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Introduction from the Series Editor

**Approaches across the series**

The aim of AS and A Level English publishing is to provide high quality resources to support students at every stage of their journey through the new one- and two-year linear courses. The Student Books in the series follow a unique three-part structure that allows for a firm grounding of the essential knowledge, concepts and skills that underpin each of the subject areas, more developed and sustained study of key topics that encourage a range of study skills, wider reading and independent learning, and the opportunity to extend learning through follow-up investigative work, further reading and engagement with more advanced aspects of the subject. They build on the key messages and ethos of A Level reform, including a sustained focus on utilising current, innovative and relevant research from higher education that can best inform learning post-16.

**The Student Books**

The Student Books are designed to support students in the transition from GCSE to A/AS Level, to provide them with all the skills and knowledge they need to work through their course, and to prepare them for further study or employment at the end of the course. The three-part structure is designed to promote a recursive pedagogy that supports students’ learning and provides an integrated and coherent approach to teaching.

**1 Beginning**

These units set out the key principles, issues and concepts that underpin the specification and will support learning over a two-year course. They also act as a stand-alone reference point that students can use to return to throughout their studies.

**2 Developing**

These units follow the main content in the specification, building and developing students’ understanding of concepts and issues in the ‘Beginning’ units, and introducing new knowledge where appropriate. Activities in this section are designed to be more analytical, extending knowledge to a wider context and encouraging the move to independence.

**3 Enriching**

These units extend knowledge from the ‘Developing’ units through further investigative work, extensive wider reading links (books, websites, academic journal articles, blogs) and extended research summaries. They also contain specially commissioned and exclusive written articles and video interviews with leading academics and professionals, offering a unique insight into aspects of the chapter content.

**How to use the Student Book**

There is no single way to use the Student Book and teachers should decide on the best route according to the needs of their students and the time allocated to particular specification topics. In many cases it is logical that the Beginning units are taught first as these provide important background information for students and will ease the transition from Key Stage 4 to Key Stage 5 and more advanced study.

**The Teacher’s Resource**

This acts as a guide for teachers through each of the units in the Student Book, highlighting key concepts and learning and suggesting ways that teaching could be focused to support students. It provides additional information and guidance on activities in the book and guides teachers towards additional further reading and resources, both in print form and those accessed on the Elevate platform.
The purpose of this resource is to help you think about how to approach the teaching of the new AQA English Literature B specification and how to use the Student Book that has been written to accompany this specification as a support for your students in and beyond the classroom. With that specific issue in mind, this resource is organised into four sections dealing with the major areas covered in the AQA English Literature B specification.

This Teacher’s Resource makes specific reference throughout to the relevant sections of the English Literature B: A/AS Level for AQA Student Book and the many activities it includes. It encourages you to think about how you could direct your students to use this book as a support and development for the work you do with them in the classroom.

**Section 1: Introduction to literary study**

Looks at a set of key concepts for literary study. This is designed to help you and your students think about how literary study ‘looks’ and ‘feels’ different at A Level compared to their previous studies of the subject.

**Section 2: Literary forms**

Considers issues relating to literary form. Students are still expected to be able to respond to the major literary forms of poetry, drama and the novel. This section, therefore, helps you consider how to approach the teaching of major issues surrounding each of these forms, their distinctive features and their development through literary history. Texts in each of these forms are covered in each of the four units of the full A Level and the two units of the AS Level and students are expected to be able to consider how each of these literary forms functions within the over-arching generic contexts of tragedy, comedy, crime writing, and political and social protest writing.

The ability to transport learning from one part of the AS or A Level course to another is key to success in a linear programme. As students work through the course they will encounter texts in each of the major literary forms. In the Scheme of Work below you will see where each type of text is examined. It is important to reiterate, however, that students need to know not only about set texts but also need to understand more generally the nature of poetry, drama and novels. Before launching into the study of set texts, and as part of the introductory section of an AS and A Level course, therefore, it is a good idea to spend some time exploring what students already know and how they feel about each of the major literary forms they will be dealing with during their course.

Units 2, 3 and 4 of the Student Book provide an invaluable introduction to the major issues with which students will need to engage when working with these different forms at AS and A Level. In order to develop their confidence with each of these different forms, it is recommended that students should be encouraged to work with a wide variety of text extracts so they can see the diversity of literary texts within these forms and develop their confidence in discussing them.

**Remember:** Students following the full A Level will be examined on their ability to deal with unseen text. This may draw on any of the literary forms within their chosen genre area – crime writing or political and social protest writing. When teaching students about literary form it is therefore essential that they are frequently required to engage with extracts from unfamiliar texts. Be imaginative in introducing a wide range of literary extracts in all literary forms into the classroom in order to develop students’ confidence to deal with and discuss unseen text. Although they will not be examined on unseen text, AS Level students will also develop in confidence and breadth of knowledge through such classroom activity.

**Section 3: Literary genres**

Explores how to engage students with the study of wider fields of literature. As the names of these over-arching units imply, the new A Level specifications are much less about the study of a body of set texts and much more about the study of ‘aspects’ and ‘elements’ of literature. There is a new emphasis, in other words, on the idea of literary study with students exploring texts as particular examples of ‘aspects’ and ‘elements’ of literary production rather than on the conventional idea of studying a body of set texts. Narrow focus on set texts will no longer be beneficial to students. Instead students need to learn to discuss texts not solely in their own terms – as unique literary artefacts – but in relation to the wider body of literature. This change in emphasis will entail students exploring a set of ideas around literary production and reception.

Students following the AS Level specification will be examined on either:

- Aspects of Tragedy; or
- Aspects of Comedy.

Students following the A Level specification will be examined on either:

- Aspects of Tragedy; or
- Aspects of Comedy; and
- Elements of Crime Writing; or
- Elements of Political and Social Protest Writing
As the titles of these units imply, the focus of literary study at AS and A Level is predicated upon broad genre areas rather than on specific literary forms. AS Level students will need to think about how particular ‘aspects’ of tragedy or comedy have manifested themselves in different literary works across time, and how these ‘aspects’ endured and developed. Additionally, A Level students will need to cover ‘elements’ of either crime writing or political and social protest writing. The relevant units of the Student Book deal with the major ‘aspects’ and ‘elements’ of these genre areas in relation to poetry, drama and the novel. Not all the texts covered in these units will be conventional or classic examples of the genre areas. You will need to think in detail about the major features of these genre areas and the ways in which writers have employed, adapted or even undermined these features within a wide variety of literary works.

To assist students in developing as students of literature, the Student Book makes use of a number of key box features which you may wish to use either as the basis for directed individual study, group tasks or even whole class discussion:

- **Key terms** – students are introduced to appropriate literary terminology.
- **Critical lens** – directed activities introducing relevant theoretical concepts for students to apply to their developing reading.
- **Exploring** – information and directed thinking about particular ideas related to literary study within the genre area – for example, *Exploring theatre space*.
- **Set text focus** – key background and locational information about all set texts.

### Section 4 Literary study skills

Looks at two further key areas for study which you will need to address with your students across their AS and A Level courses:

- literary theory and criticism
- critical and creative responses to literature.

It explores how such issues may be approached in the classroom and by students working independently.

### The Student Book

Within the Student Book itself there is material on all of the areas outlined above. The book is divided into three sections.

#### Beginning

These units introduce students to fundamental issues in their study of literature at AS or A Level. There is a unit introducing students to key concepts for literary study and then units dedicated to poetry, drama and the novel.

#### Developing

In these units students are presented with a body of materials to support them in thinking about each of the four units for study:

- Aspects of Tragedy
- Aspects of Comedy
- Elements of Crime Writing
- Elements of Political and Social Protest Writing.

The function of these units is to provide students with an overview of key issues. Each unit includes a wealth of useful information, such as:

- genre features
- underpinning concepts
- a variety of contexts
- formal properties
- character types and presentation
- style and language
- literary history
- critical and theoretical perspectives.

Students are guided to think about how these issues can be applied to their reading of both exemplar set texts and their wider reading in these ‘aspects’ and ‘elements’ of literature.

In order to assist students, each unit includes panels exploring all of the nominated set texts for each unit of study, giving interesting information about the writing of the texts and suggesting how it can be explored in relation to the issues covered in the unit. However, it is important to note that detailed coverage of the set texts is not the function of this book; instead its function is to guide students to locate their reading and understanding of the set texts they are working on in the context of their wider reading. In order to facilitate this and to begin guiding students in the art of working with unseen text, each unit in this section also includes a generous selection of textual extracts both to illustrate and to extend their thinking. A variety of stimulating materials and activities will enable students to work independently, in study groups or in class to locate and to discuss their set texts in relation to a variety of broader contexts – literary, historical, social, etc.

Students are guided, in other words, to explore how particular ‘aspects’ or ‘elements’ (such as comedy, tragedy, crime writing, and political and social protest writing) have manifested themselves in different literary works across time, and how these ‘aspects’ or ‘elements’ endured and developed. So, whilst students are required to study texts from across the three major genres of prose fiction, poetry and drama, they are also encouraged to develop understanding of how authors working in a variety of forms deal with recurring issues.

When studying Aspects of Tragedy, for instance, students...
are required to explore this notion not solely in relation to drama texts, but also to think how aspects of tragedy have informed and continue to inform the work of novelists and poets as well.

**Enriching**

These units are intended for those students – whatever their ability level might be – who wish to explore issues raised in the main chapters in more depth. In each of these units, students are encouraged to undertake guided further reading or viewing and to extend their thinking about key issues raised in the Developing units through a range of stretch and challenge activities. To supplement this enrichment thinking, the Student Book is accompanied by a set of specially commissioned written pieces, video interviews and podcasts by well-known thinkers and writers (such as Benjamin Zephaniah and Rob Pope), all of whom provide their own personal and fascinating insights into the specific issues under discussion.

There are also Developing and Enriching units considering literary theory and criticism, and critical and creative responses to literature. These are, of course, issues that will need to be addressed throughout the AS or A Level course.

In this Teacher’s Resource information will be included about how the content of the Student Book relates to key concepts for teaching and how you could direct students to relevant sections and/or activities. Suggested links will point to material in both the Developing and Enriching units as well as to materials on Cambridge Elevate.

**A word about the new A and AS Levels**

As you begin teaching the new AS and A Level AQA English Literature B specification, a few other points are worth noting.

**Remember:**

- As of September 2015 all students beginning GCE A Level and AS Level courses in English Literature will be taught and assessed under the new specification.
- The new specification is not modular, but linear in structure. This means that all elements of assessment for any new GCE A Level qualification must be undertaken at the end of the course. If, therefore, students are being entered for AS Level at the end of the first year and then go on to sit the full A Level in the second year they will have to sit all elements of the assessment again.
- AS Level is now a totally free-standing qualification. AS Level grades can no longer contribute to the full A Level grade.
- It is likely that within your department there will be students studying for both AS and the full A Level. Individual centres will make their own decisions about whether all students will be entered for AS Level at the end of the first year, but the AQA B English Literature A Level and AS Level specifications are designed to be fully co-teachable so that students following either course can be taught in the same class should you wish or need to do so.

- Whilst students are sitting new GCE A Level and AS Level linear qualifications in English Literature and in certain other subjects, there will be other subjects which are still being taught and examined under the old-style modular format. It is worth bearing this in mind when planning your course and when thinking about how to work with students on linear courses during modular examination periods. Make sure your students are very clear about the nature of the course they are now working on with you.
- The incoming new A Level will have to be taught alongside the outgoing modular A Level in 2015. This will inevitably place certain stresses and strains on an English department.
- It is all change at GCSE Level too. Students for first teaching of the new A Level in September 2015 will have studied the old-style GCSEs, as will those commencing their course in September 2016, but students entering the course in 2017 will have studied the new-style GCSEs. It is worth developing a long view at this point about how most effectively to use GCSE to prepare students for the demands of A Level.
Assessment objectives

There are now five clear assessment objectives for English Literature. All of these are assessed at both AS and full A Level.

### Assessment objectives

| 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 |

### Weighting of assessment objectives for AS English Literature B

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<th>Paper 2 (%)</th>
<th>AS Level total (%)</th>
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### Weighting of assessment objectives for A Level English Literature B

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Scheme of work

This section outlines what students have to cover in order to fulfil the requirements of AS Level English Literature and A Level English Literature. In each section a full list of the set texts is provided by literary form.

### AS Level

Please refer to the 'AS Level: Subject content' table for an at-a-glance guide to the content that AS Level students are required to study.

#### Scheme of assessment

**Paper 1: Literary Genres: Drama** – students select to study one of two options:
- Aspects of Tragedy OR
- Aspects of Comedy

They are required to study:
- one Shakespeare play AND
- one further drama text

This paper is assessed by means of a 1½ hour closed book written exam which is worth 50 marks and is 50% of AS Level. The marks are distributed as follows:

- *Section A*: one passage-based question on a Shakespeare text (25 marks)
- *Section B*: one essay question on a drama set text (25 marks)

**Paper 2: Literary Genres: Prose and Poetry** – students select to study one of two options:
- Aspects of Tragedy OR
- Aspects of Comedy

They are required to study:
- one prose text AND
- one poetry text

This paper is assessed by means of a 1½ hour open book written exam which is worth 50 marks and is 50% of AS Level. The marks are distributed as follows:

- *Section A*: one essay question on poetry set text (25 marks)
- *Section B*: one essay question on prose set text (25 marks)

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### AS Level: Subject content

<table>
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<tr>
<th>Unit</th>
<th>Novels</th>
<th>Drama</th>
<th>Poetry</th>
</tr>
</thead>
</table>
A level

Please refer to the 'A Level: Subject content' table for an at-a-glance guide to the content that A Level students are required to study.

You will note that not all the texts available in the AS Level lists for Aspects of Tragedy and Aspects of Comedy are available in the full A Level list. This means that to ensure that all students have prepared the correct texts for examination purposes care must be taken when making selections of poetry, prose and other drama texts if co-teaching AS and A Level students. Texts studied at AS, even where they do not fall within the lists for A Level are, of course, still very useful as wider reading and may be used by students as part of their non-exam assessment.

Scheme of assessment

Paper 1: Literary Genres – students select to study one of two options:
- Aspects of Tragedy OR
- Aspects of Comedy

They are required to study:
- one Shakespeare text
- a second drama text AND
- one further text

Either the second drama or the other text must have been written pre-1900.

This paper is assessed by means of a 2½ hour closed book written exam which is worth 75 marks and is 40% of A Level. The marks are distributed as follows:
- Section A: one passage-based question on set Shakespeare text (25 marks)
- Section B: one essay question on set Shakespeare text (25 marks)
- Section C: one essay question linking two texts (25 marks)

Paper 2: Texts and Genres – students select to study one of two options:
- Elements of crime writing
- Elements of political and social protest writing

They are required to study:
- one post-2000 prose text
- one poetry text AND
- one further text

Either the poetry or the further text must be pre-1900.

This paper is assessed by means of a 2½ hour open book written exam which is worth 75 marks and is 40% of A Level. Examination will include an unseen passage. The marks are distributed as follows:
- Section A: one compulsory question on an unseen passage (25 marks)
- Section B: one essay question on set text (25 marks)
- Section C: one essay question which connects two texts (25 marks)

Extensive guidance on the format of examined assessment and writing in response to the different kinds of examination questions can be found in Sections 11.1 (Examined assessment and non-exam assessment) and 11.2 (Writing critical essays) of the English Literature B: A/AS Level for AQA Student Book.

Non-exam assessment: Theory and Independence – students are required to:
- write about two texts: one poetry and one prose text, informed by study of the Critical Anthology
- produce two essays of 1250–1500 words, each responding to a different text and linking to a different aspect of the Critical Anthology

Of these, one essay can be a recreative piece accompanied by a critical commentary.

This non-exam assessment is assessed by teachers and moderated by AQA. It is worth 50 marks and is 20% of A Level.

Note: AS Level students do not complete a non-exam assessment.

