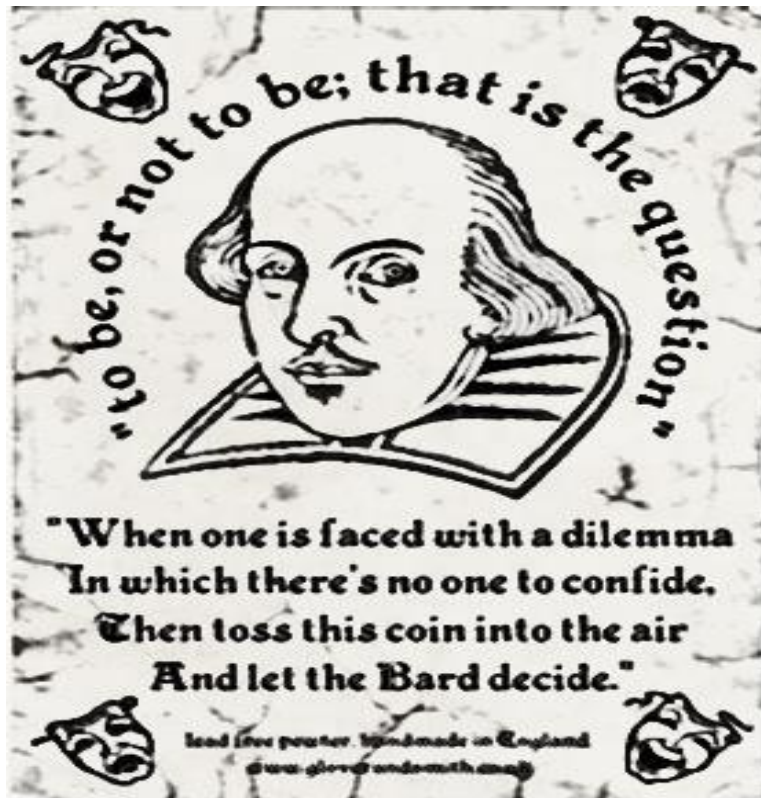


QUEEN ELIZABETH II HIGH SCHOOL

STUDENT BOOKLET

EDEXCEL & LEVEL ENGLISH LITERATURE

{OPTION OF AS}



Student Name:	
GCSE English Literature Grade	
KS5 Target	

## Edexcel Advanced English Literature 2019 – 2021

<b>Paper 1: Drama</b> <b>30% of the Total Qualification</b> <b>Paper Code: 9ET0/01</b>	<b>Paper 2: Prose</b> <b>20% of the Total Qualification</b> <b>Paper Code: 9ET0/02</b>
<p><b><u>Externally assessed</u></b></p> <ul style="list-style-type: none"> <li>○ Availability: May/June</li> <li>○ Assessment: 2021</li> </ul>	<p><b><u>Externally assessed</u></b></p> <ul style="list-style-type: none"> <li>○ Availability: May/June</li> <li>○ Assessment: 2021</li> </ul>
<p><b><u>Overview of content</u></b></p> <p>Students study:</p> <ul style="list-style-type: none"> <li>• one Shakespeare play and one other drama from either <u>Tragedy</u></li> <li>• critical essays related to their selected Shakespeare play. Students’ preparation is supported by <u>Shakespeare: A Critical Anthology – Tragedy</u></li> </ul> <p><b><u>Our Chosen texts</u></b></p> <ul style="list-style-type: none"> <li>○ Drama: Tragedy <ul style="list-style-type: none"> <li>▪ <i>A Streetcar Named Desire</i> by Tennessee Williams</li> </ul> </li> <li>○ Shakespeare: <i>Othello</i></li> </ul>	<p><b><u>Overview of content</u></b></p> <p>Students study:</p> <ul style="list-style-type: none"> <li>➤ Two prose texts from a chosen theme. (At least <b>one</b> of the prose texts must be pre-1900.)</li> </ul> <p><b><u>Our Chosen theme: Childhood</u></b></p> <ul style="list-style-type: none"> <li>○ Pre-1900: ‘<i>What Maisie Knew</i>’ by Henry James</li> <li>○ Post-1900: ‘<i>Atonement</i>’ by Ian McEwan</li> </ul>
<p><b><u>Overview of assessment</u></b></p> <ul style="list-style-type: none"> <li>• Written examination, lasting 2 hours and 15 minutes.</li> <li>• Open book – clean copies of the drama texts can be taken into the examination. The Critical Anthology <b>must not</b> be taken into the examination.</li> <li>• Total of 60 marks available – 35 marks for Section A and 25 marks for Section B.</li> <li>• Section A – Shakespeare: <b>one</b> essay question, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed).</li> <li>• Section B – Other Drama: <b>one</b> essay question (AO1, AO2, AO3 assessed).</li> </ul>	<p><b><u>Overview of assessment</u></b></p> <p>Written examination, lasting 1 hour 15 mins</p> <ul style="list-style-type: none"> <li>• Open book – clean copies of the prose texts can be taken into the examination.</li> <li>• Total of 40 marks available.</li> <li>• Students answer <b>one</b> comparative essay question from a choice of <b>two</b> on their studied theme (AO1, AO2, AO3, AO4 assessed).</li> </ul>

