



# A Level English Literature Parent Information Handbook Tudor Grange Academy Solihull



Name:

# Course Breakdown

## Specification

AQA English Literature A Level Specification A (7712)

## Specification at a Glance

<b>Paper 1: Love through the ages</b>
Study of three texts: one poetry and one prose text, of which one must be written pre-1900, and one Shakespeare play. Examination will include two unseen poems
<b>Assessed</b> <ul style="list-style-type: none"><li>- Written exam: 3 hours</li><li>- Open book in Section C only</li><li>- 75 marks</li><li>- 40% of A-level</li></ul>
<b>Questions</b> <p>Section A: Shakespeare: one passage-based question with linked essay (25 marks) Section B: Unseen poetry: compulsory essay question on two unseen poems (25 marks) Section C: Comparing texts: one essay question linking two texts (25 marks)</p>
<b>Paper 2: Texts in shared contexts</b>
Option 2A: WW1 and its aftermath Study of three texts: one prose, one poetry, and one drama, of which one must be written post-2000 Examination will include an unseen prose extract
<b>Assessed</b> <ul style="list-style-type: none"><li>- Written exam: 2 hours 30 minutes</li><li>- Open book</li><li>- 75 marks</li><li>- 40% of A-level</li></ul>
<b>Questions</b> <p>Section A: Set texts. One essay question on set text (25 marks) Section B: Contextual linking<ul style="list-style-type: none"><li>• one compulsory question on an unseen extract (25 marks)</li><li>• one essay question linking two texts (25 marks)</li></ul></p>
<b>Non-exam assessment: Independent critical study: texts across time</b>
Comparative critical study of two texts, at least one of which must have been written pre-1900 One extended essay (2500 words) and a bibliography
<b>Assessed</b> <ul style="list-style-type: none"><li>- 50 marks</li><li>- 20% of A-level</li><li>- assessed by teachers</li><li>- moderated by AQA</li></ul>

## Subject Content

English Literature A's historicist approach to the study of literature rests upon reading texts within a shared context. Working from the belief that no text exists in isolation but is the product of the time in which it was produced, English Literature A encourages students to explore the relationships that exist between texts and the contexts within which they are written, received and understood. Studying texts within a shared context enables students to investigate and connect them, drawing out patterns of similarity and difference using a variety of reading strategies and perspectives. English Literature A privileges the process of making autonomous meaning, encouraging students to debate and challenge the interpretations of other readers as they develop their own informed personal responses.

Given the spirit of the specification, rather than imposing a uniform list of prescribed set texts, various options are offered in terms of both time period and genre. Across the course, students will study texts both diachronically (produced across a very broad time period) and synchronically (produced within a clearly defined time period).

The specification encourages the exploration of texts in a number of different ways:

- the study of a literary theme over time
- the study of literature through engaging with two of the main historicist perspectives, the diachronic (reading texts written across widely different time periods that explore the same theme) and synchronic (reading texts written within a narrower and clearly defined time period)
- the study of various texts, both singly and comparatively, chosen from a list of core set texts and a list of chosen comparative set texts
- writing about texts in a number of different ways.

Working within historicist principles means students are required to read widely across a range of texts and connect them across time and topic. Working with texts over time involves looking at ways in which authors shape meanings within their texts. It also involves thinking about a wide range of relevant contexts, some of them to do with the production of the text at the time of its writing, some (where possible) to do with how the text has been received over time and, most of all in this specification, contexts to do with how the text can be interpreted by readers now. And finally, because texts and their meanings are not fixed, interpretation is not fixed, and multiple interpretations are possible.

### Paper 1

The aim of this topic area is to encourage students to explore aspects of a central literary theme as seen over time, using unseen material and set texts. Students should be prepared for Love through the ages by reading widely in the topic area, reading texts from a range of authors and times.

- The four Shakespeare plays on offer allow students to study Shakespeare's representations of love in a range of different dramatic genres: tragedy, comedy, problem play or late play.

- The AQA anthologies of love poetry through the ages allow students to encounter a range of different types of poem as they study representations of love over time.
- The range of comparative prose texts on offer allows students to study representations of love by a variety of authors across time.
- Students study three texts: **one** poetry and **one** prose text, of which **one** must be written pre-1900, and **one** Shakespeare play. They will also respond to **two** unseen poems in the exam.

