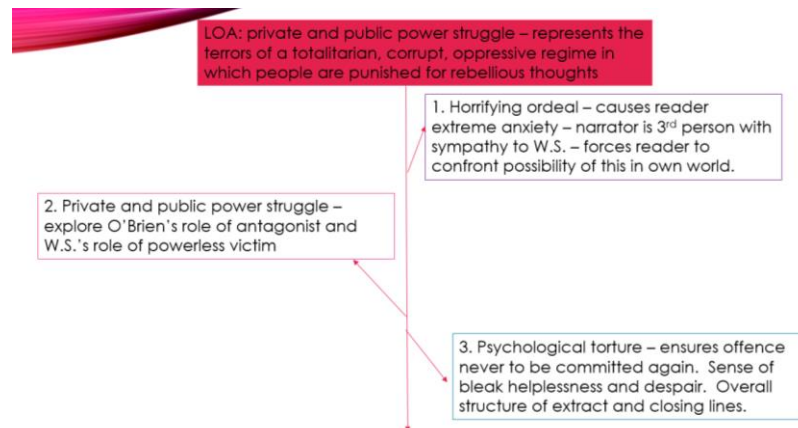
Interpret = explain + comment upon the subject and make a judgement (evaluation)

Justify = give reasons to support a statement. (N.B. the proposition could be negative)

Planning can be converted into a sequence of concise and efficient topic sentences that can be used to introduce each paragraph and direct your developing argument. In order to create a logical and coherent structure, regularly check your writing against your topic sentences and

original thesis. This will ensure that your writing remains relevant at all times and moves effectively towards your conclusions.

Example Plan:



6 Analysing authorial methods of language, structure and form and how they combine to make meaning

For the higher grades, you need to explore the writer's use of authorial methods thoroughly and with insight.

Examiners' Tip: The best students will *develop comparisons that address techniques*.

Comments on form, structure and language must be more than mere feature-spotting; they should be relevant and grounded in understanding of the whole text. The best answers often consider **how elements work together**.

In addition to analysing the finer details of a text, the highest-performing students often demonstrate a conceptual grasp of a text/ a **strong sense of overview**.

The Form, Structure and Language of Prose

Form

- Lengthy written narrative text, episodic novel, epistolary novel, fictive journal/ fictive diary, parody, novel originally serialised for a magazine.
- *Bildungsroman* /detective /romance / Gothic novel, quest, tragedy, detective, horror, fairy tale, epic, etc.
- Narrative: Point of view/ first person/ subjective/ involved/ second person/ third person/ omniscient/ distant/objective/ third person narrative that privileges the perspective of a given character, third person narrative with protagonist as the centre of consciousness/ narrative intrusions/ intrusive narrator/ reliable narrator/ unreliable narrator/ multiple narrators/ self-reflexive narrator/ the narrator draws attention to the novel's artifice.
- Intertextual: the narrative alludes to other texts (e.g. *Anne Hathaway* by Duffy makes intertextual links to Shakespeare's plays)
- Free indirect speech (the narrator presents a character's thoughts or speech without using inverted commas)/ stream of consciousness (the narrator's words mimic the ebb and flow of thoughts).

Structure

- Volumes / chapters / sections
- Autobiographical / epistolary / diary form/ collection of documents
- Serial publication issues
- Development of an incident, an idea or the story/ suspense/ tension /contrast/ juxtaposition/ twist/ shift in tone/ climax/ anti-climax/ linear structure/ cyclical structure/ flashback/foreshadowing/ proleptic narrative (gives indications of future events).

