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| **2019** |
| **English Language and Literature****A Level** |
| **Summer Tasks****Reading List** |

Why are you being given summer tasks?

There is a wealth of evidence which shows that students who are widely read, achieve higher grades than those who do not. Certainly, past experience here at Samuel Whitbread has proved that, in English Literature (and Language) at A Level, there is a clear correlation between the breadth of reading a student has undertaken and ultimate grades. Shockingly, every year, there are students who opt to study English at A Level who claim *not to read at all* . Without fail, these students struggle to accomplish the written tasks to the same standard as their peers who are keen readers of a variety of texts.

The benefits of reading are huge: not only does it increase your fluency in spelling, punctuation and grammar (since you unconsciously pick up correct English usage) but also you are exposed to a wide range of writing forms and styles. For example, you will find it extremely difficult to analyse the similarities and differences in different texts if you have no experience of different styles and genres. Similarly, you need to read a variety of texts and examine their style to enhance your written craft and achieve the higher bands in your coursework.

You will be given a list of set texts to answer for the exam. However, the more confident you are with the different writing techniques and narrative structures, the easier you will find comparing, analysing and re-creating texts.

If you intend to go on to University, whatever your course, then you will be expected to read widely in order to increase your subject knowledge. It really is foolish to embark upon an English course with the attitude that “I’m not really a reader” – NOW is the time to change that and *become* one.

The tasks you are expected to undertake are designed so that you will encounter a range of genres and build a portfolio fiction *beyond* the range you have encountered so far; furthermore, you will be expected to research and collate contextual and critical readings of texts.

**Your teachers WILL check you have undertaken the tasks and this will highlight your commitment to the course. If you do not complete the tasks, you may not be accepted onto the course. Enjoy your reading and have a happy summer break!**

Summer Tasks

Complete the tasks below in as much detail as you can. They will help you with your understanding of the course from September, meaning you will hit the ground running! These tasks are compulsory, so please don’t forget to complete them before you come back to school!

1. **Linguistic Glossary**

Read and learn the list of linguistic terms below. Then create a glossary by providing definitions and worked examples of each term in use. Your examples can come from existing texts, or you can create your own.

Analogy, Allusion, Pathetic Fallacy, Personification, Extended Metaphor, Symbolism, Lexis, Field Specific Lexis, Lexical Set, Lexical Bundle, Semantics, Acronym, Synonym, Antonym, Homonym, Homophone, Archaism, Juxtaposition, Antithesis, Binary Opposition, Oxymoron, Collocation, Syndetic Listing, Asyndetic Listing, Onomatopoeia, Consonance, Assonance, Alliteration, Plot, Exposition, Narrator, Protagonist, Anti-hero, Antagonist, Dialogue, Monologue, Soliloquy, Dramatic Irony, Ambiguity, Anthropomorphism, Genre, Audience, Purpose, Foreshadowing, Mimesis, Pastiche, Satire, Neologism, Portmanteau, Compound words, Clipping, Rhetoric, Taboo Language, Denotation, Connotation, Sarcasm, Euphemism, Dysphemism, Cliché, Etymology, Anachronism

1. **The Roaring Twenties**

Conduct a detailed research project on the Roaring Twenties in America. You will want to consider: the causes of the Roaring Twenties; key features of life in 1920’s America; the status of women, social classes and ethnic minorities; the ‘Jazz Age’; social decadence and excess; foreshadowing economic disaster

Compulsory and Suggested Reading List

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| **Prescribed Editions** | **Helpful Editions** |
| **A Level English Language and Literature (Pearson-Edexcel)** |
| A Streetcar Named Desire, Tennessee Williams Penguin Modern Classics,2009 ( ISBN 9780141190273) |  |
| Othello, William Shakespeare, Wordsworth Classics Edition (ISBN 978-1853260186) | Othello, William Shakespeare, Arden Edition (978-1903436455) |
| The Great Gatsby, F Scott Fitzgerald, Wordsworth Classics (978-1853260414) |  |

**Suggested English and American Literature**

**POETRY**

**18th/19th centuries. Some poets worth getting to know:**

Alexander Pope, P.B. Shelley, G.M.Hopkins, Lord Byron, John Keats, Elizabeth

Browning, William Blake, Lord Tennyson, Christina Rossetti, W.Wordsworth, Robert

Browning, Walt Whitman

**20th century:**

Wilfred Owen, Dylan Thomas, Robert Frost, Seamus Heaney, T.S. Elliot, R.S.

