

English Literature

A Level

Bridging Work
Love Through The Ages

Name:

Welcome to English Literature A Level, we are delighted you have decided to continue your studies in this subject and look forward to getting started in September.

This booklet will help you prepare for the transition from GCSE to A Level in your English studies. It is important that you attempt all of the tasks to prepare yourself for A Level study. If you have any questions, please email Miss Cottle at e.cottle@bishopwalsh.net

ASSESSMENT OBJECTIVES

	Description	What this looks like
AO 1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	<ul style="list-style-type: none"> · quality of argument · organisation of ideas · use of appropriate concepts and terminology · technical accuracy
AO 2	Analyse ways in which meanings are shaped in literary texts	<ul style="list-style-type: none"> · Form · Structure · Language · Voice · Characterisation · Setting · Etc ...
AO 3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	<ul style="list-style-type: none"> · Context of time of writing vs time set vs audience (now)
AO 4	Explore connections across literary texts	<ul style="list-style-type: none"> · Track an idea across the text/ consider its impact · Make links between the texts studied
AO 5	Explore literary texts informed by different interpretations	<ul style="list-style-type: none"> · Create a debate/ line of argument · Explore interpretations

You will notice that there are similarities with the AOs to GCSE English Literature. Every piece of work you write will be assessed on all five AOs.

Reading list:

Set texts (you should try to read them before September)

- *Othello* by Shakespeare (year 12)
- Poems selected from the AQA anthology pre-1900 *Love Through The Ages* (year 12)
- *The Great Gatsby* by F. Scott Fitzgerald (year 12)

TASK 1: Secondary reading/ research

- You can explore a number of interesting articles about your set texts by logging on to Emagazine <https://www.englishandmedia.co.uk/e-magazine/emagazine-92> with these details: Log in: HBISSELL Password: 12345. Use the 'search archive' function to input key words or your text titles to read articles on that topic.
- The British Library has a wealth of resources. Search the archives for interesting articles on the topics of study
- It is important to have a sound understanding of literature across time. You should read at least one text by the following authors:
 - Jane Austen
 - Charles Dickens
 - Emily Bronte
 - Charlotte Bronte
 - (Most of these writers can be read for free online via Gutenberg press)

On the next page record evidence of at least three secondary sources you have explored. This can be in connection to one of our study texts or just an area of literature/ writer you are interested in, it could even be a book or a 'classic' text that you have read. Email Mrs Bissell if you need some guidance here.

Secondary source and where I found it	Summary of what it was about/ what I learned	Why this will be useful to my A Level English Literature study

Task 2: Context research

- Research your key authors from year 12 study and create a fact file/ powerpoint about them
 - Shakespeare
 - Life and works
 - Elizabethan context
 - The conventions of Shakespearean tragedy plays
 - Mr Bruff has some videos on his YouTube channel that could be a good starting point (please note these are for GCSE but are good to get an overview)

- Othello genre - <https://www.youtube.com/watch?v=bYIAxdiVPEY>
- Context - <https://www.youtube.com/watch?v=AKcBJkOhimE>
- F. Scott Fitzgerald
 - Life and works
 - Context of 1920/30s America – The Jazz Age, post-war, Wall Street Crash, The Great Depression
 - Mr Bruff has some videos on his YouTube channel that could be a good starting point (please note these are for GCSE but are good to get an overview)
 - Biography and context - <https://www.youtube.com/watch?v=h20zDSHlqkE&list=PLqGFsWf-P-cA90NWs9gpAvDNRZSzQ-RH1&index=5>
 - Themes and context - <https://www.youtube.com/watch?v=hEefquHmPJE&list=PLqGFsWf-P-cA90NWs9gpAvDNRZSzQ-RH1&index=2>

Use the blank pages following to record this work
Shakespeare

Shakespeare

F. Scott Fitzgerald

F. Scott Fitzgerald

Task 3: Analysis

During the A level 'Love Through The Ages' course, we will look at the themes of the pursuit of love, unrequited love, romantic love, marriage, forbidden love, jealousy, loss and betrayal as they are played out in literature in different historical times. Secondary reading takes on a new importance at A level, as does the need to look more closely at contextual factors and different interpretations of texts.

Working from the belief that no text exists in isolation but is the product of the time in which it was produced, English Literature encourages you to explore the relationships that exist between texts and the contexts within which they are written, received and understood. The course will enable you to develop your own autonomous understanding, encouraging you to debate and challenge the interpretations of other readers as they develop their own informed personal responses.

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.

On the following pages you will find some poems and extracts from literature that explore the theme of love. You should:

- annotate each text to plan the question and answer the comprehension questions ·
- Choose one to write an extended answer. You should allow yourself 45 minutes to write the answer and should use the pages at the back of the booklet to complete.
- Make it clear which question you are answering at the top of the page.