<b>Paper 3: Poetry</b> <b>30% of the total qualification</b> <b>Paper Code: 9ET0/03</b>	<b>Coursework</b> <b>20% of the total qualification</b> <b>Code: 9ET0/04</b>
<p><b><u>Externally assessed</u></b></p> <ul style="list-style-type: none"> <li>○ Availability: May/June</li> <li>○ Assessment: 2021</li> </ul>	<p><b><u>Internally assessed &amp; Externally moderated</u></b></p> <ul style="list-style-type: none"> <li>○ Assessment: 2021</li> </ul>
<p><b><u>Overview of content</u></b></p> <p>Students study:</p> <ul style="list-style-type: none"> <li>• a selection of post-2000 specified poetry and</li> <li>• a specified range of poetry from: <i>either</i></li> <li>• a literary period (either pre- or post-1900) <i>or</i></li> <li>• a named poet from within a literary period.</li> </ul> <p><b><u>Our Chosen texts</u></b></p> <ul style="list-style-type: none"> <li>○ Poetry: <i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011</i> (Forward Worldwide, 2011)</li> <li>○ Named Poet: Either Christina Rossetti or John Keats</li> </ul>	<p><b><u>Overview of content</u></b></p> <p>Students have a free choice of two texts to study. Chosen texts:</p> <ul style="list-style-type: none"> <li>• must be different from those studied in Components 1, 2 and 3</li> <li>• must be complete texts and may be linked by <b>theme</b>, movement, author or period</li> <li>• may be selected from poetry, drama, prose or literary non-fiction.</li> <li>• Cannot consider texts in translation</li> </ul> <p><b><u>Our Chosen texts</u></b></p> <ul style="list-style-type: none"> <li>○ To be decided at the end of Year 12</li> </ul>
<p><b><u>Overview of assessment</u></b></p> <p>Written examination, lasting 2 hours and 15 minutes.</p> <ul style="list-style-type: none"> <li>• Open book – clean copies of the poetry texts can be taken into the examination.</li> <li>• Total of 60 marks available – 30 marks for Section A and 30 marks for Section B.</li> <li>• Section A – Post-2000 Specified Poetry: <b>one</b> comparative essay question on an unseen modern poem written post-2000 and one named poem from the studied contemporary text (AO1, AO2, AO4 assessed).</li> <li>• Section B – Named Poet: <b>one</b> essay question (AO1, AO2, AO3 assessed).</li> </ul>	<p><b><u>Overview of assessment</u></b></p> <p>Students produce one assignment:</p> <ul style="list-style-type: none"> <li>• <b>one</b> extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5 assessed)</li> <li>• advisory total word count is 2500–3000 words</li> <li>• total of 60 marks available.</li> </ul>

## Edexcel Advanced Subsidiary English Literature 2019- 2020

### Course Structure: Overview {100% Examination}

<b>Paper 1: Poetry and Drama</b> <b>60% of the total qualification</b>	<b>Paper 2: Prose</b> <b>40% of the total qualification</b>
<p><b><u>Externally assessed</u></b></p> <ul style="list-style-type: none"> <li>○ Availability: May/June</li> <li>○ Assessment - 2020</li> </ul>	<p><b><u>Externally assessed</u></b></p> <ul style="list-style-type: none"> <li>○ Availability: May/June</li> <li>○ Assessment: 2020</li> </ul>
<p><b><u>Overview of content</u></b></p> <p>Students study:</p> <ul style="list-style-type: none"> <li>➤ a selection of specified poetry from a post 2000 text</li> <li>➤ one chosen drama from a prescribed list</li> <li>➤</li> </ul> <p><b><u>Our Chosen texts</u></b></p> <ul style="list-style-type: none"> <li>○ Poetry: <i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011</i> <ul style="list-style-type: none"> <li>▪ 20 poems</li> </ul> </li> <li>○ Drama: Tragedy           <ul style="list-style-type: none"> <li>▪ <i>A Streetcar Named Desire</i> by Tennessee Williams</li> </ul> </li> </ul>	<p><b><u>Overview of content</u></b></p> <p>Students study:</p> <ul style="list-style-type: none"> <li>➤ Two prose texts from a chosen theme. (At least <b>one</b> of the prose texts must be pre-1900.)</li> </ul> <p><b><u>Our Chosen theme: Childhood</u></b></p> <ul style="list-style-type: none"> <li>○ Pre-1900: <i>'What Maisie Knew'</i> By Henry James</li> <li>○ Post-1900: <i>'Atonement'</i> by Ian McEwan</li> </ul>
<p><b><u>Overview of assessment</u></b></p> <ul style="list-style-type: none"> <li>○ Written examination, lasting 2 hours.</li> <li>○ Open book – clean copies of the texts can be taken into the examination.</li> <li>○ Total of 72 marks available – 24 marks for Section A and 48 marks for Section B.</li> <li>○ Section A – <b>one</b> comparative essay question on a named poem from the poetry text, plus a free choice of second poem from the selected list. Students will draw on their knowledge of poetic form, language, and conventions (AO1, AO2, AO4 assessed).</li> <li>○ Section B – Drama: <b>one</b> essay question (AO1, AO2, AO3, AO5 assessed).</li> </ul>	<p><b><u>Overview of assessment</u></b></p> <ul style="list-style-type: none"> <li>○ Written examination, lasting 1 hour.</li> <li>○ Open book – clean copies of the prescribed prose texts can be taken into the examination.</li> <li>○ Total of 44 marks available.</li> <li>○ Students answer <b>one</b> comparative essay question from a choice of <b>two</b> on their studied theme (AO1, AO2, AO3, AO4 assessed).</li> </ul>

