



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



Over the Summer...



To best prepare you for the work you will be undertaking in your a-level, we have put together some wider reading tasks for you to complete over the summer.

We are asking you to:

- Read and work through the questions on *The Rime of The Ancient Marnier* by Samuel Taylor Coleridge as it feeds into the opening chapters of *Frankenstein*
- Read and work through the questions on *The Glass Menagerie* in preparation for studying *A Streetcar named Desire*, both by Tennessee Williams.

We have provided copies of *The Rime of the Ancient Marnier* and the guided reading questions for you today, *The Glass Menagerie* can be downloaded for free as a PDF: https://www.pval.org/cms/lib/NY19000481/Centricity/Domain/105/the_glass_menagerie_messy_full_text.pdf



Over the Summer...



For September you will need to buy copies of the following texts:

- *Frankenstein* by Mary Shelley
- *Never let me go* by Kazuo Ishiguro
- *A Streetcar Named Desire* by Tennessee Williams
- *Othello* by William Shakespeare
- *Poems of the Decade* by Various Poets

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 *Frankenstein* and *Never let me go*

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.



Your Folder



- We don't use exercise books.
- Everything is kept in your own folder/ring binder.
- Your folder is **YOUR** responsibility.
- If you are not organised, you will not do as well as you should!



Organisation



- It's recommended that you organise your folder according to the texts and components.
- Where you are studying two texts for one exam, it's recommended that you have one section for 'Never Let me Go', one for 'Frankenstein', and one for comparing the two.
- Additional sections will be needed for:
 - Past papers
 - Assessments and feedback
 - General notes
- Bring your folder to every lesson.



Exploring Texts



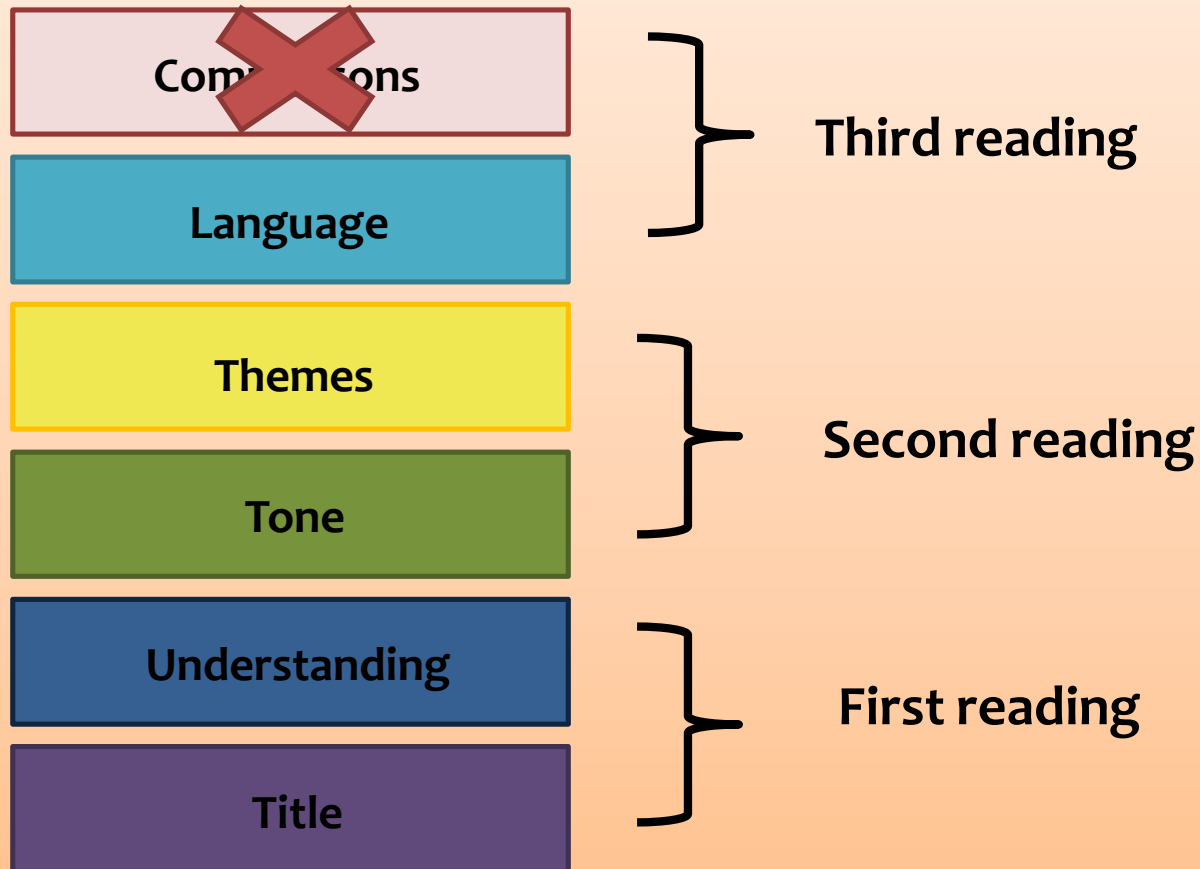
You will be presented with challenging texts, techniques and themes in English Literature. Discussion is a crucial step towards understanding. Make your voice heard, and don't be afraid to be 'wrong'.