Language

Description / imagery

- Consider how the writer describes/ uses figurative language
- Vocabulary: concrete images/ abstract images/ image clusters/ colours/ simile/metaphor/comparison/contrast

Characterisation

- Consider how characters are presented
- Realistic/ symbolic/ caricatured/ sympathy/ empathy/ dislike/ conflict/ pathos/ connotations/ character as vehicle for author's views
- Direct speech/ indirect speech
- The author's POV may be unmissable, often expressed through using character as mouthpiece – or even through an authorial intrusion

The Form, Structure and Language of Poetry

Form

- Concise or extended narrative / elegy / ballad / lyric / dramatic monologue / sonnet / epic
....
- Stanzaic form: quatrain, triplet, tercet, couplet, etc.
- The relevance of periods and genres might be considered. For example, *Metaphysicals*, *Romantics*, *Victorians*, *Modernists*, etc.

Structure

- Parts /sections / cantos / books / syllogistic structure regularity/ line-length /shape /regularity/ meter and regularity/ variation in meter/ contrast/ cumulative effect/ climax/ anti-climax / shift in tone

Language

Visual

- Imagery/ simile/metaphor/personification/ symbol/ use of colours/concrete images/ abstract images/personification/ pathetic fallacy/ natural imagery/ symbol/ motif/ diction/ military diction/ biblical diction/ pastoral imagery

Aural

- Tone (of voice)/alliteration/ sibilance/ open vowels/ rolling vowels/ hard or soft consonants/ plosive consonants/ onomatopoeia

Evaluating the influence of literary and historical context

You must **apply** your knowledge of the historical or literary context of the texts in your analysis and interpretation of them. It is not enough to simply write what you know about the time in which the text was written, you must explore how the context influences and affects the ways in which the text was written and received and how the ideas, issues, characters and themes are presented.

You should consider the following:

1. When was the text written?
2. When was the text first received?
3. How did the contemporary audience respond?
4. Is this response similar or different to later audience responses?
5. What social, political, cultural and religious issues were relevant to the time it was written?
6. Does the writer support or challenge contemporary values and ideology?
7. To what extent did this text embody or challenge the contemporary style of writing?
8. To what extent does this text share conventions of its genre?
9. How is this text relevant to modern society?

Research the **writer's work** and **style** to establish their '**agenda**'

- Why were they writing?
- What did their work tend to focus on?
- Who were their influences etc.?

Research the **literary context**

- What was happening in literature at the time? What themes were popular?
- What themes, issues and concepts were being written about? Why? By whom?
- What are the typical qualities of the theatre/prose/poetry of the time?
- How were texts published / performed at the time? For what size/type of audience?
- What censorship / publishing laws affected the way texts could be written?
- Was this text revolutionary or conventional?

Research the **social and historical context**

- What were the dominant beliefs about gender roles, religion, class, etc.?
- What events / issues might have influenced writers at the time?
- How might the writer have adapted the text to reflect contemporary society or consciously be critical of society in some way?

8 Comparing, contrasting and cross-referencing

Comparison should be made explicit, highlighted through the use of comparative connectives, such as:

Contrasting:

Whereas
Alternatively
However
Otherwise
Unlike
On the other hand
In other respects

Comparing

Equally
Similarly
In the same way
Likewise
As with
In that respect
Both

If you are writing a comparative essay, you should begin and end each paragraph with a cross-referencing sentence that addresses each text briefly.

Examples:

- *Both writers present us with distorted social visions of the world in which women, minority groups or those unwilling to support the powers that be are subject to fearsome and brutal oppression.*
- *Both Atwood's and Hosseini's fictional visions present us with 'before and after' perspectives on their respective societies as a means of allowing us a critical insight into the motivations and effects of social and political change.*
- *Atwood's vision, however, having no actual parallel in historical events in the USA, remains a fully dystopian rather than a real-world setting.*

Alternative Readings

To access the higher marks you need to be able to explore layers of meanings within texts and different interpretations. There are different ways of doing this.

One way is to consider how different audiences might respond, for example contemporary/historical, male/female, different nationalities/cultures, different ages/generations, different classes, etc.

Another way is to use critical perspectives to develop your own ideas.

You will develop your ability to form your own varied interpretations, as well as respond to others' interpretations throughout your A Level course.