## A Level Assessment Objectives and Weightings

<b>Assessment Objectives</b>	<b>Weightings at GCE: A level (in percentage)</b>
<b>AO1</b> Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	27.6%
<b>AO2</b> Analyse ways in which meanings are shaped in literary texts	27.6%
<b>AO3</b> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	21%
<b>AO4</b> Explore connections across literary texts	14%
<b>AO5</b> Explore literary texts informed by different interpretations	10%
<b>Total</b>	100%

## A Level Literature Course Structure in detail

{Year 12: 2019-2020}

<b>Term</b>	<b>Mrs Williams</b>	<b>Mrs Quine</b>	<b>Assessment</b>
Autumn 1 {7/8 weeks}	<p><b>Focus on Poetry</b> <b>Text: <i>Poems of the Decade</i></b> (Faber &amp; Faber) – 20 poems Introduction to Poetry,</p> <p>Recall the analysis of poetry from GCSE.</p> <p>10 poems as a starter Analysis in class – elements of poetry and tech terms</p> <p>Directed and Independent analysis</p> <p>Poem as an unseen text and comparisons as preparation for A Level</p>	<p><b>Focus on Prose: Childhood</b> <b>Text 1: <i>Atonement</i> by Ian McEwan</b> Course Overview: Introduction to course components; Reading Log</p> <p>Introduction to Prose/Elements of Narrative and relevant literary terminology</p> <p>Introduction to <b>Atonement:</b> - literary context - historical/social context - narratology - Close analysis of early chapters - Aim to complete close analysis of part 1 - students to have completed</p>	<p><b>Assessment 1:</b> Essay on A Studied Poem (analysis)</p> <p><b>Assessment 2:</b> Analysis of narrative in the first few chapters of <i>Atonement</i></p>
Autumn 2 {7 weeks}	<p><b>. 2 lessons: Drama: <i>Streetcar Named Desire</i></b> - elements of drama - introducing tragedy, specifically American tragedy - literary context - social/historical context - analysis of text: character; setting; tragic element; plastic theatre and staging; language; symbolism; theme</p> <p><b>1 lesson: Poetry</b> Poetry: Consolidating Poetry Analysis, combining HW. 10 poems. Fine –tune analysis Alternative readings ontexts and poets.</p>	<p><b>All 3 Lessons on Prose</b> <b>Analysis of <i>Atonement</i>:</b> - narrative voice and perspective; - gaps in narrative; - character; - setting; - time; - theme; - metanarrative; - impact of ending; - role of the author and imagination - childhood, family and society</p>	<p><b>Assessment 1;</b> Analysis of an element of the play</p> <p><b>Assessment 2:</b> Analysis of representation of childhood and family or narrative voice in selected Chapter.</p>
Spring 1 (6 weeks)	<p><b>2 lessons: Drama</b> <b>1 lesson: Poetry</b></p> <p>Consolidating Analysis of Poetry and Drama</p> <p>Drama: Examining Appearance and Reality; Women and Patriarchy. Continuing study of play as in individual scenes.</p>	<p><b>All 3 Lessons on Prose</b> <b>Text 1: <i>Atonement</i></b> Looking at structure, themes, revisiting characters , whole text consideration</p> <p>Introduction to <b>TEXT 2</b> <b>What Maisie Knew</b> - Historical and Literary contexts</p>	<p><b>Assessment1</b> Question from Past Papers - poetry</p> <p><b>Assessment 2</b> Question from Past Papers on <b>Atonement</b></p>

