

## OCR English Literature A level

<http://www.ocr.org.uk/qualifications/as-a-level-gce-english-literature-h072-h472-from-2015/>

Course Element		Genre	Texts	
H472/01 Drama and Poetry pre 1900 EXAM 2 Hours 30 minutes	Section 1	Shakespeare A – extract analysis B – whole text question	<b>Twelfth Night</b>	
	Section 2	Drama and Poetry 1 comparative question	Drama Ibsen <b>A Doll's House</b>	Poetry <b>Christina Rossetti</b>
H472/02 Comparative and Contextual Study EXAM 2 hours and 30 minutes	Section 1	Topic based Q1 – write a critical appreciation of unseen passage on topic Q2 – choice of 3 whole text comparative questions	American Literature 1880 – 1940  Question 2 set texts are: <b>The Great Gatsby</b> and <b>Sister Carrie</b>	
H473/03 Literature post 1900  <b>Coursework</b> (one text written after 2000)	Piece 1 1 text close reading	poetry	Either a creative piece, or a close analysis based on the poetry of <b>Duffy, Angelou, Heaney</b> or <b>Edward Thomas</b>	
	Piece 2 2 texts comparative	Drama and prose	<b>One man two guvnors</b> by Richard Bean compared with a <b>novel of your choice</b>	

If you have any queries about your summer assignment please contact Mrs Wells

[swells@fromecollege.org](mailto:swells@fromecollege.org)

## Summer Assignment

Read one of the following texts (any edition)

American Literature 1880 – 1940 (to compliment The Great Gatsby)

Henry James, *The Portrait of a Lady*, Mark Twain, *The Adventures of Huckleberry Finn*, Willa Cather, *My Ántonia*, Edith Wharton, *The Age of Innocence*, William Faulkner, *The Sound and the Fury*, Ernest Hemingway, *A Farewell to Arms*, Richard Wright, *Native Son*

Create a power point that makes links between the following themes and the novel you have read. You should include relevant quotes to support the points made. Your power point should have between 8 – 12 slides.

### Historical narrative

The date of the unseen passage should give a hint as to how it relates to broad historical matters, though don't expect every passage to fit neatly into a template such as the one that follows. Very generally, nineteenth century passages may feature the build-up of wealth on the Eastern seaboard, often introducing social concerns that mirror those of Europe. A date early in the twentieth century may foreground the rise of realism and or the work of the first significant generation of writers from Continental Europe (eg Dreiser and Cather). The twenties may feature angst at the legacy of the First World War and/or hedonistic lifestyles during the economic boom. The thirties are likely to mirror economic depression. The literature of the South is likely to revisit the Civil War and possibly the legacy of slavery.

### Class

Class is sometimes downplayed in American literature, but where almost everyone pursues the rewards of capital, social divisions rapidly widen. In John Steinbeck's *The Grapes of Wrath* where the mid-West meets California, the clashes are essentially between have and have nots, but so they are in Wharton's pedantically snobbish New York, or in Henry James, where a bequest turns moderately well-off Isabel Archer overnight into a Princess.

### Cultural diversity

Unseen passages often foreground the cultural diversity of America. They may introduce clashes between partially established racial groups (such as Jews and Irish in the Northeast); they may offer a cultural panorama listing the diversity of those who enter the 'melting pot'; there may be a sense of an amorphous if tentative American identity in spite of (or because of) diversity, that an American is more than the sum of his or her parts. Remember that the further you go back in time (eg to Henry James) the more likely you are to be dealing with mainly White Anglo Saxon Protestants.

### **A society 'on the move'**

Many unseen passages (and much American writing) will introduce you to a society on the move, crowded with the details and energy of technological progress, the opening up of the Pacific Coast by railway, the coming of cinema, telephone and typewriter, mass production of the automobile. You might look for hints that people are desperate to get somewhere, never put down roots.