Thomas, Sylvia Plath, W.B. Yeats, Philip Larkin, Douglas Dunn, W.H. Auden, Ted

Hughes, Tony Harrison, Louis MacNeice, Stevie Smith, Simon Armitage, Stephen

Spender, Derek Walcott, Liz Lochhead, Thomas Hardy, Ezra Pound, e e cummings,

Langston Hughes, Carol Ann Duffy, Allen Ginsberg

**DRAMA**

**Shakespeare’s time:** Shakespeare! Marlowe, Jonson ,Webster

**19th century:** Wilde**,** G B Shaw (spans both centuries)

**20th century:** Brian Friel, Harold Pinter, Caryl Churchill, Sean O’Casey, Arnold

Wesker, Alan Bennett, John Osborne, John Arden, Alan Ayckbourne, Samuel

Beckett, Arthur Miller, Tom Stoppard, Sam Shepherd, Tennessee Williams

**CLASSIC PROSE**

Thomas Hardy – *Jude The Obscure, Tess of the D’Urbervilles*

W.M. Thackeray - *Vanity Fair*

Charles Dickens – *Great Expectation, Oliver Twist, Nicholas Nickleby*

Charlotte Bronte - *Jane Eyre*

Emily Bronte - *Wuthering Heights*

George Elliot – *Middlemarch, Silas Marner*

Henry Fielding - *Tom Jones*

Elizabeth Gaskell - *Mary Barton* etc.

Jane Austen – *Emma, Pride and Prejudice*

Mark Twain - *Huckleberry Finn*

Mary Shelley – *Frankenstein*

Bram Stoker – *Dracula*

Robert Louis Stevenson – *Treasure Island, Dr Jekyll and Mr Hyde*

Daniel Defoe – *Robison Crusoe*

Anthony Trollope – *The Way We Live Now*

Arthur Conan Doyle – *The Adventures of Sherlock Holmes* etc.

