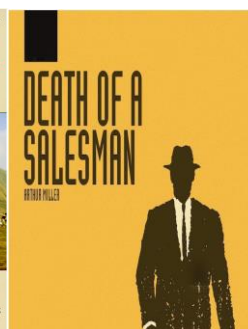
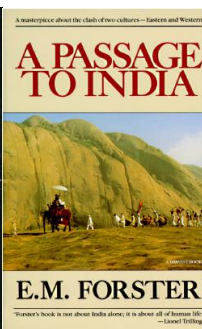
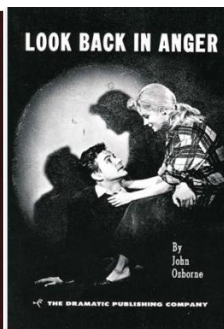
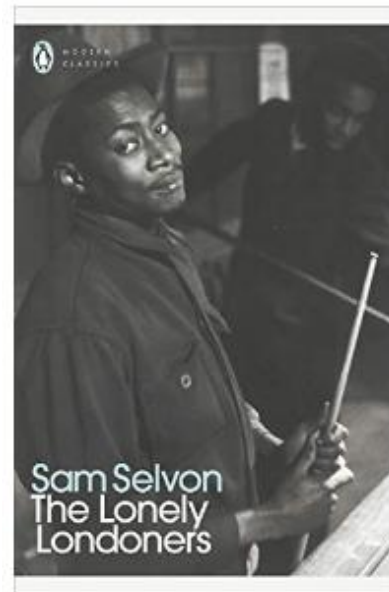
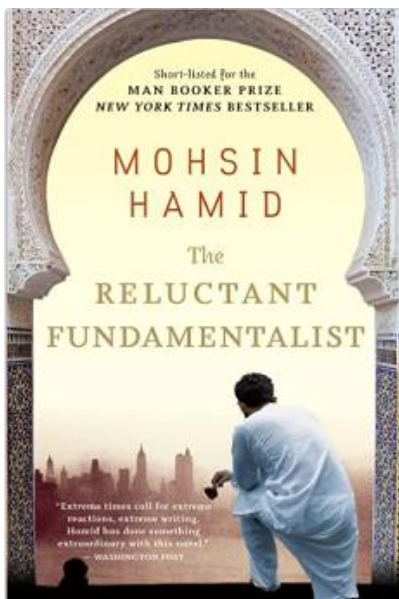
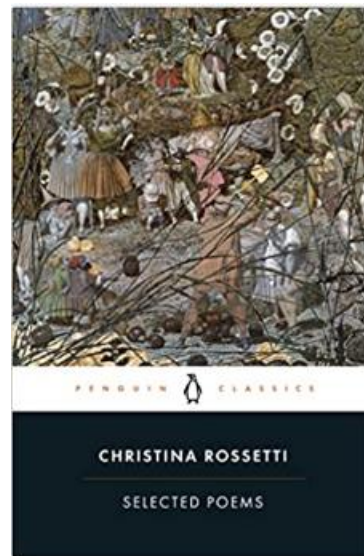


A Level English Literature: Transition Work



The Nine Habits of Successful Study at AS/A Level



1 Get Organised!

At the start of the course, find out everything you can about events, such as internal exams, coursework deadlines, term dates, etc.. Get yourself a decent diary and use it! Pencil these dates into it, and make a note any time that you are given an essay or coursework deadline. Write in warning notices such as *one week left until Joyce essay deadline*, so that you don't miss events. Buy a wall planner for your bedroom, and record these events on this also. Make copies of your timetable for your bedroom, your diary and the inside of your locker.

2 A Little Often Goes a Long Way

Pick regular times and places to study during your school week. Choose a place free from distractions, where information you will need is close at hand. On your timetable, mark in at least *at least three* periods of study devoted to English. Once committed to paper, these should be fixed and considered a part of your obligatory timetable.