It is intended to be a component of the course where students are given more freedom to explore texts of their own choice. You will need to consider how teaching relates to this component. Students could be given completely free choice within the parameters set for this component. Alternatively, centres and teachers may wish to include taught input on one or both of the texts students wish to use. Whilst it is understandable that teachers will want to keep some element of control over what students are working on and how they are working on it, the emphasis of this component is on student autonomy and independence, and where they are given reasonable choices they are likely to perform with greater enthusiasm and flair under teachers’ expert guidance. It is important to think, therefore, about the generic teaching you undertake on your literature course related to:
- literary forms
- literary genres
- literary representation
- literary skills

These will come together to inform the ways in which students work on this component. Specific details about non-exam assessment can be found in Sections 9.9 (Approaching the non-exam assessment) and 11.3.3 (Non-exam assessment) of the Student Book.
Course plan

It is important to consider how you will develop an effective ‘line’ through what is designed to be a linear A level programme, but at the same time think about how AS Level students, who will sit their linear examinations after one year, can be taught in the same class. This naturally takes some thought, as the types of thinking and development you wish to do with full A Level students might well be different to that required by AS Level students. Obviously, many variables come into play when thinking about planning a course within your own centre and to meet the timetabling demands you face. For instance, will the AS/A Level be taught by one or two teachers per class? Are all students being entered for AS Level regardless of whether they intend to study for the full linear A Level? The following suggested plan, therefore, cannot possibly meet the needs of all teachers in all centres. It is, however, an illustration of how an AS/A Level course, co-taught up to Summer Term 1 might work. You could use this as a basis for individual thought or departmental discussion in order to work out the most effective model for you and your students.

A level: Subject content

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# Course plan

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<td>Elements of Crime Writing OR Elements of Political and Social Protest Writing</td>
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Using digital resources in the classroom

The Cambridge Elevate-enhanced edition of *English Literature B: A/AS Level for AQA Student Book* features a variety of supplementary content, including interview and tutorial videos.

The length of the videos is tailored to the needs of the classroom: no matter how engaging the speaker is, few classes will want to sit and watch a talking head on a screen for half an hour. Clips last no longer than 5 minutes; long enough to set up food for thought, but short enough to allow plenty of lesson time.

Videos and other media resources, including access to third-party websites, can be accessed from the ‘Media Library’ tab in the contents listing of the Cambridge Elevate-enhanced edition of *English Literature B: A/AS Level for AQA Student Book*, or they can be accessed directly from the page as you are reading through the Student Book units onscreen. This offers you several teaching options: you can ask students to watch videos or explore links at home, or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, ebooks, video and audio combine to give a twenty-first century flavour to English Literature teaching and learning.

A list of the supplementary content contained within each unit from the Student Book is provided, as well as suggestions for further reading and exploration.
1.1 Key concepts for literary study (Unit 1)

As we have already seen, the new A and AS Level in English Literature requires students (and therefore teachers) to think rather differently about how literary study at this level is conceived. If students are to succeed to the best of their ability, a narrow focus on a body of set texts will not be enough. For this reason, it is important to provide students with an insight into the nature of literary study. As they will be expected to respond in two of the four broad genre areas of tragedy, comedy, crime writing, and political and social protest writing, they need to have a clear sense of how to manage the content, the methods, the processes and the functions of literary study.

It is important to acknowledge that when they begin their A Level studies students do not undergo a sudden and inexplicable metamorphosis. The GCSE students who left you six weeks previously to go on their summer holiday return to you as the same GCSE level students and they will need to be introduced to the nature of studying literature at A Level. It is important to spend some time with the group exploring what they already know about literature and literary study. It will also be useful to gain from them a sense of why they are there and what their personal aspirations with literary study are. The first unit of the *English Literature B: A/AS Level for AQA Student Book* provides an outline of key issues relating to the study of literature at AS and A Level as well as a set of activities your students can usefully engage with on their own, in small study groups or as a whole class to explore a body of issues that will effectively prepare them for the demands of their A Level studies.

**AIMS AND OUTCOMES**

This section explores key concepts for literary study. By the end of this section, students should be able to:

• understand what literary study at A Level entails and explore their personal responses to this
• understand what is meant by literary genre and how this is used in AQA English Literature B
• understand some key concepts about the nature and role of narrative in literary texts
• understand the role of language in studying literature at A Level
• understand the importance of representation in literary texts.

**Notes**

Students should be encouraged to begin a personal log which they will keep as their course progresses; this might well be in the form of a blog or in another electronic form. In this log they can keep notes of their developing personal response to the study of literature. It could include:

• interesting articles
• links to relevant websites
• personal journal notes in which they explore their developing ideas about literary study
• thoughts about the social functions of literature
• a timeline to chart their developing understanding of the history of literature
• developing thoughts about the three major literary forms (poetry, drama and the novel)
• developing general thoughts about the genre areas they are covering (tragedy or comedy, and crime writing or political and social protest writing)
• exploratory writing about aspects of the course
• examples of effective writing about literary texts.

**Suggested route through this section**

This section should ideally be taught early on in the AS Level or linear A Level course, as the concepts included here are an essential starting point for students. Ensure that students are:

• given the chance to reflect back on their literary studies to date
• encouraged to think about how the nature of literary study changes at A Level
• introduced to key big concepts such as language, narrative and representation in literary texts
• given the opportunity to explore these ideas in relation to a wide range of text extracts so that they can begin to develop a sense of the breadth of literary study as well as engaging in close textual analysis.

Ensure that concepts are related back to students’ previous experiences of literary study at GCSE so that they begin to see how their A Level studies build on their prior knowledge of literature. Using extracts from a wide variety of literary texts will help students to see the importance and the benefits of reading widely and discussing their reading. This will also, from the outset, start to develop students’ facility in dealing with texts and will thus begin to develop:

• their confidence as independent readers
• their abilities to deal with unseen text, which will be very useful preparation for later assessments, as this will be reflective of the source material students will be asked to discuss in the examination.
Understanding of literary form

This is a good place to start. Explore students’ understanding of literary forms. What do they understand by:

- poetry?
- drama?
- the novel?
- non-fiction?

Use Activities 1 (What do you think literary study is about?), 2 (Subcategories of prose fiction) and 3 (Your understanding of genre so far) of Unit 1 to help you explore these issues. Are all novels the same? What about the idea of sub-genres? What poetry and drama have students encountered? How do they feel about their knowledge of and confidence in dealing with these forms? How do any or all of them relate to screen media? By engaging students in discussions of this kind you will:

- gain insight into the extent of your students’ prior knowledge
- establish from the outset the importance of talking about bigger ideas in relation to literary study
- introduce the idea that literature is part of a broader culture and begin to consider how it relates to this
- introduce the idea that literary study is a complex thing and that forms and concepts overlap.

Now move on to think in further detail about how literary forms relate to the genre areas the course will cover. Use Activity 4 (Getting started) to introduce the idea that, although the various texts students study are either poetry, drama or novels, there is another dimension of literary study they will also need to consider. The course is shaped around four key genre areas, of which AS Level students will be required to study one (either tragedy or comedy) and A Level students will be required to study two (either tragedy or comedy, and either crime writing or political and social protest writing). By engaging the students in a discussion of these genre areas, they will begin to understand that writers producing works in different forms can nevertheless be working within wider and related genre categories which share outcomes, intentions and features – poetry, drama and novels, for instance, can all deal with crime. This will help students develop a broader and more generous sense of what happens when we read and when we study literary texts.

Activities 5 (Narrative and you), 6 (Fabula and sjuzet), 7 (Todorov in action) and 8 (Unpicking aspects of narrative) approach issues of narrative. Why do we tell stories? Why do we like to read stories? They also encourage students to begin thinking about the concept of representation. How and in what ways do literary narratives relate to the real world? Are readers entitled to treat fictional worlds as if they were real? In what ways do poetry, drama and the novel employ elements of narrative?

How do they treat narrative differently from each other? These activities also introduce students to a wide range of ways of exploring different aspects of narrative so that they can begin to consider: (a) the ways in which authors choose to represent their stories; and (b) the potential impact of these choices. Activities 6 and 7 are good examples of how students early in their course can be engaged in the idea of literary theory and can begin to see beyond straightforward and familiar elements of literary texts such as theme and character.

Although they do not have the opportunity to study literature written for film or the screen, it is also important for students to consider issues of narrative and representation in these media. Screen is the dominant narrative mode in our culture and therefore has a significant impact on the ways in which students are likely to respond to literary texts. They may also have encountered many of the texts they might study in adaptations for the screen. This is an interesting and important issue to discuss with them.

Also discuss with them whether reading stories and studying stories are the same thing. This would allow students to think about the important issue of whether or not they like the texts they are studying and then to go on to consider why this is and whether it in fact matters. Their dislike may provide a very interesting basis for further discussion and can lead to detailed consideration of the nature and purposes of literary study.

Activities 9 (Exploring early drafts), 10 (Thinking about style), 11 (Thinking about voice) and 12 (Rhetoric) could be used to introduce students to four central aspects of authors’ language:

- word choice
- style
- voice
- rhetoric.

These activities will be very useful in encouraging students to engage more deeply with the ways in which writers employ language to create effect. Using a diverse range of text extracts here will set students thinking about how authors over time have worked with language and will enable them to see how this has changed (and how it has not changed) over time.

The final section of this unit returns to ideas of representation (see Activity 13, Experimenting with representations). Encouraging students to engage in creative writing of their own can set a very useful precedent for the course, involving them in the processes of textual production as well as textual reception. This in turn can assist in developing their sense of themselves as consumers, producers and students of text.

The essential thing to develop early in the course is the students’ sense that in studying literature they need to
develop a wider understanding of what literature is about and why the study of it matters. If they are effectively to develop as independent readers and writers they will need to be able to locate their reading in wider frameworks and concepts. Thus the unit ends with a focus on interpretation (see Activity 14, Considering interpretations) – the central act of literary study. By working with the activities in the Student Book you will develop at the outset a clear and stimulating way of introducing your students to the challenges and pleasures of studying literature at AS Level and A Level.

CAMBRIDGE ELEVATE RESOURCES
In the Student Book
LINK: Visit the First World War poetry digital archive
AIMS AND OUTCOMES
This section explores key concepts for studying poetry. By the end of this section, students should be able to:
• understand the ways in which readers respond to and interpret poetry
• understand how poets craft their work and shape meaning
• understand the history of poetry and how it has changed over time.

Notes
• Students at AS Level will have to cover poetry in relation to either tragedy or comedy.
• Students at A Level will have to cover poetry in relation to either tragedy or comedy and as part of their study of either crime writing or political and social protest writing.
• Students will encounter verse not only in the poetry texts they study, but they will also have to develop their skills in working with dramatic verse in their study of Shakespeare and possibly also in other drama texts.
• Students at A Level may be set a poetry text or an extract from a drama text employing dramatic verse as the basis for the unseen component of their examination.
• Students at A Level have to cover a poetry text as part of their non-exam assessment.

Suggested route through this section
Students beginning their AS and A Level literature course will certainly have encountered poetry as part of their Key Stage 3 and GCSE studies. However, in literary terms our culture is largely dominated by the novel and drama. It is good to start the study of poetry at AS and A Level by gaining a clear sense of how the students feel about poetry and how their study of poetry to date has affected their views of it. Activities 1 (Experiences of poetry) and 2 (Poetry for pleasure) will provide students with a useful starting point and will start them thinking about these issues. What have their experiences to date left them feeling about poetry? What kinds of poetry have they studied? Do they read poetry outside the classroom? Where do they encounter poetry?

These activities might also be good for you as a teacher to consider on your own behalf. How do you feel about poetry as a literary form? How confident do you feel in your knowledge and teaching of it? How do you think this might affect your students’ experiences and views of poetry?

The early sections of Unit 2 of the Student Book explore a variety of issues relating to poetry in different forms:
• lyric
• narrative
• discursive.

It is important students see that poetry is not just one thing, and an exploration of these different forms of poetry will assist with this. You could also introduce the idea of dramatic verse (a form of narrative verse). Students will also need to consider how poetry has developed across time. Unit 2 of the Student Book identifies salient issues in the development of poetry which are of general significance. Later units dealing specifically with tragedy, comedy, crime writing and political and social protest writing also deal in depth with poetry as a manifestation of these genres.

Differentiation
You could introduce students to a discussion of poetry and what it is through thinking about more familiar forms such as song lyrics. See the Song lyrics handout on Cambridge Elevate.

Remember: Students will encounter poetry not only as a form in its own right, but also as a manifestation of broader generic categories and alongside works of drama and prose fiction. This will inevitably have an impact on how you need to think about teaching poetry. What is unique about poetry? How does poetry relate to other literary forms? How is poetry seen through the lenses of tragedy, comedy, crime writing and political and social protest writing?

In order to enable students to handle these demands it is important that students do not see poems simply as puzzles to be solved – a view of poetry they may well have imbibed at GCSE level. Many students emerging from GCSE find poetry prohibitive, and it is important to develop their confidence to work with it as readers and interpreters.

A great way in to teaching interpretation is to show students a variety of abstract works of art by painters such as Jean Miro, Vassily Kandinsky, Jackson Pollock and Marc Chagall and ask them simply to respond to what they see. See also the Responding to art handout on Cambridge Elevate.

How do students ‘read’ shape, colour, perspective and space? How do they respond to the idea of these as ‘composed’ works of art? How do the titles of these
paintings either direct or resist meaning? How does this make them feel? Another way in is to show students pictures that are deliberately composed in order to be seen in multiple ways.

What do students see when they first look at these images? Do they see the same things as other people in the class? Does it matter if they see different things? How does their view of the pictures become richer as they bring these different views into relation with each other? Are particular ‘readings’ right or wrong? Are some reading more right or more wrong than others?

Such activities are a very useful way of encouraging students to be free with expressing their interpretations. This can then be transferred into the realm of poetry. Activity 3 (Responding to poetry as art) specifically addresses this issue.

It will then be important to introduce students to the key elements of poetry and enable them to explore how these can be used to create effect. It is good to begin with the major formal elements of poetry:

- rhyme
- metre.

As ubiquitous issues when thinking about poetry – either because of their presence or their absence – these provide a very good place to start. It is also good to begin with these because it moves students away from a diet of ‘poetic devices’ and encourages them to think primarily about the ways in which meaning is constructed and composed within poetry as a form. Explore how rhyme and metre affect readers. How do students respond to poetry that is rhymed and unrhymed? How does the metrical form of verse (or the absence of metrical form) affect the way that they ‘receive’ words? How do rhyme and metre, both separately and in co-ordination, create emphasis and suggest meaning? Activities 4 (Rhyme schemes) and 5 (Writing iambic pentameters and tetrameters) specifically explore these key elements.

Next consider going on to develop students’ understanding of stanzas and the ways in which poets work with poetic lines within these. Explore poems which employ a variety of different stanza forms. Take, for example:

- Shakespearean and Petrarchan sonnets
- ballads
- villanelles
- Spenserian stanzas
- poems employing irregular stanza forms.

What are the constraints of these different stanza forms? How do they employ both rhyme patterns and metrical forms? What are the potential effects of these constraints on writers and readers? Are they constraints at all, or do they in some way free meaning or even add to meaning?

You should then move on to consider the varied effects that can be achieved by poets’ use of:

- end-stopping
- enjambement.

How do these techniques work in harmony with or create tensions with rhyme (if the verse is rhymed), metre (if it is metrical) and stanza form? How do these together create meaning? Activities 6 (Looking at stanzas) and 7 (Enjambement and caesura in Macbeth) in the Student Book will provide excellent ways of supporting students in thinking about these issues.

**Differentiation**

You could further explore students’ thinking by exploring how poetry and its use of language and form developed in the twentieth century. See Language and form in the twentieth century handout on Cambridge Elevate.