**20th CENTURY LITERATURE**

Arnold Bennett - *The Old Wives’ Tale*

Joseph Conrad - *Heart of Darkness*

E.M. Forster - *Where Angels Fear to Tread, Howards End*

D.H. Lawrence - *Sons & Lovers*

James Joyce - *Portrait of the Artist*

Scott Fitzgerald - *The Great Gatsby*

Virginia Woolf - *Moments of Being*

Edith Wharton - *The Age of Innocence*

Graham Greene - *Power & the Glory, Brighton Rock*

George Orwell – *1984, Animal Farm*

John Steinbeck - *The Grapes of Wrath*

Ernest Hemingway - *For Whom the Bell Tolls*

Evelyn Waugh - *Brideshead Revisited, The Sword of Honour Trilogy*

William Golding – *The Lord of the Flies*

Jack Kerouac – *On the Road*

John Le Carre – *Tinker, Tailor, Soldier, Spy*

Kingsley Amis - *Lucky Jim*

Ian McEwan - *Atonement*

Alice Walker - *The Colour Purple*

Paul Scott - *Staying On*

Joseph Heller - *Catch 22*

Margaret Drabble - *The Millstone*

Fay Weldon - *Life & Loves of a She-Devil*

John Fowles - *The French Lieutenant’s Woman*

Margaret Atwood - *The Handmaid’s Tale*

Nick Hornby – *High Fidelity, Fever Pitch, About A Boy, Juliet, Naked*

Tony Parsons – *Man and Boy*

J R Tolkien – *The Lord of the Rings*

C S Lewis – *The Screwtape Letters*

John Boyne – *The Boy in the Striped Pyjamas*

Aldous Huxley – *Brave New World*

Russell Hoban – *Riddley Walker*

Jonathan Franzen – *The Corrections*

Paul Auster – *The New York Trilogy, Leviathan, The Book of Illusions*

Truman Capote – *In Cold Blood*

Ken Kesey – *One Flew Over The Cuckoo’s Nest*

William Burroughs – *Naked Lunch*

**LITERATURE FROM ANOTHER CULTURE: \*INDICATES PRE-1914 TEXTS**

See also: http://www.goodreads.com/shelf/show/other-cultures for other ideas.

Khalid Hosseini - *A Thousand Splendid Suns, The Kite Runner* (Afghanistan)

Chinua Achebe - *Things Fall Apart* (Africa)

H Rider Haggard – *She* (Africa)

Homer - *The Iliad\*, the Odyssey\** (Ancient Greek)

Doris Pilkington - *The Rabbit Proof Fence* (Australia)

Jung Chang - *Wild Swans* (China)

Victor Hugo - Les Miserables\* (French)

Gustave Flaubert - Madame Bovary\* (French)

Alexandre Dumas – *The Three Musketeers, The Count of Monte Cristo* (French)

Yann MarteL - *Life of Pi* (India)

Arundhati Roy - *The God of Small Things* (India)

Salman Rushdie - *Midnight’s Children* (India)

Roddy Doyle - *Paddy Clarke Ha Ha Ha* (Ireland)

Arthur Golden - *Memoirs of a Geisha* (Japan)

Chimamanda Ngozie Adichie - *Purple Hibiscus, Half of a Yellow Sun* (Nigeria)

Feodor Dostoevsky - *Crime & Punishment\*, The Brothers Karamazov\** (Russia)

*Leo Tolstoy - War & Peace\** (Russia)

J.M. Coetzee – *Disgrace* (South Africa)

Carlos Ruiz Zafon – *Shadow of the Wind*  (Spain)

Gabriel Garcia Marquez - *Chronicle of a Death Foretold* (Spain)

Stieg Larsson - *The Girl With The Dragon Tattoo* (Sweden)

Alex Garland - *The Beach* (Thailand)

**GRAPHIC NOVELS**

Alan Moore – *Watchmen, V for Vendetta, The League of Extraordinary Gentlemen, Batman: The Killing Joke, From Hell*

Frank Miller – *300, The Dark Knight Returns, Batman: Year One*

Harvey Pekar – The *American Splendour* Series

Daniel Klowes – *Ghost World*

**PHILOSOPHY**

Plato – *The Republic, The Death of Socrates*

Aristotle – *Poetics, The Nichomachean Ethics,*

David Hume – *An Enquiry Concerning Human Understanding, Dialogues Concerning Natural Religion*

Thomas More – *Utopia*

J.S. Mill – *Utilitarianism*

Michel de Montaigne – *Collected Essays*

Friedrich Nietzsche – *Beyond Good and Evil, The Birth of Tragedy, Thus Spoke Zarathustra*

Søren Kierkegaard – *Fear and Trembling*

Albert Camus – *The Myth of Sisyphus, The Rebel, The Fall*

Jean-Paul Sartre – *Being and Nothingness, What is Literature?*

LITERARY TERMS

You do not have to know all of these - but some kind of familiarity will help you to look closely at poetry and prose by knowing what devices authors consciously use and for what effect. A facility for using technical terms alone does not cut ice with examiners – being sensitive to shades of meaning and multiple meanings does.

ALLEGORY: Use of words which gives them double significance: a superficial one and an

underlying, more important one. e.g. Pilgrim's Progress, Animal Farm.

ANAPHORA: Repetition where the same word or group of words is repeated.