With this in mind, **What images does this conjure up? What do you normally associate it with?**





Reading Poetry





Predictions



And But Didn't EAT He His I In Jacuzzi ME Soon The Then There When a
after allowed and as asked ate be beached bed belly better big big-built
bigger breadfruit broad brought bulging burrow but buy cake called can
candle cellulite cheek chins chubby cook could craving cuddly day desert
did down drowned dying each eat else emotional even eyes fast fat felt
flesh flowed food for forbidden forty fruit full-fat get girls globe greed he
he'd him hips his hit home-made hours house how icing in inside island it
judder juggernaut king-sized layers leave left letters like masses me milk
mouth multiple my not nothing of oil olive on only open or out over pink
pint pleasure poured roll rolled round rush said said, Open say sentence
shield shipwreck six slightly so soft stone stroke swell taste that the there
they thirty thirty-nine three throat tidal to told too top up use walk was
watch wave week weight were whale what whispered white wide with
wobble you'll

1.

When I hit thirty, he brought me a cake,
three layers of icing, home-made,
a candle for each stone in weight.

2.

The icing was white but the letters were pink,
they said, eat me. And I ate, did
what I was told. Didn't even taste it.

3.

Then he asked me to get up and walk
round the bed so he could watch my broad
belly wobble, hips judder like a juggernaut.

4.

The bigger the better, he'd say, I like
big girls, soft girls, girls I can burrow inside
with multiple chins, masses of cellulite.

5.

I was his Jacuzzi. But he was my cook,
my only pleasure the rush of fast food,
his pleasure, to watch me swell like forbidden fruit.

6.

His breadfruit. His desert island after shipwreck.
Or a beached whale on a king-size bed
craving a wave. I was a tidal wave of flesh

7.

too fat to leave, too fat to buy a pint of full-fat milk,
too fat to use fat as an emotional shield,
too fat to be called chubby, cuddly, big-built.

8.

The day I hit thirty-nine, I allowed him to stroke
my globe of a cheek. His flesh, my flesh flowed.
He said, Open wide, poured olive oil down my throat.

9.

Soon you'll be forty... he whispered, and how
could I not roll over on top. I rolled and he drowned
in my flesh. I drowned his dying sentence out.

10.