3 Read to Succeed

There is no substitute for reading the prescribed texts on your course. Try to read regularly, from the recommended list as well as from the prescribed one. If you have problems with this, set yourself reading targets each month and *stick with them!* Another idea is to keep 'reading logs'. You could, for example, record your thought at the end of each chapter / act, etc. Alternatively, keep character logs: devoting a page in your notebooks to each major character in a text and making a note on the relevant page whenever something important happens. A final idea is the one page summary: divide a large sheet of paper up into the number of sections within the text (chapters / acts, etc.) and write a brief summary into each section as you read it.

4. Take Note!

From Day One of your course, make a resolution to keep a set of organised, detailed notes. Divide a folder into the relevant sections of the course, and keep a separate area for returned work and exam titles that could be used in revision. Use underlining, headings, boxes and colours to code areas and make sections of your notes stand out. Take a pride in them - they will be checked from time to time. Keep them regularly updated - if you miss a lesson, talk to a friend and catch up sooner rather than later. Record information as a diagram if you find this easier: often, these type of notes are more easily accessed later on. Why not regularly transfer notes to a computer?

5. Research Regularly

Increasingly, vast amounts of information are becoming available. You must judge its value each time you encounter it. Don't let the grass grow under your feet: as soon as find out what you will be studying, lose no time on researching the writer and his or her works. Don't just rely on the internet: why not organise a small number of you to visit a university library over a weekend? Critical works on major writers are constantly being updated and added to.

6. Keep a Dialogue Open

Always talk to people about your progress and what you are studying. This included parents, peers and your teachers. Discuss your work with your parents - don't let a disaster unfold, only for them to find out when it's too late. Always talk to your peers about the work you are doing. They may offer fresh approaches and insights, provide a helping hand, or even a shoulder to cry on. Perhaps most importantly, talk to your English teachers. Ask them about your progress, raise any concerns, discuss the texts with them. Ask about the course, its structure, and when various assessments will take place. They will be only too happy to see you engaged with your course.

7. Write Dynamic Essays

Reading the critical works of others will enable you to understand the language of practical criticism more than any other exercise. Your teachers will also give you plenty of advice and practice in this area.

8. Enjoy Your Time!

Studying for your A levels can be a great time of your life, giving you the independence of person but also the security you are used to, bridging compulsory and Further Education. You may love some of the texts you study, you may really struggle with others. Keep an open mind, and give yourself time to listen, absorb material and cultivate tastes. Often, the best relationship a reader has with a writer is



one that has taken some time to grow and deepen. Don't dismiss upon first impressions. Get involved in what is going on in and around your sixth form beyond your studies.

9. Finally...Start with the End in Mind

There may be times over the two years of your A level literature course when you feel dispirited, snowed under and without direction. You may wonder where the course is leading to for you. A way through this, leading to a much more motivated approach, is to think carefully about where this course, as well as your other A levels, will lead you. Where do you want to be when you are forty? How will what you do now have some part to play in getting you there? Write your long-term goals down and look at them regularly.

Study Skills Checklist – tick off when you feel proficient in these skills or ask a teacher if you would like opportunities to develop them.

- Research skills, using a library and/ or Information and Communication Technology
- Effective and selective reading of reference texts
- The ability to plan and write an organised and stylishly - written essay
- Conversational and discussion skills / effective collaborative skills
- Oral presentation skills
- Written presentation skills (hand-written and word processed)
- Time management skills: meeting deadlines, organisation of private study time, etc.
- Annotation skills when working with a text
- Note-taking techniques
- Revision techniques
- Examination techniques

Here's a few things to get your teeth into over the next couple of months, so that you're prepared for the course in September.

If you choose English Literature you will be studying the genre of TRAGEDY in part of your course, and how it applies to Hamlet. First, here is a quick overview of the genre:

Aspects of tragedy

At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others and in all texts there is an interplay between what might be seen as villains and victims. Some tragic features will be more in evidence in some texts than in others and you will need to understand how particular aspects of the tragic genre are used and how they work in the chosen texts. The absence of an 'aspect' can be as significant as its presence. There can be no exhaustive list of the 'aspects' of tragedy but areas that can usefully be explored include:

- the type of the tragic text itself, whether it is classical and about public figures, like King Lear, or domestic and about representations of ordinary people, like Tess or Willy in Death of a Salesman
- the settings for the tragedy, both places and times
- the journey towards death of the protagonists, their flaws, pride and folly, their blindness and insight, their discovery and learning, their being a mix of good and evil
- the role of the tragic villain or opponent, who directly affects the fortune of the hero, who engages in a contest of power and is partly responsible for the hero's demise
- the presence of fate, how the hero's end is inevitable
- how the behaviour of the hero affects the world around him, creating chaos and affecting the lives of others
- the significance of violence and revenge, humour and moments of happiness
- the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end
- the use of plots and sub-plots
- the way that language is used to heighten the tragedy
- ultimately how the tragedy affects the audience/reader, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.

Starting points:

Watch the following video on the features of a Shakespearean Tragedy

<https://www.youtube.com/watch?v=TgwETHbjhGE>



To find out about Greek Tragedy watch the following video by the National Theatre

<https://www.youtube.com/watch?v=dSr6mP-zxUc>



Even greater depth:

This podcast by the University of Oxford takes this into even further detail

<http://podcasts.ox.ac.uk/defining-tragedy>

TASK ONE:

With the above in mind, think back to your study of Macbeth and An Inspector Calls for GCSE, and make some notes on the following points:

1. Could these plays be considered to contain 'aspects' of tragedy? Which ones? How and why?
2. Focus on the characters of Eva Smith and Lady Macbeth; could they be seen as a tragic characters? Look again at the bullet points and your notes from the videos and note down which of them the characters conform to.
3. Are there any points on the list that are debatable for each character?

Even greater depth:

The following blog goes into even greater depth on whether Lady Macbeth can be considered a tragic character

<https://quinnae.com/2012/12/28/shaking-her-fell-purpose-lady-macbeth-as-tragic-heroine/>

You will be studying a Shakespearean play as part of the course which for Holy Family is Hamlet.

TASK TWO:

Watch the following trailer for the RSC (Royal Shakespeare Company) production of Hamlet. What do you believe the play will explore given the areas the trailer for the play highlights?

Focus on the set and the costumes, the events shown in the video and what you can infer.

<https://www.youtube.com/watch?v=V-C2ZaK04v8>

TASK THREE

Vocabulary is an important feature of the A Level English Literature course.

Please read and complete the table below

Vocab	Define it	Use it in a sentence
1. Duplicious		
2. Lascivious		
3. Xenophobic		
4. Ostracised		
5. Machiavellian		
6. Catalyst		
7. Infidelity		
8. Fidelity		
9. Ingratiate		
10. Cynicism		
11. Amorous		
12. Virtue		
13. Malignant		
14. Benevolent		
15. Harrowing		
16. Poignant		
17. Hamartia		
18. Peripeteia		
19. Hubris		
20. Anagnorisis		
21. Cuckold		
22. Antithesis		
23. Improvisation		
24. Dénouement		
25. Thwarted		
26. Malcontent		
27. Vice		

TASK FOUR

Finally, now that you're more acquainted with the genre, read the following poem, which is contained in an anthology of tragic poetry put together by the exam board (the reading of it is attached):

<https://www.youtube.com/watch?v=RL9RUdBTVsA>



Death in Leamington John Betjeman (1932)

She died in the upstairs bedroom By the light of the ev'ning star
That shone through the plate glass window
From over Leamington Spa

Beside her the lonely crochet
Lay patiently and unstirred,
But the fingers that would have work'd it
Were dead as the spoken word.

And Nurse came in with the tea-things
Breast high 'mid the stands and chairs-
But Nurse was alone with her own little soul,
And the things were alone with theirs.

She bolted the big round window,
She let the blinds unroll,
She set a match to the mantle,
She covered the fire with coal.

And "Tea!" she said in a tiny voice
"Wake up! It's nearly five"
Oh! Chintzy, chintzy cheeriness,
Half dead and half alive.

Do you know that the stucco is peeling?
Do you know that the heart will stop?

From those yellow Italianate arches
Do you hear the plaster drop?

Nurse looked at the silent bedstead,
At the gray, decaying face,
As the calm of a Leamington ev'ning
Drifted into the place.