Although not an exhaustive list of aspects of Love through the ages, areas that can usefully be explored include: romantic love of many kinds; love and sex; love and loss; social conventions and taboos; love through the ages according to history and time; love through the ages according to individual lives (young love, maturing love); jealousy and guilt; truth and deception; proximity and distance; marriage; approval and disapproval.

Paper 1 – Set Text Choices		
Section of Exam	Set Text	
Section A (Shakespeare)	<i>Othello</i> by William Shakespeare	
Section B (Unseen)	No set texts	
Section C (Comparing Texts)	<i>The Great Gatsby</i> by F. Scott Fitzgerald	AQA Poetry Anthology

## Paper 2

The aim of this topic area is to encourage students to explore aspects of literature connected through a period of time.

Option A explores literature arising out of WW1, but extends this period to allow reflection on the full impact of the war that reverberates up to the present day. It considers the impact on combatants, non-combatants and subsequent generations as well as its social, political, personal and literary legacies.

Students should prepare for Texts in shared contexts by reading widely within their chosen option. Studying representations of the key themes identified below will allow them to encounter a range of ideas and opinions relevant to the shared context.

Although not an exhaustive list of aspects of WW1 and its aftermath, areas that can usefully be explored include: imperialism and nationalism; recruitment and propaganda; life on the front line; responses on the home front; pacifism; generals and soldiers; slaughter; heroism; peace and memorials; writers in action and writers looking back; the political and social aftermath; different and changing attitudes to the conflict; impact on combatants, non-combatants and subsequent generations as well as its social, political, personal and literary legacies.

Paper 2 – Set Text Choices	
Section of Exam	Set Text
Section A (Set Prose Text)	<i>Birdsong</i> by Sebastian Faulks
Section B1 (Unseen)	No set texts

Section B2 (Contextual Linking)	<i>My Boy Jack</i> by David Haig	<i>Wilfred Owen: The War Poems</i> edited by Jon Stallworthy
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### Non-Examination Assessment

In Texts across time, students write a comparative critical study of **two** texts.

This specification is committed to the notion of autonomous personal reading and Texts across time provides a challenging and wide-ranging opportunity for independent study. Possible themes for the comparison are indicated below, but this is not a set list and students are free to develop their own interests from their own wider and independent reading.

Texts chosen for study must maximise opportunities for writing about comparative similarity and difference and must allow access to a range of critical views and interpretations, including over time. Students should take an autonomous approach to the application and evaluation of a range of critical views.

The title 'Independent critical study' highlights the important idea that, within a literature course, students should have the opportunity to work independently. Although one common text could, if required, be taught to a whole cohort, at least one text should be studied independently by each student. Texts should always be chosen with your guidance and support. Students should also individually negotiate their own task.

In texts across time, students write a comparative critical study of two texts on a theme of their choice. Possible themes include, but are not limited to:

- the struggle for identity
- crime and punishment
- minds under stress
- nostalgia and the past
- the Gothic
- satire and dystopia
- war and conflict
- representations of race and ethnicity
- representations of sexuality
- representations of women
- representations of men
- representations of social class and culture.

The spirit of this component is for independent study, with schools and colleges submitting work on a range of texts and tasks. Schools and colleges are encouraged to check the appropriateness of texts and tasks with their non-exam assessment adviser, especially where there may be some uncertainty on the approach being taken, either by the school or college as a whole or by individual students.

### The Task

- The word count is 2,500 words.

- Tasks should be designed to ensure that students address all assessment objectives in their essay response.
- An appropriate academic bibliography (not included within the 2,500 word count) must be included.
- An appropriately academic form of referencing must be used.