It is also important, of course, to begin to develop students’ repertoire in terms of literary vocabulary. Remember: stress that meaning always comes before devices. What students are primarily expected to display at AS and A Level is not a capacious knowledge of literary terms; study at this level is about developing the ability to read and respond to literary texts in critically informed ways. Literary terminology and the ability to name literary devices are useful shorthand which students should be taught, but only in the context of discussing meaning.

**CAMBRIDGE ELEVATE RESOURCES**

**In this Teacher’s Resource**

**HANDOUT:** Song lyrics

**HANDOUT:** Language and form in the twentieth century

**HANDOUT:** Responding to art
AIMS AND OUTCOMES

This section explores key concepts for studying drama. By the end of this section, students should be able to:

• understand the ways in which readers respond to and interpret drama texts
• understand how dramatists craft their work and shape meaning
• understand the history of drama and how it has changed over time.

Notes

• Students at AS Level will have to cover two drama texts in relation to either tragedy or comedy.
• Students at A Level will have to cover two drama texts in relation to either tragedy or comedy and further texts as part of their study of either crime writing or political and social protest writing.
• Students will encounter verse not only in the poetry texts they study, but they will also have to develop their skills in working with dramatic verse in their study of Shakespeare and possibly also in other drama texts.
• Students at A Level may be set a drama extract as the basis for the unseen component of their examination.

Suggested route through this section

Students beginning their AS and A Level literature course will certainly have encountered drama as part of their Key Stage 3 and GCSE studies. They will also certainly have encountered a vast quantity of drama on screen – both in the cinema and on television. For purposes of assessment at AS and A Level screen drama is excluded. It is important to acknowledge, however, that this is likely to be the major medium via which students will have encountered drama and is likely to be the greatest influence on the ways in which they perceive and think about drama. It is good to start a consideration of drama by discussing with students the ways in which drama on the stage and drama on the screen are likely to relate to one another and differ from one another. Here are some of the main issues you may wish to discuss:

• Most films last about 90 minutes to two hours. Most plays are longer than this. What is the effect of this on dramatic narrative in terms of space and compression?
• If you are watching a screen adaptation of a drama text, has anything been cut? If so, what and why? What is the effect of this on the viewer and on the pace, impact and balance of the drama?
• If you are watching a screen adaptation of a drama text, look at the sequence of scenes in the screen adaptation. Are these presented in the order in which they appear in the play, or has the narrative been reorganised? If so, why do you think this is the case? What impact does this have on the narrative and flow of the drama? How might these changes affect the ways in which viewers respond?
• Is the screen adaptation viewed without interruption? This will normally be the case in the cinema, but where a drama is on television it may well be interrupted by advertisements or for the news. Think about the impact of this on the viewer.
• Screen adaptation of drama texts are ‘air-brushed’ and edited in ways that stage productions are not. In live performance mistakes happen and become part of the performance. How might this affect an audience’s response?
• Film and television screenplays and adaptations of texts for the screen (and films of live theatre) employ the techniques and ‘language’ of the screen – close-ups, bird’s-eye views, long shots, panning shots, voice-overs and so on. Perspective and distance can thus be varied very quickly and in ways not possible on stage. How do the devices and ‘languages’ available to directors of screen and stage drama differ and how is this likely to affect audiences’ responses? What is gained and lost in each medium?

Watching a film in the cinema and going to the theatre are both communal experiences, whereas watching a film on the small screen is much more individual and intimate. What difference do you think this makes? This kind of discussion is foundational because it begins to build critical bridges between students’ extensive experiences of screen drama and the less familiar form of stage drama. It is also important because students’ experiences of the texts they are studying are more likely to be from screen rather than stage productions.

To extend this, go on to consider whether ‘theatre’ is the same as ‘drama’. Such a question is suggested by the separation between stage and screen drama explored in the previous section, but it is also worth considering whether everything that happens in theatres is drama. Activity 1 (Is theatre the same as drama) of the Student Book explores this idea interestingly. Are ballet, musicals and stand-up comedy drama, for example?

Activity 2 (Experiences of drama) engages students in a consideration of their previous experiences of drama both as part of their literary studies, as a practical subject or extra-curricular activity and their experiences of drama in the theatre. It is good to know when starting
how your students feel about drama and how they like to engage with it rather than working from assumptions.

**Differentiation**

Ideas relating to drama on screen and specific screenplays can be found in the *Screen adaptations of drama and Screenplays* handouts on Cambridge Elevate.

**After this sequence of locational and introductory activities it is important to move on to the relationship between drama as ‘read’ text and the drama as ‘performed’ text. The primary impulse for writers of drama is, of course, for their work to be watched. As part of their literary studies, however, students are required to engage with drama primarily as written text. It is important that you spend some time talking with students about how watching and reading drama are different and to consider the role of reading in creating drama – directors, producers, costumiers, composers and actors, for example, will all read a drama text as part of their process of bringing it to stage. In a sense this is the position that students are placed in as readers of drama text and they need to be encouraged to think about the creative, critical and theoretical processes they engage with in bringing a ‘reading’ of the play to life. Refer students to Activities 3 (*Drama and objective reading*), 4 (*From script to stage*), 5 (*Mise en scène*), 6 (*Developing stage resources*) and 7 (*Exploring staging*) of Student Book so that they can explore independently or in small groups:

- how reading relates to drama
- taking a drama from script to stage
- mise en scène
- use of stage resources such as set design, costumes, lighting, etc.
- stage production.

In order to involve students more fully in the way we experience drama in the theatre it is important that they consider how the nature of varied theatre spaces are likely to affect audiences and the plays they see there. The *Exploring theatre space* box in Section 3.2.6 of the Student Book encourages students to look at different types and layouts of theatre and to think about how the experience of being an actor and/or an audience member would be different in each of these theatre spaces. As their studies progress, students could particularise this thinking by considering the ways in which the set texts they cover could be staged differently in different theatre spaces.

It is also interesting to discuss with the students the experience of going to the theatre. Send your students (or go with them) to a theatre when there is no production going on. If possible take them to all different parts of the theatre:

- the foyer
- the bars
- different parts of the audience area
- the dressing rooms
- backstage
- on to the stage.

What are the different parts of the theatre like? How does the space create artifice? What is the difference between public areas, work areas and performance areas?

Undertake Activity 8 (*Going to the theatre*) at this point and take the students to see something in the theatre – it does not really matter whether it is a play they will be studying or not. Indeed, it does not even need to be a play – it could be a musical, an opera or a ballet.

In order for students to develop their understanding of drama as a form it is important that they have at least a basic overview of the development of drama as a literary form. Section 3.3 (*Drama through history*) of the Student Book will provide them with a concise and relevant exploration of drama as a form in English Literature from its classical antecedents in Greece and Rome right up to the contemporary theatre. As part of their log, students should be encouraged to develop a drama timeline to sit alongside their studies of tragedy or comedy, and (for A Level students) crime writing or political and social protest writing. Who were the major dramatists at different stages of literary history and what kind of drama were they writing? Students should also be encouraged to think about how historical events affected literary history. So, for example:

- When the theatres were closed by the Puritans in 1642, in what way did this affect how and where drama was performed?
- When the 1737 Licensing Act came into force, bringing the theatres under the sole control of the Lord Chamberlain, how did that pave the way for the rise of the novel?

Students also need to think about drama as a narrative form. What is different about the way that drama texts tell stories as compared to poetry and prose fiction?

Section 3.4 (*Dramatic narrative*) looks at a range of significant issues to build on students’ previous thinking about the nature of theatre and drama:

- dramatic voice (see Activity 11, *Dramatic voices*)
- verse and prose in dramatic narrative (see Activity 12, *Verse and prose in dramatic narrative*)
- the role of stage directions in drama texts, their status as part of the literary text and their relationship to the ‘reading’ of the literary text (see Activity 13, *Writing about stage directions*).
Related to the idea of dramatic narrative are the concepts of symbolism and realism in drama. In fact, these are issues of wider significance in relation to the study of literature and students should be encouraged to think about these concepts in relation to poetry and prose fiction as well. It would be a good idea to introduce students to both Plato’s and Aristotle’s views on mimesis (the extent to which art reflects or imitates real life and the extent to which it should do so) and to get them talking about the ideas of:

- representation
- artifice
- realism
- symbolism
- drama as metaphor.

Students could use Activities 13 (Writing about stage directions), 14 (Stylisation and realism), 15 (All the world’s a stage) and 16 (Dramatic conventions and devices) to explore these issues either on their own or in groups to develop their thinking on these issues.
2.3 The novel (Unit 4)

AIMS AND OUTCOMES
This section explores key concepts for studying novels. By the end of this section, students should be able to:

- understand the ways in which readers respond to and interpret novels
- understand how novelists craft their work and shape meaning
- understand the history of the novel and how it has changed over time.

Notes

- Students at AS Level will have to cover a novel in relation to either tragedy or comedy.
- Students at A Level will have to cover novel texts in relation to either tragedy or comedy and further texts as part of their study of either crime writing or political and social protest writing.
- Students will encounter prose as a narrative form in their study of Shakespeare and possibly also in other drama texts.
- Students at A Level may be set a novel extract as the basis for the unseen component of their examination.
- Students at A Level must include the study of a novel as part of their non-exam assessment.

Suggested route through this section
The novel is the literary form that candidates are likely to be the most familiar with, and in some senses the most comfortable with. This is also true for teachers of English. As with both poetry and drama, therefore, it is worth beginning the study of the novel at AS and A Level by considering students’ previous experiences – in and out of the classroom – of reading and studying novels. Which novels have they read? Which novels have they studied? Have they read any other forms of prose fiction? Who are their favourite novelists and story writers? Do they read novels and short stories for pleasure? How and where do they encounter novels in their everyday lives and in the media (e.g. book clubs and high-profile fiction prizes like the Man Booker Prize, the Orange Prize and the Costa Prize)? In what ways do novels feed into popular and literary culture? Activity 1 (Experiences of the novel) in the Student Book approaches these issues.

For the very reason that novels are so often perceived as reading for pleasure, students can sometimes find them more difficult to study. They can also sometimes struggle with the size of the novels they encounter at AS and A Level. Reading and studying a long Victorian or contemporary novel is very different to reading *Animal Farm* or *Of Mice and Men*. Unlike at GCSE, reading the entire text together and working through it on an almost page-by-page basis is not possible. For this reason, it is probably useful to discuss with students how you are going to approach the study of novels at AS and A Level and their role in developing this study through their own personal reading and independent work.

Having spent a little time considering students’ previous experiences of the novel and some of the logistical issues surrounding the study of novels, it is good to move on to thinking about how and why the novel emerged as a literary form and how it has subsequently developed.

Remember: Students are now expected to be able to demonstrate understanding of how the literary texts and forms they study fit in to the broader sweep of literary history. These issues are covered in Section 4.2 (The novel through history) of the Student Book.

Storytelling (in the form of drama and narrative poetry) and, indeed, forms of prose fiction were both around long before the rise of what we now know as the novel. It is worth spending a little time exploring with students:

- The reasons why and when the novel rose to prominence as a literary form and the ways in which this related – amongst other things – to the tightening of control over the theatres under the 1737 Licensing Act. What social, economic, educational and industrial conditions combined to make the development of the novel viable as a literary form? Consider these issues with your students in order that they can understand how art relates to other developments within society and culture.

- What is different about the novel as compared to earlier forms of prose fiction or other modes of storytelling, such as drama or narrative verse? Related to this is the very name of the form – why are novels called novels? (See Activity 2, *The novelty of the novel*.)

Differentiation
Use the Exploring prose narratives before the novel handout on Cambridge Elevate to support students in thinking about the development of prose narratives before the rise of the novel.

Section 4.2.2 (The development of the novel) goes on to provide students with an approachable overview of the development of the novel as a form and breaks this down into broad categories to help them understand how the major focuses of the form have shifted over time. A study of this section could be enhanced by further personal research and critical reading and students could use these as a basis for adding to their study log. Activity 3
(Exploring different novels) then encourages them to think about how these differences ‘look’ and are experienced by readers through a comparative activity.

The dominant form of storytelling in our own day and age is the screen – whether that is the cinema screen, the television screen or the computer screen in a vast array of narrative-based games. These are also media through which students are likely to encounter adaptations of the novels they are studying or the novels they read (or, indeed, novels they don’t read, and novels they might not even realise are novels!). It is important for students to think about generic issues about how storytelling in screen adaptations of novels differs from the novels themselves and why this is so. Much useful discussion can be generated by thinking in detail about the different ways in which the particular novels they are studying have been portrayed on screen. As with the consideration of drama texts on the screen it is important to think about how novels are ‘translated’ to the screen. Many of the questions in the section of this Teacher’s Resource dealing with adaptations of drama texts (see 2.2 Drama) are also pertinent here, but some adaptation of them is useful. There are also some other issues to consider. Encourage students to think about:

- The length of the adaptation and how this relates to the length of time it takes to read the original novel text. How do they feel about this?
- What has been cut or added in order to make the adaptation work for the screen or for a different audience. What is the effect of this on them as viewers? How does this in turn affect them when they return to the original text?
- Is the narrative sequence altered to create different effects or to fit better with the storytelling modes of the screen? If so, why do you think this is the case? What impact does this have on the narrative and flow of the tale? How might these changes affect the ways in which viewers respond and the ways in which they then respond to the original text in later readings?
- Does it matter whether the screen adaptation is ‘faithful’ to the original text? Should screen writers and directors be free to do what they want with the source text in order to make an adaptation that works well on its own terms and for the needs of their audience? Do they owe a debt of ‘respect’ to the original author and text?
- Are all adaptations equally useful when used alongside the study of a literary text? Why?
- In what ways might screen adaptations of novels (creative responses to the original text) be seen as acts of criticism?
- Reading a novel is usually an individual and intimate experience, whereas watching a film in the cinema is a communal experience. What difference do you think this makes?

Activity 4 (Adaptations of the novel) of the Student Book also addresses the issue of adaptations of novels.

Remember: Stage adaptations of some novels also exist (e.g. the numerous stage versions of Victorian novels or more contemporary stage versions of novels such as The Curious Incident of the Dog in the Night Time and War Horse). Are the issues the same here or are there other dimensions to consider?

It is also obviously important to think about the different ways in which novels may be approached in the AS and A Level classroom. Section 4.3 (Approaching the novel) of the Student Book explores this through considering:

- the craft of the writer
- setting, character and dialogue
- the language of prose
- narrative voice and perspective
- narrative structure
- time in narratives
- narrative endings.

These ways of considering novels provide students with a set of very informative approaches of thinking about the different ways through which they can find paths into the novel texts they read, and you might wish to consider using this as a structure for your own teaching. It is important to note that particularly with novels (and even more particularly with longer novels), much of the work AS and A Level students do on texts will have to be independent.

Remember: Students of the full A Level have to be prepared not only to respond to texts they have formally studied in class, but also might face extracts of prose fiction when they are examined on Elements of Crime Writing or Elements of Political and Social Protest Writing. For this reason, it is important that when studying the novel – as when studying drama and poetry – you do not retain too close a focus on set texts; students at AS and A Level under the new AQA Literature B specification need to be prepared to deal with literary study more generically. For this reason, the use of a wide variety of extracts from novels is recommended to enrich and enhance students’ study of set texts.

A sequence of activities in Unit 4 (The novel) of the Student Book provides students with an engaging means of approaching the topics suggested above.

Activity 5 – Novelists on the novel

This activity explores what a number of contemporary novelists have to say about their work. Similar activities could be developed around many other novelists too. Henry Fielding, Anne Radcliffe, Jane Austen, Henry James, E.M. Forster, David Lodge and Stephen King, to name but a few, have written about what they ‘do’ as novelists. Think about how such materials can be used
to engage students in discussions not only about the form of the novel but also about whether authors have a greater right to set out the meaning of their work than do readers. What does this mean for the study of literary texts? You might like to introduce here some basic ideas about Reader Response Theory and Roland Barthes’ ideas about ‘the death of the author’. Similar activities could, of course, also be developed in relation to both poetry and drama texts.

