English Literature Bridging Project

Welcome to English Literature! You will be studying the Edexcel A Level English Literature GCE course (9ET0). This is a linear course and you will be sitting an examination at the end of the course. There is a criteria on the last page of this booklet which outlines how this project will be assessed. **We expect you to have read the texts taught in year 12 before beginning the course: The Prose Beloved by Toni Morrison, The Picture of Dorian Gray by Oscar Wilde and the Drama 'A Streetcar Named Desire by Tennessee Williams and 'King Lear' by William Shakespeare**

You are advised to download a copy of the specification for yourself at http://www.edexcel.com. It is also worthwhile browsing through other documents on this site, to help you understand how the A level is assessed.

The English Literature course in Year 12

Component One: Drama

Students study:

- One Shakespeare play and one other play;
- Critical essays related to the Shakespeare play.

This component is worth 30% of the marks for the whole qualification and is assessed through an examination lasting 2 hours and 15 minutes. You are allowed to take clean copies of the texts that you study into the examination.
You will study *King Lear* and *A Streetcar Named Desire.*

Component Two: Prose

Students study:

- Two novels from a theme – at least one of the novels has to have been written before 1900.

This component is worth 20% of the marks for the whole qualification and is assessed through an examination lasting 1 hour 15 minutes. You are allowed to take clean copies of the texts into the examination.
We will teach *The Picture of Dorian Gray* and *Beloved.*

Component Three: Poetry

Students study:

- Two specific poetry texts;
- A range of poems that cover a wide variety of forms and themes.

This component is worth 30% of the marks for the qualification and is assessed through an examination lasting 2 hours and 15 minutes. You are allowed to take the texts into the examination and you will tackle both taught and unseen poems
One of the texts will be an anthology of modern (twenty-first century) poetry. We usually choose to study Geoffrey Chaucer (*The Wife of Bath's Prologue and Tale)*.

Component Four: Coursework

Students (in negotiation with their teachers) have a free choice of two texts to study. The texts must be different to those studied for the examinations and must be complete texts. They can be prose, poetry or drama. Students write an extended comparative essay of 2500 – 3000 words. We will probably choose one text to teach in class and then ask students to choose individual second texts.

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.
AO5	Explore literary texts informed by different interpretations.

Before you start Year 12...

We would recommend that you purchase your own copies of the texts. Free versions of the text can be found online through the links below.

1) **Read 'A Streetcar Named Desire' Tennessee Williams** – Full text can be found here: https://visumbrasov.org/wp-content/uploads/2015/04/A-Streetcar-Named-Desire-2.pdf

2) **Read *Beloved* Toni Morrison** – Full text found here: https://www.matermiddlehigh.org/ourpages/auto/2012/11/16/50246772/Beloved.pdf

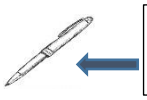
3) **Read *The Picture of Dorian* Gray Oscar Wilde** – Full text found here: https://www.gutenberg.org/files/174/174-h/174-h.htm

4) **Read/watch 'King Lear'- Full text found here**: http://shakespeare.mit.edu/lear/full.html

The Royal Shakespeare company has a fantastic version of the play.

BRIDGING UNIT TASKS:

TASK 1: Me as an English Student (700-800 words)



When you see this image of the pen, we expect you to write **1 page**!

Write an autobiographical piece about yourself as an English student, up to the point where you explain why you have chosen English as an A-Level subject. It's up to you how you write it.

Things you could include:

- Your early experiences as a reader – or even of the stories told to you before you could read
- What you have enjoyed about English over the years; from early years through to your GCSEs
- What, in your opinion, are the benefits of studying English?
- Why have you chosen it?
- What are you looking forward to about doing it at A-Level?
- Discuss the books you have been reading most recently

Beloved

These tasks require you to have read both "The Picture of Dorian Gray" and "Beloved". We will not be reading these texts in lesson so it is imperative that you have read them prior to September.

"Many people use the expression 'the past will come back to haunt you."

What does this expression mean? What examples can you give of history repeating itself?

TASK 2: Research Slavery, the American Civil War and Reconstruction periods and mind map your ideas. Using the statement above, produce an essay arguing how this is applicable to 'Beloved'. What was Morrison's intention for writing the text? What does the ghost of Beloved represent? How is the concept of the past written into the novel? (AO1, AO2, AO3)

You should include:

Details about slavery, the Civil War, and the Reconstruction era. In your research, you should seek to answer the following questions based on facts or inferences:

–What is Morrison's view of slavery?
-How does the novel depict family, women and motherhood?
–What was Sethe's life like prior to the Civil War?
–How did the Civil War change events and perspectives about the world around these characters?
–How did the end of the Civil War and the Reconstruction period affect the characters?
Further Development Questions:
–When was the Civil War, and why was it fought?
–How does "Beloved" portray some of the underlying issues of the 'Middle Passage'?
–How did Southerners justify slavery in the Civil War period? How did Northerners criticise slavery?
–What is the 14th Amendment, and how did it affect those who were slaves during the Civil War? -- Write 5 intent statements giving your views on why Morrison wrote the novel. How does it affect us now?
–In "Beloved," the narrator describes Sethe in the following way: **"But her brain was not interested in the future. Loaded with the past and hungry for more, it left her no room to imagine, let alone plan for, the next day. . . Other people went crazy, why couldn't she?"**

Based on your knowledge of the plot and characters in "Beloved", what might this quotation mean? How does it apply to the situations and characters in the novel?