### **Text Choice**

The following conditions apply to the texts chosen:

- one text must have been written pre-1900
- two different authors must be studied
- set texts listed for the A-level exam components cannot be used for non-exam assessment, even if they will not be used in the exam
- the essay is comparative and connective so equal attention must be paid to both texts

## TGAS Course Structure

Year	Term	Teacher 1	Teacher 2	Assessment
12	Autumn	<b>Paper 1 – Section C</b>  <i>The Great Gatsby</i> by F. Scott Fitzgerald	<b>Paper 1 – Section A</b>  <i>Othello</i> by William Shakespeare	Transition assessments  Full exam style essay
	Spring	<b>Paper 1 – Section C</b>  <i>AQA Poetry Anthology</i>	<b>Non-Examination Assessment</b>  <i>The Kite Runner</i> by Khaled Hosseini  <b>Paper 1 – Section B</b>  <i>Unseen Poetry</i>	Section A & C trial examinations  Full exam style essay
	Summer	<b>Non-Examination Assessment</b>  <i>Independent planning and writing</i>  <b>Paper 1 Revision</b>  <i>Preparation for trial examinations</i>	<b>Non-Examination Assessment</b>  <i>Independent planning and writing</i>  <b>Paper 1 Revision</b>  <i>Preparation for trial examinations</i>	Full paper 1 trial examination  NEA first draft submitted
13	Autumn	<b>Paper 2 – Section A</b>  <i>Birdsong</i> by Sebastian Faulks  <b>Paper 2 – Section B1</b>  <i>Unseen Prose</i>  <b>Non-Examination Assessment</b>  <i>Independent planning and writing</i>	<b>Paper 2 – Section B1</b>  <i>Unseen Prose</i>  <b>Paper 2 – Section B2</b>  <i>My Boy Jack</i> by David Haig and <i>Wilfred Owen: The War Poems</i>  <b>Non-Examination Assessment</b>  <i>Independent planning and writing</i>	Full paper 1 & paper 2 trial examination  NEA second draft submitted
	Spring	<b>Revision</b>  <i>Interleaved revision of both Paper 1 and Paper 2</i>	<b>Revision</b>  <i>Interleaved revision of both Paper 1 and Paper 2</i>	Full exam style responses  NEA final draft submitted
	Summer	<b>Revision</b>  <i>Interleaved revision of both Paper 1 and Paper 2</i>	<b>Revision</b>  <i>Interleaved revision of both Paper 1 and Paper 2</i>	Terminal examinations

## Assessment Objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all AS and A-level English Literature specifications and all exam boards. The exams and non-exam assessment will measure to what extent students have achieved the following AOs:

- 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.

Assessment Objectives	Component Weightings (approx %)			Overall Weighting (approx %)
	Paper 1	Paper 2	NEA	
AO1	11.2	11.2	5.6	28
AO2	9.6	9.6	4.8	24
AO3	9.6	9.6	4.8	24
AO4	4.8	4.8	2.4	12
AO5	4.8	4.8	2.4	12
Overall weighting of components	40	40	20	100

This specification reflects the belief that the assessment objectives (AOs) work best together, producing a rounded and holistic view of English literature. Students will need to show coverage of all AOs in all tasks. To be specific:

AO1 essentially requires informed and relevant responses which are accurately written and use appropriate concepts and terminology.

AO2 requires students to analyse ways in which meanings are shaped in literary texts, with particular focus on the structures of texts as a form of shaping.

AO3 relates to the many possible contexts which arise out of the text, the specific task and the period being studied. This specification treats AOs 1, 2 and 3 as broadly equal, given their relative weightings: AO1 has a weighting of 28% whilst AOs 2 and 3 both have a weighting of 24%.

AO4 involves connections across texts and sees possible meanings and interpretations arising not only out of the contexts of the text itself (AO3 above) but also out of the wider and broader contexts which comes from the study of period. Thus even when an individual text is being investigated it

should still be seen as being framed by a wider network of texts and contexts to which it connects.

AO5 completes the picture by acknowledging that if work in AOs 2, 3 and 4 had been included in the response to the question then debate and interpretations will arise out of this work showing that the interpretation of texts is not a fixed process but a dynamic one. In non-exam assessment only, discussion of different interpretations must include, on at least one text, consideration of different interpretations of the text(s) over time.

AOs 4 and 5 each have a weighting of 12% in all questions.

