

# ENGLISH LITERATURE

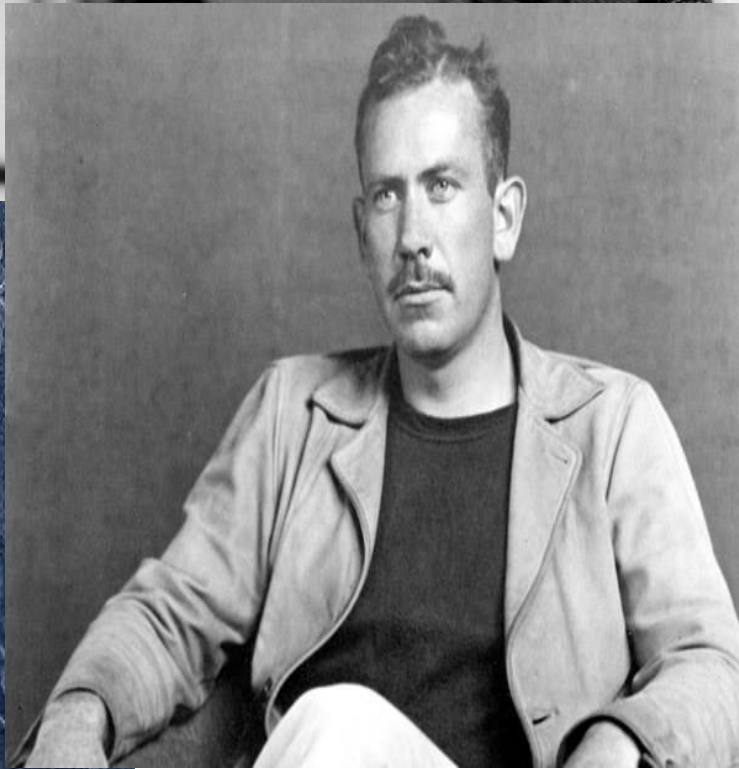
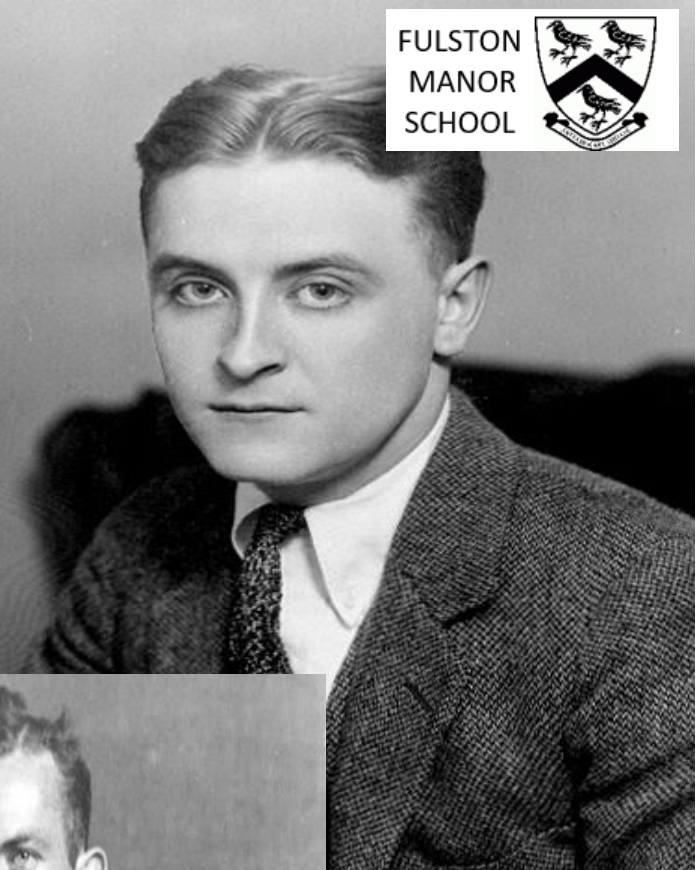
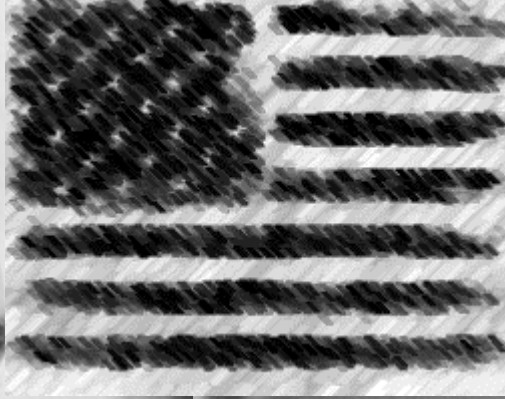
TRANSITION RESOURCES WEEK 1 & 2

EXAM BOARD: OCR

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# What to expect?

Over the two years you will study prose, plays and poems that all culminate in exams at the end of Year 13. (5 hours worth)

Normally, two teachers and four lessons a week.