Examine the view that in *Wild Oats* Larkin's speaker does not take love seriously.

[25 marks]

Frankenstein, Mary Shelley

*In this extract from **Frankenstein**, the creature, who has never known love or affection, seeks the friendship and support of a family that he has been observing and secretly helping. Here, the creature approaches the blind elderly father.*

"I am an unfortunate and deserted creature, I look around and I have no relation or friend upon earth. These amiable people to whom I go have never seen me and know little of me. I am full of fears, for if I fail there, I am an outcast in the world forever.'

"Do not despair. To be friendless is indeed to be unfortunate, but the hearts of men, when unprejudiced by any obvious self-interest, are full of brotherly love and charity. Rely, therefore, on your hopes; and if these friends are good and amiable, do not despair.'

"They are kind—they are the most excellent creatures in the world; but, unfortunately, they are prejudiced against me. I have good dispositions; my life has been hitherto harmless and in some degree beneficial; but a fatal prejudice clouds their eyes, and where they ought to see a feeling and kind friend, they behold only a detestable monster.'

"That is indeed unfortunate; but if you are really blameless, cannot you undeceive them?'

"I am about to undertake that task; and it is on that account that I feel so many overwhelming terrors. I tenderly love these friends; I have, unknown to them, been for many months in the habits of daily kindness towards them; but they believe that I wish to injure them, and it is that prejudice which I wish to overcome.'

"Where do these friends reside?'

"Near this spot.'

"The old man paused and then continued, 'If you will unreservedly confide to me the particulars of your tale, I perhaps may be of use in undeceiving them. I am blind and cannot judge of your countenance, but there is something in your words which persuades me that you are sincere. I am poor and an exile, but it will afford me true pleasure to be in any way serviceable to a human creature.'

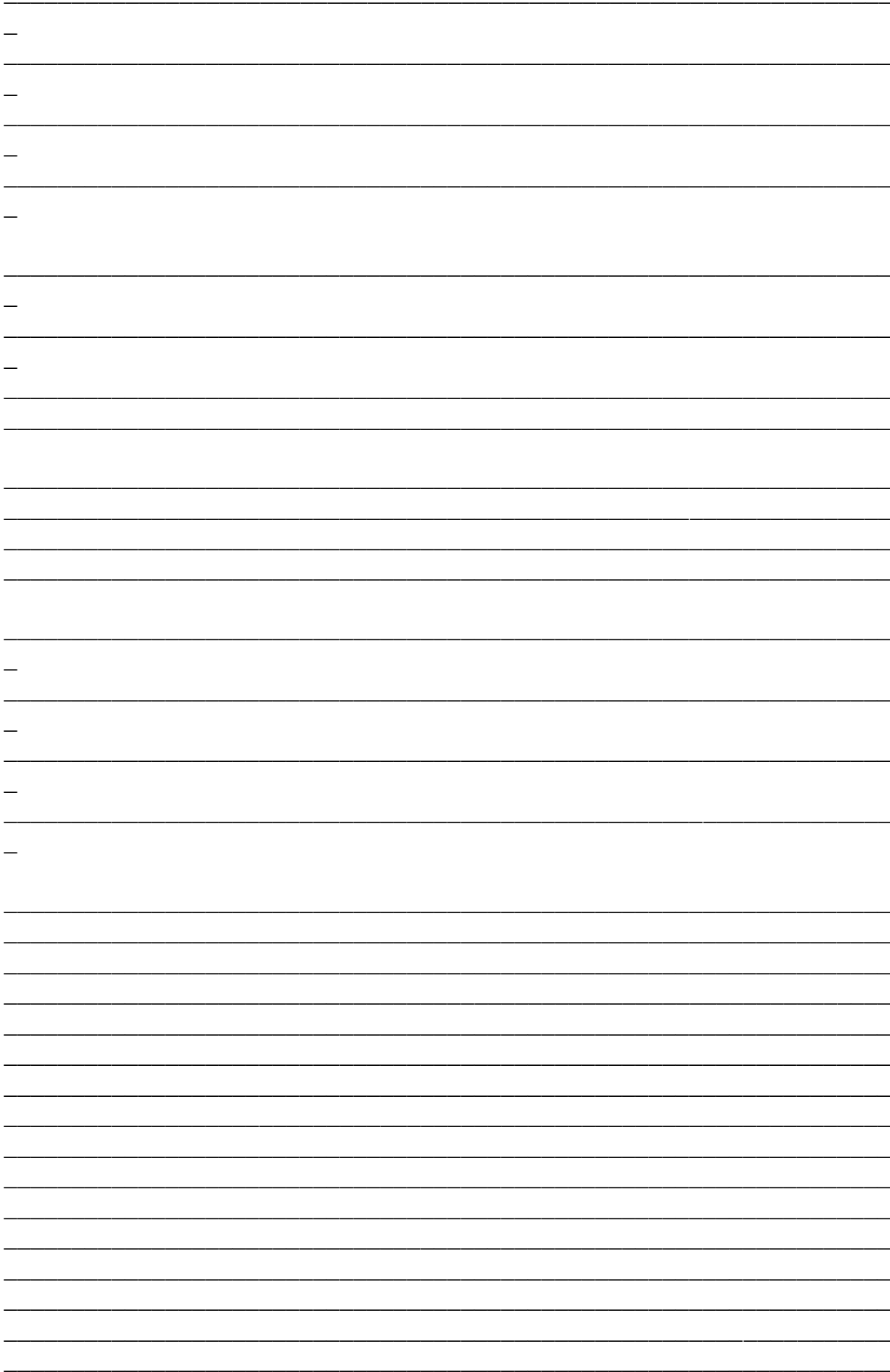
"Excellent man! I thank you and accept your generous offer. You raise me from the dust by this kindness; and I trust that, by your aid, I shall not be driven from the society and sympathy of your fellow creatures.'