Applying literary theory

A Level English Literature can be described as an exploration of meaning: much of what you do involves discussing what various texts might mean. However, studying literature also involves exploring the concept of 'meaning' itself. The same text can be read and interpreted in different ways by different people, depending on their experiences, beliefs, perspectives and contexts. The study of these different ways of reading is called literary theory.

Your non-exam assessment will involve learning about some of the different approaches to literature that literary theory can involve, informed by your study of the Critical Anthology.

AO Prompts for Exploring Extracts

(The theme of political and social protest can be swapped for other themes depending on the texts and units being studied.)

<u>AO1</u>	<u>AO2</u>	<u>AO3</u>	<u>AO4</u>	<u>AO5</u>
What is the scenario / situation?	What is the text's genre?	In what time period was the text written?	What links or contrasts can be made in terms of content / theme?	How might different audiences respond to these texts?
Who are the characters and what is their relationship?	How is the language/ structure conventional for this? (e.g. autobiography = first person narration)	What were the values of society / political ideology and beliefs at this time?	What about in terms of language / structure / form?	(contemporary/ historical, male/female, different nationalities/cultures, different ages/generations, different classes, schools of thought with different agendas – feminists, Marxists, new historicists, etc.)
Is this a public or private power struggle?	How has the writer used authorial methods to shape meanings?	Does the text demonstrate, reject or mock these attitudes and values? How?	Is protest presented in similar or different ways? How?	
What type of political/social protest is being presented?	What kind of language is used? What techniques? To what effect?	Does the gender of the writer affect the way the text is written?	How is this text conventional of its genre and literary period?	Could you form alternative interpretations?
What is the writer's argument about politics / social issues?	What structural devices are used? How do these add to meaning? Does the writer's argument change or develop? How?	Are there any restrictions on the way the writer can present social issues / politics? What are they?		
How does this text foreground oppression/ domination?		What are the implications of the form? How is the text received and how does this affect the way it is written?		
What issues of power/ powerlessness are addressed?				
Is there an element of rebellion?				

Approaches to Literature:

FEELINGS			ATTITUDES	THEMES
aggressive angry annoyed antagonistic anxious approved of arrogant ashamed betrayed bitter brave broken down calm chaotic cold competitive conceited conflicted controlled controlling cruel curious defeated deluded demanding dependent depressed desire desperate destructive detached dignified disconnected discouraged	disgusted dominated dominating eccentric ecstatic egocentric egotistical empowered envious erratic excited extroverted frustrated greedy grieving guilty happy hatred helpless hesitant hopeless humiliated impatient important impoverished impulsive individualistic insecure insensitive intolerant introspective invulnerable irritated isolated jealous judged judgmental lonely	lost loving lustful mad manipulated manipulative noble obsessed paranoid passionate perfectionist possessive powerful proud rage reactionary reclusive rejected repressed resentful resigned resistant righteous ruthless sad sadistic secretive selfish self-accepting self-condemning self-hatred self-obsessed self-pity shamed superior unforgiving vain vengeful vicious victimized	Attitudes are typically related to liking/disliking or with a positive/negative valence. They are more than personality traits, but linguistically used interchangeably if the traits are substantially broad or temperament-like. CONFIDENT (LACKING CONFIDENCE) OPTIMISTIC (PESSIMISTIC) INTERESTED (APATHETIC OR INDIFFERENT) SERIOUS (PLAYFUL HUMOROUS) CHEERFUL (UNCHEERFUL OR DOUR) GRATEFUL (ENTITLED) SUPERIOR/ARROGANT (HUMBLE OR UNPRETENTIOUS) CONDESCENDING (EGALITARIAN) OPENNESS (CLOSED/SECRETIVE) AUTHORITATIVE (UNAUTHORITATIVE) SINCERE (INSINCERE) TRUSTING (CYNICAL) LOVING (COLD) SATISFIED (DISSATISFIED) HOSTILE (NURTURING) CONSIDERATE (INCONSIDERATE) CAUTIOUS (RECKLESS) FRIENDLY (UNFRIENDLY) CONSCIENTIOUSNESS (UNCONSCIENTIOUS) INSOLENT (AGREEABLE) SUSPICIOUS (UNSUSPICIOUS) TOLERANT (INTOLERANT OR UNACCEPTING) SARCASTIC (STRAIGHTFORWARD) HELPFULNESS (UNOBLIGING) WILLING/KEEN (LAZY) INCLUSIVE (EXCLUSIVE) TENACITY (UNTENACIOUS) IDEALISTIC (REALISTIC)	Love Nature Religion Death Family Friendship Time Education Modern life War Childhood Coming of age (growing up) Society Race Events Science Myths Dreams Conflict Hope Betrayal Wealth Identity Gender Fear Change Magic Supernatural