Activity 6 – Setting, character and dialogue in the novel

What different methods do novelists employ when using these devices (setting, character and dialogue) in their work? What useful things can we say about how place, people and speech function within the novel? In what ways and to what extent do these relate to places, people and speech in the real world? You might want to take students back here to Plato’s and Aristotle’s perceptions of mimesis. How far can and should readers mistake fictional worlds for real worlds?

When exploring the language of prose, think about:

- paragraph and sentence length
- sentence structure
- rhetorical devices.

The Student Book contains short sections to support students in thinking about each of these.

Go on to think about narrative voice and perspective. Sometimes novels are told from a single narrative viewpoint; other novels will work with a variety of narrative perspectives. What effect does the ‘voice’ of the narrator have on the way in which they tell their tale? If a tale is told from multiple narrative perspectives why is this? How do these different narratives and narrative voices interact? Here it might be useful to introduce Svetan Todorov’s distinction between fabula – the factual events of a story – and sjużet – the way in which these events are told. You might have a discussion with students about the different ways in which they tell the same story to different people or the different ways in which people will tell the same story as a way of exemplifying this distinction.

Activity 7 – Thinking about narrative structure

This activity looks at issues of narrative structure in relation to a variety of textual extracts and encourages students to begin to develop their thoughts in writing. It is useful to observe at this stage the value of engaging students regularly in exploratory writing. The more often they engage in writing, the more fluent they will become as writers and the less intimidated of writing they will be.

Activity 8 – Exploring endings

This activity looks at the different functions and natures of endings. How do different novelists end the stories they tell? Do novels always end at the end, or do some end in the middle or at the beginning? How do different types of ending (e.g. happy or sad endings) make readers feel? You might like to extend the work students do on this activity by considering what this means for them as people who (all being well) read the novels they are studying several times over? What function does the ending serve when reading the novel for a second or third or fourth time? Do they read the ending the same way the second or third or fourth time they read the novel? Why? What does this tell them about their developing processes as a reader and as a student of literature?

Differentiation

Think about the idea of the novel as a market ‘commodity’ and how it is ‘consumed’. Use the handout The novel and the marketplace on Cambridge Elevate.

CAMBRIDGE ELEVATE RESOURCES

In this Teacher’s Resource

HANDOUT: Exploring prose narratives before the novel

HANDOUT: The novel and the marketplace
3.1 Aspects of tragedy (Unit 5)

Students at AS Level will have to cover either this unit or Aspects of Comedy.

Students at A Level will have to cover either this unit or Aspects of Comedy.

AIMS AND OUTCOMES

This section explores key concepts for studying tragedy. By the end of this section, students should be able to:

- understand the literary genre of tragedy
- understand how the authors of literary works use different aspects of tragedy in their works
- understand how to write about tragedy.

Notes

- Students will have to study examples of poetry, drama and the novel within this unit.
- Students will have to be prepared to identify the different ways in which authors in different literary forms and at different times have employed aspects of tragedy in their works.
- Students will not be required to answer on an unseen passage in the examination of this unit at either AS or A Level.

Suggested route through this section

A good place to start is by encouraging students to think about what the word ‘tragedy’ means to them. How is the word often used in the media? How is it used in everyday speech? You may wish to provide them with some interesting examples selected for discussion in class – football commentaries and fashion magazines often have some particularly interesting examples. Why is the word ‘tragedy’ used in each of these cases? What is it taken to mean?

From this initial discussion, move on to encourage your students to consider whether they think this is the way that tragedy is conceived in literary texts. Are they aware of any of the specific meanings that come with the idea of tragedy in this context? Have they encountered examples of literary tragedy in their studies to date? This would be a good point to watch Dan Rebellato’s talk about tragedy on Cambridge Elevate.

Introduction to tragedy

Section 5.1 of the Student Book explores the roots of tragedy as a literary genre and introduces a set of key concepts coming out of Aristotle’s Poetics:

- the role of the tragic protagonist
- the idea of downfall
- death in tragedy
- the coming of self-knowledge
- purging.

Activity 1 (Thinking about tragedy) is a useful way to engage students in thinking about how and where they have encountered such ideas in their literary studies to date.

Having established some of the foundational issues with regard to tragedy and your students’ response to them, it is now important to go on to explore how tragedy has developed over time. Section 5.2 (Development of tragedy) of the Student Book addresses the development of tragedy and uses the idea of tragedy as a context for placing a range of literary texts across the literary timeline. Sections 5.2.1–5.2.6 will provide your students with excellent support materials here, covering tragedy’s development as a dramatic form in the classical theatres of Greece and Rome right up to the contemporary. Sections 5.2.7 (Tragic narratives in poetry) and 5.2.8 (Tragic narratives in the novel) then go on to explore how tragedy relates to poetry and the novel respectively.

It is important at this point to ensure students are beginning to understand how particular ‘aspects’ of tragedy emerge in a variety of literary texts.

Remember: In exploring the development of tragedy as a form and the wide variety of literary and non-literary texts it has inspired, the use of a generous range of literary extracts will be useful. You could also make use of plot synopses. Activity 2 in the Student Book, for instance, demonstrates how a plot summary of Antigone could be used to explore the concept of hamartia.

Activities are also provided relating to particular set texts and these encourage students to think about how their texts relate to the broader generic issues with which they are expected to engage. You will find these activities useful in shaping your students’ independent development. Activity 3 explores Chaucer’s Monk’s Tale, Activity 7 focuses on King Lear and there are other activities specifically focused on many of the set texts in order to help you and your students channel thinking about how generic aspects of tragedy are identifiable and important within these texts, whether they are classic examples of the genre or whether their relationship with it is more tangential.

Enriching

See Activity 2 (Tragedy in performance) in Section 12.1.2 (Tragedy on stage and screen) for a consideration of tragedy in performance.
There are other interesting issues to cover as a basis for considering tragedy, suggested below. By thinking about issues such as these, students will gain a clear insight into a variety of ways that they can begin to understand the nature of tragedy as a form and how it has functioned and been used over time.

**The wheel of fortune**
What is the wheel of fortune? How does it relate to human existence and the concept of tragedy? How is comedy also related to the wheel of fortune? What is the role of comedy within tragedy and tragedy within comedy? (See Activity 4, *The wheel of fortune*)

**The moral aspects of tragedy**
To what extent can tragedies be seen as texts with a moral purpose? How far do they simply glorify the darker and more unpleasant aspects of human existence? Is it right to make ‘entertainment’ out of such things? Are tragedies intended as entertainment, or do they have a higher function? (See Activity 5, *Moral aspects*)

**Human struggle in tragedy**
How far and in what ways does tragedy show the difficulties of human existence? What kinds of thing do humans struggle against in tragedies? Who or what tends to emerge ‘victorious’ from these struggles? (See Activity 6, *Human struggles*)

**The treatment of female characters in tragedy**
What is the role of female characters in tragedy? Are females treated and conceived differently to the male characters? What functions do female characters fulfil within tragedy? Where do you see tragic heroines? In what ways are they the same as and in what ways are they different from male tragic heroes?

**Domestic tragedy**
Does tragedy always have to centre around characters of high social status? What happens when tragedy is moved out of public spaces and into more private, domestic spaces? How does the focus of tragedy change in these environments? Does the nature of tragedy and its representation change to reflect these differing environments?

**Differentiation**

Romantic tragedy is a specific issue here. The handout *Romantic tragedy: The Sorrows of Young Werther* on Cambridge Elevate could be used to structure thinking about this.

**The idea of metaphorical tragedy**
Does tragedy always have to lead to literal death? Does tragedy involve other kinds of ‘death’? What might be these other kinds of ‘death’? (See Activity 8, *Metaphorical tragedy*)

**The idea of personal dignity**
Do characters emerge from tragedy with dignity? Is this different for heroes and heroines as opposed to the other characters within tragedy? (See Activity 9, *Personal dignity*)

**Social and political tragedy**
In what ways can the characters in tragedies be seen as representations of wider social and political issues? Do the tragedies you are working with deal with history? In what ways does it do so and why? Does tragedy seek to effect social or political change? How and why?

**The importance of characters’ names**
Do writers of tragedy use their characters’ names to provide insight into either their characters or the situations they face? (See Activity 10, *Character names*)

**Differentiation**

It is interesting to support students’ thinking about tragedy by considering how it has been represented in the visual arts. Use the handouts *Tragedy in the visual arts* and *Keats’ poems in the visual arts* on Cambridge Elevate for suggested works to explore this.

**Aspects of tragedy**
Having explored with students the way that tragedy has informed literary works across time, it is now important to engage them with the ‘nuts and bolts’ of how tragedy functions as a genre. What, in other words, are the key ‘aspects’ of tragedy that students need to know about in order to respond effectively to literary texts generally and within their examinations. Section 5.3 of the Student Book will be useful to you and your students here. It moves away from the literary timeline of tragedy and outlines important areas for study which can be used as a basis for thinking about how any literary text may utilise aspects of tragedy.

A good place to start is with the types of characters writers of tragedy might employ.

**Tragic heroes**
These characters are sometimes known as tragic protagonists. Encourage students to think about concepts such as *megalopsychia, hubris, hamartia* and the *tragic flaw*. How and in what ways do these ideas relate to characters set up as heroes and heroines in the...
texts they are studying? Do all these ideas relate to all tragic heroes and heroines? Do particular authors choose to emphasise certain ideas over others? What is the effect of this? (See Activity 15, Tragic heroes)

**Enriching**

See Activity 1 (Tragic protagonists in literature and popular culture) in Section 12.1.1 (Exploring tragic protagonists).

**Villains**

Think about two different types of character here, both of which are antagonists:

- The Machiavel: characters who are prepared to do whatever it takes, including acts of great immorality, in order to achieve their ends. Introduce students to the ideas set out by Niccolò Machiavelli and consider how they apply to tragic villains.
- The malcontent: characters who are dissatisfied because of some mistreatment at the hands of the tragic hero, or who blame the hero for some mistreatment or misfortune they have suffered.

**Fools**

Introduce students to these characters who by virtue of their position as ‘licensed jokers’ can often speak truth in ways that other characters cannot. Consider the role of these characters in tragedy. How does it differ from their role in comedy? What is the place of joking and humour in tragedy?

**Enriching**

Activity 4 (Creative rewriting: the witnesses of tragedy) in Section 12.1.4 suggests a fourth group of characters – tragic bystanders.

It is also important to explore major concepts such as:

**Fate**

How far are the events that occur in tragedies inevitable? Could the hero or heroine have done anything that would have averted the tragic outcome or are they victims of more powerful forces beyond their control? (See Activity 17, Fate)

**Free will**

This connects to the idea of fate. Are characters in tragedies free to direct their own actions? What are the implications of this? (See Activity 18, Free will and tragedy)

**Pride and foolishness**

How do characters in tragedy perceive themselves? Do they have an over-inflated sense of their own importance? How and in what ways does pride lead characters into foolish acts?

**Insight and blindness**

Which characters in the texts you are working with see clearly and which seem unable to foresee the consequences of their actions or what is going on around them? How does this affect events? Is imagery of sight and blindness used? Are some characters literally blind?

**Suffering**

Who suffers in the texts you are exploring? How do they suffer? Do they deserve to suffer? (See Activity 22, Suffering in tragedy)

**Chaos**

How do the events of the texts you are exploring and the behaviour of both the antagonists and the protagonists affect events? In what ways do they cause disruption? Is order restored? How and by whom? How do chaos and suffering relate to each other? (See Activity 23, Exploring chaos)

**Violence and revenge**

How and why do writers of tragedy employ violence? What purpose does it serve? How does it affect perpetrators and victims within the text? How does it affect readers? Is there an escalation of violence through the text? Is the violence random or is it enacted for particular reasons? Is the violence an act of revenge? Does violence seem excessive? How does language reflect violence and vengeance?

**Deceit and disguise**

How do characters engage in acts of deception? Why do they deceive? Is deceit intentional or accidental? Do any characters use disguise in the course of the text? Why? What are the outcomes? Is disguise always literal, or are there figurative ways in which characters ‘disguise’ either their nature or their actions? (See Activity 26, Discovery)

**Nature and the supernatural**

Do the texts you are looking at place particular emphasis on the natural world? Why do they do so? In what ways does the natural environment reflect upon the concerns of the text? Do the authors employ the supernatural? If so how and why? How does nature contrast with the supernatural? How might eco-critical readings of literary texts relate to tragedy’s treatment of nature? (See Activity 31, The supernatural)
Power and control
Which characters in the texts you study have power and which do not? Is power always related to status? How do different characters seek to control those around them and the situations they face? Is it always characters we perceive as powerful who wield the greatest control? How are issues of power and control related to gender, social status or ethnicity? How might a post-colonial reading of texts inform understanding here?

Voices and perspectives in tragedy
A final important aspect of tragedy to consider is the issue of representation. The following are addressed in Section 5.4 of the Student Book.

Gender
What are the roles attributed to men and women in tragedies? Do men or women tend to have major or lesser roles? What are the characteristics of males and females in the texts you are working on? From whose perspective do we ‘see’ events in poetry, drama and novels working with tragedy? How might a variety of feminist perspectives affect readings of tragedy and its treatment of men and women? (See Activity 34, Gender in tragedy)

Social class
How do writers working with tragedy use social class. Do the more important characters tend to be from higher classes or not? Does this matter? How do more powerful characters demonstrate their dominance? In what ways do less powerful characters manage (or fail to manage) the situations they face? How might a Marxist reading of texts inform views about social class and tragedy? (See Activity 35, Social class and tragedy)

Ethnicity
Do the tragic texts you have approached include characters from minority ethnic groups? How do such texts place emphasis upon characters’ ethnicity? Why is their ethnicity significant? Does their ethnicity place them in a position of power or of weakness?

Enriching
Students interested in taking their critical and theoretical understanding of tragedy further could be directed to Section 12.1.3 (Two different views of Shakespeare’s tragedies). They could also read the extract from Sean McEvoy in Section 12.3 (Sean McEvoy on modern approaches to tragedy). A variety of wider reading recommendations is made in Section 12.2 (Wider reading). Students could listen to the podcast by Aaron Ridley, ‘Nietzsche on Art and Truth’, before completing Activity 5 (Exploring Nietzsche) in Section 12.1.5 (Nietzsche on tragedy).
3.2 Aspects of comedy (Unit 6)

Students at AS Level will have to cover either this unit or Aspects of Tragedy.

Students at A Level will have to cover either this unit or Aspects of Tragedy.

AIMS AND OUTCOMES

This section explores key concepts for studying comedy. By the end of this section, students should be able to:

• understand the literary genre of comedy
• understand how the authors of literary works use different aspects of comedy in their works
• understand how to write about comedy.

Notes

• Students will have to study examples of poetry, drama and the novel within this unit.
• Students will have to be prepared to identify the different ways in which authors in different literary forms and at different times have employed aspects of comedy in their works.
• Students will not be required to answer on an unseen passage in the examination of this unit at either AS or A Level.

Suggested route through this section

A good place to start is by encouraging students to think about what the word ‘comedy’ means to them. How is the word often used in everyday life? How is comedy understood as a television or film genre? What about stand-up comedy? You may wish to provide them with some interesting examples selected for discussion in class – a selection from Punch, Private Eye, a television sitcom and a rom-com might provide interesting examples. Why is the word ‘comedy’ applied to each of these? Does it mean the same in each situation?

Introduction to comedy

From this initial discussion, move on to encourage your students to consider whether they think this is the way that comedy is conceived in literary texts. Are they aware of any of the specific meanings that come with the idea of comedy in this context? Have they encountered examples of literary comedy in their studies to date? Section 6.1 of the Student Book will provide students with useful support in thinking about these and other issues, and Activities 1 (Comedy in a range of literary forms) and 2 (Comic narratives in drama) will help them to frame their initial thoughts about comedy in general and comedy as a literary form. This would be a good point to watch Dan Rebellato’s talk about comedy on Cambridge Elevate (Section 13.4).

