

English Literature

By the end of this session, you should:

- Know what to expect from the course
- Explore some of the key skills you will use on the course
- Understand what to do between now and September

Joining Instructions

Make sure you read them in your own time.

We follow the Pearson Edexcel specification.

The Course

The course is made up of four main components:

Component 1: Drama (30%)

You will answer two questions, one on *A Streetcar Named Desire* and one on *Othello*

Component 2: Prose (20%)

You will answer a comparative question using *Beloved* and *The Picture of Dorian Gray*

Component 3: Poetry (30%)

You will answer two questions, one a comparative one using a modern poetry anthology, and one on *The Wife of Bath's Prologue and Tale*

Component 4: Coursework (20%)

You will write a comparative essay using a question and two texts of your choice

The Course

Component 1: Drama

*Paper code: 9ET0/01

- Externally assessed
- Availability: May/June
- First assessment: 2017

30% of the
total
qualification

Overview of content

Students study:

- one Shakespeare play and one other drama from either tragedy or comedy – both texts may be selected from one or both of these categories.
- critical essays related to their selected Shakespeare play. Students' preparation is supported by *Shakespeare: A Critical Anthology – Tragedy* or *Shakespeare: A Critical Anthology – Comedy*.

Overview of assessment

- Written examination, lasting 2 hours and 15 minutes.
- Open book – clean copies of the drama texts can be taken into the examination. The Critical Anthology **must not** be taken into the examination.
- Total of 60 marks available – 35 marks for Section A and 25 marks for Section B.
- Two sections: students answer **one** question from a choice of **two** on their studied text for both Section A and Section B.
- Section A – Shakespeare: **one** essay question, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed).
- Section B – Other Drama: **one** essay question (AO1, AO2, AO3 assessed).

The Course

Component 2: Prose

*Paper code: 9ET0/02

- Externally assessed
- Availability: May/June
- First assessment: 2017

**20% of the
total
qualification**

Overview of content

Students study:

- two prose texts from a chosen theme. At least **one** of the prose texts must be pre-1900.

Overview of assessment

- Written examination, lasting 1 hour and 15 minutes.
- Open book – clean copies of the prose texts can be taken into the examination.
- Total of 40 marks available.
- Students answer **one** comparative essay question from a choice of **two** on their studied theme (AO1, AO2, AO3, AO4 assessed).

The Course

Component 3: Poetry

*Paper code: 9ET0/03

- Externally assessed
- Availability: May/June
- First assessment: 2017

30% of the
total
qualification

Overview of content

Students study:

- poetic form, meaning and language
- a selection of post-2000 specified poetry and
- a specified range of poetry from:
either
 - a literary period (either pre- or post-1900)
 - or*
 - a named poet from within a literary period.

Overview of assessment

- Written examination, lasting 2 hours and 15 minutes.
- Open book – clean copies of the poetry texts can be taken into the examination.
- Total of 60 marks available – 30 marks for Section A and 30 marks for Section B.
- Two sections: students answer **one** question from a choice of **two**, comparing an unseen poem with a named poem from their studied contemporary text and **one** question from a choice of **two** on their studied movement/poet.
- Section A – Post-2000 Specified Poetry: **one** comparative essay question on an unseen modern poem written post-2000 and one named poem from the studied contemporary text (AO1, AO2, AO4 assessed).
- Section B – Specified Poetry Pre- or Post-1900: **one** essay question (AO1, AO2, AO3 assessed).

The Course

Coursework

*Code: 9ET0/04

- Internally assessed, externally moderated
- Availability: May/June
- First moderation: 2017

**20% of the
total
qualification**

Overview of content

Students have a free choice of two texts to study.

Chosen texts:

- must be different from those studied in Components 1, 2 and 3
- must be complete texts and may be linked by theme, movement, author or period
- may be selected from poetry, drama, prose or literary non-fiction.

Overview of assessment

Students produce one assignment:

- **one** extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5 assessed)
- advisory total word count is 2500–3000 words
- total of 60 marks available.

Exploring Texts

You will be presented with challenging texts, techniques and themes in English Literature. Discussion is a crucial step towards understanding. Make your voice heard, and don't be afraid to be 'wrong'.

With this in mind, let's read the first half of the extract from Toni Morrison's *The Bluest Eye* (Published 1970).

Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick, and Jane live in the green-and-white house. They are very happy. See Jane. She has a red dress She wants to play. Who will play with Jane? See the cat. It goes meow-meow. Come and play. Come play with Jane. The kitten will not play. See Mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh, Mother, laugh. See Father. He is big and strong. Father, will you play with Jane? Father is smiling. Smile, Father, smile. See the dog. Bowwow goes the dog. Do you want to play with Jane? See the dog run. Run, dog, run. Look, look. Here comes a friend. The friend will play with Jane. They will play a good game. Play, Jane, play.

Exploring Texts

Before we delve into the text:

- The novel opens with sentences from what looks like a children's Dick and Jane grammar reader.
- The sentences feature a family of four: Mother, Father, Dick, and Jane.
- They focus on Jane, who wants to play.
- Jane sees a cat, but the cat will not play with her.
- Jane's mother laughs, but does not play with her.
- Jane's father smiles, but he does not play with her.
- A dog runs, but does not play with her.
- Finally, a friend comes along to play with Jane.

Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick, and Jane live in the green-and-white house. They are very happy. See Jane. She has a red dress She wants to play. Who will play with Jane? See the cat. It goes meow-meow. Come and play. Come play with Jane. The kitten will not play. See Mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh, Mother, laugh. See Father. He is big and strong. Father, will you play with Jane? Father is smiling. Smile, Father, smile. See the dog. Bowwow goes the dog. Do you want to play with Jane? See the dog run. Run, dog, run. Look, look. Here comes a friend. The friend will play with Jane. They will play a good game. Play, Jane, play.

Here is the house it is green and white it has a red door it is very pretty here is the family mother father dick and jane live in the green-and-white house they are very happy see jane she has a red dress she wants to play who will play with jane see the cat it goes meow-meow come and play come play with jane the kitten will not play see mother mother is very nice mother will you play with jane mother laughs laugh mother laugh see father he is big and strong father will you play with jane father is smiling smile father smile see the dog bowwow goes the dog do you want to play do you want to play with jane see the dog run run dog run look look here comes a friend the friend will play with jane they will play a good game play jane play

Hereisthehouseitisgreenandwhiteithasareddooritisveryprettyherei
sthefamilymotherfatherdickandjaneliveinthegreenandwhitehouse
theyareveryhappyseejaneshehasaredressshewantstoplaywhowillp
laywithjaneeseethecatitgoesmeowmeowcomeandplaycomeplaywith
janethekittenwillnotplayseemothermotherisverynicemotherwillo
uplaywithjanemotherlaughslaughmotherlaughseefatherheisbigand
strongfatherwillyouplaywithjanefatherissmilingsmLefathersmiles
eethedogbowwowgoesthedogdoyouwanttoplaydoyouwanttoplayw
ithjaneeseethedogrunrundogrunlooklookherecomesafriendthefrien
dwillplaywithjanetheywillplayagoodgameplayjaneplay

Exploring Texts

Some key questions:

How would you describe the writer's choice of tone and style in the first paragraph?

Which elements of the description might carry negative or sinister undertones? How?

What might some of the themes and ideas in this text be?

Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick, and Jane live in the green-and-white house. They are very happy. See Jane. She has a red dress She wants to play. Who will play with Jane? See the cat. It goes meow-meow. Come and play. Come play with Jane. The kitten will not play. See Mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh, Mother, laugh. See Father. He is big and strong. Father, will you play with Jane? Father is smiling. Smile, Father, smile. See the dog. Bowwow goes the dog. Do you want to play with Jane? See the dog run. Run, dog, run. Look, look. Here comes a friend. The friend will play with Jane. They will play a good game. Play, Jane, play.

Here is the house it is green and white it has a red door it is very pretty here is the family mother father dick and jane live in the green-and-white house they are very happy see jane she has a red dress she wants to play who will play with jane see the cat it goes meow-meow come and play come play with jane the kitten will not play see mother mother is very nice mother will you play with jane mother laughs laugh mother laugh see father he is big and strong father will you play with jane father is smiling smile father smile see the dog bowwow goes the dog do you want to play do you want to play with jane see the dog run run dog run look look here comes a friend the friend will play with jane they will play a good game play jane play

Here is the house it is green and white it has a red door it is very pretty here is the family mother father dick and jane live in the green and white house they are very happy see jane she has a red dress she wants to play who will play with jane see the cat it goes meow meow come and play come play with jane the kitten will not play see mother mother is very nice mother will you play with jane mother laughs laugh mother laugh see father he is big and strong father will you play with jane father is smiling smile father smiles see the dog bowwow goes the dog do you want to play do you want to play with jane see the dog run run dog run look look here comes a friend the friend will play with jane they will play a good game play jane play

How does the structure of the text change as it progresses?