	Poetry: Finish off poetry study - the rest of 8 poems	- Narratology – narrative voice and viewpoint - Gaps in narrative - close analysis of shifting narrative in early chapters - establishing character - establishing social context	
Spring 2 {6 weeks}	Concluding lessons for poetry and drama as required  Exam Preparation and looking at Sample Papers and model responses  Building planning and exam technique, including analytical response	<b>TEXT 2: What Maisie Knew</b>  Analysis: character, setting, theme, narrative voice, focus on Childhood, family and society Building in comparison to text 1  Introducing comparative analysis and exam technique	<b>Assessment 1</b> Question from Past Papers on Drama  <b>Assessment 2</b> Analysis of representation of Childhood or family in selected chapter of text 2  (or past paper question if possible)
Summer 1 {6 weeks}	Exam Preparation for : Poetry and Drama  Revision and student oriented Exam preparation  Looking at Past papers, exam strategies and planning  Preparation for Mocks (and AS, if needed).	Exam Preparation Comparison of texts for Paper 2 (Prose)	<b>Assessment 1</b> Question from Past Papers – poetry or drama as required based on previous assessments  <b>Assessment 2</b> Questions from Past papers – based on what has been covered
Summer 2 {5 weeks}	Preparation for Mock exams  CW Texts to be decided	Preparation for Mock exams  Introducing Critical Readings for Prose: eg Marxist, Feminist, New Historicism, etc	Past Papers  Mock Exams
<b>PROVISIONAL YEAR 13 PLAN</b>			
	<b>RWI</b>	<b>AQU</b>	
Autumn 1	<b>Non-Examined Component</b> Teaching of Core texts Tutorials on supplementary texts Questions decided Students begin independent study and drafting of coursework  <b>Poetry: Text 2: Keats or Rosetti</b> - introduction to author - literary context - social /historical context - analysis of poems in preparation for Mock	<b>Drama: Text 2 – Othello</b> - tragic context - social/historical context - plot - close analysis of opening scenes - character - setting - theme - dramatic devices	<b>Assessment 1:</b> draft of coursework  <b>Assessment 2:</b> question based on close analysis of opening scenes
Autumn 2	<b>Non Examined Component</b> - continuing workshops on coursework <b>Mock Revision of: Poetry – Poems of the Decade Poetry – selected poet</b>	<b>Drama: Othello</b> Continuing analysis of play  <b>Mock revision of: Prose texts and exam technique</b>	<b>Assessment:</b> Mock exams  <b>Assessment:</b> 1 <sup>st</sup> full draft of coursework completed

Spring 1	<p><b>Poetry – Selected Poet</b> - continuing analysis of poems</p> <p><b>Non- Examined Component</b> Workshops as required to bring coursework to conclusion</p>	<p><b>Drama: Othello</b> Finishing analysis Critical readings Incorporating readings into exam responses</p> <p><b>Poetry: Selected Poet</b> - analysis of poems (divided with Rwi)</p>	<p><b>Assessment:</b> final draft of coursework</p> <p><b>Assessment:</b> past paper question on Othello</p>
Spring 2	<p><b>Poetry – selected Poet</b> - conclusion of analysis</p> <p><b>Revision of:</b> <b>Poems of the Decade</b> <b>Unseen Poetry</b> <b>Poetry: selected poet</b> <b>Drama: Streetcar Named Desire</b></p>	<p><b>Poetry – selected Poet</b> - conclusion of analysis</p> <p><b>Revision of:</b> <b>Prose texts</b> <b>Drama: Othello</b> <b>Poetry: selected poet</b></p>	<p><b>Assessments – past paper questions as required</b></p>
Summer 1	<b>Revision as required</b>	<b>Revision as required</b>	



## **Year 12: A Level English Literature Assessments**

There are **two assessments, per half term**. Students need to use the following table to chart their completed assessments, grades and targets.

Assessment	Task Title	Date	Band/Marks	Targets
Assessment 1				
Assessment 2				
Assessment 3				
Assessment 4				
Assessment 5				
Assessment 6				
Assessment 7				
Assessment 8				
Assessment 9				
Assessment 10				

## **PLAGIARISM**

Plagiarism is a serious form of intellectual theft or fraud. It is the thieving of somebody's thoughts, work, communication, essays and writings and presenting them as your own.

At Queen Elizabeth II High School, Plagiarism is considered as a serious intellectual fraud. Any student found plagiarising work, will be dealt with very strictly.

An incident of plagiarism will be entered in your school records and could affect your future.