Tones

1. Accusatory-charging of wrong doing
2. Arrogant – Over confident, cocky
3. Appreciative – Grateful, thankful
4. Accepting – tolerant, compliant
5. Awe-solemn wonder
6. Bitter-exhibiting strong animosity as a result of pain or grief
7. Callous-unfeeling, insensitive to feelings of others
8. Caustic-intense use of sarcasm; stinging, biting
9. Celebratory – triumphant, praising, uplifting
10. Choleric-hot-tempered, easily angered
11. Condescension; condescending-a feeling of superiority
12. Contemplative-studying, thinking, reflecting on an issue
13. Contemptuous-showing or feeling that something is worthless or lacks respect
14. Conventional-lacking spontaneity, originality, and individuality
15. Critical-finding fault
16. Cynical-questions the basic sincerity and goodness of people
17. Derisive-ridiculing, mocking
18. Didactic-author attempts to educate or instruct the reader
19. Disdainful-scornful
20. Earnest-intense, a sincere state of mind
21. Erudite-learned, polished, scholarly
22. Fanciful-using the imagination
23. Forthright-directly frank without hesitation
24. Gloomy-darkness, sadness, rejection
25. Haughty-proud and vain to the point of arrogance
26. Hostile – aggressive, unreceptive, unsympathetic
27. Indignant-marked by anger aroused by injustice
28. Intimate-very familiar
29. Jovial-happy
30. Judgmental-authoritative and often having critical opinions
31. Lyrical-expressing a poet's inner feelings; emotional; full of images; song-like
32. Malicious-purposely hurtful
33. Matter-of-fact--accepting of conditions; not fanciful or emotional
34. Mocking-treating with contempt or ridicule
35. Morose-gloomy, sullen, surly, despondent
36. Objective-an unbiased view-able to leave personal judgments aside
37. Obsequious-polite and obedient in order to gain something
38. Optimistic-hopeful, cheerful
39. Pathetic-indifferent due to lack of energy or concern
40. Patronizing-air of condescension
41. Pessimistic-seeing the worst side of things; no hope
42. Quizzical-odd, eccentric, amusing
43. Reverent-treating a subject with honour and respect
44. Ribald-offensive in speech or gesture
45. Ridiculing-slightly contemptuous banter; making fun of
46. Reflective-illustrating innermost thoughts and emotion
47. Sanguineous -optimistic, cheerful
48. Sarcastic-sneering, caustic
49. Sardonic-scornfully and bitterly sarcastic
50. Satiric-ridiculing to show weakness in order to make a point, teach
51. Sincere-without deceit or pretence; genuine
52. Solemn-deeply earnest, tending toward sad reflection
53. Whimsical-odd, strange, fantastic; fun

