

CAMBRIDGE

Brighter Thinking

# ENGLISH LITERATURE A

A/AS Level for AQA  
Teacher's Resource



# CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title:

[www.cambridge.org/ukschools/9781107468085](http://www.cambridge.org/ukschools/9781107468085) (Free online)

[www.cambridge.org/ukschools/9781107468078](http://www.cambridge.org/ukschools/9781107468078) (Cambridge Elevate-enhanced Edition)

© Cambridge University Press 2015

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2015

*A catalogue record for this publication is available from the British Library*

ISBN 978-1-107-468085 Free online

ISBN 978-1-107-468078 Cambridge Elevate-enhanced Edition

Additional resources for this publication at [www.cambridge.org/ukschools](http://www.cambridge.org/ukschools)

Cover image © 2013 Fabian Oefner [www.fabianoefner.com](http://www.fabianoefner.com)

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

.....

#### NOTICE TO TEACHERS

The photocopy masters in this publication may be photocopied or distributed [electronically] free of charge for classroom use only. Worksheets and copies of them remain in the copyright of Cambridge University Press.

.....

The publishers would like to thank Rebecca Selman for her contribution to this Teacher's Resource.

# Contents

---

|   |     |
|---|-----|
| <i>Introduction from the Series Editor</i>      | iii |
| <i>Course planning</i>                          | iv  |
| <i>Using digital resources in the classroom</i> | x   |

## **BEGINNING**

|   |    |
|---|----|
| 1 Overview (Unit 1)                                   | 1  |
| 2 Responding to literature (Unit 2)                   | 3  |
| 3 Texts, contexts and time (Unit 3)                   | 5  |
| 4 Wider reading, research and writing skills (Unit 4) | 7  |
| 5 Poetry (Unit 5)                                     | 9  |
| 6 Prose (Unit 6)                                      | 10 |
| 7 Drama (Unit 7)                                      | 11 |

## **DEVELOPING**

|  |    |
|--|----|
| 8 Love Through the Ages: introduction (Unit 8)                                   | 12 |
| 9 Love Through the Ages: Shakespeare (Unit 9)                                    | 15 |
| 10 Love Through the Ages: poetry (Unit 10)                                       | 21 |
| 11 Love Through the Ages: prose (Unit 11)  | 31 |
| 12 World War I and its Aftermath: introduction (Unit 12)                         | 38 |
| 13 World War I and its Aftermath: drama (Unit 13)                                | 42 |
| 14 World War I and its Aftermath: poetry (Unit 14)                               | 46 |
| 15 World War I and its Aftermath: prose (Unit 15)                                | 49 |
| 16 Modern Times: Literature from 1945 to the Present Day: introduction (Unit 16) | 52 |
| 17 Modern Times: Literature from 1945 to the Present Day: drama (Unit 17)        | 54 |
| 18 Modern Times: Literature from 1945 to the Present Day: poetry (Unit 18)       | 57 |
| 19 Modern Times: Literature from 1945 to the Present Day: prose (Unit 19)        | 60 |
| 20 Texts Across Time (Unit 20)   | 64 |

# 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.

## Marcello Giovanni

# Course planning

The purpose of this resource is twofold:

- to help you think about how to approach teaching the new AQA English Literature A specification
- to provide guidance on using the *English Literature A: A/AS Level for AQA Student Book* that has been written to accompany this specification as a support for your students in and beyond the classroom.

This Teacher's Resource for the most part follows the structure of the Student Book, and reference is made throughout this resource to the relevant sections of the Student Book. Suggestions are made about ways to use the activities in the classroom – or for independent study – alongside additional tasks and ideas for discussion. The activities are in no way prescriptive, and whilst a suggested route is given for tackling each unit, it is simply that – a suggestion. Every teacher will know what works best for them and for their students, and should use the resource in that spirit.

## The Student Book

### Beginning

The seven units in this section of the Student Book introduce students to studying English Literature at AS and A Level. Units introducing students to reading, writing and research, and to the historicist approach that characterises the English Literature A specification, are followed by units on poetry, prose and drama. Much of the material here is designed for self-study, but it could also be adapted for classroom teaching.

