

English Literature A Level (Eduqas Exam Board)

Overview of the course.

To study English Literature at Cardinal Newman is to immerse yourself in great written works of art that span time, space and thought. The course aims to encourage students' love not only of literature itself, but also literary criticism and study. Each student will be challenged to interpret texts from a variety of perspectives; to hold history and culture accountable for the shaping of a text; and to rigorously explore the intentions and methods of writers to imbue meaning through the written word. We provide our students with an introduction to the discipline of advanced literary studies, presenting opportunities for reading widely and for making creative and informed responses to each of the major literary genres of poetry, prose and drama.

What do you need to join us?

You will need to have attained at least a level 6 in either your English Language or English Literature GCSE, preferably Literature. Equally as important, if not more so, is a requisite passion and enjoyment of reading challenging texts of all genres. If you are a voracious reader, a hard-worker, you enjoy debating and interpreting texts, and can rise to the challenge of a heavily essay-based A level then you are sure to thrive in English Literature.

What will the course involve?

COMPONENT		TOPIC
1. Poetry 2hr exam (30%)	Section A	Poetry pre-1900 (open book) The Merchant's Prologue and Tale
	Section B	Poetry post-1900 (open book) Skirrid Hill and Field Work
2. Drama 2hr exam (30%)	Section A	Shakespeare (closed book) The Tempest
	Section B	Drama (closed book) The Duchess of Malfi and A Streetcar Named Desire
3. Unseen 2hr exam (20%)	Section A	Unseen prose
	Section B	Unseen poetry
4. Prose Study (20%)	Non-exam assessment	Prose study (2,500-3,500 word essay) The Great Gatsby (pre-2000) and a post-2000 book of your choosing

How am I assessed?

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 the significance and influence of the contexts in which literary texts are written and received.

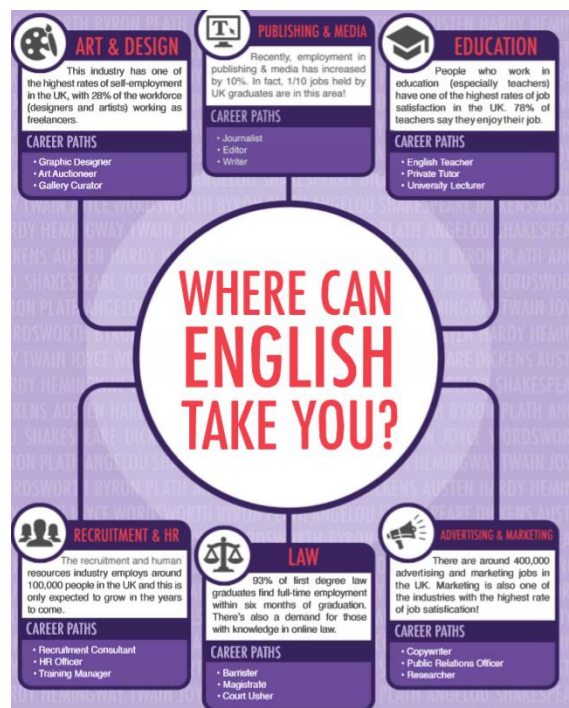
AO4 Explore connections across literary texts.

AO5 Explore literary texts informed by different interpretations.

What prospects does English Literature offer?

English is good for any job that involves communication, writing and literary knowledge. These include: advertising and marketing, writing and journalism, law, consultancy, business, teaching, performing arts, academia, government, linguistics, foreign languages, media and design.

Careers in the sciences, engineering, technology and maths also need more English than you think. Writing proposals, academic papers and communicating with others is key to getting funding for projects and reaching people with your work.

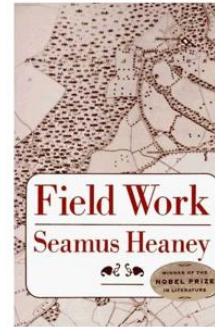


A Level Literature Core Texts

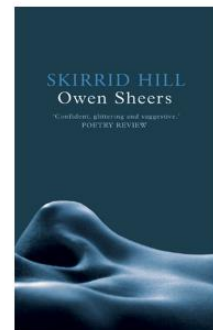
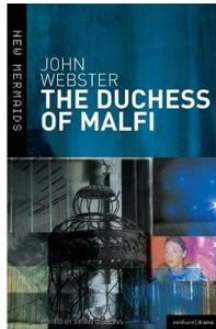


Fading southern belle Blanche Dubois depends on the kindness of strangers and is adrift in the modern world. When she arrives to stay with her sister Stella in a crowded, boisterous corner of New Orleans, her delusions of grandeur bring her into conflict with Stella's crude, brutish husband Stanley. Eventually their violent collision course causes Blanche's fragile sense of identity to crumble, threatening to destroy her sanity and her one chance of happiness.

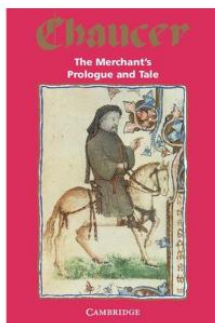
The Heaney kitemark is here in strength, a whole vocabulary of farming life, some curious rhymes hinting at a local accent, puzzlement when the countryside code giving right of way to herded cattle confronts an uncompromising convoy of armoured cars, or an innocent rural journey is tracked by a military helicopter. More elegies for lost friends than you might expect until you notice the manner of their deaths; 'The Troubles' continue and the poet, perfectly aware of the violence, remains stubbornly committed to his art. These are not still life odes to the countryside but rather to people who happen to belong there; they are affectionate rather than critical, loving and not angry. "You aspired to a kind, / Indifferent, faults-on-both-sides tact."



The Tragedy of the Dutchesse of Malfy, John Webster
The Dutchesse of Malfy is a Jacobean revenge tragedy written by British dramatist John Webster in 1612–1613. The play begins as a love story, when the Duchess marries beneath her class, and ends as a nightmarish tragedy as her two brothers undertake their revenge, destroying themselves in the process. Jacobean drama continued the trend of stage violence and horror set by Elizabethan tragedy, under the influence of Seneca.



This book exemplifies one of the interesting definitions of poetry: the space between sound and silence. Owen Sheers captures the heart of his reader, with his knack of metaphor, rendered with rhythm and tension. The tone of every poem is under control: rage in the geometry of bleeding palms, desires delineated by breaths and forceful beatings, and satisfaction with life described by pebbles tossed to the river and palms fronds abounding relative landscapes. This is what I demand for poetry, to astonish but not to preach, to captivate but not to strangle, and to impart wisdom and not mere knowledge of the existing.



A key episode in now famous Canterbury Tales collection where Chaucer holds English society under the magnifying glass. Each story is written with wit, rhetoric and allegory, it is truly a Middle English masterpiece.

The Merchant's Tale is a particularly raunchy exploration into the institute of marriage. Our narrator, the Merchant somewhat aggrieved by his own marriage (more specifically his irksome wife) tells a tale warning against the perils of marriage...

Shakespeare's last play is a stroke of a genius. Defying categorization, *The Tempest* is the hybrid result of merging tragedy, comedy and fantasy that condenses The Bard's genius in the symbolical representation of the world through the demiurgical elements of Greek mythology. Shakespeare's story of an exiled ruler who uses magic to restore his daughter to power argues that the powerful must show mercy. First performed in 1611, *The Tempest* explores the consequences of European settlement in the New World.