What effect is created by these changes in structure?

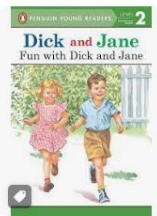
How do the structural changes in the text help to inform its possible themes?

Exploring Texts

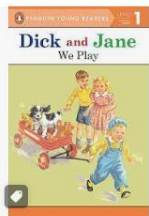
What kind of life is presented?

What is the structure presenting?

Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick, and Jane live in the green-and-white house. They are very happy. See Jane. She has a red dress She wants to play. Who will play with Jane? See the cat. It goes meow-meow. Come and play. Come play with Jane. The kitten will not play. See Mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh,



Amazon UK · In stock
Dick and Jane: Fun ...



Amazon UK · In stock
Dick and Jane: We ...



Wikipedia
Dick and Jane - Wik...



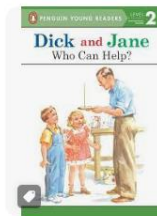
Biblio.com
Easel Size by Elizabeth Rider ...



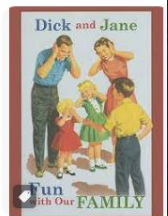
Lehigh University Sc...
Dick and Jane and ...



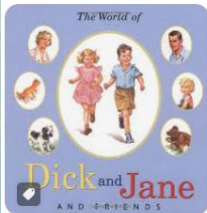
Rare Book School
Reading with and Without Dick and ...



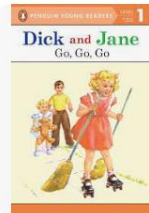
Rakuten K... · In stock
eBook by Penguin Y...



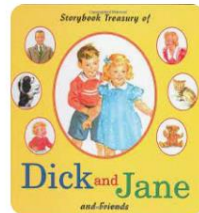
Amazon UK · In stock
Dick and Jane Fun ...



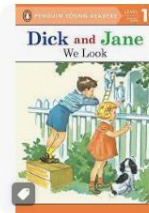
AbeBooks · In stock
Gray, William S.: 978044...



Rakuten Kobo
eBook by Penguin Y...



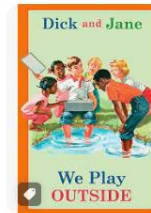
AbeBooks
Storybook Treasury of ...



Amazon UK · In stock
We Look (Dick and ...



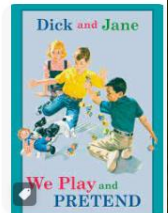
Wordery
Guess Who by Peng...



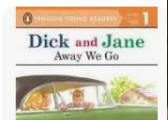
Amazon UK · In stock
Grosset & Dunlap: A...



Inherited Values
Collecting Vintage Dick & Jane Books ...



Penguin R... · In stock
Dick and Jane: We ...



lay with Jane see the cat it goes meow-meow come and play come play with Jane the kitten will not play see mother mother is very nice mother will you play with Jane mother laughs laugh mother laughs see father he is big and strong father will you play with Jane father is smiling smile father smiles see the dog bow-wow go the dog do you want to play do you want to play with Jane see the dog run run do run look look here comes a friend the friend will play with Jane they will play a good game play Jane play

Exploring Texts

Now read the second half of the extract. Together, these form the opening of Morrison's novel *The Bluest Eye*.

Quiet as it's kept, there were no marigolds in the fall 1941. We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow. A little examination and much less melancholy would have proved to us that our seeds were not the only ones that did not sprout; nobody's did. Not even the gardens fronting the lake showed marigolds that year. But so deeply concerned were we with the health and safe delivery of Pecola's baby we could think of nothing but our own magic: if we planted the seeds, and said the right words over them, they would blossom, and everything would be all right. It was a long time before my sister and I admitted to ourselves that no green was going to spring from our seeds. Once we knew, our guilt was relieved only by fights and mutual accusations about who was to blame. For years I thought my sister was right: it was my fault. I had planted them too far down in the earth. It never occurred to either of us that the earth itself might have been unyielding. We had dropped our seeds in our own little plot of black dirt just as Pecola's father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive than his lust or despair. What is clear now is that of all of that hope, fear, lust, love, and grief, nothing remains but Pecola and the unyielding earth. Cholly Breedlove is dead; our innocence too. The seeds shrivelled and died; her baby too. There is really nothing more to say - except why. But since why is difficult to handle, one must take refuge in how.

