A LEVEL ENGLISH LITERATURE

Induction Lesson
July 2020

Link to lesson recording:

https://www.loom.com/share/1358ef9a2d6a48618542564ae1a709fb

What does the English Lit A-Level involve?

The 'aims' according to the exam board:

- **read widely** and **independently** both set texts and others that they have selected for themselves
- **engage critically and creatively** with a substantial body of texts and ways of responding to them
- develop and effectively apply their knowledge of **literary analysis and evaluation**
- explore the **contexts** of the texts they are reading and others' **interpretations** of them
- undertake **independent** and sustained studies to deepen their **appreciation and understanding** of English literature, including its changing traditions.

How is English Literature different to the other A- Level, 'English Language and Literature'?

- Literature involves exploring the ways in which writers use and **adapt language, form and structure** in texts, **considering interpretation of texts by different readers**, including over time and looking at how texts relate to one another and to **literary traditions, movements and genres** by considering the cultural and contextual influences on readers and writers.
- Explore literary texts informed by **different interpretations**

The successful English Literature student will:

- Read independently and widely for pleasure – not just because you have to! You'll need a routine for reading.
- Be able to write academically
- Enjoy the analysis of texts.
- Be able to apply critical theories when discussing texts
- Be able to learn and apply new terminology
- Be willing to discuss and share ideas
- Be resilient

Expect to

- **Write regular essays for homework.**
- **Deal with unfamiliar genres and texts.**
- **Experience a big jump from GCSE.**

If you're sitting here, thinking 'I don't read' – please don't take this course! If you're not a reader, you're not likely to become one over the next few months. Reading shouldn't be a chore for an English student.

So, why study Literature?

- You will learn how to think critically about complex topics from different perspectives
- You will become an effective reader with excellent analysis and essay skills, developing transferable skills
- You will gain knowledge of literary movements by exploring both canonical and non-canonical texts across a variety of forms
- Literature is about the human experience! It's about realising that text isn't a dead item on a page, but exploring it as an art form; a product of its time.
- You will engage with big ideas as it broadens your horizons
- You will discuss thoughts and ideas in seminar style lessons
- You'll read and study some great texts

What the exam board says:
This specification is based on a conviction that the study of literature should encourage enjoyment of literary studies based on an informed personal response to a range of texts. It provides learners with an introduction to the discipline of advanced literary studies and presents opportunities for reading widely and for making creative and informed responses to each of the major literary genres of poetry, prose and drama.

What do you study in A-Level Lit?

A Level English Literature is broken into 4 components:
poetry, drama, unseen and a prose study (this is your coursework)

Component 1: Poetry
Written examination: **2 hours**
30% of qualification

Section A: Poetry pre-1900 (open-book, clean copy)
One two-part question based on the reading of one pre-1900 poetry text from a prescribed list
Section B: Poetry post-1900 (open-book, clean copy)
One question from a choice of two based on the reading of two post-1900 poetry texts from a prescribed list

Component 2: Drama
Written examination: **2 hours**
30% of qualification

Section A: Shakespeare (closed-book)
One two-part question based on the reading of one Shakespeare play from a prescribed list
Section B: Drama (closed-book)
One question from a choice of two based on the reading of a pair of plays: one pre-1900 and one post-1900, from a prescribed list

Component 3: Unseen Texts
Written examination: **2 hours**
20% of qualification

Section A: Unseen prose
One question from a choice of two, analysing an unseen passage of prose, taken from one of two prescribed periods for study
Section B: Unseen poetry
One question from a choice of two, analysing an unseen poem or poetry extract

Component 4: Prose Study
Non-exam assessment: **2500-3500 words**
20% of qualification

One 2500-3500 word assignment based on the reading of two prose texts from different periods, one pre-2000 and one post-2000, nominated by the centre