She moved the table of bottles
Away from the bed to the wall;
And tiptoeing gently over the stairs
Turned down the gas in the hall.

Once you've read through a few times and annotated it either:

- Complete a mindmap for your ideas on this poem in terms of its tragic aspects or
- Write up an essay which analyses this poem in terms of its tragic aspects. Write about a side or so of A4, but make sure you cover a range of points; a succinct analytical writing style is vital when writing about literature.

You can email your notes or essay to cscrivens@holyfamilyschool.uk

The Immigrant Experience

Introduction

In Year 12, you will study two texts within the topic of *The Immigrant Experience*. This topic explores the immigrant experience through their linguistic confusion, conflict between generations, social mobility, prejudice and keeping in touch with heritage.

TASK ONE

The first text you will study is *The Reluctant Fundamentalist* by Mohsin Hamid. Listen to his discussion on Radio 4 book Club: <https://www.bbc.co.uk/programmes/b0144ybj>

What do you think about Mohsin Hamid's discussion?

What questions would you ask the author?

TASK TWO

Key vocabulary

Vocab	Define it	Use it in a sentence
1. Migration		
2. Immigration		
3. Emigration		
4. Diaspora		
5. Refugee		
6. Asylum-seeker		
7. Economic migrant		
8. marginalisation		
9. Commonwealth		
10. Globalisation		
11. Hegemony		

12. Windrush Generation		
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TASK THREE

The second text you will study is *The Lonely Londoners* by Samuel Selvon. In this extract the reporter is much younger than Moses, but ironically, quickly gets the measure of him.

Read the extract below from the novel and form an idea about the narrator. Then consider the context surrounding the Windrush Generation and how this links to the extract below.

You can create a mindmap or an essay.

It had a Jamaican fellah who living in Brixton, that come to the station to see what tenants he could pick up for the tenants that now live in Brixton. This test when he did first come open up a club, and by and by he save up money and buy a house. The next thing you know, he buy out a whole suite of houses in Brixton, and let out rooms to the boys, hitting them anything like three or four guineas for a double. When it come to making money, it ain't have anything like 'ease me up' or 'both of we is countrymen together' in the old London. Sometimes he put bed and chair in two or three big room and tell the fellahs they could live together, but each would have to pay a pound. So you could imagine – five-six fellahs in one room and the test coining money for so. And whenever a boat-train come in, he hustling down to Waterloo to pick up them fellahs who new to London and ain't have place to stay, telling them how Brixton is a nice area, and they would feel at home in the district, because the Mayor on the boys' side and it ain't have plenty prejudice there.

While Moses smiling to see the test hustling tenants, a newspaper fellah come up to him and say, 'Excuse me sir, have you just arrived from Jamaica?'

And Moses don't know why but he tells the fellah yes.

'Would you like to tell me what conditions there are like?' the fellah takes out notebook and pencil and look at Moses.

Now Moses don't know a damn thing about Jamaica – Moses come from Trinidad, which is a thousand miles from Jamaica, but the English people believe that everybody who come from the West Indies come from Jamaica.

'The situation is desperate,' Moses say, thinking fast, 'you know the big hurricane it had two weeks ago?'

'Yes,' the reporter say, for in truth it did have a hurricane in Jamaica.

'Well I was in that hurricane,' Moses say. 'Plenty people get kill. I was sitting down in my house and suddenly when I look up I see the sky. What you think happen?'

'What?'

'The hurricane blow the roof off.'

'But tell me, sir, why are so many Jamaicans immigrating to England?'

'Ah,' Moses say, 'that is a question to limit, that is what everybody is trying to find out. They can't get work,' Moses say, warming up. 'And furthermore, let me give you my view of the situation in this country. We can't get no place to live, and we only getting the worst jobs it have –'

But by this time the infant feel he get catch with Moses, and he say 'Thank you,' and carry off.

Moses was sorry, it was the first time he ever really get a good chance to say his mind, and he had a lot of things to say.

You can email your notes or essay to rmeenagh@holyfamilyschool.uk