### **American Dream**

The American Dream is so celebrated a feature of this period you may be tempted to pass it off as a cliché, but it covers a complex bundle of aspirations and frustrations, and is never more potent than in the work of those writers, like F Scott Fitzgerald, who endorse and satirise it simultaneously. It most often shows itself in literary texts as a Romantic desire to impose yourself on the universe, no matter how often and brutally you are disappointed in the attempt. American Dreamers are thus rarely happy, and subject to agonies of fruitless longing. But the disappointments are offset by a fixed belief in the importance of the individual, indeed his centrality. The American Dream is (as Whitman put it) a Song of Myself.

## OCR English Literature Book List for year 12

Most A level students prefer to buy their own books so they can make extensive notes in them. However if you would like us to provide you with a copy of the set texts we will gladly do so. Please email Mrs Wells if you would like an English Faculty copy before 20<sup>th</sup> August. We will begin the course with *The Great Gatsby*. Please ensure you have a copy (or have requested a copy) ready for the first week of study in September.

### Compulsory

**Selected Poems** by Christina Rossetti (Penguin Classics 2008) \* please see Appendix 1 for a list of the named poems released by the exam board. (An Anthology will be provided for you)

**Twelfth Night** by William Shakespeare (RSC edition)

**The Great Gatsby** by F Scott Fitzgerald (Penguin Popular Classics 2007)

**Sister Carrie** by Theodore Dreiser

ASIN B00DJG47QA

At least one text from the following: American Literature 1880 – 1940 (to compliment *The Great Gatsby*) Any edition...

Henry James, *The Portrait of a Lady*, Mark Twain, *The Adventures of Huckleberry Finn*, Theodore Dreiser, *Sister Carrie*, Willa Cather, *My Ántonia*, Edith Wharton, *The Age of Innocence*, William Faulkner, *The Sound and the Fury*, Ernest Hemingway, *A Farewell to Arms*, Richard Wright, *Native Son*

**A Doll's House** [https://www.amazon.co.uk/Dolls-House-Student-Editions/dp/1408106027/ref=sr\\_1\\_2?s=books&ie=UTF8&qid=1467633586&sr=1-2&keywords=a+dolls+house+henrik+ibsen](https://www.amazon.co.uk/Dolls-House-Student-Editions/dp/1408106027/ref=sr_1_2?s=books&ie=UTF8&qid=1467633586&sr=1-2&keywords=a+dolls+house+henrik+ibsen)

## Optional Wider Reading

**Christina Rossetti – A literary Biography** by Jan Marsh (Faber and Faber)

ISBN 978 0571296118

**Gatsby A level Revision** (CGP publications)

ISBN 978 1847626684

**Twelfth Night (Shakespeare Criticism)** James Schiffer

[https://www.amazon.co.uk/Twelfth-Night-Shakespeare-Criticism-Schiffer-x/dp/1138828475/ref=sr\\_1\\_10?s=books&ie=UTF8&qid=1495524108&sr=1-10&keywords=twelfth+night+criticism](https://www.amazon.co.uk/Twelfth-Night-Shakespeare-Criticism-Schiffer-x/dp/1138828475/ref=sr_1_10?s=books&ie=UTF8&qid=1495524108&sr=1-10&keywords=twelfth+night+criticism)

**Twelfth Night (Critical Essays)** Stanley Wells

[https://www.amazon.co.uk/d/Books/Twelfth-Night-Critical-Essays-Chairman-Stanley-Wells/1138850810/ref=sr\\_1\\_15?s=books&ie=UTF8&qid=1495524108&sr=1-15&keywords=twelfth+night+criticism](https://www.amazon.co.uk/d/Books/Twelfth-Night-Critical-Essays-Chairman-Stanley-Wells/1138850810/ref=sr_1_15?s=books&ie=UTF8&qid=1495524108&sr=1-15&keywords=twelfth+night+criticism)

Montgomery /Durant/Fabb/Furniss/Mills – **Ways of Reading**, Routledge (978 0415346344)

Malcolm Peet and David Robinson – **Leading Questions:** a Course in Literary Appreciation, Nelson (0 174 323379)

Robert Eaglestone – **Doing English**, Routledge (0 415 28423 6)

David Lodge – **The Art of Fiction**, Penguin (0 140 17492 3).