Approximately two pieces of written work a week.



|   |   |  |
|---|---|--|
| <p>Component 01</p> <ul style="list-style-type: none"> <li>• Shakespeare</li> <li>• Drama and poetry pre-1900</li> </ul>  | <p>Drama and poetry<br/>pre-1900<br/>(01)*</p> <p>Written paper<br/>60 marks</p> <p>Closed text<br/>2 hours 30 minutes</p>        | <p><b>40%</b><br/>of total<br/>A level</p> |
| <p>Component 02</p> <ul style="list-style-type: none"> <li>• Close reading in chosen topic area</li> <li>• Comparative and contextual study from chosen topic area</li> </ul> | <p>Comparative and<br/>contextual study<br/>(02)*</p> <p>Written paper<br/>60 marks</p> <p>Closed text<br/>2 hours 30 minutes</p> | <p><b>40%</b><br/>of total<br/>A level</p> |
| <p>Component 03</p> <ul style="list-style-type: none"> <li>• Close reading OR re-creative writing piece with commentary.</li> <li>• Comparative essay*</li> </ul>             | <p>Literature post-1900<br/>(03)*</p> <p>40 marks</p> <p>Non examined<br/>assessment</p>  | <p><b>20%</b><br/>of total<br/>A level</p> |

***Hamlet,  
The Duchess  
of Malfi &  
Christina  
Rossetti***

***American  
Literature  
1880-1940  
The Great  
Gatsby  
The Native Son***

***Three texts,  
based on  
theme. Two  
are post 1900  
One HAS to be  
post 2000.***<sub>4</sub>

# Transition from GCSE to A-Level

## Essential skills to develop:

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**A love of learning and thirst for knowledge:** Be inquisitive; ask questions and then be motivated to find out the answers. These might not be in the first place you go to: be prepared to read around and conduct extensive research.

**Independent learning:** Unlike at GCSE, you will be expected to take responsibility for your own learning with support from your teachers who can facilitate your learning. Think autonomously and respond personally to texts.

**Perseverance and resilience:** Persist with your A-Level learning even when it seems too difficult or challenging. Nothing worth achieving ever comes easily. You also need to be resilient and thrive on constructive criticism. It will take time to build on your skills from GCSE to achieving the same grades or higher grades at A-Level. Welcome challenges, be inspired by others' successes to motivate yourself to succeed and act on the advice given to you by your class teacher. The texts you read and the concepts and theories you come across at A-Level will be challenging and you might find this daunting at first, but you will learn a number of strategies to support you in accessing these texts and ways of thinking.

**Motivation and Conscientiousness:** Learning requires effort and a commitment to your studies. The more you invest in your learning, the more you will gain in terms of academic achievement. Be proactive in your learning journey; complete follow-on tasks to improve your skills; read widely to gain more knowledge; look up definitions in a dictionary and concepts online or in textbooks.



# American Literature 1880-1940

- You will study two texts in detail, but will also be given one 'unseen' extract from a piece of writing during this time period.
- What do you know about this time period (strictly in America?)
- Mind map everything you already know.



# American Literature 1880-1940

- Now, using the internet, research this time period more widely.
- Can you find any information on?

-The abolition of the Slave Trade and The American Civil War **(before this time but so important!)**- Watch LINCOLN if you want a different media.

-The 'Jazz Age'

-Prohibition

-Women in the 1920s

-Automobiles

-The American Dream



# Week 2

# Introduction to Hamlet

A-Level English Literature





# What do we study?

## Component 1 – Drama and Poetry pre 1900

- Hamlet
- Christina Rossetti poetry
- 40% 2 hour 30 minutes exam

## Component 2 - Comparative and contextual study

- The Great Gatsby
- Native Son
- 40% 2 hour 30 minutes exam

## Component 3 - Literature post-1900

- A Streetcar Named Desire
- Poetry and prose chosen by your teachers
- 20% 2 written coursework essays



# Tragedy

From GCSE, what can you remember about features of tragedy?

Write an extended definition of TRAGEDY that includes at least three of the following terms (look them up if you need to!):

- Hamartia
- Hubris
- Peripeteia
- Anagnorisis
- Catharsis





# Hamlet Research

Hamlet is arguably one of Shakespeare's most popular tragedies. Visit the Royal Shakespeare Company website (<https://www.rsc.org.uk/hamlet/>) and see what you can find out about:

- The plot
- Characters
- Past productions



## Act 3 Scene 1: To be, or not to be

To be, or not to be – that is the question;  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune  
Or to take arms against a sea of troubles  
And by opposing end them; to die: to sleep –  
No more, and by a sleep to say we end  
The heartache and the thousand natural shocks  
That flesh is heir to: 'tis a consummation  
Devoutly to be wished – to die: to sleep –  
To sleep, perchance to dream – ay, there's the rub,  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil  
Must give us pause: there's the respect  
That makes calamity of so long life.  
For who would bear the whips and scorns of time,  
Th'oppressor's wrong, the proud man's contumely,

The pangs of despised love, the law's delay,  
The insolence of office and the spurns  
That patient merit of th'unworthy takes,  
When he himself might his quietus make  
With a bare bodkin. Who would fardels bear  
To grunt and sweat under a weary life  
But that dread of something after death  
(The undiscovered country from whose bourn  
No traveller returns) puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of.  
Thus conscience does make cowards –  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn awry  
And lose the name of action.