As with tragedy, it is useful to begin thinking about comedy as a dramatic form, which is where it has its roots. Introduce students to relevant ideas from the works of Aristotle (The Poetics) and Plato, both of whom discussed the nature of comedy and its dramatic antithesis – tragedy. Students could be directed to Section 6.1.1 (The earliest forms of comedy) of the Student Book for an introduction to this, and Activity 3 (Exploring Aristotle and Plato on comedy) addresses the concepts behind the earliest forms of comic drama.

Having established some of the foundational issues with regard to comedy and your students’ response to them, it is now important to go on to explore how comedy has developed over time. Section 6.2 (Development of comedy) addresses the development of comedy and uses the idea of comedy as a context for placing a range of literary texts across the literary timeline. Sections 6.2.1–6.2.6 of the Student Book will provide your students with excellent support materials here, covering comedy’s development as a dramatic form from the classical theatres of Greece and Rome right up to the contemporary. Sections 6.2.7 and 6.2.8 then go on to explore how comedy relates to the novel and poetry respectively.

It is important at this point to ensure students are beginning to understand how particular aspects of comedy emerge in a variety of literary texts.

Remember: In exploring the development of comedy as a form and the wide variety of literary and non-literary texts it has inspired, the use of a generous range of literary extracts will be useful. You could also make use of plot synopses. Activities 4 and 5 in the Student Book demonstrate how plot summaries of Lysistrata and The Misanthrope could be used to explore the aspects of comedy. Activities are also provided in the Student Book relating to particular set texts and these engage students in thinking about how their texts relate to the broader generic issues with which they are expected to engage. You will find these activities useful in shaping your students’ independent development. Activity 9, for example, explores Angela Carter’s novel Wise Children and considers how this novel relates to Shakespearean comedy; Activity 10 focuses on Twelfth Night, and there are other activities specifically focused on many of the set texts in order to help you and your students channel thinking about how generic aspects of comedy are identifiable and important within these texts, whether they are classic examples of the genre or whether their relationship with it is more tangential.
Enriching

At this point it would be useful to direct students to Activity 2 (Comedy in performance) in Section 13.1.2 (Comedy on stage and screen) to think about issues of comedy in performance.

There are other interesting issues to cover as a basis for considering comedy. By thinking about issues such as these, students will gain a clear insight into a variety of ways that they can begin to understand the nature of comedy as a form and how it has functioned and been used over time.

The wheel of fortune

What is the wheel of fortune? How does it relate to human existence and the concept of comedy? How is tragedy also related to the wheel of fortune? What is the role of tragedy within comedy and comedy within tragedy?

Farce as a form of comedy

To what extent do a variety of comedies employ farcical conventions such as mistaken identity and disguise, rapid scenes and fast turnaround of characters, slapstick and sometimes cruel humour, and deception?

The moral function of comedy

To what extent can comedies be seen as texts with a moral purpose? How far do they simply glorify mockery and deception? Is it right to make ‘entertainment’ out of such things? Are comedies intended simply as entertainment, or do they have a higher function?

Romance and romantic comedy

How far and in what ways do comedies depend upon romance in its original sense of stories of travel and adventure? How far and in what ways do comedies depend upon romance in its more modern sense of romantic love? What about the role of bawdy humour and sexual innuendo as part of comedy? What about the role of marriage?

Human struggle

In what ways do comedies, although they may be more light-hearted than tragedies, explore the difficulties of human existence? What kinds of thing do humans struggle against in comedies? Who or what tends to emerge ‘victorious’ from these struggles?

Black comedy

In what ways do comedies deal with the darker side of life? Do such topics have a place in comedy? Are there any topics that are not appropriate for comic treatment? Is comedy just about humour and laughs?

Treatment of female characters in comedy

What is the role of female characters in comedy? Are females treated and conceived differently to the male characters? What functions do female characters fulfil within comedy? Where do you see comic heroines fulfil their function? In what ways are they the same as and in what ways are they different from male comic heroes?

The idea of personal dignity

Do characters emerge from comedy with dignity? Is this different for heroes and heroines as opposed to the other characters within comedy?

Social and political comedy

In what ways can the characters in comedies be seen as representations of wider social and political issues? How and why is this so? How does comedy’s treatment of these issues differ from tragedy? Does comedy seek to effect social or political change? How and why?

The importance of characters’ names

Do writers of comedy use their characters’ names to provide insight into either their characters or the situations they face?

Comedy in novels

Is comedy in novels different to comedy in drama texts? How and why? Why do people read comic novels? Do they have a serious function? (See Activities 16, Types of comedy in comic novels and 17, Comic characters in the novel)

Comedy in poetry

How and why might poets incorporate comic features and devices in their work? Is all poetry that involves the use of comedy comic verse? (See Activity 18, Comic effects in verse)

Differentiation

You could use the materials from the handout Jonson and ‘city comedy’ on Cambridge Elevate to consider a harsher manifestation of comedy in the work of Shakespeare’s contemporary Ben Jonson.

Aspects of comedy

Having explored with students the way that comedy has informed literary works across time, it is now important to engage them with the ‘nuts and bolts’ of how comedy functions as a genre. What, in other words, are the key ‘aspects’ of comedy that students need to know about?
in order to respond effectively to literary texts generally and within their examinations. Section 6.3 of the Student Book will be useful to you and your students here. It moves away from the literary timeline of comedy and outlines important areas for study which can be used as a basis for thinking about any literary text may utilise aspects of comedy.

A good place to start is with the structures writers of comedy might employ.

Exposition
How do writers of comedy set out the situation at the beginning of their work? Are these situations funny? Do they have the potential to lead to good or bad outcomes? Is there conflict at the outset? Is there an initial problem?

Development
How do events develop and become complicated as a result of a catalyst event or series of events? How do these events exacerbate or build on initial problems and conflicts in the text?

Crisis
How and why do events come to a head?

Resolution
Is the crisis resolved? Is this satisfactory as a conclusion? Does it involve a return to the initial status quo, or is it a development of the original situation? (See Activity 19, The structure of comedy)

You could then move on to think about character types often employed by writers working with comedy.

Comic heroes and heroines
These characters are sometimes known as comic protagonists. Encourage students to think about whether heroes and heroines in comedy are inferior to their counterparts in tragedy. Is there a single identifiable hero or heroine? What is the effect of this? (See Activity 20, Heroes and heroines)

Antagonists
In comedy these might be:
- villains
- rogues
- rivals
- adversaries.

Think about the different roles each of these types of antagonist might play. Explore examples of each type in a variety of texts – not just drama. Activity 21 (Heroes and villains in three poems) gives an example of how to consider this idea in relation to poetry. Introduce students to the ideas set out by Niccolò Machiavelli and consider how they apply to comic villains. Do comic antagonists differ from antagonists in tragedy? If so, how and why?

Fools
Introduce students to these characters who by virtue of their position as ‘licensed jokers’ can often speak truth in ways that other characters cannot. Consider the role of these characters in comedy. How does it differ from their role in tragedy? What is the place of joking and humour in comedy? Does their formalised humour differ from the humour found elsewhere in comedy?

Differentiation
It is interesting to support students’ thinking about comedy by considering how it has been represented in the visual arts. Use the handout Comedy and the visual arts on Cambridge Elevate for suggested works to explore this.

Enriching
Direct students to Section 13.1.1 (Exploring comic characters) for further consideration of comic characters. Section 13.1.4 also considers a fourth possible group of characters in comedy – comic bystanders.

It is also important to explore major concepts such as those below.

Disorder, confusion and misunderstanding
What different kinds of disorder, confusion and misunderstanding do writers working with comedy employ in the works your students consider? How far are these events funny? How far are they distressing? Could the hero or heroine have done anything that would have avoided disorder? Are they in control of their own fate or are they controlled by forces beyond their control?

Jokes and word-play
Are comedies always funny? How far and in what ways are comedies your students are considering funny? How is humour displayed? What is the role of jokes and word-play? Is the comedy more comedy of manners than of words? (See Activities 29, Physical and visual humour and 30, Comic language in comedy.)

Pride and foolishness
How do characters in comedy perceive themselves? Do they have an over-inflated sense of their own importance? How and in what ways does pride lead characters into foolish acts? How is foolishness used as a
basis for comedy? Does this sometimes go too far in the comedies your students are considering?

Comic locations
Where are the comedies you are exploring set? What is the role of public and private spaces? How and why is comedy different in each case? Are settings in the comedies you are working on urban or rural? Is comedy different in nature in these different settings? How and why?

Happy endings
Do the comedies you are working on have conventional happy endings? How far are these endings believable and acceptable? Does the ending involve marriage? Does the ending reinforce or challenge conventional moral values? (See Activity 35, Happy endings – marriages and morals.)

Suffering and pain
Who suffers in the texts you are exploring? Why do they suffer? How do they suffer? Do they deserve to suffer? Is suffering a suitable topic for comedy? Why do people laugh at other people’s misfortunes? Introduce the concept of schadenfreude – taking pleasure in another person’s discomfort. How might suffering and pain contribute to the idea of happy endings?

Violence and revenge
How and why do writers of comedy employ violence? What purpose does it serve? How does it affect perpetrators and victims within the text? How does it affect readers? Is there an escalation of violence through the text? Is the violence random or is it enacted for particular reasons? Is the violence an act of revenge? Does violence seem excessive? How does language reflect violence and vengeance? Under what circumstances are violence and revenge funny?

Deceit and disguise
How do characters engage in acts of deception? Why do they deceive? Is deceit intentional or accidental? Do any characters use disguise in the course of the text? Why? What are the outcomes? Is disguise always literal, or are there figurative ways in which characters ‘disguise’ either their nature or their actions?

Nature and the supernatural
Do the texts you are looking at place particular emphasis on the natural world? Why do they do so? In what ways does the natural environment reflect upon the concerns of the text? Do the authors employ the supernatural? If so how and why? How does nature contrast with the supernatural? How might eco-critical readings of literary texts relate to comedy’s treatment of nature?

Power and control
Which characters in the texts you study have power and which do not? Is power always related to status? How do different characters seek to control those around them and the situations they face? How are these ideas used as the basis for comedy? Is it always characters we perceive as powerful who wield the greatest control? How are issues of power and control related to gender, social status or ethnicity?

Voices and perspectives in comedy
A final important aspect of comedy to consider is the issue of representation. The following are addressed in Section 6.4 of the Student Book.

Gender
What are the roles attributed to men and women in comedies? Do men or women tend to have major or lesser roles? What are the characteristics of males and females in the texts you are working on? Are these distinctions blurred by comic use of cross-dressing? From whose perspective do we ‘see’ events in poetry, drama and novels working with comedy – men’s or women’s? How might a variety of feminist perspectives affect readings of comedy and its treatment of men and women? (See Activity 37, Gender in comedy)

Social class
How do writers working with comedy use social class. Do the more important characters tend to be from higher classes or not? (See Aristotle’s views on comedy here.) Does this matter? How do more powerful characters demonstrate their dominance? In what ways do less powerful characters manage (or fail to manage) the situations they face? In what ways does this contribute to the comedy? In what ways does it make the comedy disconcerting or uncomfortable? How might a Marxist reading of texts inform views about social class and comedy? (See Activity 38, Class in comedy)

Ethnicity
Do the comic texts you have approached include characters from minority ethnic groups? If so, why? If not, why not? How do such texts place emphasis upon characters’ ethnicity? Why is their ethnicity significant? Does their ethnicity place them in a position of power or of weakness? How might a post-colonial reading of texts inform understanding here?
**Enriching**

Students interested in exploring critical and theoretical issues relating to comedy could be directed to Activity 3 (Reading Barber, Bates and Hodgdon) in Section 13.1.3 (Views of Shakespeare’s comedies). They could also read the extract from Sean McEvoy in Section 13.3 (Sean McEvoy on comedy and politics: the question of class) and a variety of wider reading recommendations is made in Section 13.2 (Wider reading).

**Differentiation**

A variety of possible texts for wider reading in contemporary comedy are suggested along with a related support activity on the handout Contemporary literary comedy on Cambridge Elevate.

**CAMBRIDGE ELEVATE RESOURCES**

In the Student Book

*VIDEO:* Watch tutorial video, Complications in Comedy

*VIDEO:* Watch tutorial video, Physical and Visual Humour

*VIDEO:* Watch tutorial video, Comic Language

*VIDEO:* Watch Dan Rebellato talk about comedy (Section 13.4)

In this Teacher’s Resource

*HANDOUT:* Jonson and ‘city comedy’

*HANDOUT:* Comedy and the visual arts

*HANDOUT:* Contemporary literary comedy
3.3 Elements of crime writing (Unit 7)

Students at AS Level do not cover this unit.

Students at A Level will have to cover either this unit or Elements of Political and Social Protest Writing.

AIMS AND OUTCOMES

This section explores key concepts for studying crime texts. By the end of this section, students should be able to:

- understand the major concepts surrounding crime and society
- understand how writers in a variety of genres have explored crime
- understand how to think critically about literary representations of crime.

Notes

- Students will have to study examples of poetry, drama and the novel within this unit.
- Students will have to be prepared to identify the different ways in which authors in different literary forms and at different times have explored elements of crime in their works.
- Students will be required to answer on an unseen passage in the examination of this unit at A Level. Therefore, the use of a wide range of text extracts is strongly advised. In this way, students will become accustomed to working with unseen text and to commenting on the ways in which they relate to concepts relevant to crime writing.

Suggested route through this section

A good place to start is by encouraging students to think about what they understand by crime literature. The chances are they will have a rather narrow concept of what this encompasses, centring largely – and for understandable reasons – around crime and detective fiction. Early on in the study of this unit, explore with them the idea that writing about crime is much broader than this. Literary works from time immemorial have dealt with issues closely related to crime:

- transgression
- guilt
- investigation
- revenge
- judgement
- punishment.

Activity 1 (Thinking about concepts) in the Student Book will help students to think about this issue. It would also be useful to introduce them to a selection of stories from the Bible that deal with these ideas (e.g. the story of Adam and Eve in the Garden of Eden, the murder of Abel by his brother Cain, the story of Joseph and his brothers, etc.). Emphasise that many literary texts deal with issues related to crime and that this is the focus of this unit. While some of the texts they look at might be more conventional crime narratives (e.g. The Murder of Roger Ackroyd, When Will There Be Good News? and Oliver Twist), many others will deal with crime in quite different ways.

Introduction to crime writing

Sections 7.1.1–7.1.4 set out some key concepts when thinking about crime writing, all of which will provide a very useful starting point for this unit.

What constitutes crime?

Is there a simple answer to this question or are there different ways in which the idea of crime can be understood? Are criminal law and social law different things? Is one more or less a ‘crime’ than the other? How do we understand ‘perpetrators’ and ‘victims’ in each case? How far should crime be legally defined and how far should it be defined by what is considered ‘normal’ behaviour? How is the word crime used in a variety of contexts? How do these different uses of the word modify students’ sense of what crime is? (See Activities 3, What is social ‘law’? and 4, The idea of crime)

Differentiation

You could consider specific examples of actions and behaviours that are not legally criminal but that nevertheless have profound impact. See the handout Exploring whether adultery is a crime on Cambridge Elevate.

How are ideas of crime related to religious belief?

An obvious starting point here is the Ten Commandments. In what ways do they relate to ideas of crime and punishment? How specifically do these commandments relate to the texts students encounter in this unit? What about beliefs from other religious systems? (See Activity 5, The Ten Commandments – defining crime)

Differentiation

You could use the materials from the handout Crime in medieval morality plays on Cambridge Elevate to consider how crime was presented in morality and mystery plays.
Why do people read crime writing?