It would make sense to use the *Beginning* units at an early stage in the course, since they provide students with the necessary skills and background information for tackling the set texts and the final assessments. However, that does not mean these units should be studied in one block in the first half-term of the A Level course and then never looked at again. Furthermore, these skills will need revisiting throughout the two-year course. So, it may instead make sense to use some or all of Unit 5 (*Poetry*) and then teach the Love Through the Ages poetry, and then at a later point revisit Unit 5 before teaching, for example, First World War poetry as part of World War 1 and its Aftermath. Unit 4 (*Wider reading, research and writing skills*) will undoubtedly be very useful when students begin their preparation for the Texts in Time non-exam assessment, which they are not likely to embark upon until the end of their first year.

### Developing

The thirteen units in this section address the four components of the specification:

- Love Through the Ages
- World War 1 and its Aftermath
- Modern Times: Literature from 1945 to the Present Day
- Texts across Time

The *Developing* units (four for each major component) build on the skills and knowledge that students have acquired and begun to develop in the *Beginning* units. They provide students with an overview of the components, key contextual information, activities on a number of the set texts and sample assessment questions and tips for answering them.

Information and activities on all the set texts for Love Through the Ages are included in the Student Book, with this being the one component studied at both AS and A Level. The coverage is not as detailed for the two A Level options of World War I and its Aftermath and Modern Times: Literature from 1945 to the Present Day. In these cases, approaches and activities are provided for selected texts, which could easily be adapted for the other set texts. It is important to understand that the Student Book is not designed to provide detailed coverage of any or all of the set texts; rather its aim is to equip students with the necessary tools of reading, analysis, research and writing to succeed at A Level. Furthermore, analysis of unseen texts is an important element of the assessment at both AS and A Level; every unit of the Student Book thus provides a number of extracts – from both the set texts and wider reading – to help students develop the skills to tackle this part of the qualification.

### Enriching

The final four units of the Student Book are designed to extend and enrich students' understanding and learning. They include further reading and additional activities to supplement those in the *Developing* section. In this Teacher's Resource cross-references to relevant *Enriching* sections and activities are made in the *Developing* units. These activities can be completed by both AS and A Level students, and need not be restricted to the most able.

### Assessment objectives

There are five assessment objectives for English Literature at AS and 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 A

|                                 | Paper 1<br>Love Through the Ages: Shakespeare and Poetry (%) | Paper 2<br>Love Through the Ages: prose (%) | AS Level total (%) |
|---------------------------------|--|---|--------------------|
| AO1                             | 14   | 14  | 28                 |
| AO2                             | 12   | 12  | 24                 |
| AO3                             | 12   | 12  | 24                 |
| AO4                             | 6  | 6   | 12                 |
| AO5                             | 6  | 6   | 12                 |
| Overall weighting of components | <b>50</b>  | <b>50</b>                                   | <b>100</b>         |

### Weighting of assessment objectives for A Level English Literature A

|                                 | Paper 1<br>Love Through the Ages | Paper 2<br>Texts in Shared Contexts | NEA<br>Texts Across Time (%) | A Level total |
|---------------------------------|----------------------------------|-------------------------------------|------------------------------|---------------|
| AO1                             | 11.2                             | 11.2                                | 5.6                          | 28            |
| AO2                             | 9.6                              | 9.6                                 | 4.8                          | 24            |
| AO3                             | 9.6                              | 9.6                                 | 4.8                          | 24            |
| AO4                             | 4.8                              | 4.8                                 | 2.4                          | 12            |
| AO5                             | 4.8                              | 4.8                                 | 2.4                          | 12            |
| Overall weighting of components | <b>40</b>                        | <b>40</b>                           | <b>20</b>                    | <b>100</b>    |

### 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 component.

#### AS Level

#### Subject content

| Novels   | Drama  | Poetry  |
|--|--|---|
| Component: Love Through the Ages   |  |   |
| <i>Persuasion</i><br><i>Jane Eyre</i><br><i>Wuthering Heights</i><br><i>The Awakening</i><br><i>The Rotters' Club</i><br><i>The Mill on the Floss</i><br><i>Tess of the D'Urbervilles</i><br><i>The Great Gatsby</i><br><i>A Room With a View</i><br><i>The Go-Between</i><br><i>Rebecca</i><br><i>Atonement</i> | <i>Othello</i><br><i>The Taming of the Shrew</i><br><i>Measure for Measure</i><br><i>The Winter's Tale</i> | <i>AQA Anthology of Love Poetry Through the Ages Pre-1900</i><br><i>AQA Anthology of Love Poetry Through the Ages Post-1900</i> |