Terminology Toolkit

Abstract noun	A name to describe things that have no physical qualities.
Action	Rising Action: A related series of incidents in a literary plot that build toward the point of greatest interest. Falling Action: The part of a literary plot that occurs after the climax has been reached and the conflict has been resolved.
Allegory	An allegory is a story with two meanings, a literal meaning and a symbolic meaning.
Alliteration	The repetition of the first letter consonant to create a particular effect.
Allusion	A reference to something outside of the text; such as the bible or great literary works.
Alter Ego	A secondary character who sheds light on a main character when the two are compared, or another (usually dark and hidden) side of the main character him-or herself.
Amplification	To enlarge or to extend.
Anagram	A type of word play that involves re-arranging the letters. Characters may have names that are anagrams of their worst/best trait.
Analogy	To draw comparison between current events and significant events.
Anaphora	The repeated use of a phrase at the start of sentences/paragraphs.
Anastrophe	The syntactic reversal of the normal order of the words and phrases in a sentence (see hyperbaton).
Animism	The belief that natural objects, phenomena and the universe itself have desires and intentions.
Anthropomorphism	The attribution of human form or behaviour to an animal etc.
Antithesis	Juxtaposition of opposed terms in clauses or sentences that are next to or near each other.
Aphorism	A universally acknowledged truth.
Authorial Intrusion	The author's voice heard through the text or a character's voice.
Archetype	The perfect or typical model of.
Assonance	Repeated vowel sounds.
Asyndeton	The omission of conjunctions; the use of an asyndetic list.
Bathos	A sudden plunge from the sublime to the ridiculous, usually for comic effect.
Bibliomancy	The prediction of the future by interpreting a passage chosen at random from a book, especially the Bible.
Bildungsroman	A type of novel concerned with the education, development, and maturing of a young protagonist, such as <i>Great Expectations</i> .
Bowlerise	To remove from a text words or passages that are regarded as indecent.
Byronic Hero	A character associated with the life and work of Lord Byron-typically a wandering and passionate rebel, loner or outcast.

Cacophony	A mixture of sounds, often loud and irritating.
Canon	A list of literary texts which have come to be accepted as particularly great or exceptional works.
Caesura	Punctuation in the mid-line of a poem which acts as a pause.
Catharsis	According to Aristotle, the effect of tragedy in its audience, through their experience of pity and terror, was a kind of spiritual cleansing.
Characterisation	The development of characters in a novel.
Chiasmus	A reversal in the order of words in two otherwise parallel phrases, as in "He went to the country, to the town went she."
Circumlocution	Using too many words, such as 'the luxurious feline stretched on the coarse surface' instead of 'the cat sat on the mat'. Being verbose.
Climax	The point of greatest tension within a text; great intensity and structural change.
Conceit	A clever, unusual, exaggerated or far-fetched comparison or metaphor. Typical of metaphysical poetry.
Conflict	The building of tension in a text.
Connotation	To attach meaning to a word or phrase.
Consonance	The repetition of sounds produced by consonants within a sentence or phrase.
Context	The circumstances that surround the production and reception of the text. These circumstances include historical, political, social, cultural, religious, literary and biological factors which have had an impact upon the way a text is written and read.
Deixis	Every work has a 'here' and a 'now' from which it is narrated. Words that refer to or imply this point from which the voice of the work is projected are examples of deixis.
Denotation	The literal and unalterable meaning.
Deus ex Machina	An artificial or improbable device resolving the difficulties of a plot.
Diction	Style of speaking or writing.
Dominant reading position	The seemed particular view that the writer wants the reader to assume when reading the text.
Doppelganger	A ghostly double or counterpart of a living person.
Dramatic Irony	A feature of narrative and drama, whereby the audience knows that the outcome of an action will be the opposite of that intended by a character. Also action on stage the audience is aware of, but the characters are not.
Dramatic Monologue	A text (sometimes a poem) in which the writer adopts the persona of a speaker or character.
Enjambment	Run on lines in a poem, reflective of the action or intended speed of delivery.
Epilogue	A concluding part to the novel or play.