**All work submitted must be your own. Please sign and date this booklet to ensure that you have understood the gravity of the statement.**

**Signature** .....

**Name**.....

## GLOSSARY OF LITERARY TERMS

*If in doubt, do not use...*

<b>Abstract</b>	as opposed to concrete; existing in thought and idea, not having a physical existence ( <b>abstract</b> also means summary)
<b>Allegory</b>	a rhetorical device that creates a close, one-to-one comparison. It has two coherent meanings; abstract element representing the concrete. It is an extended metaphor and often symbolic.
<b>Alliteration</b>	sequence of repeated consonant sounds. EG: <i>I caught this morning morning's minion, kingdom of daylight's dauphin, dapple-dawn-drawn Falcon...</i>
<b>Allusion</b>	a passing reference
<b>Ambiguity</b>	multiple/uncertain meanings or interpretations
<b>Ambivalence</b>	ambiguity of feeling, two different attitudes to the same thing; uncertainty or fluctuation, conflicting ideas/attitudes
<b>Anachronism</b>	chronological inconsistency (out of time)
<b>Analepsis</b>	a form of flashback, used in narratives
<b>Analogy</b>	literary parallel, used for the purpose of comparison
<b>Anecdote</b>	short account of event/incident of an amusing or interesting nature, often biographical
<b>Annals</b>	historical records, chronicles
<b>Antagonist</b>	chief opponent of hero (villain); opposite of protagonist, adversary
<b>Anthem</b>	an uplifting or rousing song, asserting beliefs of a group (national, institutional etc.)
<b>Anthology</b>	Collection
<b>Anthropomorphism</b>	attributing human form to gods, objects, animals etc.
<b>Anticlimax</b>	opposite of climax – where a high point of excitement is not achieved; a disappointing end
<b>Anti-hero</b>	unheroic protagonist
<b>Anti-novel</b>	modern, experimental fiction that does not accommodate the conventions or elements of the novel
<b>Antithesis</b>	opposite placing/ contrast (see oxymoron/paradox)
<b>Antonym</b>	opposite meaning (EG: good x bad)
<b>Apocalypse</b>	literary visions of violent and cataclysmic events
<b>Apostrophe</b>	direct address to a person or thing (also the dead addressed as alive); trying to highlight abstract ideas
<b>Arcadia</b>	ideal rural society offering peace and simplicity
<b>Archetype</b>	original pattern/typical example
<b>Archaism</b>	revival of old terms, out moded, old fashioned
<b>Aristotelian</b>	philosophy/ideas pertaining to Aristotle
<b>Assonance</b>	repetition of vowel sounds (EG: fat cat sat on a mat)
<b>Aside</b>	stage whisper (a dramatic convention)
<b>Atmosphere</b>	mood; feelings that readers get from a narrative, based on details such as settings, background, objects and foreshadowing, etc.

<b><i>Avant garde</i></b>	translated from French as advance guard, the term means radical, modern, reformatory etc. In literature, the <i>avant-garde</i> pushes the boundaries of what is accepted as the norm or the status quo.
<b>Ballad</b>	traditional narrative poem in colloquial language; literally a story in short stanzas
<b>Bathos</b>	an anti-climax, created by a ludicrous descent from the esoteric to the ordinary, from the sublime to the ridiculous
<b><i>Bildungsroman</i></b>	a novel revolving around formation, education, culture etc.; also called coming of age novel
<b>Binary Opposition</b>	contrast of two
<b>Blank verse</b>	iambic pentameter ( <i>deedum, deedum, deedum, deedum, deedum</i> )
<b>Cadence</b>	fall, conclusion/finishing effect, flow of rhythm
<b>Caesura</b>	a pause within a line of verse, or in between a metrical foot of a poem
<b>Caricature</b>	ludicrous and often grotesque presentation of a character
<b>Catastrophe</b>	climatic final moments of a tragedy, disaster, calamity
<b>Chronicle</b>	historical writing, a record in a factual or detailed way
<b>Chronology</b>	proper sequence of historical events, arrangement of events in the order of their occurrence
<b>Cliché</b>	often repeated phrase (stereotype); overused phraseology
<b>Climax</b>	highest point in a protagonist's fortunes, before the falling action
<b>Colloquialism</b>	informal language; a word or phrase that is not formal or literary, typically one used in ordinary or familiar conversation
<b>Conceit</b>	far-fetched metaphor (metaphysical conceit); extended metaphor, comparing two seemingly unlike concepts
<b>Connotation</b>	secondary (implied) meaning, emotional or cultural association
<b>Context</b>	ideas surrounding a text/background; circumstances that form the setting of an event
<b>Convention</b>	common/ customary features in a literary form/genre
<b>Crux</b>	difficult point in a text; a difficult or ambiguous passage in a literary work, upon which interpretation of the rest of the work depends
<b>Decadent</b>	state of moral or cultural decline
<b>Denotation</b>	to signify something; apparent meaning
<b>Dénouement</b>	unfolding of a plot or action
<b>Device</b>	literary method or technique
<b>Diatribes</b>	impassioned rant or angry speech
<b>Diction</b>	choice of words
<b><i>Double entendre</i></b>	double meaning (usually with a sexual connotation)
<b>Dramatic irony</b>	a literary device by which the audience's or reader's understanding of events or individuals in a work surpasses that of its characters (in other words, audience knows what the actors don't)
<b>Dystopia</b>	unpleasant imaginary world/place or state of affairs (opposite of utopia)
<b>Eclectic</b>	wide ranging in taste; deriving ideas, style or taste from a broad and diverse range of sources
<b>Empathy</b>	the imaginative projection into another's feelings, a state of total identification with another's situation, condition and