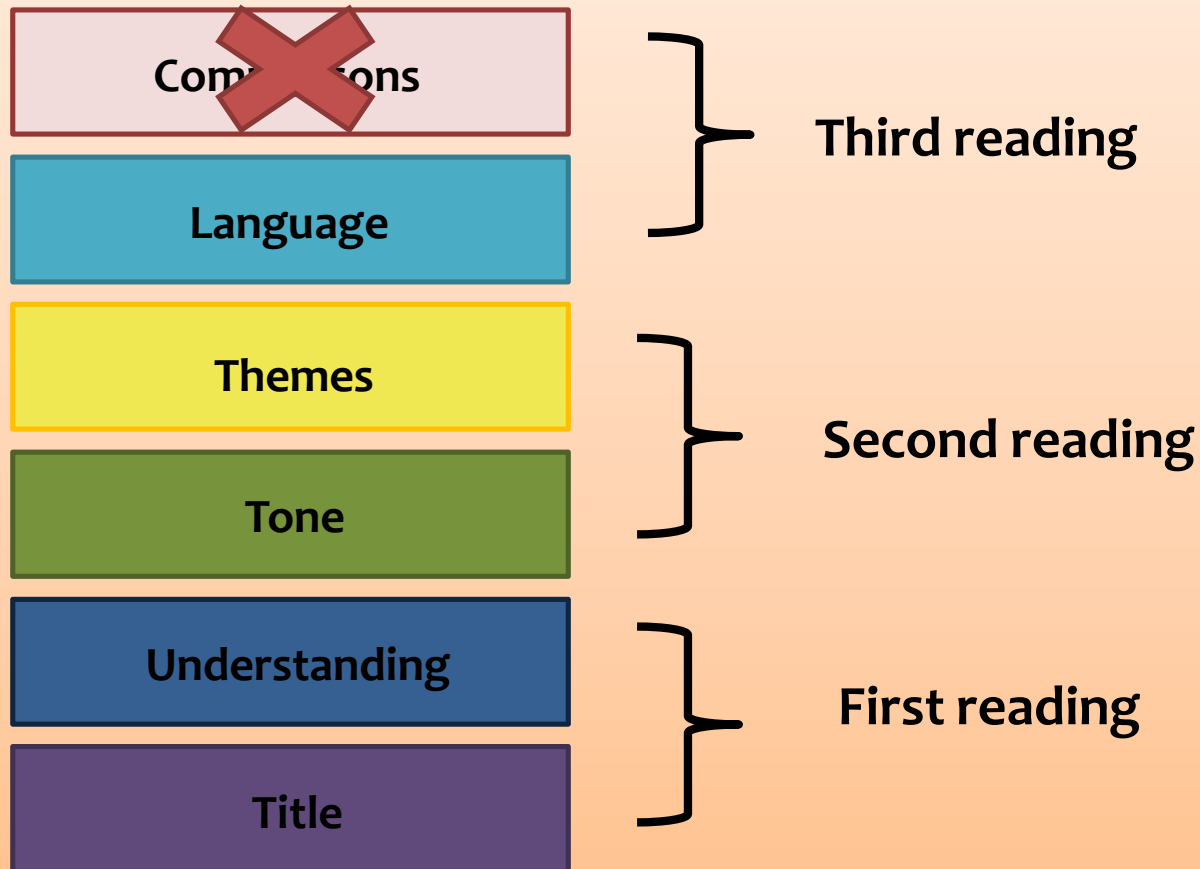
I left him there for six hours that felt like a week.
His mouth slightly open, his eyes bulging with greed.
There was nothing else left in the house to eat.



Eat Me By Patience Agbabi



Reading Poetry



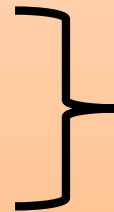


Reading Poetry



Understanding

Title



First reading



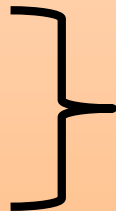
Voices



- The poem is a dramatic monologue. It does however have a second voice. The two voices being that of the man and of the woman in the relationship.
- Discuss the dynamics and the shift in the relationship as the poem progresses.
- Make a note on your copies.