Vocabulary:
pivotal, apparition, adaptation, herald, spectre, conjured, obliqueness, harrowing, literal, occult, tumultuous, enticing, daunting, foresight, intuitive, conspicuous, tenacity, epicentre, upheaval, vitality, benevolent, clarion, cinematography, deprivation, credo

Upon your return to school in year 12, you will be asked to complete an assessment on the theme of the supernatural. Track the development of the supernatural across the text.

Extension Activities for "Beloved": 1. Students can read other books by Toni Morrison ("The Bluest Eye," "Sula," "Song of Solomon," "Tar Baby," "Jazz," and "Paradise") and compare the issues discussed in these books to those presented in "Beloved." There are also useful interviews with Toni Morrison on youtube.

The Picture of Dorian Gray

TASK 3: Pick a section from "The Picture of Dorian Gray" that you find interesting and do a close analysis of that passage (AO2). Pay close attention to Wilde's use of language and imagery. Is there any reason why Wilde may have incorporated these ideas into the text considering the context of the novel?

Challenge: Can you identify any themes, symbols or ideas that are similar to those presented in 'Beloved'?

Track the development of the supernatural across the text and chart similarities/differences to Beloved.

Themes and Symbols:

2. Art / The relationship between art and reality

The distinction between reality and art is blurred in the novel. Actresses live as though they are constantly on stage, and a painter values his friendship because the relationship improves his ability to paint and make art. Dorian himself bases his life and actions on a work of art: the book given to him by Lord Henry. Throughout the novel, Dorian is obsessed with making his life into art, and it ultimately leads to his downfall as he tries to escape the morality within this decision.

Acting seems to be truer than real life in the novel. Lord Henry says 'but I love acting' it's so much more than real life', Dorian loves Sibyl for her acting, and Sibyl calls Dorian her 'Prince Charming' making him into a character of her own. Dorian's story and the mixing of reality and art it creates makes a division between ethics and aesthetics in the novel. Wilde wanted to explore the link between an artist, his or her subject, and the resulting image on the canvas.

TASK 4: **Research context for the Picture of Dorian Gray.**

Write your findings in a mind map

You may wish to focus on:

The aesthetic movement

Hedonism

The role of Victorian Art

Gothic Literature and its conventions

Oscar Wilde and his homosexuality

Victorian society

Consolidating the task:

Why do you think we have asked you to compare these two texts? What similarities and differences can you see between these texts? List your ideas. **Research context for both:** How are they connected by the authors' views of society?

Task 5: Introducing the comparison

Research Toni Morrison and Oscar Wilde and produce your own biographies for the authors. These should contain the main experiences and events which you believe have shaped their writing.

The Picture of Dorian Gray - Preface	Beloved - Preface
The artist is the creator of beautiful things. To reveal art and conceal the artist is art's aim. The critic is he who can translate into another manner or a new material his impression of beautiful things. The highest, as the lowest, form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only Beauty. There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all. The nineteenth-century dislike of Realism is the rage of Caliban seeing his own face in a glass. The nineteenth-century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass. The moral life of man forms part of the subject matter of the artist, but the morality of art consists in the perfect use of an imperfect medium. No artist desires to prove anything. Even things that are true can be be proved. No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style. No artist is ever morbid. The artist can express everything. Thought and language are to the artist instruments of an art. Vice and virtue are to the artist materials for an art. From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the type. All art is at once surface and symbol. Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors. Diversity of opinion about a work of art shows that the work is new, complex, and vital. When critics disagree the artist is in accord with himself. We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely. All art is quite useless. Oscar Wilde.	*I will call them my people,* *which were not my people;* *and her beloved,* *which was not beloved.*

TASK 6: Read the prefaces above. Usually, a preface is a writer's chance to speak directly to the reader about why they wrote the book, what it's about, and why it's important. Based on the prefaces, why did the writers produce these texts?

TASK 7:

Can you draw comparisons between the authors' motivations? What are the differences and why, based on the authors' experiences, do they have these differing views? **Annotate the Prefaces above.**

Criteria	Descriptors		
	Exceeding	Secure	Unsatisfactory – Requires Improvement
Content	Includes in-depth rationale for choice of subject matter. Questions responded to in a perceptive, critical and reflective way. Excellent level of knowledge shown on the text.	Includes rationale for choice of subject. Relevant and detailed responses to questions Good level of engagement with the texts	Includes limited or unclear rationale for choice of subject It is clear that texts have not been read/understood properly Poor level of effort demonstrated
	Presents ideas with style and elaborates on a subject relevant to the text	Presents ideas in a developed way with sustained relevance to the text	Presents ideas/subject in a straightforward way with limited or no relevance to the text
	Explains how new information enhances understanding of the text	Partially explains how new information enhances understanding of the text	Does not explain how new information enhances understanding of the text
	Sustained, sophisticated writing – 1 ½ - 2 pages for essay style questions (marked with pen image)	Accurate register writing roughly 1 page for writing tasks (marked with pen image)	Underdeveloped and brief responses for tasks. Instructions ignored.
Evidence	Paraphrases and integrates information effectively from the texts	Paraphrases and integrates information from the texts	Does not uses specific references to the text
	Demonstrates excellent knowledge by using well-chosen references Uses a range of subject terminology to support response	Selects obvious references to the text Uses straightforward terminology	Does not demonstrate knowledge of a thorough reading
Language	Writes coherently with correct use of language structures	Writes with correct use of basic language structures	Does not write clearly, with incorrect use of basic language structures