	thoughts; sympathising with a character ( in other words, to be in a character's shoes)
<b>Empiricism</b>	as a philosophy, <b>empiricism</b> means basing knowledge on direct sensory perceptions of the world; <b>empirical</b> means seeking out facts established by experience not theory
<b>Enjambment</b>	poetic technique, where one line flows into the next without a pause; incomplete syntax at the end of a line.
<b>Epilogue</b>	Concluding passage. An epilogue is part of the main story, occurring after the climax and revealing the fates of the characters.
<b>Epiphany</b>	manifestation of God; sudden realisation or revelation. Epiphany means "appearance" or "manifestation. In literary terms, an epiphany is that moment in the story where a character achieves realisation, awareness or a feeling of knowledge, after which events are seen based on this new light in the story.
<b>Episodic</b>	serial; containing or consisting of a series of loosely connected parts or events
<b>Epistle</b>	Letter
<b>Epithet</b>	adjectival phrase, phrase applied to a person or thing to describe an actual or attributed quality: EG: " <i>Richard the Lion-Hearted</i> " is an epithet of Richard I.
<b>Epitome</b>	perfect example or embodiment (also summary, abridgement, abstract)
<b>Equivocation</b>	words used in a double sense (ambiguous); the use of equivocal or ambiguous expressions, especially in order to mislead; prevarication
<b>Euphemism</b>	polite way of saying things
<b>Exposition</b>	explaining. Exposition is a literary device, used to introduce background information about events, settings and characters to the audience or readers.
<b>Extempore</b>	or impromptu; spoken or carried out on the spur of the moment, without any preparation or forethought.
<b>Free verse</b>	<i>verse libre</i> : liberated from the conventions of rhyme and rhythm; an open form of poetry, without consistent metrical patterns
<b>Form</b>	type of literary expression
<b>Homonym</b>	same name (EG: bark - tree, dog)
<b>Homophone</b>	same sound (EG: deer, dear)
<b>Humours</b>	17 <sup>th</sup> century science (used in literature as well): the four humours are: phlegm, blood, black bile, yellow bile. The domination of any of these elements was considered the basis of a person's character: phlegmatic, sanguine, melancholic and choleric respectively.
<b>Hyperbole</b>	or hype; emphasis by exaggeration
<b>Icon</b>	image or representative symbol of something
<b>Ideology</b>	a set of opinions or beliefs of a group or an individual. <i>Ideology</i> usually refers to a set of political beliefs or a set of ideas that characterise a particular culture, individual or group.
<b>Idiom</b>	peculiar phraseology (EG: <i>tough luck</i> , <i>spot on</i> etc.)
<b>Illusion</b>	deception; something that deceives by creating a false representation of reality
<b>Image</b>	mental picture

<b>Imagery</b>	<p>figurative language sensual imagery:</p> <ul style="list-style-type: none"> <li>➤ visual (image of sight)</li> <li>➤ olfactory (image of smell)</li> <li>➤ auditory (image of sound)</li> <li>➤ tactile (image of touch)</li> <li>➤ gustatory (image of taste)</li> </ul>
<b>Intertextuality</b>	plagiarism, imitation, parody, allusion, influence; inter-relation of texts
<b>Irony</b>	a figure of speech, in which words are used in such a way that their intended meaning is different from the actual meaning
<b>Leitmotif</b>	a dominant or recurring theme in a literary text
<b>Magic realism</b>	fiction which mixes the real with the fanciful; portraying fantastical elements in a realistic tone
<b>Melodrama</b>	sensational happenings (especially in a play) or exaggerated emotion; sensational or thrilling action
<b>Metaphor</b>	comparison of two different things (EG: food for thought); a figure of speech which makes an implicit, implied or hidden comparison between two entirely different things
<b>Metonymy</b>	substitution of one thing by its attribute; a figure of speech that consists of the use of the name of one object or concept for that of another to which it is related; or the use of a symbol attributed to something (EG: sceptre/crown for sovereignty, stage for theatre, bottle for alcoholism)
<b>Modernism</b>	The name given to experiments carried out in poetry, prose, and art from around 1920-1939. The term is difficult to define as it encompasses a variety of specific artistic and philosophic movements including symbolism, futurism, surrealism, expressionism, imagism, vorticism, dada and others. The Modernist aesthetic arose due to a sense of despair coinciding with a changing worldview that filtered through British, European and American society.
<b>Monologue</b>	one person speaking; a long speech by a single speaker, as part of a play or theatrical programme
<b>Mood</b>	atmosphere; a text, evoking a certain emotion in the audience/reader
<b>Motif</b>	frequently recurring idea/theme /symbol in a literary text
<b>Narrative</b>	Story
<b>Narrator/ Narrative voice</b>	a <b>narrator</b> or a <b>narrative voice</b> conveys a story. Sometimes the narrator's presence is emphasised, as in 'Dear Reader' or the narrative begins in the first person. This is called a <b>first person narrative</b> . Sometimes the story is told by an unseen author. This is called a <b>third person narrative</b> . Some stories are told by an <b>unreliable narrator</b> . In these tales readers are expected to work out that the person who tells the story is biased, partial or mistaken in the views they put forward. By contrast, the <b>omniscient narrator</b> maintains a god-like view of the story in order to provide shaping and commentary.
<b>Nemesis</b>	retribution. In literature, nemesis refers to a situation of poetic justice, wherein the positive characters are rewarded and the negative