Understanding

Title

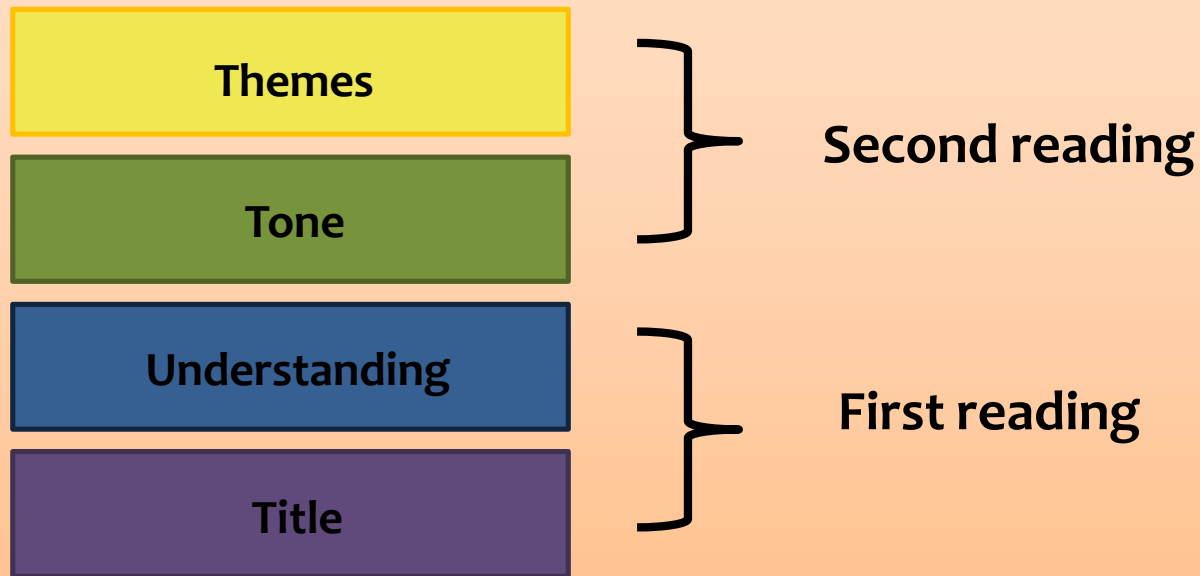


First reading



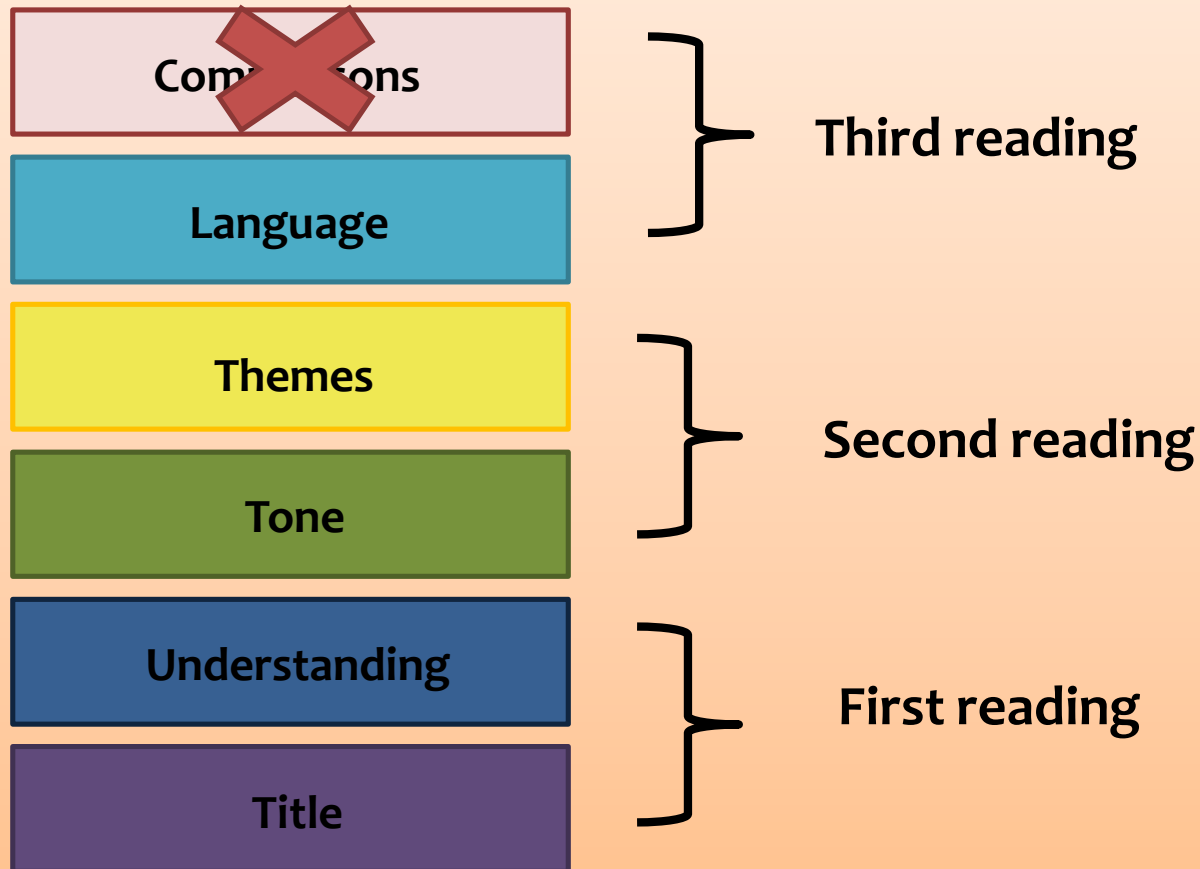


Reading Poetry





Reading Poetry



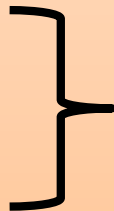


Analysis

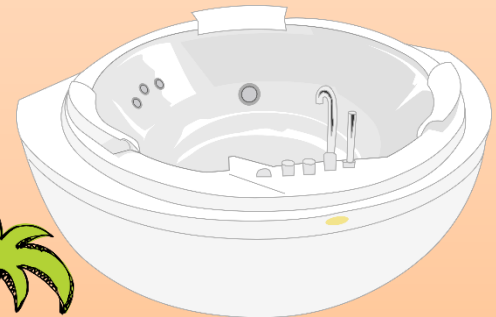


- How is her body described?
- How and why is humour used?
- How does this description change as the poem progresses?
- How does this relate to the power shift?

Language