# To be, or not to be – An Overview

- 1) Have you heard this famous line before? What do you think it means?
- 2) This is the beginning of Hamlet's most famous soliloquy. Read through the attached extract. Underline some of the words of you don't know and look them up to help your understanding.
- 3) Generally speaking, what do you think Hamlet is trying to say? Do not worry if you don't understand it all at this stage, try to make some comments based on words/phrases that stand out to you.





# To be, or not to be – Closer Analysis

Now that you have a broad understanding, annotate your copy of the extract using some of the following prompts to help you.

- Select some metaphors and explore their effect
- Can you find any patterns in terms of the image choices?
- Which words/phrases get repeated and why?
- How/where does Shakespeare use rhythm/sound to emphasise key words?
- What might be the purpose of the colons and semi-colons?



# Hamlet – Optional Further Exploration

The Royal Shakespeare Company have made a production of Hamlet available on BBC iPlayer available for the next few months:

<https://www.bbc.co.uk/iplayer/episode/p089zf8r/culture-in-quarantine-shakespeare-hamlet>

A key difference between GCSE and A-Level drama study is that, at A-Level, you need to be able to refer to specific productions. Watch the opening few minutes of this performance and make notes on: characters' tone of voice and body language, stage setting, props and lighting, use of sound and music.

# ENGLISH LITERATURE

TRANSITION RESOURCES WEEK 3

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# The Duchess of Malfi

A-Level English Literature

# Revenge Tragedy



- When you looked at the information on 'Hamlet', you defined the term 'Tragedy' – now we're going to add to that, because this is a 'Revenge Tragedy'...
- Jacobean revenge tragedies were often quite grim and dark, dealing with themes such as jealousy, incest, betrayal, murder, revenge, etc.

# Context – make notes on the next 2 slides.



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- Based on the true story of Giovanna d'Aragona. She was married at 12 years of age to the future Duke of Amalfi in 1490. Her husband died eight years later.
- Secretly married the master of her household, Antonio Bologna with whom she had three children.
- Managed to keep this a secret until approximately 1510 when she was found out trying to escape with Antonio under the guise of taking a pilgrimage.
- Was (probably) murdered along with her younger sisters in 1513. Antonio was murdered in Milan soon afterwards.

# Context



- ◆ Webster based his story on two earlier accounts written by Italian writers Seneca and Bandello. Both depict the Duchess as a promiscuous harlot-type character.

# Context



- ◆ Machiavellian

- ◆ Adjective

- Cunning, scheming, and unscrupulous, esp. in politics or in advancing one's career.

- Noun

- A person who schemes in such a way.

- ◆ Named after Niccolò Machiavelli, whose book “The Prince” argued that the best way to obtain and keep power was through use of cunning and deception.

# The Source Material



- Read the information at the link below, making notes on how the text was originally written ~ what genre IS this play, based on what it says?

<https://www.bl.uk/shakespeare/articles/an-introduction-to-the-duchess-of-malfi>



# The A-Level question...

- ...is heavily context based. Produce a document for yourself that answers the following questions:
  1. What were people's attitudes towards widows in the Jacobean era?
  2. What was the class system like? Was there a big difference between social classes?
  3. What did people think about marriage between people from different social classes?
  4. How did people see the church – as lawful or corrupt?

# Optional tasks...



- Using the information on the following pages, make a factfile on each of the play's major characters.



# The Duchess



- ◆ Widowed at a young age.
- ◆ Holds power over an estate.
- ◆ Is controlled by her two brothers.
- ◆ Falls in love with Antonio.

# Ferdinand

- ◆ Is a Marquis (state official/judge)
- ◆ Is obsessed with controlling his sister (some might say a little too much!)
- ◆ Is slowly becoming more and more deranged.



# The Cardinal

- ◆ Has a (rumoured) history of blackmail, murder and intrigue.
- ◆ Is very calculating and manipulative.
- ◆ Seeks power for himself.



# Bosola

- ◆ Has carried out criminal acts on behalf of the Cardinal in the past.
- ◆ Is a spy.
- ◆ Has some of the best lines.



# Antonio

- ◆ A steward, lower class than the Duchess and her brothers.
- ◆ Falls in love with (and marries) the Duchess secretly.
- ◆ One of the few virtuous characters in the play.

# Setting

- Malfi (Italy) is ruled by the Marquis (Ferdinand) and the Cardinal, representing both the State and the Church. Both of them are corrupt, which it is argued leads to the corruption of many of the other characters.