Writing about crime, including (perhaps especially) detective fiction and crime thrillers, is immensely popular. Discuss with students why they think this is the case. How do readers feel about the characters and the situations they encounter in crime writing? Are the characters and situations appealing? If so, how and why? What moral implications does this have? Are people who write about crime and who take pleasure in reading crime writing bad people? (See Activity 6, Readers of crime)

Crime writing and cultural value

Literary forms such as detective fiction and thrillers are often considered as ‘low-brow’. Serious writers producing works in such forms (e.g. Ian Fleming, John le Carré and Frederick Forsyth) often have trouble being accepted as ‘literary’. Similarly, writers such as Dan Brown and Robert Harris are often dismissed as populist. Is this fair? How do you see the cultural value of crime writing as a literary genre?

Differentiation

See the handout Crime writing – ‘escape literature’ or ‘works of art’? on Cambridge Elevate which sets out how the idea of crime writing and cultural value may be explored.

Enriching

Students could be directed here to Section 16.3 (Sophie Breese on ‘Good Literature’).

Thinking about crime writing on screen

It is also interesting early in the study of this unit to think about the plethora of crime writing for the screen. Although students will not study screenplays as part of their English Literature course, screen writing about crime remains one of the major contexts within which students will receive literary texts dealing with crime. Think carefully about how and when you wish to use either screen adaptations of literary texts or original screen crime drama in your teaching of this unit.

Remember: Students are expected to discuss both the contexts within which literary texts are produced and the contexts within which they are received, and so this is an important dimension of their work on crime writing.

Development of crime writing

Having established some of the foundational issues with regard to crime writing and your students’ response to them, it is now important to go on to explore how writing about crime has developed over time. Section 7.2 of the Student Book addresses the development of crime writing and uses concepts related to crime and punishment as a context for placing a range of literary texts across the literary timeline. Sections 7.2.1–7.2.8 will provide your students with excellent support materials here, covering writing dealing with crime from the classical theatres of Greece and Rome right up to the contemporary.

It is important at this point to ensure students are beginning to understand how particular aspects of writing about crime emerge in a variety of literary texts produced in a variety of literary forms.

Remember: In exploring the development of crime writing as a form and the wide variety of literary and non-literary texts it has inspired, the use of a generous range of literary extracts will be useful. You could also make use of plot synopses. Activities 7 (Oedipus Rex and crime) and 9 (Sir Gawain and the Green Knight) in the Student Book demonstrate how plot summaries could be used to explore the ways in which Sophocles and the Gawain poet address elements of crime in their work. Activities are also provided in the Student Book relating to particular set texts and these engage students in thinking about how their texts relate to the broader generic issues with which they are expected to engage. You will find these activities useful in shaping your students’ independent development. Activity 11 (Individual against society), for example, explores George Crabbe’s poem Peter Grimes and Activity 14 (Auden’s formula) suggests the way that a ‘formula’ for detective fiction proposed by the poet W. H. Auden might be applied to crime writing. All the activities in the Student Book provide effective ways of channelling students’ thinking about how generic aspects of writing about crime might be applied to reading.

There are many other interesting issues to cover as a basis for considering crime writing, suggested below. By thinking about issues such as these, students will gain a clear insight into a variety of ways by which they can begin to understand the nature of crime writing as a form and how it has functioned and been used over time.

The idea of verisimilitude

What is verisimilitude? How does it relate to Aristotle’s idea of mimesis? Why do real criminals commit crimes? How and in what ways do real people in the real world experience crime as victims? How do real detectives and police officers work? How does the reality of lived experience relate to representations of crime in crime writing? Does it matter if art differs from reality? Is the sole function of art (including literature) to represent the real world?
Quests

Many Old English and Middle English texts dealing with crime are in the form of quest narratives. How is the idea of a journey important in relation to writing about crime? Which characters in crime narratives undertake 'journeys'? What about the relationship between literal journeys and metaphorical journeys? (See Section 7.2.2, Old English and medieval quest narratives)

The moral function of crime writing

To what extent can texts dealing with crime be seen as serving a moral purpose? How far do they simply glorify criminal behaviour, brutality and evil? Do some crime texts have a more overt moral purpose than others? Discuss examples. Is it right to make 'entertainment' out of such things? You might find it interesting to explore some medieval 'morality' plays at this point as well as some examples of Renaissance tragedy dealing with crimes. (See Activity 17, Crime – aesthetics and ethics, for a consideration of the aesthetics and ethics of crime writing.)

Differentiation

Crime is sometimes also included in comedies. Use the handout Renaissance comedy on Cambridge Elevate to think about how Shakespeare uses crime in The Merchant of Venice. You could also think about how a writer such as P.G. Wodehouse uses crime within his comic fiction.

Romanticism and individual liberty

How far and in what ways could the Romantics' emphasis on individual liberty and the distancing relationship between the individual and society feed into writing about crime? How far and in what ways can acts of crime be considered as expressions of individualism? (See Activity 11, Individual against society) How and in what ways might criminals be portrayed as Romantic figures? Does this undermine the true nature of what they do? This is a key context for several of the poetry texts set for study, but also relates to the rise of the Gothic novel (see Activity 13, Gothic and crime) which in its turn paved the way for more conventional crime fiction.

Domestic crime

Strands of realist drama and the Victorian sensation novel explore crime in close domestic situations. How does this change readers’ perceptions of the nature of crime? Is crime portrayed differently in such contexts? If so, how and why? Is crime in a domestic context worse than ‘random’ acts of criminality?

Human struggle

In what ways does writing about crime explore the difficulties of human existence? What kinds of thing do humans struggle against in crime writing? Who or what tends to emerge ‘victorious’ from these struggles? Who tend to be the ‘victims’?

Differentiation

Why not use the handout War crime on Cambridge Elevate to explore the idea of crime and war?

Political crime

What do students understand by the idea of political crime? Discuss high profile examples from the news and from history. What about the crime of genocide, for example? Provide the students with examples of where politicians use the language of crime to make their opponents seem evil. Similarly, look at how politicians use language to cover up acts that might be considered criminal.

Enriching

Section 14.1.5 (Crime and politics) includes enrichment materials and an activity on crime and politics.

Treatment of female characters in crime writing

What is the role of female characters in writing about crime? Are females treated and conceived differently to the male characters? What functions do female characters fulfil within crime writing? How often are they in the ‘investigator’ role? How often in the ‘criminal’ role? How often in the ‘victim’ role? How do students respond to these different perceptions of women in relation to crime? Are their responses fair and right – interestingly these are, in themselves, terms related to justice and crime?

The development of criminal detection and the police force

How and in what ways does crime writing relate to developments in police forces, police procedures and the art and science of criminal detection? (See Section 7.2.8, The rise of crime writing)

Elements of crime writing

Having explored with students the way that crime and related concepts have informed literary works across time, it is now important to engage them with the ‘nuts and bolts’ of how writing about crime functions as a genre. What, in other words, are the key ‘elements’ of crime writing that students need to know about in order
to respond effectively to literary texts generally and within their examinations. Section 7.3 of the Student Book will be useful to you and your students here. It moves away from the literary timeline of writing about crime and outlines important areas for study which can be used as a basis for thinking about any literary text may utilise elements of crime writing.

A good place to start is with the key concepts suggested below.

Crime and punishment
How often do writers deal with crime and its investigation? How often with punishment? Are crime and investigation more interesting subjects for literary works than punishment? What literary works do you know that deal with punishment? What kinds of punishment do the characters experience? Are the characters who are punished always guilty of crime?

Right and wrong – good and evil
How do writers about crime use these dichotomies? Is the distinction between these binary opposites always clear cut in writing about crime? Which character types represent each side? Are there uncomfortable ‘crossovers’ between these moral absolutes? What kinds of conflict does this create in a variety of literary texts?

Differentiation
The Victorian ‘penny dreadfuls’ raise particular moral and ethical issues. You could use the handout Penny dreadfuls on Cambridge Elevate to explore this.

Guilt
How is guilt presented in a variety of literary texts? What is the difference between factual guilt and emotional guilt? Is ‘not guilty’ the same as ‘innocent’? Is innocence the opposite of guilt? Which characters feel guilt in the texts you are considering? Is it criminals, detective figures or the victims of crime? Why is this? Is guilt portrayed differently in each case? If so, how and why? (See Activity 18, Guilty as charged?)

Enriching
Section 14.1.2 also includes material on crime and guilt.

Murder
This is the classic crime and is the subject of most traditional crime fiction. Why is murder the predominant ‘crime’ in much crime writing? What other crimes are the subjects of any texts you are working on? Is the act murder portrayed in the texts you are covering or is it simply discovered?

Narrative form and plot devices in crime writing
You could then move on to think about narrative form in crime writing. Section 7.4 of the Student Book provides a range of useful material to supplement students’ thinking here. You will need to explore with students the ideas below about crime narratives.

Circularity
Where do crime texts begin and end? How do they work with repetition and the retracing of events?

Dual narratives
How do writers about crime handle the double narrative of:

- the crime?
- the investigation of the crime?

In what ways do these two narratives cross over and interact with each other? (See Activity 20, The two narratives of crime writing) You could introduce students to the critical work of the theorist Tzvetan Todorov here, who has provided a very succinct and interesting overview of crime narratives.

Fear
Why and in what ways might readers feel fear when reading texts dealing with crime? Why and in what ways do characters feel fear within literary texts dealing with crime? Which kinds of character tend to feel fear and which inspire fear? What is the relationship between fear and pleasure?

Madness
What is the relationship between crime and insanity? How is this relationship portrayed in a variety of literary texts? Why is crime often portrayed as an act of madness? Is this always the case, or does it simply make society at large feel safer to write criminal activity off as ‘madness’? Do any characters in the texts you are approaching go mad? If so, which characters are they and what is the cause of their madness? Does insanity affect the victims as well as the perpetrators of crime? (See Activity 19, Crime and insanity in poetry, for material on the poems by Browning.)

Enriching
Section 14.1.3 (Dual narrative in crime fiction) includes an extract from Tzvetan Todorov’s classic The Poetics of Prose, in which he considers the nature of crime narratives.
Bidirectional narrative
Typically in crime writing there are, as we have identified, two narratives: the narrative of the crime and the narrative of its investigation. One of these is usually ‘forward’ moving, the other ‘backward’ moving. Explore with students which narrative moves in which direction. What is the impact of this on storytelling? How do writers about crime handle these seemingly conflicting demands in a variety of texts about elements of crime?

Differentiation
It is interesting to support students’ thinking about narrative in crime writing by considering how free they are to interpret events. Use the handout Crime writing: the right to interpret? on Cambridge Elevate to explore this.

‘Rules’ for crime writing
A number of crime writers have set out ‘rules’ for crime writing. You could present these sets of rules to your students and explore with them how far and in what ways the crime texts they are studying employ them. Equally useful is to consider how far writers about crime deviate from these rules? What is the effect of either employing or deviating from these ‘rules’? (See Activity 22, Crime writing – a formula?) Is crime writing formulaic? Does it matter if writing is formulaic? Does it make it more or less ‘literary’? Is formula part of the pleasure readers experience? Is deviation from formula also part of the reader’s pleasure?

Red herrings
How and why do writers about crime set out to confuse their readers? Is this fair? Does thinking about crime writing as a kind of game help here? What is the role of the different ‘players’?

Enriching
You could use the video on Cambridge Elevate of Alfred Hitchcock explaining his use of MacGuffins here. (Also see Activity 23, ‘Red herrings’ and false trails.)

Reconstructions of crime
Why and how do writers about crime often include reconstructions within their work? How do these ‘tales within a tale’ function? Who tends to tell them? How do they relate to the rest of the narrative?

Who tells the tale?
Think about the variety of narrators involved in the texts dealing with elements of crime you consider. How often is the narrator:
• the investigator?
• the victim of crime?
• the criminal?
• the investigator’s ‘sidekick’?
• another third person narrator?
Or are multiple narrators used?
How does the nature of the tale vary accordingly?

Character types in crime writing
You could then move on to think about character types often employed by writers working with crime.

The investigator
What kind of investigator are we dealing with? There are three main options to explore:
• professional investigators – police officers and detectives and private investigators
• talented amateurs – non-professionals who for one reason or another find themselves in the position of having to undertake an investigation
• ‘hard-boiled’ detectives – often almost criminal themselves in their approaches to investigation.
Explore with your students the differences between these kinds of investigator. How do they work? How do we feel about the ways in which they work? How effective are they at detecting and investigating crime? What are their motivations for investigation? How do these personal motivations (or the lack of them) affect the ways they work and the ways in which readers might respond to the tales they are involved in? How ‘interesting’ and developed is the character of the investigator? If they are too interesting and developed do they risk taking readers’ focus away from the crime they are there to investigate? Your students could be directed to Activities 25 (Private eyes and the police) and 26 (Presenting investigators) to encourage their thinking about these issues.

Enriching
Section 14.1.1 includes material on investigating detectives and a suggested enrichment activity.

The investigator’s ‘sidekick’
Do all investigators have a sidekick? If not, what is lost or gained? If so, what is lost or gained? What role does the sidekick play? Are they the narrator or do they serve some other function?
The criminal
In some ways criminals fulfil the role of the antagonist, as explored in relation to either tragedy or comedy. They are typically:
- villains
- rogues
- rivals
- adversaries.

Think about the different roles each of these types of antagonist might play within texts dealing with crime.

In another sense, however, criminals are protagonists. Unless they had acted – committed a crime or a series of crimes – there would be no tale to tell. How do students perceive the criminal characters in a variety of they approach? Are they predominantly antagonists or protagonists or are they a balance of the two?

How far are criminals appealing characters? Are they out-and-out ‘baddies’ with no appeal or are they lovable rogues? Are readers encouraged to loathe or admire? Moriarty in the Sherlock Holmes tales, for instance, is admired for his criminal genius at the same time as he is loathsome.

It is also important to explore major concepts used in crime writing.

Disorder, confusion and misunderstanding
What different kinds of disorder, confusion and misunderstanding do writers working with crime create in the works your students consider? How do these ideas relate to crime? How far are they distressing? Could the characters have done anything that would have avoided disorder? Are they in control of their own fate or are they restricted by forces beyond their control?

Crime writing locations
Where are the crime texts you are exploring set? What is the role of public and private spaces? What appears different in each case? Are settings in the crime texts you are working on urban or rural? Is crime perceived differently in these different settings? How and why?

Happy endings
Do the crime texts you are working on have happy endings? How far are these endings believable and acceptable? Does the ending leave a bitter taste? Are writings in some sense tragic? Are endings ambiguous? Does the ending reinforce or challenge conventional moral values?

Suffering and pain
Who suffers in the texts you are exploring? Why do they suffer? How do they suffer? Do they deserve to suffer?

Violence and revenge
How and why do writers of crime employ violence? What purpose does it serve? How does it affect perpetrators and victims within the text? How does it affect readers? Is there an escalation of violence through the text? Is the violence random or is it enacted for particular reasons? Is the violence an act of revenge? Does violence seem excessive? How does language reflect violence and vengeance?

Power and control
Which characters in the texts you study have power and which do not? Is power always related to status? How do different characters seek to control those around them and the situations they face? How are these ideas used as the basis for crime writing? Is it always characters we perceive as powerful who wield the greatest control? How are issues of power and control related to gender, social status or ethnicity?

Representation in crime writing
A final important aspect of tragedy to consider is the issue of representation. The following are addressed in Section 7.4 of the Student Book.

Gender
What are the roles attributed to men and women in crime writing? Do men or women tend to have major or lesser roles? What are the characteristics of males and females in the texts you are working on? How often do you encounter female investigators? What are the differences between male and female investigators? From whose perspective do we ‘see’ events in poetry, drama and novels working with crime – men’s or women’s? How might a variety of feminist perspectives affect readings of crime writing and its treatment of men and women? Is writing about crime misogynistic? (See Activities 28, Female investigators, 29, Women in crime writing and 30, Women crime writers.)