ANTONOMASIA: When the name of a famous personality, from life or fiction, is used to typify a type of person. e.g. He's a little Hitler. or She's a veritable Venus. A form of antonomasia is the use by authors of nouns and adjectives as names for characters; e.g.

Sir Benjamin Backbite, Lady Sneerwell, Mr Gradgrind, Dotheboys Hall.

ASSONANCE: Repetition of vowel sounds e.g. ‘And in the stream the long-leaved flowers weep.’

BALLAD: Originally a dance, but it has come to mean a narrative poem written in four line stanzas, rhyming abcb or abab, sometimes with a refrain.

BLANK VERSE: Unrhymed iambic pentameters.

CAESURA: a pause dividing a line of verse into two parts.

CHIASMUS: Antithesis (contrast) in which two opposing statements are balanced against each, the order being reversed in the second. e.g. He saved himself; himself he cannot save.

CONCEIT: A particularly startling image such as was very popular with the Metaphysical Poets.

COUPLET: Two consecutive lines of verse which rhyme and usually have the same metre

CRITICISM OR LITERARY CRITICISM: The evaluation of one or more literary works. The act of criticising in literary criticism is not necessarily negative.

DISSONANCE: Harsh sounding words

ELEGY: (or monody or threnody) A personal poem in honour of the dead.

ELLIPSIS: Words necessary to the completion of a sentence from a grammatical point of view sometimes omitted by authors.

ENJAMBMENT: or run on - where the sense continues from one line to another.

END-STOPPED LINE: A line of verse ending in a pause.

EPIC: celebration of some great theme of human life, legend or tradition. Is necessarily long, and its diction and form are in a "high" style. e.g. Milton's Paradise Lost. Sometimes called a HEROIC poem.

EPIGRAM (OR APHORISM): A short statement which sums up a point in a witty and striking manner.

GENRE: Different forms of literature e.g. novel, poem, play

HEROIC COUPLET: iambic pentameters rhyming aa bb etc in couplets

IDYLL: Innocent people in ideal surroundings. Similar to the pastoral in many ways, but it can deal with more heroic situations and events e.g. Tennyson's Idylls of the King.

IMAGERY: Comparison between two or more usually unrelated objects or ideas

LITOTES: Deliberate understatement for emphasis e.g. I don't think much of it. (opposite of Hyperbole)

LYRIC: originally a song sung to a lyre, has come to mean short poem expressing feelings and ideas.

MALAPROPISM: where words are confused e.g. Bottom in MSND "comparisons are odorous."

METONYMY: a detail is made to represent the whole e.g. The Press (Newspapers) The

Bench (Legal system) The Stage (actors, theatres etc)

MOTIF: An element which recurs in a literary work, or across literary works

PARODY: deliberate comic imitation of a series original.

PATHETIC FALLACY: phrase to describe the idea that inanimate objects have feelings and are able to sympathise with human (especially associated with weather and seasons)

PATHOS: The sense of pity or sorrow aroused by a particular element or scene in a literary work.

SONNET: of fourteen lines, introduced into England in C16 imitating the Italian Petrarch

(1304-1374) A Petrarchan sonnet is a single stanza divided into an octave and sestet with the rhyme scheme abbaabba and cdecde (or cdecde). Miltonic sonnet the same with a definite pause after the octave sometimes marked by a full stop. Shakespearian sonnet rhyme scheme is abab cdcd efef gg.

SYMBOL: simple image or comparison which sums up a much larger sphere of activity or interest e.g. cross for Christianity.

SYNECHDOCHE: similar to Metonomy, but this time the part and the whole are of the same kind e.g. hands represents the crew of a ship OR springs = years.

WIT: Facility with words. In C17 a comparison which "compels interest by its far-fetched or outrageous quality". In C18 "thoughts and words elegantly adapted to the subject."

ZEUGMA: When two items are place together in the same syntactical position e.g.

She arrived in a sedan chair and a flood of tears.

He swallowed the news and a cup of tea.