	characters are penalised (Nemesis is the goddess of vengeance in classical mythology.).
<b>Novella</b>	short novel; prose narrative longer than a short story and longer than a novel
<b>Onomatopoeia</b>	sound echoing sense ( EG: bang, crash, roar etc.)
<b>Oxymoron</b>	paradox; figure of speech with a self-contradictory effect (EG: strikingly stupid, ridiculously sublime)
<b>Paradigm</b>	a typical example or pattern of something; model
<b>Paradox</b>	self-contradictory; absurd contradictory statement
<b>Parallel</b>	symbol, comparison
<b>Parody</b>	mock or imitation of an original; a text that is a humorous or satirical imitation of a serious literary text
<b>Pathetic fallacy</b>	nature echoing the mood(s) of the writer
<b>Pathos</b>	suffering and grief; text stirring emotions of pity, sympathy and sorrow.
<b>Personification</b>	inanimate things given human aspects/form
<b>Poetic Justice</b>	The trapper is caught by the trap in an example of ironic but apt justice. Despite the word 'poetic', examples usually turn up in texts, which are narrative and not necessarily poems.
<b>Point of View</b>	Opinion
<b>Prologue</b>	preface or introductory section of a literary work
<b>Protagonist</b>	main character, around whom the action revolves; central character or leading figure in a text
<b>Pun</b>	play on words; a pun is a play on words in which a humorous effect is produced by using a word that suggests two or more meanings or by exploiting similar sounding words having different meanings.
<b>Repetition</b>	a rhetorical device that creates a sense of pattern or form; literary device that repeats the same words or phrases a few times to make an idea clearer.
<b>Reportage</b>	Literally means reporting news but in literary criticism, the word often means the inclusion of documentary material or material which purports to be documentary in a text.
<b>Reversal</b>	turning point in a character or plot/narrative
<b>Rhetoric</b>	the art of speaking/writing; a technique of using language effectively and persuasively in spoken or written form. It is an art of discourse, which studies and employs various methods to convince, influence or please the audience/reader
<b>Rhyme</b>	usually similar sounds at the end of a line (in poetry) – <ul style="list-style-type: none"> <li>➤ end rhyme - end of line</li> <li>➤ internal rhyme – words rhymed inside a line (EG: <i>the modest Rose puts forth a thorn</i>)</li> <li>➤ half rhyme – imperfect rhyme (EG: <i>escaped/scooped</i>)</li> </ul>
<b>Rhythm</b>	variation in the level of stress syllables. Rhythm is measured in meter. <ul style="list-style-type: none"> <li>➤ Sprung rhythm – an often quoted example of rhythm, invented by Gerard Manley Hopkins, strongly accentuating a certain number of syllables within a line (EG: dawn-drawn</li> </ul>