# Sample Mark Scheme

Weightings for each question are as follows:

AO1: 7 marks; AO2: 6 marks; AO3: 6 marks; AO4: 3 marks; AO5: 3 marks

Band/Mark	AO	Typical features	How to arrive at mark
<b>Band 5</b> Perceptive/Assured 21-25 marks 'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. 'Assuredness' is shown when students write with confidence and conviction.	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	This band is characterised by perceptive and assured work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently assured and will demonstrate sensitivity and perception across all five assessment objectives in the course of their response.  At the bottom of the band there will be coherence and accuracy with some perception but with less consistency and evenness.
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the comparative texts studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of comparative study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with interpretations, including over time</li> </ul>	

Band/Mark	AO	Typical features	How to arrive at mark
<b>Band 4</b> Coherent/ Thorough 16-20 marks 'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. 'Thoroughness' is shown when students write carefully, precisely and accurately.	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	This band is characterised by coherent and thorough work where ideas are linked together in a focused and purposeful way in relation to the task.  At the top of the band students will demonstrate a fully coherent and thorough argument across all five assessment objectives in the course of their response.  At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in coherence and accuracy.
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the comparative texts studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of comparative study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>thorough engagement with interpretations, including over time</li> </ul>	

## Key Terminology

Literary terms	Explanation
Allegory	Allegory is a rhetorical device that creates a close, one-to-one comparison. An allegorical comparison of 21 <sup>st</sup> century Britain to a hive might point out that Britain and the hive have queens, workers and soldiers.
Colloquial	Colloquial language is the informal language of conversation.
Denouement	The culmination or result of an action, plan or plot.
Diatribes	An impassioned rant or angry speech of denunciation.
Empiricism	As a philosophy empiricism means basing knowledge on direct, sensory perceptions of the world. Empirical means seeking out facts established by experience not theory.
Foreground	To emphasise or make prominent.
Form	The type of literary expression chosen by an author
Genre	A more precise definition of the different literary forms. There are general categories, such as poetry, drama, and prose. There are specific categories within these larger divisions, so a sonnet is a specific genre within the larger genre of poetry.
Hype	Possibly derived from hyperbole but usually used to indicate an attempt to deceive the public by over-rating the value of a commodity or experience.
Hyperbole	The use of exaggeration for effect: 'The most daring, prodigious, death-defying feat attempted by man or woman in all human history!'
Intertextuality	A term describing the many ways in which texts can be interrelated, ranging from direct quotation or echoing, to parody.
Ludic	From the Latin word 'ludo', a game. A text that plays games with readers' expectations and/or the expectations aroused by the text itself. Tom Stoppard's <i>The Real Inspector Hound</i> (1968) is both a parody of Agatha Christie's murder-mystery play <i>The Mousetrap</i> (1952) and a ludic text that arouses audience expectations there will be a plot and a mystery to solve but provides no solution. Here the audience is first enticed, then teased and finally frustrated.
Meta	From the Greek meaning 'above or beyond'. 'Metaphysics' is 'above' or 'beyond' physics. 'Meta' is often used in compound words: metatext, metatheatre, etc. These words usually describe moments when a text goes beyond its own fictionality or makes readers/audience aware of the conventions of its fiction. An aside could be described as a 'metatheatrical' event. The audience offstage hear words the audience onstage cannot hear. Brecht's alienation effect ( <i>Verfremdungseffekt</i> ), where a character suddenly addresses the audience directly, breaking the convention that the characters on stage do not notice the audience during a play, is a metatheatrical effect.
Metaphor	A comparison that creates a direct correspondence 'society is a hive' unlike a simile.
Modernism	The name given to experiments carried out in poetry, prose, and art from around 1920-1939. The relationship of Modernism with tradition is frequently complex but the appearance of a Modernist work is usually aggressively different to that of an older text. Often spelt with a capital: 'Modernism', 'Modernity' to distinguish the word from 'modern' meaning 'up to date'.