"Heaven forbid! Even if you were really criminal, for that can only drive you to desperation, and not instigate you to virtue. I also am unfortunate; I and my family have been condemned, although innocent; judge, therefore, if I do not feel for your misfortunes.'

"How can I thank you, my best and only benefactor? From your lips first have I heard the voice of kindness directed towards me; I shall be forever grateful; and your present humanity assures me of success with those friends whom I am on the point of meeting.'

"May I know the names and residence of those friends?'

"I paused. This, I thought, was the moment of decision, which was to rob me of or bestow



Examine the view that Shelley presents Elizabeth as doubting her love for Victor. Make close reference to the writer's methods in your response. (25 marks)

***Pride and Prejudice (1813)* by Jane Austen**

From the outset, Elizabeth develops a dislike towards Darcy, believing him to be too proud. She also thinks that Darcy has been instrumental in preventing Bingham and her sister's relationship. In this extract Darcy proposes to Elizabeth.

She was suddenly roused by the sound of the door-bell, and her spirits were a little fluttered by the idea of its being Colonel Fitzwilliam himself, who had once before called late in the evening, and might now come to inquire particularly after her. But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room. In an hurried manner he immediately began an enquiry after her health, imputing his visit to a wish of hearing that she were better. She answered him with cold civility. He sat down for a few moments, and then getting up, walked about the room. Elizabeth was surprised, but said not a word. After a silence of several minutes, he came towards her in an agitated manner, and thus began --

"In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority -- of its being a degradation -- of the family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.

In spite of her deeply rooted dislike she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He *spoke* of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and, when he ceased, the colour rose into her cheeks, and she said --

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot -- I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to any one. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation."

Mr. Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful. At length, in a voice of forced calmness, he said --

"And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little *endeavour* at civility, I am thus rejected. But it is of small importance."

"I might as well inquire," replied she, "why with so evident a design of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I was uncivil? But I have other provocations. You know I have. Had not my own feelings decided against you -- had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?"

As she pronounced these words Mr. Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued --

"I have every reason in the world to think ill of you. No motive can excuse the unjust and ungenerous part you acted *there*. You dare not, you cannot deny that you have been the principal, if not the only means of dividing them from each other -- of exposing one to the censure of the world for caprice and instability, the other to its derision for disappointed hopes, and involving them both in misery of the acutest kind."

She paused, and saw with no slight indignation that he was listening with an air which proved him wholly unmoved by any feeling of remorse. He even looked at her with a smile of affected incredulity.

"Can you deny that you have done it?" she repeated.

With assumed tranquillity he then replied, "I have no wish of denying that I did everything in my power to separate my friend from your sister, or that I rejoice in my success. Towards *him* I have been kinder than towards myself."

Elizabeth disdained the appearance of noticing this civil reflection, but its meaning did not escape, nor was it likely to conciliate her.

- a) Trace the thoughts and feelings of Elizabeth and then trace Darcy's feelings. b) From which character's point of view is this extract narrated? c) Comment on the effect of Austin's free indirect style. Are there any indications that Elizabeth may be mistaken in her judgement of Darcy?
- d) Compare the attitudes to love and marriage with those in the previous extract from Frankenstein.**

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Jane Eyre (1847)- Jane discovers that her fiancé, Mr Rochester is a married man. She has been shown Mr. Rochester's wife in the attic and withdraws to her room.

With a strange pang, I now reflected that, long as I had been shut up here, no message had been sent to ask how I was, or to invite me to come down: not even little Adèle had tapped at the door; not even Mrs. Fairfax had sought me. "Friends always forget those whom fortune forsakes," I murmured, as I undrew the bolt and passed out. I stumbled over an obstacle: my head was still dizzy, my sight was dim, and my limbs were feeble. I could not soon recover myself. I fell, but not on to the ground: an outstretched arm caught me. I looked up—I was supported by Mr. Rochester, who sat in a chair across my chamber threshold.