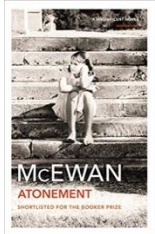
	falcon) Sprung rhythm is used in conjunction with onomatopoeia, assonance and alliteration.
<b>Rule of three</b>	rhetorical device (EG: I came, I saw, I conquered)
<b>Sarcasm</b>	extreme form of irony. Sarcasm is a literary and rhetorical device that is meant to mock with satirical or ironic remarks, with a purpose to amuse and hurt someone or some section of society simultaneously
<b>Satire</b>	literature that examines and ridicules issues (especially vices and folly); a technique employed to expose an individual or a society by the use of humour, irony, exaggeration or ridicule
<b>Sententious</b>	opinion, judgement, feeling of self-righteousness; excessive moralising
<b>Setting</b>	the time, the place
<b>Sibilance</b>	repetition of 's', 'z' and 'sh' sounds
<b>Simile</b>	Comparison using 'as...as' or 'like'
<b>Soliloquy</b>	speak alone (dramatic term) – kind of monologue, where the actor voices his thoughts aloud
<b>Sonnet</b>	verse form with 14 lines: <ul style="list-style-type: none"> <li>➤ Petrarchan/Italian – <i>octave</i> (8 lines) and <i>sestet</i> (6 lines) – rhyme scheme: <i>abbaabba, cdecde</i> (or <i>cdcdcd</i>).</li> <li>➤ Spenserian – 3 <i>quatrains</i> (4 lines) and a <i>couplet</i> (2 lines) - rhyme scheme: <i>abab, bcbc, cdcd, ee</i>.</li> <li>➤ Shakespearean or English (sometimes called Elizabethan) – same verse structure - rhyme scheme: <i>abab, cdcd, efef, gg</i>.</li> </ul>
<b>Stanza</b>	or verse (a paragraph in a poem)
<b>Stream of consciousness</b>	<i>avant garde</i> literary style, when the narrative follows the journey of the character's thought process. The removal of conventional sentence structures and grammar in an attempt to imitate the free flow of thoughts.
<b>Subversion</b>	overturn/attack/undermine
<b>Surrealism</b>	beyond realism; 20 <sup>th</sup> century art and literary movement that used fantastic images; artistic attempt to bridge together reality and imagination
<b>Suspension of Disbelief</b>	Reader willingly suspends disbelief in order to accommodate the happenings in the text (willing suspension of disbelief). a willingness to suspend one's critical faculties and believe the unbelievable; sacrifice of realism and logic for the sake of enjoyment
<b>Symbol</b>	mark, sign, token, representation
<b>Synaesthesia</b>	mixing up of senses
<b>Synecdoche</b>	part standing for whole (EG: <i>The hand that rocks the cradle rules the world</i> )
<b>Tautology</b>	unnecessary repetition of ideas/words/phrases (EG: <i>I myself personally think this way.</i> )
<b>Tension</b>	In common usage, <i>tension</i> refers to a sense of heightened involvement, uncertainty or interest an audience experiences as the climax of the action approaches. In the school of literary theory



	called "New Criticism" in the 1930s and later, the word <i>tension</i> refers more specifically to the quality of balanced opposites that can provide form and unity to a literary work of diverse components. This sort of tension exists between the literal and metaphorical meanings of a work, between what is written and what the text implies, between the serious and the ironic, between certain contradictions in the text that the reader must resolve without authorial discussion, or any equilibrium resulting from the harmony of opposite tendencies.
<b>Texture</b>	quality of the text. <b>Texture</b> involves poetic details such as the modification of the metrical pattern, associations attached to words and the aural values of spoken sounds.
<b>Tone</b>	authorial tone of voice, reflecting the mood of the text
<b>Transgressive</b>	The crossing of a boundary of culture or taste, usually with a subversive intention.
<b>Triplet</b>	3 consecutive rhymed lines of poetic structure
<b>Understatement</b>	kind of irony. An understatement is a figure of speech employed intentionally, to make a situation seem less important than it really is.
<b>Unities</b>	3 unities – Aristotelian rules of drama– unity of time, place and Action <ol style="list-style-type: none"> <li>1. <i>unity of action</i>: a play should have one action that it follows, with minimal subplots.</li> <li>2. <i>unity of time</i>: the action in a play should occur over a period of no more than 24 hours.</li> <li>3. <i>unity of place</i>: a play should exist in a single physical space and should not attempt to compress geography, nor should the stage represent more than one place.</li> </ol>
<b>Utopia</b>	ideal place; an imagined place or state of affairs, where everything is perfect
<b>Weltanschauung</b>	German for view or outlook; philosophical world view (of one writer of one period)

## **A Level English Literature: Texts**

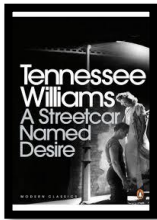
**Year 12 – essential books to be bought and read as soon as possible**



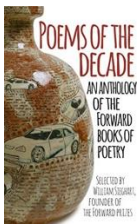
**Atonement by Ian McEwan ISBN: 978-0099429791**



**What Maisie Knew by Henry James ISBN: 978-0141441375**

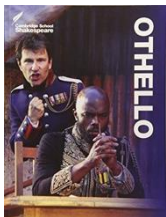


**Streetcar Named desire ISBN 978-0141190273**



**Poems of the Decade (ed) Steighart ISBN 978-0571325405**

## **Year 13 Texts (to be confirmed)**



**Othello by William Shakespeare ISBN: 978-1107615595**

Poetry of John Keats or Christina Rossetti

Coursework texts – to be decided

Compiled by UKi, Aug 2018, revised July 2019 Aqu

## **ADDITIONAL READING**

**WIDER READING** - 3-4 additional texts to be read during the course of Year 12 as preparation for A Level Coursework

**CRITICAL READING** – Wider reading of critical ideas is very useful

- York Notes on the key texts are a useful starting point
- Tragedy: A Student Handbook – English and Media Centre
- The Cambridge Introduction to Tragedy
- Tennessee Williams: A Streetcar Named Desire/Cat on a Hot Tin Roof: A Reader's Guide to Essential Criticism
- The Victorian Novel

**USEFUL WEBSITE:** contains critical writing on a range of texts, designed for A Level students

English and Media online edition

[www.englishandmedia.co.uk/e-magazine](http://www.englishandmedia.co.uk/e-magazine)

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