#### Scheme of assessment

Paper 1: Love Through the Ages: Shakespeare and poetry – students study

- one Shakespeare play
- *AQA Anthology of Love Poetry Through the Ages Pre-1900* OR  
*AQA Anthology of Love Poetry Through the Ages Post-1900*

The paper is assessed by means of a 1½ hour closed book written exam. The paper is worth 50 marks and comprises 50% of the AS Level. The exam has two sections:

- Section A: Shakespeare – one passage-based question with linked essay (25 marks). There is no choice of question
- Section B: poetry – one question on a poem printed in the exam paper (25 marks). There is no choice of question.

Paper 2: Love Through the Ages: prose – students study

- two novels

The paper is assessed by means of a 1½ hour open book written exam. The paper is worth 50 marks and comprises 50% of the AS Level. The exam has two sections:

- Section A: unseen prose – one compulsory question on an unseen prose extract (25 marks)
- Section B: comparing prose texts – one comparative question on two prose texts (25 marks). Students have a choice of two questions.

## A level

## Subject content

|  | Novels   | Drama  | Poetry   |
|--|--|--|--|
| Component: Love Through the Ages         |  |  |  |
|  | <i>Persuasion</i><br><i>Jane Eyre</i><br><i>Wuthering Heights</i><br><i>The Awakening</i><br><i>Tess of the D'Urbervilles</i><br><i>The Great Gatsby</i><br><i>A Room With a View</i><br><i>The Go-Between</i><br><i>Rebecca</i><br><i>Atonement</i>   | <i>Othello</i><br><i>The Taming of the Shrew</i><br><i>Measure for Measure</i><br><i>The Winter's Tale</i>   | AQA Anthology of Love Poetry Through the Ages Pre-1900<br><br>AQA Anthology of Love Poetry Through the Ages Post-1900  |
| Component: Texts in Shared Contexts      |  |  |  |
| OPTION:<br>World War I and its aftermath | <i>Regeneration*</i><br><i>Birdsong*</i><br><i>The Return of the Soldier</i><br><i>All Quiet on the Western Front</i><br><i>Strange Meeting</i><br><i>A Farewell To Arms</i><br><i>Goodbye to All That</i><br><i>A Long Long Way</i> (post-2000)<br><i>The First Casualty</i> (post-2000)<br><i>Life Class</i> (post-2000) | <i>Oh! What a Lovely War*</i><br><i>Journey's End*</i><br><i>The Accrington Pals</i><br><i>Blackadder Goes Forth</i><br><i>My Boy Jack</i> (post-2000) | <i>Up the Line to Death</i> , ed. Brian Gardner*<br><i>Scars Upon My Heart</i> , ed. Catherine Reilly*<br><i>The Penguin Book of First World War Poetry</i><br><i>The Oxford Book of War Poetry</i><br><i>The War Poems of Wilfred Owen</i> , ed. John Stallworthy |

|  | Novels   | Drama   | Poetry  |
|--|--|---|---|
| OPTION:<br>Modern Times: Literature from 1945 to the Present Day | <i>The Handmaid's Tale*</i><br><i>Waterland*</i><br><i>Spies</i> (post-2000)<br><i>One Flew Over the Cuckoo's Nest</i><br><i>The God of Small Things</i><br><i>The Help</i> (post-2000)<br><i>The Color Purple</i><br><i>Oranges are not the Only Fruit</i><br><i>Revolutionary Road</i> | <i>Top Girls*</i><br><i>A Streetcar Named Desire*</i><br><i>Translations</i><br><i>All My Sons</i><br><i>Our Country's Good</i><br><i>Cat on a Hot Tin Roof</i> | <i>Feminine Gospels</i> (post-2000)*<br><i>Skirrid Hill</i> (post-2000)*<br>Tony Harrison, <i>Selected Poems</i><br>Seamus Heaney, <i>New Selected Poems</i><br><i>Birthday Letters</i><br><i>Ariel</i> |
| Component: Texts Across Time                                     |  |   |   |
|  | Two texts of any genre by different authors, separated by time, at least one of which must be written before 1900.   |   |   |

**Note:** two of the prose texts available for study at AS Level for Love Through the Ages – *The Rotters' Club* and *The Mill on the Floss* – are not on the set texts list for Love Through the Ages at A Level. If co-teaching AS and A Level students, it would thus be advisable not to teach either of these two novels.