Social class
How do writers working with crime use social class? Do the more important characters and investigators tend to be from higher classes or not? Do the victims of crime and the perpetrators of crime tend to be from particular social classes? Are some social classes totally excluded? Does this matter? How do more powerful characters demonstrate their dominance? In what ways do less powerful characters manage (or fail to manage) the situations they face? In what ways does this contribute to understanding writing about crime? How might a Marxist reading of texts inform views about social class and crime writing? (See Activity 31, Detectives, criminals and society.)
Ethnicity
Do the crime texts you have approached include characters from minority ethnic groups? If so, why? If not, why not? What roles do characters from minority ethnic groups play? Why is their ethnicity significant? Does their ethnicity place them in a position of power or of weakness? Are such characters treated with dignity or are they perceived as outsiders and threats? How does this affect views of texts about crime? How might a post-colonial reading of texts inform understanding here?

Enriching
For students interested in contemporary developments in writing about crime, see the commissioned essay by crime novelist Max Kinnings and a set of related activities in Section 14.3 (Max Kinnings on cyber-crime writing). The video interview with the novelist Nicola Monaghan (who writes as Niki Valentine) on Cambridge Elevate also includes interesting thoughts about crime writing. A variety of wider reading recommendations is made in Section 14.2 (Wider reading).

Differentiation
Additional supporting materials and suggested activities related to crime writing can be found in the handouts Working with Sherlock Holmes and Classic and contemporary crime writing on Cambridge Elevate.

CAMBRIDGE ELEVATE RESOURCES
In the Student Book
VIDEO: Watch tutorial video, Crime and Love
VIDEO: Watch tutorial video, Guilt, Confession and Remorse
VIDEO: Find and watch Hitchcock explain the MacGuffin
VIDEO: Watch tutorial video, Women in Crime Writing
VIDEO: Watch novelist Nicola Monaghan, aka Niki Valentine, talk about her writing (Section 14.4)

In this Teacher’s Resource
HANDOUT: Exploring whether adultery is a crime
HANDOUT: Crime in medieval morality plays
HANDOUT: Crime writing – ‘escape literature’ or ‘works of art’?
HANDOUT: Renaissance comedy
HANDOUT: War crime
HANDOUT: Penny dreadfuls
HANDOUT: Crime writing: the right to interpret
HANDOUT: Working with Sherlock Holmes
HANDOUT: Classic and contemporary crime writing
Students at AS Level do not cover this unit.

Students at A Level will have to cover either this unit or Elements of Crime Writing.

**AIMS AND OUTCOMES**

This section explores key concepts for studying political and social protest texts. By the end of this section, students should be able to:

- understand the major concepts surrounding politics and social protest
- understand how writers in a variety of genres have explored political issues and social protest
- understand how to think critically about literary representations of political issues and social protest.

**Notes**

- Students will have to study examples of poetry, drama and the novel within this unit.
- Students will have to be prepared to identify the different ways in which authors in different literary forms and at different times have explored elements of politics and social protest in their works.
- Students will be required to answer on an unseen passage in the examination of this unit at A Level. Therefore, the use of a wide range of text extracts is strongly advised. In this way, students will become accustomed to working with unseen text and to commenting on the ways in which they relate to concepts relating to political and social protest writing.

**Suggested route through this section**

A good place to start is by encouraging students to think about what they understand by politics and social protest. Do they engage in politics? Discuss current examples of social protest and political protest and their outcomes. Activity 1 (Thinking about concepts) will be a useful starter for thinking here. The tutorial video ‘Political and Social Protest Writing’ on Cambridge Elevate will also be useful in developing students’ sense of what politics and social protest are.

Then it is important to think about how politics and social protest relate to literature. Early on in the study of this unit, explore with students the idea that writing about politics and social protest relates to many issues authors have dealt with across time:

- power and powerlessness
- equality and inequality
- freedom and slavery
- democracy and corruption
- war and peace
- protest and rebellion
- government and law
- patriotism and nationalism.

**Introduction to political and social protest writing**

Section 8.1 in the Student Book will help students to think about these issues. It would also be useful to introduce them to a selection of stories from the Bible which deal with these ideas (e.g. issues of power and control in many of the Old Testament stories, the protest and rebellion led by Moses in Egypt, Herod’s fear for his political power-base when Jesus Christ was born, the massive social upheaval caused by the teachings of Jesus Christ and the rise of Christianity in the Roman Empire, etc.). Emphasise that many literary texts deal with issues related to politics and social protest and that this is the focus of this unit. While some of the texts they look at might be explicitly politically focused (e.g. ‘Them and uz’, *Harvest* and *The Kite Runner*) many others will deal with politics and social protest in quite different ways.

Sections 8.1.2 (What constitutes politics?) and 8.1.3 (Politics, social protest and literature: changing the world?) set out some key concepts when thinking about political and social protest writing, all of which will provide a very useful starting point for this unit.

**What constitutes politics?**

Is there a simple answer to this question or are there different ways in which the idea of politics can be understood? Is politics simply related to party politics or does it have other meanings as well? What are these meanings? What is politics for? What is politics about? How does social protest relate to the idea of politics? What is the role of social protest in democracy? (See Activity 3, What is political?)

**Power and leadership**

What do students understand about political structures? Who wields power? What are the features of democracy, autocracy, theocracy, monarchy, socialism and other political structures? Who holds power within these different structures? Who is powerless? (See Activity 4, Power and leadership)
Power and the people
What about the people who are led? What kinds of freedoms and rights do people have under different political structures? Are all people treated fairly or do some groups gain preferential treatment or face particular discrimination? How and to what extent are people free to protest? Discuss with students the implications of this. How do readers feel about the characters and the situations they encounter in political and social protest writing? What moral implications does this have? (See Activity 5, Politics and protest)

Literature and politics
Think about the different ways in which these ideas might inform writers’ production of and readers’ reception of literary texts. Where have students encountered political ideas and social protest in their reading? How far can literary works be seen as political acts or acts of social protest in their own right? What impact might literary works have on wider public opinion?

Enriching
Direct students to Section 15.1.1 (Writers and political protest) for enrichment materials on writers and political protest and the ways in which political powers sometimes respond punitively to works of literature.

Politics and social protest writing on screen
It is also interesting early in the study of this unit to think about the plethora of writing for the screen that deals with politics and social protest. Although students will not study screenplays as part of their English Literature course, screen writing dealing with politics and social protest remains one of the major contexts within which students will receive the literary texts they explore in this unit. Think carefully about how and when you wish to use either screen adaptations of literary texts or original screen crime drama in your teaching of this unit.

Remember: Students are expected to discuss both the contexts within which literary texts are produced and the contexts within which they are received, and so this is an important dimension of their work on political and social protest writing.

Enriching
See Section 15.1.4 (Politics in film) for enrichment thinking about politics in film.

Development of political and social protest writing
Having established some of the foundational issues with regard to political and social protest writing and your students’ response to them, it is now important to go on to explore how writing about writing on these topics has developed over time. Section 8.2 of the Student Book addresses its development and uses concepts related to politics and social protest as a context for placing a range of literary texts across the literary timeline. Sections 8.2.1 (Politics and social protest in classical narratives) and 8.2.2 (Politics and social protest in medieval narratives) explore classical and medieval narratives in drama and verse as early political and social protest texts. The role of religion both as a belief system and as a political and social force is an important issue to cover here (see Activity 7, Politics, religion and literature).

differentiation
Explore the key underpinning concept of ‘polis’ and ‘Religion and power’ by using the handout Polis and religion on Cambridge Elevate.

Section 8.2.3 (Politics and social protest in drama) goes on to address drama texts from Shakespeare up to the contemporary. What is the role of history in drama? In what ways are some drama texts more politically and socially ‘troublesome’ than others? How are such texts treated? How are some drama texts more politically and socially ‘useful’ than others? What has been the role of censorship in the literary history of English drama? How important is social and political realism? Consider the Aristotelian concept of mimesis here. How do these ideas relate to popular forms of drama such as television drama and soap opera (see Activities 10, Social realism and soap opera, 12, Politics in TV drama and 13, Political issues in TV drama). Students are not allowed to study such texts as part of their A Level literary studies. How do they feel about this? Are these texts necessarily ‘inferior’? Is this an act of cultural and literary censorship – how do they feel about this? Discuss with them whether or not they should be allowed to study such texts.

Sections 8.2.4 and 8.2.5 focus on poetry and the novel respectively. As with the section on drama, they adopt a chronological approach intended to assist students in thinking about development over time and so that they can gain an understanding of where particular texts and writers fit within the sweep of English literature.

It is important at this point to ensure students are beginning to understand how particular aspects of writing about politics and social protest emerge in a variety of literary texts produced in a variety of literary forms.

Remember: In exploring the development of writing about politics and social protest and the wide variety of literary and non-literary texts it has inspired, the use of a generous range of literary extracts will be useful. You could also make use of plot synopses. Activity 11 in the Student Book demonstrates how a plot summary of
the recent play *King Charles III* could be used. Activities are also provided relating to particular set texts and these engage students in thinking about how their texts relate to the broader generic issues with which they are expected to engage. You will find these activities useful in shaping your students’ independent development. Activity 8, for example, considers Shakespeare’s *Henry IV Part 1* and its relationship with real historical events and Activity 14 suggests some ways of thinking about Blake’s *Songs of Innocence and of Experience*. All the activities in the Student Book provide effective ways of channelling students’ thinking about how generic aspects of writing about politics and social protest might be applied to their reading.

There are other interesting issues to cover as a basis for considering political and social protest writing. By thinking about issues such as these, students will gain a clear insight into a variety of ways through which they can begin to understand the nature of politics and social protest in literary texts across forms and time.

### The idea of verisimilitude

What is verisimilitude? How does it relate to Aristotle’s idea of *mimesis*? How far and in what ways do writers engage in issues of politics and social protest? Do they deal with real people and real issues, or are these people and issues ‘fictionalised’? Why does this matter? How have the texts you are working on been received over time? Have they had an easy or a troublesome publication history? How were the authors of these texts considered and treated? Does it matter if art differs from reality? Is the sole function of art (including literature) to represent the real world?

### Quests

Many Old English and Middle English texts dealing with political and social issues are in the form of quest narratives. How is the idea of a journey important in relation to such issues? Which characters undertake ‘journeys’? Why do they do so? What are the outcomes? What about the relationship between literal journeys and metaphorical journeys? (See Section 8.2.2, *Politics and social protest in medieval narratives*).

### The moral function of writing about politics and social issues

To what extent do such texts serve a moral purpose? How far do they challenge political and social evils? Do some texts have a more overt moral purpose than others? Discuss examples. Is the purpose of these texts to be ‘entertainment’?

### Romanticism and individual liberty

How far and in what ways could the Romantics’ emphasis on individual liberty and the distancing relationship between the individual and society feed into writing about politics and social protest? How does such a relationship between the individual and society relate to notions of politics and social protest? (Activity 17 exploring the idea of surveillance, control and power would be useful here.) What are the rights and responsibilities of an individual within society? How are these explored in literary texts? How and in what ways might rebels and protestors be portrayed as Romantic figures?

### Differentiation

See the extensive handout *Politics and social protest in poetry* on Cambridge Elevate. This deals with Romanticism, but also with the voices of ethnic and national minority writers.

### Domestic politics

Strands of realist drama and kitchen sink drama as well as a range of poetry and prose texts explore domestic situations and social and ‘political’ arenas. How are men and women treated differently in these spaces? How does that make students feel? Do the texts they are studying seem to accept or challenge the status quo? In what ways? How does this change readers’ perceptions of the meaning of politics and social protest? Do different literary forms deal differently with these issues? If so, how and why?

### Human struggle

In what ways does writing about politics and social protest explore the difficulties of human existence? What kinds of thing do humans struggle against? Who or what tends to emerge ‘victorious’ from these struggles? Who tend to be the ‘victims’? It is essential at this point to engage students with some ideas from Marxism.

### Politics and crime

What do students understand by the idea of political crime? Discuss high profile examples from the news and from history. What about the politics of genocide, for instance? Provide the students with examples of where politicians use the language of crime to make their opponents seem evil. Similarly, look at how politicians use language to cover up acts that might be considered criminal. How is crime politically and socially defined? How is this encoded in public and social structures?
Differentiation
See the handout *The portrayal of political power in literature* on Cambridge Elevate with regard to specific examples of the parliamentary novel and the political thriller as forms.

Enriching
Students can be directed to Section 15.1.3 for a further consideration of crime and politics.

Treatment of female characters
What is the social and political role of female characters in literary texts? Are females treated and conceived differently to the male characters? What functions do female characters fulfil? How often are they major characters? How often are they portrayed as passive or as victims? How do students respond to these different perceptions of women? Students should be introduced to a variety of feminist theoretical perspectives here.

Elements of political writing
Having explored with students the way that politics, social protest and related concepts have informed literary works across time, it is now important to engage them with the ‘nuts and bolts’ of how such writing functions as a genre. What, in other words, are the key ‘elements’ of political and social protest writing that students need to know about in order to respond effectively to literary texts generally and within their examinations. Section 8.3 of the *English Literature B: A/AS Level for AQA Student Book* will be useful to you and your students here. It moves away from the literary timeline and outlines important areas for study which can be used as a basis for thinking about how any literary text may utilise elements of political and social protest writing.

A good place to start is with the key concepts below.

Political settings
How often do writers deal with real times and places? How often do they fictionalise real times and places by renaming and/or relocating them? How often do they deal with completely fictional locations, including dystopias and science fiction? Use a variety of textual extracts (e.g. from *Animal Farm*, *Gulliver’s Travels*, 1984, *We*, a James Bond novel, *News from Nowhere*, *Songs of Innocence and of Experience*, *Henry IV Part 1* and *The Kite Runner*) to explore the different ways in which writers employ setting in this context (see Activity 18, *Setting in The Kite Runner*). How do writers employ language to create their settings? (See Activity 19, *Language and setting*) How does this create an impact upon readers?

How far do readers relate literary worlds to the real world? (See Activity 20, *Real and imagined worlds*)

Right and wrong – good and evil
How do writers about politics and social protest use these dichotomies? Is the distinction between these binary opposites always clear-cut in writing about political and social issues? Are there uncomfortable ‘crossovers’ between these moral absolutes? What kinds of conflict does this create in a variety of literary texts?

Guilt
How is guilt presented in a variety of literary texts? How often is guilt a motivation for political action or social protest? Which characters feel guilt in the texts you are considering? What other emotions might motivate political or social action? Why do they feel these emotions? Do they have the power to act upon their feelings? Why is this?

Fear
Why and in what ways might characters within literary texts and/or readers feel fear when reading texts dealing with politics and social protest? Which kinds of character tend to feel fear and which inspire fear? What is the relationship between fear and political or social action (or, indeed, inaction)?

Differentiation
The handout *Political satire and free speech* on Cambridge Elevate provides more background to theatre censorship and an accompanying activity.

You could then move on to think about character types often employed by writers working with politics and social protest.

The powerful
You will need to explore a variety of types of character here in relation to notions of power and authority:

- kings
- tyrants
- leaders

Explore with your students the differences between these kinds of authority figures. Are they heroic or villainous? Are they a combination of the two? How do they work? How do we feel about the ways in which they work? How far are the powers and authority they wield legitimate? What are their motivations as leaders? How do these personal motivations (or the lack of them) affect the ways they work and the ways in which readers might respond to the tales they are involved in? How often are authority figures either women or from minority ethnic
groups? Your students could be directed to Activity 21 (Authority figures in political narratives) to encourage their thinking about these issues.

The powerless
These again can be considered in three categories:
- servants
- slaves
- victims.

Think about the different roles each of these types of character plays in literary texts dealing with political and social issues. How far are they nameless and faceless? Are they considered as individuals or as a mass? Why are they powerless? Do they in fact wield a peculiar power of their own? See Marxist views about the proletariat and its power, for instance. How does this inform students’ understanding of issues of power and powerlessness? Are individuals effectively protected by national institutions, such as the law, the church and other state bodies? Or are these bodies in themselves sources of oppression? (See Activity 22, Protecting the powerless)

The protestors
Again you will need to think about a variety of character types here:
- rebels
- challengers
- conspirators.

