

Literature Transition Summer Work

Breakdown of the Assessments:

Component 1: Drama *Paper code: 9ET0/01	
- Externally assessed - Availability: May/June - First assessment: 2017	30% of the total qualification
Overview of content Students study: - one Shakespeare play from either tragedy or comedy, and one other drama. - critical essays related to their selected Shakespeare play. Students' preparation is supported by <i>Shakespeare: A Critical Anthology – Tragedy or Shakespeare: A Critical Anthology – Comedy</i>.	
Overview of assessment - Written examination, lasting 2 hours and 15 minutes. - Open book – clean copies of the drama texts can be taken into the examination. The Critical Anthology must not be taken into the examination. - Total of 60 marks available – 35 marks for Section A and 25 marks for Section B. - Two sections: students answer one question from a choice of two on their studied text for both Section A and Section B. - Section A – Shakespeare: one essay question, incorporating ideas from wider critical reading (AO1, AO2, AO3, AO5 assessed). - Section B – Other Drama: one essay question (AO1, AO2, AO3 assessed).	

Component 2: Prose *Paper code: 9ET0/02	
- Externally assessed - Availability: May/June - First assessment: 2017	20% of the total qualification
Overview of content Students study: two prose texts from a chosen theme. At least one of the prose texts must be pre-1900.	
Overview of assessment - Written examination, lasting 1 hour and 15 minutes. - Open book – clean copies of the prose texts can be taken into the examination. - Total of 40 marks available. - Students answer one comparative essay question from a choice of two on their studied theme (AO1, AO2, AO3, AO4 assessed).	

Component 3: Poetry *Paper code: 9ET0/03	
- Externally assessed - Availability: May/June - First assessment: 2017	30% of the total qualification
Overview of content Students study: - poetic form, meaning and language - a selection of post-2000 specified poetry and - a specified range of poetry from: <i>either</i> - a literary period (either pre- or post-1900) <i>or</i> - a named poet from within a literary period.	
Overview of assessment - Written examination, lasting 2 hours and 15 minutes. - Open book – clean copies of the poetry texts can be taken into the examination. - Total of 60 marks available – 30 marks for Section A and 30 marks for Section B. - Two sections: students answer one question from a choice of two, comparing an unseen poem with a named poem from their studied contemporary text and one question from a choice of two on their studied movement/poet. - Section A – Post-2000 Specified Poetry: one comparative essay question on an unseen modern poem written post-2000 and one named poem from the studied contemporary text (AO1, AO2, AO4 assessed). - Section B – Specified Poetry Pre- or Post-1900: one essay question (AO1, AO2, AO3 assessed).	

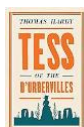
Non-examination assessment *Code: 9ET0/04	
- Internally assessed, externally moderated - Availability: May/June - First moderation: 2017	20% of the total qualification
Overview of content Students have a free choice of two texts to study. Chosen texts: - must be different from those studied in Components 1, 2 and 3 - must be complete texts and may be linked by theme, movement, author or period - may be selected from poetry, drama, prose or literary non-fiction.	
Overview of assessment Students produce one assignment: one extended comparative essay referring to two texts (AO1, AO2, AO3, AO4, AO5 assessed) - advisory total word count is 2500–3000 words - total of 60 marks available.	

Summary: 3 exams= 80% of grade 1 coursework essay=20% of grade

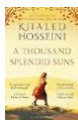
Texts: Please buy copies of these before we start in September; if you can get the same edition it makes keeping up with pages easier, but no problem if you get another edition. 😊



A Streetcar Named Desire by Tennessee Williams; Penguin Modern Classics ISBN: **0141190272**



Tess of the D'urbervilles by Thomas Hardy; Alma Classics Evergreen ISBN: **1847494943**



A Thousand Splendid Suns by Khaled Hosseini; Bloomsbury ISBN: **1526604752**



Othello by William Shakespeare; Oxford School Shakespeare ISBN: **0198328737**



The Handmaid's Tale by Margaret Atwood; Vintage ISBN **0099740915**

We will also read the Poetry of the Decade Anthology and a selection of the Romantic Poetry Anthology, but you will be given printed copies of these.

Task 1: Poetry

The first few poetry lessons will ask what contemporary poetry is 'like'. Please bring with you a **contemporary** (for ease of definition, we will call that anything written in the 21st century, but feel free to use something just before this if you would like) poem of your choice; it should be a poem that you have *not* studied for GCSE; be prepared to share your interpretation of this poem in small group with classmates. Bring at least one copy (or e-mail one to your teacher) of the poem.