"You come out at last," he said. "Well, I have been waiting for you long, and listening: yet not one movement have I heard, nor one sob: five minutes more of that death-like hush, and I should have forced the lock like a burglar. So you shun me?—you shut yourself up and grieve alone! I would rather you had come and upbraided me with vehemence. You are passionate. I expected a scene of some kind. I was prepared for the hot rain of tears; only I wanted them to be shed on my breast: now a senseless floor has received them, or your drenched handkerchief. But I err: you have not wept at all! I see a white cheek and a faded eye, but no trace of tears. I suppose, then, your heart has been weeping blood?"

"Well, Jane! not a word of reproach? Nothing bitter—nothing poignant? Nothing to cut a feeling or sting a passion? You sit quietly where I have placed you, and regard me with a weary, passive look."

"Jane, I never meant to wound you thus. If the man who had but one little ewe lamb that was dear to him as a daughter, that ate of his bread and drank of his cup, and lay in his bosom, had by some mistake slaughtered it at the shambles, he would not have rued his bloody blunder more than I now rue mine. Will you ever forgive me?"

Reader, I forgave him at the moment and on the spot. There was such deep remorse in his eye, such true pity in his tone, such manly energy in his manner; and besides, there was such unchanged love in his whole look and mien—I forgave him all: yet not in words, not outwardly; only at my heart's core.

"You know I am a scoundrel, Jane?" ere long he inquired wistfully—wondering, I suppose, at my continued silence and tameness, the result rather of weakness than of will.

"Yes, sir."

"Then tell me so roundly and sharply—don't spare me."

"I cannot: I am tired and sick. I want some water." He heaved a sort of shuddering sigh, and taking me in his arms, carried me downstairs. At first I did not know to what room he had borne me; all was cloudy to my glazed sight: presently I felt the reviving warmth of a fire; for, summer as it was, I had become icy cold in my chamber. He put wine to my lips; I tasted it and revived; then I ate something he offered me, and was soon myself. I was in the library—sitting in his chair—he was quite near. "If I could go out of life now, without too sharp a pang, it would be well for me," I thought; "then I should not have to make the effort of cracking my heart-strings in rending them from among Mr. Rochester's. I must leave him, it appears. I do not want to leave him—I cannot leave him."

"How are you now, Jane?"

“Much better, sir; I shall be well soon.”

“Taste the wine again, Jane.”

I obeyed him; then he put the glass on the table, stood before me, and looked at me attentively. Suddenly he turned away, with an inarticulate exclamation, full of passionate emotion of some kind; he walked fast through the room and came back; he stooped towards me as if to kiss me; but I remembered caresses were now forbidden. I turned my face away and put his aside.

“What!—How is this?” he exclaimed hastily. “Oh, I know! you won’t kiss the husband of Bertha Mason? You consider my arms filled and my embraces appropriated?”

“At any rate, there is neither room nor claim for me, sir.”

“Why, Jane? I will spare you the trouble of much talking; I will answer for you—Because I have a wife already, you would reply.—I guess rightly?”

“Yes.”

“If you think so, you must have a strange opinion of me; you must regard me as a plotting profligate—a base and low rake who has been simulating disinterested love in order to draw you into a snare deliberately laid, and strip you of honour and rob you of self-respect. What do you say to that? I see you can say nothing in the first place, you are faint still, and have enough to do to draw your breath; in the second place, you cannot yet accustom yourself to accuse and revile me, and besides, the flood-gates of tears are opened, and they would rush out if you spoke much; and you have no desire to expostulate, to upbraid, to make a scene: you are thinking how *to act*—*talking* you consider is of no use. I know you—I am on my guard.”

“Sir, I do not wish to act against you,” I said; and my unsteady voice warned me to curtail my sentence.

“Not in your sense of the word, but in mine you are scheming to destroy me. You have as good as said that I am a married man—as a married man you will shun me, keep out of my way: just now you have refused to kiss me. You intend to make yourself a complete stranger to me: to live under this roof only as Adèle’s governess; if ever I say a friendly word to you, if ever a friendly feeling inclines you again to me, you will say,—‘That man had nearly made me his mistress: I must be ice and rock to him;’ and ice and rock you will accordingly become.”

- a) What impressions have you formed of Jane and Rochester and their relationship?
- b) Comment on Bronte’s use of language to create a voice for Rochester.
- c) What does the extract tell us about the position of women in 19th century England?

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Examine the view that Bronte presents Rochester as a domineering and unfeeling man in this extract. Make close reference to the writer's methods in your response. (25 marks)