Exploring Texts

- The narrator (so far unidentified) explains that no marigolds grew in the fall of 1941.
- The narrator and her sister thought the marigolds didn't grow because Pecola, a young girl in the town, was having her father's baby.
- The narrator and her sister thought that if they planted marigold seeds and said the right words over them, Pecola's baby would be born OK.
- The narrator spent many years thinking it was her fault that the marigolds didn't grow, because she had planted the seeds too far down into the earth. She now understands that it was the earth's fault.
- The narrator says that Pecola's baby is dead, along with her father. Though it will be difficult to explain *why* this is so, the narrator will try to tell *how*.

Quiet as it's kept, there were no marigolds in the fall 1941. We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow. A little examination and much less melancholy would have proved to us that our seeds were not the only ones that did not sprout; nobody's did. Not even the gardens fronting the lake showed marigolds that year. But so deeply concerned were we with the health and safe delivery of Pecola's baby we could think of nothing but our own magic: if we planted the seeds, and said the right words over them, they would blossom, and everything would be all right. It was a long time before my sister and I admitted to ourselves that no green was going to spring from our seeds. Once we knew, our guilt was relieved only by fights and mutual accusations about who was to blame. For years I thought my sister was right: it was my fault. I had planted them too far down in the earth. It never occurred to either of us that the earth itself might have been unyielding. We had dropped our seeds in our own little plot of black dirt just as Pecola's father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive than his lust or despair. What is clear now is that of all of that hope, fear, lust, love, and grief, nothing remains but Pecola and the unyielding earth. Cholly Breedlove is dead; our innocence too. The seeds shrivelled and died; her baby too. There is really nothing more to say - except why. But since why is difficult to handle, one must take refuge in how.

Exploring Texts

Some key questions:

How has the style and tone changed here?

How does the writer connect the story of the marigolds with the story of Pecola's baby?

Quiet as it's kept, there were no marigolds in the fall 1941. We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow. A little examination and much less melancholy would have proved to us that our seeds were not the only ones that did not sprout; nobody's did. Not even the gardens fronting the lake showed marigolds that year. But so deeply concerned were we with the health and safe delivery of Pecola's baby we could think of nothing but our own magic: if we planted the seeds, and said the right words over them, they would blossom, and everything would be all right. It was a long time before my sister and I admitted to ourselves that no green was going to spring from our seeds. Once we knew, our guilt was relieved only by fights and mutual accusations about who was to blame. For years I thought my sister was right: it was my fault. I had planted them too far down in the earth. It never occurred to either of us that the earth itself might have been unyielding. We had dropped our seeds in our own little plot of black dirt just as Pecola's father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive than his lust or despair. What is clear now is that of all of that hope, fear, lust, love, and grief, nothing remains but Pecola and the unyielding earth. Cholly Breedlove is dead; our innocence too. The seeds shrivelled and died; her baby too. There is really nothing more to say - except why. But since why is difficult to handle, one must take refuge in how.

How on earth does this part of the extract link to the first part?

What is *The Bluest Eye* going to be about?

Exploring Texts

What is it all about?

Think about key themes

Think about when it was set (1941)

What societal concerns are being challenged?

Exploring Texts

What is it all about?

At its core, *The Bluest Eye* is a story about the oppression of women. The novel's women not only suffer the horrors of racial oppression, but also the tyranny and violation brought upon them by the men in their lives. The novel depicts several phases of a woman's development into womanhood.

What to do before September...

- Read the booklet of summer tasks and complete them for September. This is compulsory, and will form important knowledge for the start of the course.
- Access your school email and use the email that will be sent to you to join google classroom for next year. You can also access google classroom directly at:
<https://classroom.google.com/>
- Once you receive your results and you have met the requirements for the course, buy or borrow the course texts you will need for English Literature.

Contact Details

Head of Key Stage 5 English: Miss Corbishley
acorbishley@bestacademies.org.uk