Narrator/narrative voice	<p>A narrator or a narrative voice conveys a story. Sometimes the narrator's presence is emphasised, as in the 'Dear Reader' convention employed by Charlotte Bronte's <i>Villette</i> (1853). This is called a first person narrative. Sometimes the story is told by an unseen author, as in George Orwell's <i>1984</i> (1949). This is called a third person narrative.</p> <p>Some stories are told by an unreliable narrator. 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. The narrator of Kazuo Ishiguro's <i>The Remains of the Day</i> (1989) is a narrator of this kind. By contrast the omniscient narrator maintains a god-like view of the story in order to provide shaping and commentary. This is the viewpoint usually adopted by George Eliot (1819-80) in her novels.</p>
Oxymoron	Language device where two opposite words or meanings are used side by side e.g. 'sour sweet'.
Parody	The reducing of another text to ridicule by hostile imitation.
Pathetic Fallacy	<p>The use of setting, scenery or weather to mirror the mood of a human activity. Two people having an argument whilst a storm breaks out is an example. The technique is used to make sure the feelings of readers or audience are moved.</p> <p>See pathetic.</p>
Poetic Justice	A literary version of the saying 'hoist with his own petard'. 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.
Point of View/viewpoint	These words look as though they should be interchangeable but this is not always the case. A point of view is an opinion; a viewpoint can also be the foundation on which an opinion is based or, literally, a place from which a view can be enjoyed.
Postmodernism	A complex term. Postmodern texts tend to be aware of their own artifice, be filled with intertextual allusions, and ironic rather than sincere.
Reportage	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. Mrs Gaskell's <i>Mary Barton</i> (1848) contains documentary details about life in the Manchester slums that Mrs Gaskell observed first hand.
Satire	A destructive reduction of an idea, image, concept or text. It can employ exaggeration, mimicry, irony or tone.
Semantics	The study of how words create meaning.
Semantic field	The area of language from which a text draws most of its tropes.
Signifier/Signified	According to Ferdinand de Saussure (1857-1913) meaning is created by the partnership of signifier (the indicator) and signified (the indicated). Together they make up a sign. Later semanticists and Postmodernists have questioned if the sign is as simple as Saussure's ideas imply.
Simile	A comparison introduced with 'like' or 'as': 'society is like a hive'.
Stream of Consciousness	The removal of conventional sentence structures and grammar in an attempt to imitate the free flow of thoughts. Virginia Woolf's <i>Mrs Dalloway</i> (1925) and <i>To the Light House</i> (1927) are examples.

Symbol	A symbol is more independent than a metaphor and less specific than an allegory. Where both metaphors and allegories have precise meanings or are ways of explaining a complex concept, symbols are often elusive in their exact meaning. The lighthouse of Virginia Woolf's <i>To the Lighthouse</i> (1927) is frequently seen as symbolic but opinions differ as to what it might represent.
Symbolism	The process of creating or detecting symbols within a work. Sometimes critics will talk of a text symbolising a larger concept or idea, irrespective of the author's intention. Many critics have interpreted T.S. Elliot's <i>The Waste Land</i> (1922) as symbolising post-WWI Britain, though Elliot always discouraged such an interpretation.
Text	A Postmodernist concept designed to eradicate distinction between literary genres. Some forms of Postmodernism collapse all types of human experience, including history, into text.
Transgressive	The crossing of a boundary of culture or taste, usually with a subversive intention. Vladimir Nabakov's <i>Lolita</i> (1955) can be described as a transgressive text that challenges assumptions about sex, love, the age of consent and morality
Trope	Any of the devices (metaphors, similes, rhyme etc.) whereby art language differentiates itself from functional language.
Valorise	To invest with value.
Writing Back	A term, which describes the appropriation of a text or genre and a rewriting in response. This is a technique frequently employed by Post-colonial writers or feminist writers. Rastafarianism reinterprets the Bible as text of black liberation; Margaret Atwood's <i>The Handmaid's Tale</i> (1985) rewrites the Bible to expose its anti-feminist implications.