KS5 Long Term Plan: English Literature

Year 12

Term	Content Covered	Skills Covered
Autumn 1	- **Introduction to Literature (Include Comp. 3, Prose as well as post-2001 extracts)*** - **Prose Study: The Colour Purple (Comp. 4)**	- **Introducing wider reading element of course. Focus on Unseen Prose and introducing AO3 and AO5 as skills.** - **AO1, AO2, AO3, AO5** **Set one checkpoint prior to the half term (both units)**
Autumn 2	- **Prose Study: The Colour Purple (Comp. 4)** - **Drama: Doctor Faustus (Comp. 2)**	- **AO1, AO2, AO3, AO5** - **AO1, AO2, AO3**
Mock Exam: Prose (assess using old AS Component One prose mark scheme, no AO4 has been introduced yet) and Drama (Component Two)		
Spring 1	- **Drama: Doctor Faustus (Comp. 2)** - **Poetry: Carol Ann Duffy (Comp. 2)**	- **AO1, AO2, AO3** - **AO1, AO2, AO3, AO5** **Set one checkpoint prior to the half term (both units)**
Spring 2	- **Poetry: Carol Ann Duffy (Comp. 2)** - **Unseen Poetry (Comp. 3)**	- **AO1, AO2, AO3, AO5** - **AO1, AO2** **introduce AO4 and AO5**
February Mock Exam: Poetry and Drama Unit (Component One and Two, use old AS questions)		
Summer 1	- **Drama: Enron (Comp. 2) – compare to *Dr Faustus*** - **Prose Study Coursework (Comp. 4)**	- **AO1, AO2, AO3, AO4, AO5** - **AO1, AO2, AO3, AO4, AO5** **Set one checkpoint prior to the half term (both units)**
Summer 2	- **Drama: Enron (Comp. 2) – *compare to Dr Faustus*** - **Prose Study (Comp. 4) (link back to The Colour Purple)**	- **AO1, AO2, AO3, AO4, AO5** - **AO1, AO2, AO3, AO4, AO5**
Mock Exam: Component Two and Three		

KS5 Long Term Plan: English Literature

Year 13

Term	Content Covered	Skills Covered
Autumn 1	- Poetry pre-1900: Paradise Lost (Comp. 1) - Drama: King Lear (Comp. 2) *Allow time for Component Four if required*	- AO1, AO2, AO3, AO5 - AO1, AO2, AO3, AO5 Set one checkpoint prior to the half term (both units)
Autumn 2	- Poetry pre-1900: Paradise Lost (Comp. 1) - Drama: King Lear (Comp. 2)	- AO1, AO2, AO3, AO5 - AO1, AO2, AO3, AO5
Mock Exam: Component One and Component Two (Paradise Lost and King Lear paper)		
Spring 1	- Poetry: Philip Larkin (Comp. 1) *Link to Duffy* - Unseen Literature: Prose and poetry	- AO1, AO2, AO3, AO4, AO5 - AO1, AO2, AO3, AO5 Set one checkpoint prior to the half term (both units)
February mocks: Component Two and Three, full papers		
Spring 2	- Poetry: Philip Larkin (Comp. 1) *Link to Duffy* - Revision: Component Two – Enron and Doctor Faustus	- AO1, AO2, AO3, A04, AO5 - AO1, AO2. AO3. AO4. AO5
Mock Exam: Component One, full paper		
Summer 1	Revision: Teachers to select their components to revise. One to also focus on unseen prose whilst the other class teacher incorporates unseen poetry.	- All AOs – exam technique A bank of revision materials should be provided

Notes for Autumn term: after introducing unseen reading and writing, pupils are to complete further reading and annotations as part of their independent reading.

Today's task focus: Unseen prose

The aim: To analyse an unseen prose extract and begin to apply critical theories

- You will need to have downloaded the following from the 'resources' folder:
  - *Girl, Woman, Other Extract*
  - *Lit Induction Knowledge Organiser*

Focus: How does the writer present the protagonist's experience?

The writer: Bernardine Evaristo

Knowledge Organiser: A level English Literature Induction Session

Literary terminology

protagonist	The character that is the focus of the narrative
Symbolism	The use of imagery to represent ideas and qualities
Omniscient narrator	A third person, all seeing narrator
Characterise	The process in which the writer reveals the personality of a character

Linguistic terminology

Semantic field	Words associated to a specific theme
verb	'a doing word'
noun	A person, place, thing
Proper noun	A noun that requires a capital letter because it is a name –e.g London
adjective	'a describing word'
Pre-modifier	A word that comes before a noun and alters its meaning. E.g. Scared student!

Glossary for the extract

populace	The population/ general public
Bishopgate	An area making up the financial district in London city
GDP	**Gross Domestic Product (GDP)** is the monetary value made within a country; provides an economic snapshot of a country, used to estimate the size of an economy and growth rate.
Zone 2	Fare zone 2 is an inner zone of Transport for London's zonal fare system. House prices average £! Million.
Ceylon	A type a tea
Received Pronunciation	The standard form of English pronunciation, based on educated speech in southern England, widely accepted as a standard elsewhere.