Appendix 1

**Christina Rossetti-*Selected Poems***

Song: When I am dead, my dearest

Remember

From the Antique ['It's a weary life, it is, she said']

Echo

Shut Out

In the Round Tower at Jhansi (Indian Mutiny)

A Birthday

Maude Clare

Up-hill

No, thank you, John

Good Friday ['Am I a stone and not a sheep?']

Goblin Market

Twice

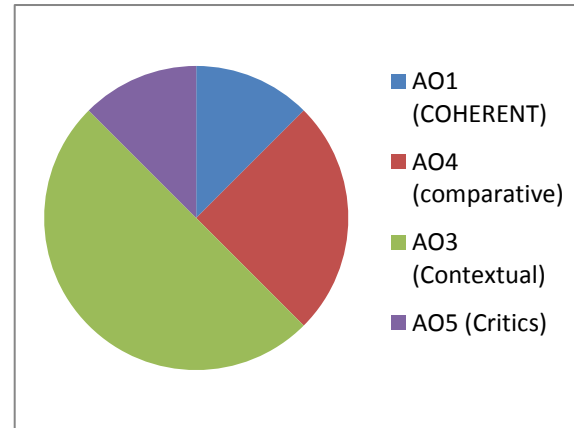
Winter: My Secret

Soeur Louise de la Miséricorde

Unit 1 PLC Comparative American

<b>AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 30%</b>					<b>AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood 20%</b>		<b>AO4 Explore connections across literary texts 10%</b>	<b>AO5 Explore literary texts informed by different interpretations 10%</b>	
Excellent understanding of the text	Fluent and accurate writing style	Consistently written in the correct register	Well-structured argument that is coherent and developed	Critical concepts and terminology used accurately and consistently	Consistently well developed and detailed understanding of the significance of context in which there are written	Consistently well developed and detailed understanding of the significance of context in which there are received	Excellent and consistently detailed purposeful exploration of connections between texts	Excellent and consistently detailed exploration of different readings of texts	Excellent and consistently detailed exploration of different ways of reading texts

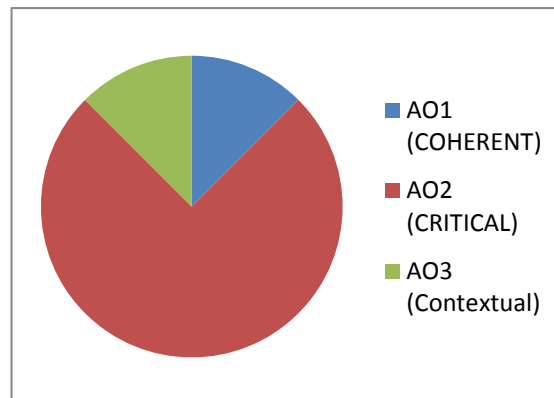
AO1 (COHERENT)	12.5
AO4 (comparative)	25
AO3 (Contextual)	50
AO5 (Critics)	12.5



Unit 1 PLC Part A Unseen American

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 30%					AO2 Analyse ways in which meanings are shaped in literary texts 30%					AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood 20%			
Excellent understanding of the text	Fluent and accurate writing style	Consistently written in the correct register	Well-structured argument that is coherent and developed	Critical concepts and terminology used accurately and consistently	Well developed and entailed discussion of the language shapes meaning	Well developed and entailed discussion of the form shapes meaning	Well developed and entailed discussion of the structure shapes meaning	Focused and precise use of analytical methods	Consistently effective use of quotations	Consistently sophisticated embedding of quotations	Analytical responses to quotations are consistent and sophisticated	Consistently well developed and detailed understanding of the significance of context in which they are written	Consistently well developed and detailed understanding of the significance of context in which they are received