Third reading

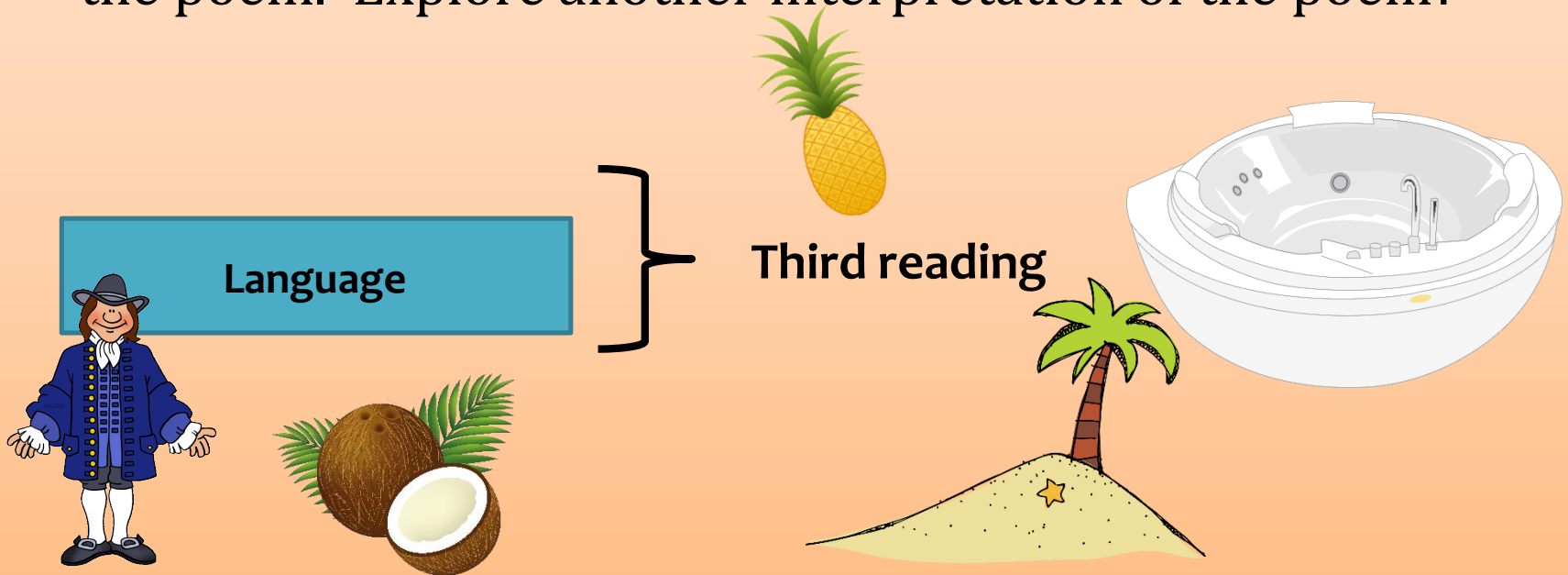




Analysis Extension



- How is the relationship presented?
- Is the poem solely about gender relationships? Explain your answer.
- This about the language used to describe her body later in the poem. Explore another interpretation of the poem?





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Contact Details



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