Critical Theories

Literary Theory 1: Feminist theory

Key ideas:

- Gender is different from one's biological sex and is a social construction. Society expects each gender to behave in a distinct way.
- Women are oppressed as they are only valued for their looks and their societal function as wives and mothers. This is a restrictive gender role.
- Women are 'the second sex' as they are seen as less powerful and important to men. Society is therefore patriarchal (male-dominated).
- Famous critic: **Simone de Beauvoir**
- ***How would you use in a response: Feminist literary critics*** *might argue that…*

Key vocabulary:

- autonomy
- dominant ideologies
- dominant/submissive
- equality
- gender role
- liberation
- objectification
- patriarchy
- power
- reinforce/subvert
- stereotypical

Literary Theory 2: Post-colonial theory

Key ideas:

- The legacy of colonialism and imperialism by focusing on the human consequences
- Colonized people are exploited and oppressed
- Race is often 'othered' and seen as threatening, exotic or based on commonly held stereotypical features and unrealistic
- Texts can 'write back' to the colonial centre by providing a voice to experiences often ignored
- Famous critic: **Edward Said**
- ***How would you use in a response: Post-colonial literary critics*** *might argue that…*

Key vocabulary:

- autonomy
- dominant ideologies
- dominant/submissive
- equality
- objectification
- oppression
- reinforce/subvert
- stereotypical
- prejudice
- unjust
- discrimination

Extract from ‘Girl, Woman, Other’ by Bernadine Evaristo, 2019

Carole steps on to the silver steps of the escalators with the rest of the commuting populace in their sombre office palettes as it elevates them skywards from below ground to the street level of Bishopgate

she’s headed for an early morning meeting with a new client based in Hong Kong, whose net worth is multiple times the GDP of the world’s poorest countries

she’s thinking he’d better not do a double-take when she enters the executive meeting room

one long glass wall looking out on to the City

the other bearing a massive splash of tax-deductible artwork that has cost the price of a Zone 2 town house

she’s thinking he’d better not look at her as if she should be attached to a trolley bearing flasks of coffee, assortments of teas (herbal, green, grey, Ceylon) and those individually packaged corporate biscuits

she’s used to clients and new colleagues looking past her to the person they are clearly expecting to meet

she will stride up to the client, shake his hand firmly (yet femininely), while looking him warmly (yet confidently) in the eye and smiling innocently, and delivering her name unto him with perfectly clipped Received Pronunciation, showing off her pretty (thank-god-they’re-not-too-thick) lips coated in a discreet shade of pink, baring her perfect teeth as he adjusts to the collision between reality and expectation, and tries not to show it while she assumes control of the situation and the conversation

it’s all about having the upper hand with Carole, who takes these little conquests, as she imagines them, when she can

perhaps he’ll find himself unexpectedly attracted to her, which the more sophisticated try to hide, unlike the Nigerian petrochemical billionaire a few years ago who wanted to expand his investment portfolio into copper

Unseen Prose- extract analysis
Tasks 1 and 2:

Focus: How does the writer present the protagonist's experience?

1. **Read** the extract with the focus in mind

2. **Annotate** with your initial ideas (perhaps using the knowledge organiser to guide you) to look at:

- *What does the omniscient narrator allow the writer to do?*
- *How does the writer begin to characterise the protagonist? Externally (appearance) and internally (what's her mind-set?)*
- *How does the writer use literary and linguistic features? E.g. what does the tea trolley symbolise about how characters are stereotyped? Can you identify any examples of a semantic field of business? What might this imply about the character?*

Unseen Prose- extract analysis
Task 3: Close Language analysis

Focus: How does the writer present the protagonist's experience?

- Focusing on this quote (use the linguistic terminology on the glossary as a starting point) add to your annotations considering what the writer does and how.

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- Use the questions on the next slide to develop your ideas

Unseen Prose- extract analysis
Task 4: Developing inferences

Focus: How does the writer present the protagonist's experience?

Why the verb 'stride'? What does it imply?

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Why are these adverbs used? What is implied about the character?

What does this imply?

What sort of language here?

What is the writer implying about the protagonist's experiences?

Unseen Prose- extract analysis
Task 5: Applying literary critical theories

Focus: How does the writer present the protagonist's experience?

- Look at the introductions to two critical theories on the next 2 slides (also on your knowledge organiser) and consider how you could begin to consider these interpretations to develop your ideas on the extract
- Use the questions and words in bold to guide your ideas

What is being implied about how this female character thinks she should act?

How could we see this as an example of her reinforcing gender roles?

How does the writer subvert stereotypes here?

she will stride up to the client, shake his hand firmly (yet **femininely**), while looking him warmly (yet confidently) in the eye and smiling **innocently**, and delivering her name unto him with **perfectly clipped Received Pronunciation,** showing off her **pretty (thank-god-they're-not-too-thick) lips** coated in a **discreet shade of pink**, baring her perfect teeth as he adjusts to the **collision between reality and expectation**, and tries not to show it while **she assumes control of the situation and the conversation**

How does she use stereotypical racial features here? why is the character presented as thankful?

How could we see this as an experience of prejudiced behaviour?

How does the writer subvert stereotypes here?

Looking at Critical Theories

Applying AO5: Explore how literary texts are informed by different interpretations

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- Famous critic: **Simone de Beauvoir**

- ***How would you use in a response: Feminist literary critics*** *might argue that…*

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Unseen Prose- extract analysis
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How does she use stereotypical racial features here? why is the character presented as thankful?