AO1 (COHERENT)	12.5
AO2 (CRITICAL)	75
AO3 (Contextual)	12.5

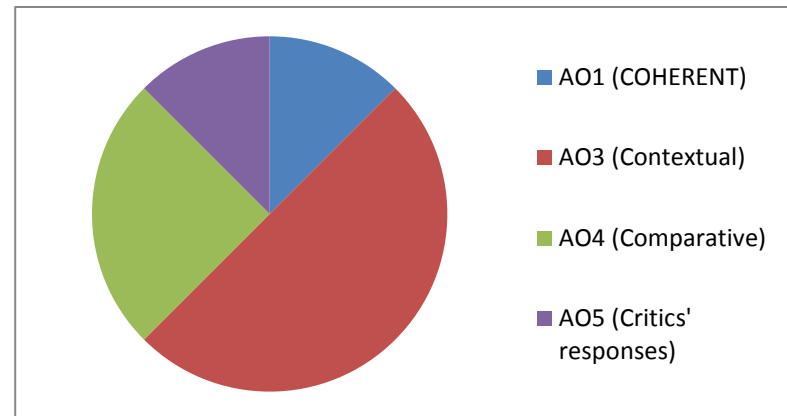




Unit 2 PLC Section B Ibsen and Rossetti

<b>AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 12.5%</b>						<b>AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 50%</b>		<b>AO4 Explore connections across literary texts 25%</b>	<b>AO5 Explore literary texts informed by different interpretations 12.5%</b>
Excellent understanding of the texts	Excellent and consistently detailed understanding of the question	Consistent fluent and accurate writing	Consistently written in the appropriate register	Well-structured argument that is coherent and developed	Critical concepts and terminology used accurately and consistently	Consistently developed and consistently detailed understanding of the significance and influence of contexts in which they are written	Consistently developed and consistently detailed understanding of the significance and influence of contexts in which they are received	Excellent and consistently detailed comparative analysis of relationships between texts	Judgement consistently informed by exploration of different interpretations of texts

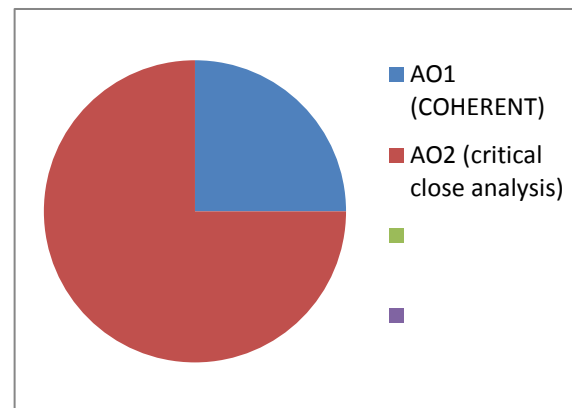
AO1 (COHERENT)	12.5
AO3 (Contextual)	50
AO4 (Comparative)	25
AO5 (Critics' responses)	12.5



Unit 2 PLC Twelfth Night Section A

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 30%					AO2 Analyse ways in which meanings are shaped in literary texts 30%							
Excellent understanding of the text	Fluent and accurate writing style	Consistently written in the correct register	Well-structured argument that is coherent and developed	Critical concepts and terminology used accurately and consistently	Well developed and entailed discussion of the language shapes meaning	Well developed and entailed discussion of the form shapes meaning	Well developed and entailed discussion of the structure shapes meaning	Focused and precise use of analytical methods	Consistently effective use of quotations	Consistently sophisticated embedding of quotations	Analytical responses to quotations are consistent and sophisticated	

AO1 (COHERENT)	25
AO2 (critical close analysis)	75



Unit 2 PLC Twelfth Night Section B

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 30%					AO5 Explore literary texts informed by different interpretations 10%	
Excellent understanding of the text	Fluent and accurate writing style	Consistently written in the correct register	Well-structured argument that is coherent and developed	Critical concepts and terminology used accurately and consistently	Excellent and consistently detailed exploration of different readings of texts	Excellent and consistently detailed exploration of different ways of reading texts

AO1 (COHERENT)	50
AO5 (critical close analysis)	50