Epithet	A characterising word or phrase firmly associated with a person or thing and often used in place of an actual name, title, or the like, as “man's best friend” for “dog.”
Epiphany	A sudden moment of understanding or insight
Epistolary Novel	A type of novel very popular in the late eighteenth century which appears to be made up of a sequence of letters or diary entries.
Eponymous	When a text has the name of the main protagonist, <i>Jane Eyre</i> , <i>The Great Gatsby</i> .
Euphemism	The substitution of a mild, indirect, or vague expression for one thought to be offensive, harsh, or blunt.
Euphony	Agreeableness of sound; pleasing effect to the ear, especially a pleasant sounding or harmonious combination or succession of words.
Explicit	What is being stated in the text or what is obvious.
Fable	A short tale to teach a moral lesson, often with animals or inanimate objects as characters.
Fabliau	A short, funny, often bawdy narrative in low style.
Faulty Parallelism	In order to achieve parallel phrases the grammatical correctness of the syntax is inaccurate.
Flashback	A retrospective extract within the linear structure of the text.
Foil	In fiction, a foil is a character who contrasts with another character (usually the protagonist) in order to highlight various features of that other.
Foreshadowing	To show or hint at beforehand. Usually in a novel when foreshadowing is used the writer will hint at a coming event with something similar though less poignant happening.
Form	The basic shape, type or design of a text (e.g. poem, novel or play).
Frame Narrative	Some narratives have a frame narrative that explains the genesis of, and/or gives a perspective on, the main narrative or narratives to follow.
Genre	An identifiable text type or category or a group of texts on the same basic subject.
Hyperbaton	The syntactic reversal of the normal order of the words and phrases in a sentence (see Anastrophe).
Hyperbole	Extreme exaggeration.
Imagery	The creation of visual pictures from the words used in a text.
Implicit	A further meaning(s) that what is stated in the text. See explicit .
Internal Rhyme	Where rhyme occurs both within and at the end of a line of poetry; for example ‘The black <u>cat</u> wore a <u>hat</u> ’.
Intertextuality	The relationship between different texts; the ways in which one text echoes or refers to others.

Inversion	To revert the normal order.
Irony	A humorous, cynical and/or satirical comments which opens up a gap between what is said and what is meant by subverting the literal meaning of a text.
Juxtaposition	To place two or more things side by side, usually used to emphasise difference.
Liminality	A term which suggests marginality. A liminal character tends to live on the threshold or limits of a group within society.
Litotes	A deliberate understatement.
Malapropism	A mispronunciation of words.
Metaphor	A description which does not compare one thing with another but actually becomes the other e.g. the silence was broken. A metaphor is a comparison that cannot literally occur.
Metonym	a word used for a collective that has further implications. For example, in the phrase "hitting the bottle"; <i>the bottle</i> is a metonym for <i>alcoholic drink</i> .
Meter	The pattern or rhythm in a line of verse.
Mode	The style of the text.
Mode of address	The point of view of the text i.e. first (I), second (You) or third person (She, He, Daphne).
Mood	A term used to describe state of mind, thoughts, feelings and atmosphere created within a text.
Motif	A recurring pattern or image in a text which may be associated with a particular theme or character.
Narrative	A story or account of events, experiences, or the like, whether true or fictitious.
Narrative persona	The persona is the invented voice which presents the narrative-the 'I' of the narrative which is not necessarily the voice of the author.
Narrative voice	The narrative voice in the voice that tells the story.
Narrator	The person in the text who appears to be addressing the reader. Narrators can be omniscient or unreliable. An omniscient narrator tells the story but is not part of the action, despite knowing all there is to know about the characters and the events. An unreliable narrator may distort, miss out edit or alter events he or she is relating so the reader may come to mistrust them-in such the reader is caused to question the veracity of the narrator.
Nemesis	Absolute enemy.
Objective	Not influenced by personal feelings or opinions in considering and representing facts.
Onomatopoeia	Words that reflect the meaning; such as 'bang'.
Omniscient Narrator	A narrator who, in the fiction of the narrative, has complete access to both the deeds and thoughts of all the characters in the narrative.
Oppositional reading position	Although as a reader we may infer the dominant reading position we choose to adopt a different view of the text.