How could we see this as an experience of prejudiced behaviour?

How does the writer subvert stereotypes here?

Unseen Prose- extract analysis
Task 6: Writing a mini response

Focus: How does the writer present the protagonist's experience?

- Use all of your ideas, annotations, close language analysis and the critical theories to spend **10 mins** writing a paragraph in response to the question: **How does the writer present the protagonist's experience?**

- **You may want to consider these things to structure your ideas:**
- **What** does the writer do?
- **How** does the writer do it? *Support with close analysis including linguistic terms.*
- **Why** might the writer be doing it? *Tentative suggestions perhaps making links to different interpretations by considering how we could apply a post-colonial or feminist reading*

English Literature: A Level Summer Task

In order to prepare for your A-Level Literature studies, we'd like you to do things:

1. **Buy** this copy of Color Purple and start reading it ready for Sept

2. **Write** a mini response based on the extract from Color Purple attached.

This is to provide us with an insight into writing style, particularly if we have not taught you before so we have a clear understanding of how we might best support you with your essay writing at A Level.

We are not expecting you to research the extract in depth. Simply annotate the extract, use some of the ideas from the induction session and respond to the task: **Examine Walker's presentation of the female experience in this extract.**

If you have any questions about the task then please email Mrs Rice on k.rice@kimberleyschool.co.uk or Miss Walter on r.walter@kimberleyschool.co.uk

Responses should be between 700- 1000 words and can be hand written or typed.

Color Purple Extract

Task: Examine Walker's presentation of the female experience in this extract.

Dear God,

It took him the whole spring, from March to June, to make up his mind to take me. All I thought about was Nettie. How she could come to me if I marry him and he be so love struck with her I could figure out a way for us to run away. Us both be hitting Nettie's schoolbooks pretty hard, cause us know we got to be smart to git away. I know I'm not as pretty or as smart as Nettie, but *she* say I ain't dumb.

The way you know who discover America, Nettie say, is think bout cucumbers. That what Columbus sound like. I learned all about Columbus in first grade, but look like he the first thing I forgot. She say Columbus come here in boats call the Neater, the Peter, and the Santomareater. Indians so nice to him he force a bunch of 'em back home with him to wait on the queen.

But it hard to think with gitting married to Mr. _____ hanging over my head.

The first time I got big Pa took me out of school. He never care that I love it. Nettie stood there at the gate holding tight to my hand. I was all dress for first day. You too dumb to keep going to school, Pa say. Nettie the clever one in this bunch.

But Pa, Nettie say, crying, Celie smart too. Even Miss Beasley say so. Nettie dote on Miss Beasley. Think nobody like her in the world.

Pa say, Whoever listen to anything Addie Beasley have to say. She run off at the mouth so much no man would have her. That how come she have to teach school. He never look up from cleaning his gun. Pretty soon a bunch of white mens come walking cross the yard. They have guns too.

Pa git up and follow 'em. The rest of the week I vomit and dress wild game.

But Nettie never give up. Next thing I know Miss Beasley at our house trying to talk to Pa. She say long as she been a teacher she never know nobody want to learn bad as Nettie and me. But when Pa call me out and she see how tight my dress is, she stop talking and go.

Nettie still don't understand. I don't neither. All us notice is I'm all the time sick and fat.

I feel bad sometime Nettie done pass me in learnin. But look like nothing she say can git in my brain and stay. She try to tell me something bout the ground not being flat. I just say, Yeah, like I know it. I never tell her how flat it look to me.

Mr. _____ come finally one day looking all drug out. The woman he had helping him done quit. His mammy done said No More.

He say, Let me see her again.

Pa call me. *Celie*, he say. Like it wasn't nothing. Mr. _____ want another look at you.

I go stand in the door. The sun shine in my eyes. He's still up on his horse. He look me up and down.

Pa rattle his newspaper. Move up, he won't bite, he say.

I go closer to the steps, but not too close cause I'm a little scared of his horse.

Turn round, Pa say.

I turn round. One of my little brothers come up. I think it was Lucious. He fat and playful, all the time munching on something.

He say, What you doing that for?

Pa say, Your sister thinking bout marriage.

Didn't mean nothing to him. He pull my dresstail and ast can he have some blackberry jam out the safe.

I say, Yeah.

She good with children, Pa say, rattling his paper open more. Never heard her say a hard word to nary one of them. Just give 'em everything they ast for, is the only problem.

Mr. _____ say, That cow still coming?

He say, Her cow.

Some other great reads

See you in September!

- Any questions? Ask me on chat or if you think of any you can email me or Miss Walter

I.e:

- *How many lessons?*
- *What are typical lessons like?*
- *How many texts will you have to read?*
- *What can you choose to do your coursework on?*
- *How many essays will you have to write?*
- *What other work will you be doing?*