Task 2: Streetcar

1. Read the brief description of the setting and context of the play below:

The play is set within the French Quarter of New Orleans in Louisiana, one of the 'Deep South' states of America. It is set soon after the end of World War 2, around the same time it was written in 1946-7. New Orleans had a diverse, often immigrant population; it was a city with liberal values and morals, the home of jazz music. Unseen but referred to throughout the play is another setting - Mississippi and the 'Deep South', a name which stands not simply for a geographical location but also for a set of values and a way of life. This 'South' is a place looking backwards to a period when white plantation owners had made fortunes from black slave labour. Although this life no longer really existed by the 1940s, there continued to be a romantic view of both the past and its decline. New Orleans had little in common with these values and way of life and *A Streetcar Named Desire* brings together into a small one-bedroom flat the values and beliefs associated with these two very different worlds.

2. Read the short extracts from Scene 1 below and make notes on:

- Highlight words and phrases which help to create the setting and atmosphere
- Highlight words and phrases which help to create characters (and relationships)
- What themes and conflicts are introduced?
- What 'ingredients' of plays can you see here?

The exterior of a two-storey corner building on a street in New Orleans which is named Elysian Fields and runs between the L & N tracks and the river. The section is poor but, unlike corresponding sections in other American cities, it has a raffish charm. The houses are mostly white frame, weathered grey, with rickety outside stairs and galleries and quaintly ornamented gables. This building contains two flats, upstairs and down. Faded white stairs ascend to the entrances of both. It is first dark of an evening early in May. The sky that shows around the dim white building is a peculiarly tender blue, almost turquoise, which invests the scene with a kind of lyricism and gracefully attenuates the atmosphere of decay. [...] In this part of New Orleans you are practically always just around the corner, or a few doors down the street, from a tinny piano [...] This 'blue piano' expresses the spirit of the life which goes on here.[...]

Two men come round the corner, STANLEY KOWALSKI and MITCH. They are about twenty-eight or thirty years old, roughly dressed in blue denim work clothes. STANLEY carries his bowling

jacket and a red-stained package from a butcher's [...] They stop at the foot of the steps.

STANLEY [*bellowing*]: Hey, there! Stella, Baby!

STELLA *comes out on the first-floor landing, a gentle young woman, about twenty-five, and of a background obviously quite different from her husband's.*

STELLA [*mildly*]: Don't holler at me like that. Hi, Mitch.

STANLEY: Catch!

STELLA: What?

STANLEY: Meat!

He heaves the package at her. She cried out in protest but manages to catch it: then she laughs breathlessly. Her husband and his companion have already started back around the corner.

[...]

BLANCHE comes around the corner, carrying a valise. She looks at a slip of paper, then at the building, then again at the slip and again at the building. Her expression is one of shocked disbelief. Her appearance is incongruous to this setting. She is daintily dressed in a white suit with a fluffy bodice, necklace and ear-rings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district. She is about five years older than STELLA. Her delicate beauty must avoid a strong light. There is something about her uncertain manner, as well as her white clothes, that suggests a moth.

Task 3: Prose (Coursework Intro)

This will be the only task that requires extended writing. Read the blurbs below for 3 novels that you *may* want to choose for your coursework to compare to *The Handmaid's Tale* by Margaret Atwood, which is a dystopian novel in which fertile women are valued only for their ability to conceive children. Decide on one of them to read (you may want to borrow it from a library or buy a copy from a used book shop if you aren't sure). Read the opening chapters (2 or 3 should do) of your novel and write a response to the question:

How does the writer establish their dystopian setting?

Brave New World – Aldous Huxley Far in the future, the World Controllers have created the ideal society. Through clever use of genetic engineering, brainwashing and recreational sex and drugs, all its members are happy consumers. Bernard Marx seems alone harbouring an ill-defined longing to break free. 'A masterpiece of speculation... As vibrant, fresh, and somehow shocking as it was when I first read it' (Margaret Atwood)

1984- George Orwell This novel is set in a terrifying totalitarian state ruled by the omnipresent "Big Brother," where individual thought is a crime and the government constantly rewrites history to maintain absolute control. The story follows Winston Smith, a low-ranking government employee who secretly harbours forbidden rebellious thoughts against the Party and its brutal surveillance state. As Winston risks his life by entering a forbidden romance and seeking out an underground resistance, the novel explores chillingly relevant themes of psychological manipulation, the erasure of objective truth, and the complete destruction of personal freedom.

Never Let Me Go- Kazuo Ishiguro Kazuo Ishiguro imagines the lives of a group of students growing up in a darkly skewed version of contemporary England. Narrated by Kathy, now thirty-one, *Never Let Me Go* hauntingly dramatises her attempts to come to terms with her childhood at a seemingly idyllic school, Hailsham, and with the fate that has always awaited her and her closest friends in the wider world. A story of love, friendship and memory, *Never Let Me Go* is charged throughout with a sense of the fragility of life.