These characters also wield power. How is the power they wield different from the power of the characters in the previous section? How far is the power of the protestors legitimate? Is this the same in all cases? Are they a force for ‘good’ or ‘bad’? What is the source of their power? Why are they rebelling against, challenging or conspiring against the powers that be? Are they acting on their own behalf? Do they represent some kind of alternative ‘power’? Do they stand up for the oppressed and the powerless? What alternative kinds of power, structures or society are they looking to put in place? (See Activity 23, Rebels and the language of political rebellion)

It is also important to explore major concepts such as those below.

Conspiracy
In what ways do individuals, groups of people and institutions conspire against the status quo? By its very nature conspiracy is secretive, but is it necessarily wrong or bad? How does this appear in a range of literary texts? In what ways might conspirators appear as ‘baddies’? In what ways might they appear as figures of romance? Do conspiracies succeed in the texts you are covering?

Rebellion and disorder
What different kinds of rebellion, disorder, confusion and misunderstanding do writers use in the works your students consider? How do these ideas relate to politics and social protest? How far are they distressing and/or violent? Are the rebellions and disorder literal or figurative? Could the characters have done anything that would have avoided rebellion and disorder? Are they in control of their own fate or are they influenced by forces beyond their control?

Protest
What are the different ways in which characters protest in the texts your students are considering? Are these protests ‘active’ or ‘passive’? Are they large or small? Domestic or public? National or global in their reach? What is the role of public and private spaces in protest? What appears different in each case? Are the protests and social issues urban or rural? Is protest different in nature and differently perceived in these different settings? How and why?

War and battles
Do the crime texts you are working on include wars or battles? Do we see these or are they simply recorded? Are these wars and battles literal or figurative? Are they justified? What is the effect of battles and wars on the civilian population? Is it right that civilians should be caught up in wars? How does this affect people and societies in the literary texts your students explore?

Suffering and pain.
Who suffers in the texts you are exploring? Why do they suffer? How do they suffer? Do they deserve to suffer?

Representation in political writing
A final important aspect of tragedy to consider is the issue of representation. The following are addressed in Section 8.4 of the Student Book.

Gender
What are the roles attributed to men and women in political and social protest writing? Do men or women tend to have major or lesser roles? What are the characteristics of males and females in the texts you are working on? From whose perspective do we ‘see’ events in poetry, drama and novels on political and social protest – men’s or women’s? How might a variety of feminist perspectives affect readings of political and social protest writing and its treatment of men and women? (See Activities 25, Gender politics in literature, 26, Women in Ibsen and Atwood and 27, Henry IV – a man’s world?)
Social class
How do writers use social class? Do the leaders and the powerful characters tend to be from higher classes or not? Do the powerless and the rebels tend to be from particular social classes? Are some social classes totally excluded? Does this matter? How do more powerful characters demonstrate their dominance? In what ways do less powerful characters manage (or fail to manage) the situations they face? In what ways does this contribute to understanding writing about politics and society? How might a Marxist reading of texts inform views about social class and crime writing? (See Activity 28, Class politics)

Ethnicity
Do the texts you have approached include characters from minority ethnic groups? If so, why? If not, why not? What roles do characters from minority ethnic groups play? Why is their ethnicity significant? Does their ethnicity place them in a position of power or of weakness? Are such characters treated with dignity or are they perceived as outsiders and threats? How does this affect students’ views of literary texts? How might a post-colonial reading of texts inform understanding here? (See Activity 31, Racial politics)

Differentiation
See handout The rise of multicultural theatre on Cambridge Elevate for a more detailed consideration of the idea of multicultural theatre and ‘colour-blind casting’. The handout Theatre of national identity in England, Ireland, Wales and Scotland also supports thinking about the way national theatres have developed in the UK.

Enriching
For an overview of ideas relating to the relationship between literature and politics, refer students to the essay by John Gardner in Section 15.3 (John Gardner on political writing and political action: challenging power, changing minds). A variety of wider reading recommendations is made in Section 15.2 (Wider reading).
AIMS AND OUTCOMES
This section explores key concepts for studying literary theory. By the end of this section, students should be able to:
• understand the idea of literary theory
• understand a range of theoretical approaches to literary texts
• understand how these theoretical approaches can be applied to different texts.

Notes
• Students at both AS and A Level will benefit from working with literary theory.
• Students at A Level will have to cover critical and theoretical materials explicitly in their non-exam assessment.
• Students will have to consider theoretical ideas in relation to poetry, drama and the novel and in relation to the literary genres they are studying.
• Students will have to be prepared to identify the different ways in which literary texts are produced and received and how this can be variously understood.
• Literary theory needs to be an embedded part of the course so that students and teachers become more familiar with working with theory. To this end, each unit of the English Literature B: A/AS Level for AQA Student Book includes specifically directed features called ‘Critical lens’. These features demonstrate how critical and theoretical ideas can be applied throughout the course of study.

Suggested route through this section
A good place to start is with a consideration of what literary theory is. The following questions might provide a good starting point:
• What do students think literary theory is?
• How does literary theory differ from literary criticism?
• Do they think it is it important to use theory in relation to literary texts?
• What dimensions of thought does it give access to?
• How does theory relate to interpretation?
• Are all theories and textual interpretations equally valid?
• What kinds of questions can readers ask of literary texts?
• How do these questions vary from one kind of theory to another?

Enriching
For a particular example of this relating to the novel Jane Eyre, students can be directed to Section 16.1.1 ('The composition of a man? Reactions to Jane Eyre').

Differentiation
What about biography in narrative and alternative means of storytelling? See the handouts Biographical approaches to literature and Narrative – stories without words? on Cambridge Elevate.

Enriching
Show students the video of Robert Eaglestone talking about the value of literary theory in studying literature on Cambridge Elevate.

Theoretical perspectives
Having thought about why theory matters in relation to literary study, it is then important to introduce students to the five major theoretical areas they will be expected to address in this specification:
• narrative theory
• feminist theory
• Marxist theory
• eco-critical theory
• post-colonial theory.

Section 9.2 (Theoretical perspectives) outlines in brief what these areas are. Early in the course it is probably sufficient to introduce in a broad sense what these
theory areas are. Discuss with students why these issues matter and the kinds of views of the world they propound. This will encourage students to think about how different elements of literary texts might be emphasised in different readings and how they feel about this.

The important issue in introducing theory is to make sure that it is not seen as a ‘bolt-on’ feature which is and can be separated from the ‘real business’ of reading set texts. Students need to see that theorised reading is the ‘real business’ of AS and A Level study, and so it is important that teachers ensure theorised reading and an increasingly complex sense of how theory informs meaning-making is an integral part of the course. Naturally this will require further teaching and independent study, and much fuller details about these five areas of theory is supplied in Sections 9.4–9.8 of the Student Book.

**Differentiation**

For a structured example of how to consider representation using *As You Like It*, see the handout *The pastoral and the anti-pastoral* on Cambridge Elevate.

**Value and the canon**

Elsewhere in this Teacher’s Resource the question of literary value has been raised in relation to crime writing. This in itself poses certain theoretical questions about the nature of literature – what is and what is *not* considered literary? This is an important question for AS and A Level students of literature to consider. Do certain texts have more intrinsic worth than others? Who ‘sets the bar’ in terms of the value of literary texts? What right or qualification do they have to do so? How far does this relate to the notion of a literary canon? Section 9.3 (*Value and the canon*) of the Student Book provides students with some very interesting food for thought here (see Activities 5, *Exploring the idea of literature*, 6, *Debates about literature* and 7, *Exploring the canon*).

**Enriching**

For further views on ‘good’ literature see Section 16.3 (*Sophie Breese reflecting on the idea of ‘Good Literature’*).

**Five areas of theory**

Once students have become familiar with the idea of theory and the ways it encourages readers to think about literature, literary study and literary texts, it is important that they engage with the details of the five different areas of theory set out by AQA for particular focus.

Important ideas to cover in relation to each of these areas of theory are outlined below.

**Narrative theory:**
- experimenting with narrative – how do different narrative forms create differing effects on readers?
- letters and diaries as narrative forms
- unreliable narratives.

**Feminist theory:**
- the history of feminism
- feminist approaches to literature
- feminist attitudes to the body.

**Marxist theory:**
- alienation
- oppression
- resistance
- power.

**Eco-critical theory:**
- town (bad) versus country (good)?
- treatment of nature
- stewardship
- sustainability
- stereotypes and the natural world.

**Post-colonial theory:**
- the history of colonialism
- whose ‘voice’, whose ‘story’?
- ‘The empire writes back’
- the scope of post-colonial theory.

Teachers will need to think carefully at the appropriate point to introduce detailed study of particular theoretical concepts and whether this is best done in blocks or in a more gradual fashion. As suggested earlier, it is important to discourage students from seeing theory as something bolted on to the study of literature; therefore, even where discreet teaching of elements of theory takes place, it is essential that the use of that theory is an integral part of what happens in all teaching sessions and remains at the forefront of students’ developing responses to literary texts, both as readers and as writers.

**Remember:** The ‘Critical lens’ feature boxes found throughout the Student Book provide students with clearly targeted ways of applying theoretical ideas to their reading in general and to their set texts.
Enriching

A variety of wider reading recommendations is made in Section 16.2 (Wider reading).

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

LINK: Read both ‘Chimney Sweeper’ poems

LINK: Read the Report from the Committee on Employment of Boys in Sweeping of Chimneys

LINK: Read Susie Thomas’ essay on The Buddha of Suburbia

VIDEO: Watch Robert Eaglestone talk about the value of literary theory to the study of literature (Section 16.4)

In this Teacher’s Resource

HANDOUT: Biographical approaches to literature

HANDOUT: Narrative – stories without words?

HANDOUT: The pastoral and the anti-pastoral
4.2 Critical and creative responses to literature (Units 10–11)

**AIMS AND OUTCOMES**

This section explores key concepts for studying political and social protest texts. By the end of this section, students should be able to:

- understand what is meant by literary criticism
- understand how they can develop their own skills as critical writers about literary texts
- understand how creative responses to literary texts can enhance critical understanding.

**Notes**

- Students should be encouraged to write often and in different ways about their literary studies – the more they write, the less of a barrier writing becomes to them.
- Students should be encouraged to keep their student log up to date and to keep a developing record of their thinking about literary studies in general and the particular units they are studying.
- Students should be encouraged to write both creatively and recreatively in response to their reading. Creative responses are critical responses and enhance engagement with literary processes.
- Students should be prepared to write in response to both traditional essay and passage-based questions.
- Students should be prepared to write in response to unseen literary texts.

**Suggested route through this section**

This issue is covered in two units in the *English Literature B: A/AS Level for AQA Student Book*:

- Unit 10 deals with critical and creative responses to literature
- Unit 11 considers the specific issue of preparing to write in examinations and for non-exam assessment.

Reading and writing are, of course, both important processes in developing responses to literary texts. The educationist Gunther Kress suggests that reading and writing are like the obverse faces of a coin – fundamentally connected, but facing in different directions. You might like to explore the relationship between these two language modalities through a consideration of Kress’s simile. Develop this to consider the ideas of ‘reading like a writer’ and ‘writing like a reader’. What does this suggest about the connection between authors and readers? (See Unit 10, Activity 1, *Exploring the idea of engaging in a ‘dialogue’*) How about the relationship between authors and students of literature? Where do published theory and criticism fit in? Section 10.2 (*Reading as a writer, writing as a reader*) explores this issue.

**Enriching**

Section 17.1.1 (*Developing critical thought*) also contains interesting materials and an activity based on the thinking of the theorist Roland Barthes about the relationship between readers and writers.

You could then go on to discuss with your students what they see as the differences between ‘creative’ and ‘critical’ responses? What is the role of creativity in criticism? What is the role of criticism in creativity?

Now think about reading and writing on their own.

**Reading**

Don’t take it for granted that your students will love reading. And even if they are avid readers, don’t take it for granted that they will be avid students of literature. For this reason it is worth spending some time exploring your students’ attitudes towards reading. Are reading a text and studying a text the same thing? If not, how do they differ? How do they feel about that? What if they have to study a text that they do not enjoy reading? Is the study of literary texts only about pleasure? Is it about pleasure at all? Is there a pleasure to be derived from literary study that transcends surface ‘like’ or ‘dislike’? Is ‘dislike’ in itself an interesting critical response and one that can be analysed? (See Unit 10, Activity 2, *Exploring your views on reading*)

**Writing**

Don’t take it for granted that your students will be keen writers either. So, for the same reasons as for reading, allow students time to talk about their feelings on writing. What kinds of writing do they like doing? What kinds of writing do they dislike? Do they feel confident writing critical essays? Do they often, sometimes or never write for pleasure? Are they creative writers? (See Unit 10, Activity 3, *Your relationship with writing*)

Think about collaborative approaches to writing. In what ways do writers work with others in the construction of their texts? In what ways can and should students work with each other on their writing? Think about how and when students have the opportunity to talk about their writing. Could they have the opportunity for writing workshops? What is the role of giving and receiving constructive criticism in students’ development as
writers? How could creative writing and recreative writing tasks be used to enhance engagement with literary texts and to develop personal confidence as writers?

**Enriching**

Students could be directed to Section 17.1.2 (*Writers on writing*) where they can explore a number of writers’ thoughts about the process of writing.

**Exam approaches**

When to introduce students to the techniques they will need for writing under examination conditions needs thought. Not all the writing students do as part of the AS and A Level studies should be explicitly directed at writing under examination conditions. There are huge benefits in students undertaking free writing and writing that does not relate to high-stakes assessment contexts. There are also, as has been suggested previously, real benefits to students in undertaking creative and recreative writing tasks. All of the writing students do will, naturally, enhance their confidence and abilities as writers. Therefore, think about how and when to use a variety of types of writing to develop students’ skills and thinking about writing.

This said, however, students clearly need to be prepared for the specific types of writing on which they will be assessed. Section 11.1 (*Examined assessment and non-exam assessment*) of the Student Book provides detailed insight into the specifics, including how to read and work with questions. Both traditional essay style (see Sections 11.1.7, *How should you approach an essay question on one set text?* and 11.1.8, *How should you approach an essay question linking two texts?*) and passage-based (see Sections 11.1.4, *How should you approach a passage-based question on a set drama text?* and 11.1.5, *How should you approach a passage-based question on a poetry set text?*) examination questions are covered. Techniques for dealing with unseen passages are also covered (see Section 11.1.6, *How should you approach a passage-based question on an unseen text?*). This will provide a very useful resource for your students as they work independently towards the final examinations.

Extensive guidance is also provided in Section 11.2 (*Writing critical essays*) on how to develop and structure critical essays.

Creative and recreative writing are great ways to engage students creatively and critically with their set texts and also with the processes by which literary texts are produced. Recreative writing is also an option within the non-exam assessment. This is covered in detail in the Student Book in Section 11.3 (*Writing creative responses to literary texts*), so if this is something you wish to pursue with your students it will be useful to refer them to this section.

**Enriching**

Sections 17.1.3 (*Famous recreative writing*), 17.1.4 (*Other literary adaptations*) and 17.1.5 (*An example from poetry*) offer enrichment materials on recreative writing, including famous literary recreations such as *Wide Sargasso Sea* or *Rosencrantz and Guildenstern Are Dead* and a range of other literary adaptations. In Section 17.3 Robert Eaglestone reflects on using critical and creative ideas when working with literary texts.

A variety of wider reading recommendations is made in Section 17.2 (*Wider reading*).

**CAMBRIDGE ELEVATE RESOURCES**

**In the Student Book**

**LINK:** Read Andrew Davies’ Telegraph article ‘Andrew Davies on how to adapt literary classics for TV’ (Section 17.2.2)

**VIDEO:** Watch Bob Pope talk about textual intervention (Section 17.4)