# **Resource List (Revision Items Included)**

## **Exam Board Resources**

<https://www.aqa.org.uk/subjects/english/as-and-a-level/english-literature-a-7711-7712>

## **Set Texts**

### **Paper 1**

'Othello' by William Shakespeare (ISBN/EAN: 1107615593 / 9781107615595)

'The Great Gatsby' by F. Scott Fitzgerald (ISBN/EAN: 9780141182636)

### **Paper 2**

'Birdsong' by Sebastian Faulks (ISBN/EAN: 9781784700034)

'My Boy Jack' by David Haig (ISBN/EAN: 9781854595836)

The War Poems of Wilfred Owen edited by Jon Stallworthy (ISBN/EAN: 9780701161262)

## **Revision Guides**

### **Paper 1**

Othello – York Notes for A Level (ISBN/EAN: 9781447982258)

The Great Gatsby – York Notes for A Level (ISBN/EAN: 1447982282 / 9781447982289)

### **Paper 2**

Birdsong – York Notes for A Level (ISBN/EAN: 9781408217276)

## **Wider Reading**

Students are strongly advised to consult a range of titles from the reading list provided and wider reading booklet provided. Many of the text are available either new or second-hand online, for example on websites such as Amazon and sometimes in charity book shops. Some titles are also available to borrow from the department.

## **Additional reading to develop student background knowledge of literature**

1. The Oxford Companion to English Literature by Dinah Birch
2. A History of English Literature by Professor Michael Alexander
3. The Norton Anthology of English Literature by Stephen Greenblatt and Carol T. Christ
4. The Truth about Love: A collection of Writing on Love Through the Ages by Stephen Siddall and Mary Ward

## **Journals and Magazines**

### **Online journals**

1. 'English and Media Centre' - <https://www.englishandmedia.co.uk/e-magazine/>  
(User Name: TGAS English Lit, Password: english)
2. 'English' - <https://academic.oup.com/english>
3. 'Ad Alta: The Birmingham University Journal of Literature' -  
[https://www.birmingham.ac.uk/schools/edacs/departments/english/research/journals/ad\\_alta.aspx](https://www.birmingham.ac.uk/schools/edacs/departments/english/research/journals/ad_alta.aspx)
4. 'Royal Society of Literature' - <https://rsliterature.org/>
5. The British Library has many links to excellent articles and literary journals -  
<https://www.bl.uk/>

### **These websites are updated regularly with interesting articles on literature:**

<https://www.the-tls.co.uk/article-section/literature/>  
<https://www.theguardian.com/books/literary-criticism>  
<https://www.independent.co.uk/topic/classic-literature>

### **Useful online revision sites:**

All of these websites have notes and revision resources on all of the key texts, poems and literary periods, which are part of the course:

<https://www.shmoop.com/>  
<http://www.sparknotes.com/sparknotes/>  
[https://getrevising.co.uk/resources/the\\_great\\_gatsby\\_whole\\_book\\_analysis](https://getrevising.co.uk/resources/the_great_gatsby_whole_book_analysis)  
<http://www.bl.uk/englishtimeline> <http://www.online-literature.com/periods/timeline.php>

# Parental Support Ideas

In order to support your children with their English Literature course, please encourage them to conduct the following activities:

## **1. Read and Re-Read Literature Set Texts**

To best prepare for any Literature question, students should have a solid understanding of the set texts. The only way to achieve this is by re-reading the texts from cover to cover. Students have already read the texts in full in lessons/for homework but they must revisit them in depth. Encouraging your children to read a chapter or act a night from the novel and plays and a range of poetry texts each week would be a great starting point.

## **2. Annotations**

For all Literature questions, students will need to comment on the effect of language and how the writer shapes meaning through the words, phrases and devices used. They have been doing this consistently throughout the course and should be encouraged to annotate their texts with relevant points.

## **3. TGAS Revision Booklets**

All students are given revision booklets nearer the time of exams. Please encourage students to complete these booklets to track their knowledge of all the set texts.

## **4. Attempt Exam Style Questions**

Students can obtain exam style questions from a number of sources. Please see below for ideas:

- Obtain exam questions from class teachers
- Re-attempt trial exam material, building on the targets previously set
- Try to re-create the conditions of the exam when working at home. Students should work in silence to produce a handwritten response, without assistance, in the time allowed in the exam.
- Self-assess work produced against the marking criteria

## **5. Revision Materials**

Complete tasks from other revision materials independently. Independent revision tasks might include:

- Reading tasks
- Writing tasks
- Analysis tasks
- Comparative responses
- Developing knowledge of historical contexts
- Recapping plot
- Exploring character
- Exploding quotations
- Using published revision guides to build knowledge.