Oxymoron	An apparent contradiction that has been compounded such as; 'living dead'.
Parable	A story with a moral meaning.
Parallelism	The patterning of pairs of sounds, words or structures to create a sense of balance.
Paradox	An apparent contradiction.
Parody	A text which mimics an existing source text, drawing attention to key features of its theme, form, language and/or structure for comic effect.
Pastiche	A literary, musical, or artistic piece consisting wholly or chiefly of motifs or techniques borrowed from one or more sources.
Pathetic Fallacy	The reflection of the mood of the text by the environment described.
Periphrasis	The use of a longer phrasing in place of a possible shorter form of expression.
Personification	To give an inanimate object human characteristics such as; 'the rain danced'.
Point of View	The viewpoint of writer or character.
Plot	The main storyline of a text.
Polysyndeton	The repeated use of conjunctions that link words together. See also syndetic list .
Portmanteau	A neologism that puts two words together to create new meaning. Popular with Lewis Carroll for example: "slithy" is both slimy and lithe.
Prologue	A preface or introductory part of a discourse, poem, or novel. Or an introductory speech, often in verse, at the start of a play.
Protagonist	The central character of a text.
Pun	The deliberate play on words, usually to create humour.
Register	The level of formality of a written or spoken text. Register varies according to topic, audience, purpose and context.
Rhyme Scheme	The pattern of words with similar sounds.
Rhythm	The beat or count of a poem.
Rule of three	The technique of grouping three things together in a written or spoken text to heighten the impact.
Satire	The use of humour to criticise aspects of human behaviour.
Semantics	The meaning of words.
Semantic field	A group of synonyms within a text that creates a similar mood.
Setting	The environment of the text.
Simile	To make a comparison between dissimilar objects using 'as' or 'like'; "her hair shone like gold".

Soliloquy	A speech in which a character alone on stage says his or her thoughts aloud for the benefit of the audience. Conventionally the soliloquy reveals the true feelings of a character.
Stanza	A complete part of poetry.
Stream of Consciousness	The musings of one character that can be delivered in a random, disjointed order. This gives the reader access to the narrator's mind as it perceives or reflects on events.
Structure	The way the telling of the story is organised.
Subjective	Based on or influenced by personal feelings, tastes, or opinions.
Sublime	The sublime refers to the realm of experience beyond the measurable, and so beyond the rational, produced especially by the terrors and grandeur of natural phenomena.
Subtext	The possible underlying hidden messages or meanings below the surface of the text, see also imply .
Symbol	Something that signifies or embodies something else, often an object which stands for an abstract idea.
Synecdoche	Where the whole represents a part.
Synesthesia	A condition in which one type of stimulation evokes the sensation of another; such as hearing a sound produces the image of a colour.
Syntax	Grammar or sentence construction.
Tense	The time period the text is written in past/present/future.
Theme	The fundamental idea or ideas within a text.
Tone	The intended sound of a text which indicates a particular feeling.
Tragedy	A serious drama in which a central character, the protagonist — usually an important, heroic person — meets with disaster either through some personal fault or through unavoidable circumstances.
Understatement	To deliberately reduce the meaning of something
Unities	According to Aristotle the events represented in a play should have unity of time, place and action: the play should take up no more than a day; the space and action should be within a single city; and there should be no subplot.
Veracity	The truthfulness of the narrator
Verisimilitude	The appearance or semblance of truth or reality; quality of seeming true
Vernacular	The language of the people, as distinguished from learned and arcane languages e.g. Latin, Greek, Hebrew.
Verse	A complete section of poetry
Viewpoint	The position, place or perspective from which we are encouraged to consider the events and characters within a text.
Vocative	The terms used to address people; such as Mr, Mrs, Doctor etc.

English Literature Wider Reading and listening List:

Introduction to Studying Literature at A Level

AQA English Literature: Specification B Student Book (Cambridge)

This is the textbook AQA recommends to support your course studies. You will find a course overview, an introduction to all topics, practice texts for analysis, an introduction to key terms and concepts, top tips for how to approach exam paper questions, and student exemplar responses to questions. You will also find a glossary of terminology and suggestions for wider reading and research to extend your learning towards the end of the book.

Wider Reading for Genre Study:

Tragedy

Drama

William Shakespeare: King Lear, Hamlet, Antony and Cleopatra, Romeo and Juliet, Macbeth, Titus Andronicus, Richard II

Christopher Marlowe: Dr Faustus

John Webster: The Duchess of Malfi

Georg Buchner: Woyzeck

Henrik Ibsen: A Doll's House

Arthur Miller: A View from the Bridge, The Crucible, All My Sons

Tennessee Williams: A Streetcar Named Desire, The Glass Menagerie, Cat on a Hot Tin Roof

Prose

F. Scott Fitzgerald: The Great Gatsby

Emily Bronte: Wuthering Heights

Richard Yates: Revolutionary Road

Sebastian Faulks: Birdsong

Jean Rhys: Wide Sargasso Sea

Oscar Wilde: The Picture of Dorian Gray

Poetry

John Keats: 'Lamia', 'Isabella or The Pot of Basil', 'La Belle Dame Sans Merci', 'The Eve of St. Agnes'

Literary Criticism

Tragedy: A Student Handbook – Sean McEvoy, Tony Coult and Sandford

The Cambridge Companion to Shakespearean Tragedy – edited by Claire McEachern

The Cambridge Introduction to Tragedy – Jennifer Wallace

The Cambridge Companion to Thomas Hardy – edited by Dale Kramer

Elements of Political and Social Protest Writing

Drama

Henrik Ibsen: A Doll's House

Oscar Wilde: The Importance of Being Earnest

John Osborne: Look Back in Anger

Caryl Churchill: Top Girls

Prose

Charles Dickens: *Hard Times*

George Orwell: 1984, *Animal Farm*

Virginia Woolf: *A Room of One's Own*

Kathryn Stockett: *The Help*

Jeanette Winterson: *Oranges are not the only Fruit*

Alice Walker: *The Color Purple*

Sam Selvon: *The Lonely Londoners*

Poetry

William Wordsworth: *The Prelude*

Tony Harrison: *Selected Poems* 'V', 'National Trust', 'Them and [uz]', 'Divisions', 'Working', 'Marked with D'

Benjamin Zephaniah: *Too Black, Too Strong*

Grace Nichols: *The Fat Black Women's Poems*

Carol Ann Duffy: *The World's Wife, Feminine Gospels*

Maya Angelou: *And Still I Rise*

T. S. Eliot: *The Waste Land*

Literary Criticism

The Cambridge Companion to William Blake – edited by Morris Eaves

The Cambridge Companion to Margaret Atwood – edited by Coral Ann Howells

York Notes for AS and A2: The Kite Runner – Calum Kerr

The Handmaid's Tale: Reader's Guide – Gina Wisker

General Literary Criticism

Literary Theory: An Introduction by Terry Eagleton

www.corporatewatch.org.uk Poems in the face of corporate power

John Peck and Martine Coyle: *Practical Criticism*

Peter Barry: *Beginning Theory*

Peepal Tree: *Creative Freedom*

Introducing Critical Theory by Stuart Sim and Borin Van Loon

An Introduction to Literature, Criticism and Theory by Andrew Bennett and Nicholas Royle

Further Online Reading Suggestions

<http://literarydevices.net/>

Website to support your development of key terms and concepts to apply in analysis of texts.

<http://www.bl.uk/>

The British Library website – here you'll find articles written on the context to the literature you study.

Podcasts/ Media:

Sherdlake on Shakespeare

The Forum- episodes on William Blake

Watch: *The Romantics and Us*- BBC