## Scheme of assessment

## Paper 1: Love Through the Ages – students study

- one Shakespeare play
- AQA Anthology of Love Poetry Through the Ages Pre-1900 OR AQA Anthology of Love Poetry Through the Ages Post-1900
- one prose text

The paper is assessed by means of a 3 hour exam, which is open book for Section C only. The paper is worth 75 marks and comprises 40% of the A Level. The exam has three sections:

- Section A: Shakespeare – one passage-based question with linked essay (25 marks). There is no choice of question
- Section B: unseen poetry – compulsory essay question on two unseen poems (25 marks)

- Section C: comparing texts – one essay question linking prose and poetry (25 marks). Students have a choice of two questions.

Paper 2: Texts in Shared Contexts – students study one of two options:

- Option 2A: World War 1 and its Aftermath
- Option 2B: Modern Times: Literature from 1945 to the Present Day

Whichever option they take, students are required to study:

- one prose text
- one poetry text
- one drama text

**Note:** at least one of the chosen texts must be a 'core' text (\* in table above).

**Note:** at least one of the chosen texts must be a post-2000 text.

This paper is assessed by means of a 2½ hour open book written exam. The paper is worth 75 marks and comprises 40% of the A Level. The exam has two sections:

- Section A: set texts – one essay question on the core set text (25 marks). There is a choice of two questions
- Section B: contextual linking
  - one compulsory question on an unseen extract (25 marks)
  - one essay question linking two texts (25 marks). There is no choice of question.

Non-exam assessment – Independent Critical Study: Texts across Time – students are required to:

- study two texts, whether prose, poetry or drama, by different authors separated by time – at least one of the texts must be written pre-1900
- produce one extended essay of 2500 words and a bibliography

The non-exam assessment is internally assessed and moderated by AQA. It is worth 50 marks and comprises 20% of the A Level.

**Note:** There is no non-exam assessment for the AS Level.

The key word for this component is 'Independent': in this part of the course, students should be given more autonomy in their studies. At least one of the two texts studied **must** be chosen by the student – though with teacher guidance – and the title of the task should be the result of negotiation between teacher and student. AQA also recommend that the appropriateness of both texts and tasks – particularly in the first year of teaching the specification – be checked with their non-exam assessment adviser.

With the component requiring a high level of independent thought and study it should be undertaken at a later stage in the A Level, so that there is time for students to be taught and develop the required skills of research, analysis and writing.

Specific details about non-exam assessment can be found in Units 20 and 24 in the Student Book, and in this resource.

## Course plan

The planning and delivery of the English Literature A Specification will depend on the decisions made more generally by your institution about the teaching of the new linear specifications. There are three different routes institutions might take:

- 1 AS and A Level students are taught separately
- 2 AS and A Level students are co-taught
- 3 All students take the AS Level, and then choose whether to continue to the full A Level

Whilst the first option is probably the most straightforward, staffing implications and budgets may make it impractical. The second option will require the teacher to consider how to prepare the AS Level students for their Love Through the Ages assessment alongside their A Level peers whose assessment for the same component in a year's time will not be the same and will require the study of only one prose text, not two as at AS. With the third option, those students who continue to the A Level will need to be reassessed on all the texts they have studied at the end of the two years; their AS grade will not contribute to their A Level grade. This will have an impact on planning as, having spent time preparing the students for the AS examination in Year 1, you will then need to revisit all the material and prepare them for a slightly different form of assessment in Year 2.

The planning of the course will also depend on how it is staffed, and whether the AS or A Level is taught by one or two teachers per class.

With these variables, it would not be feasible to provide a course plan to meet the needs of all establishments. The following plan is therefore simply an illustration of how an AS/A Level course, co-taught up to Summer Term 1, might work. It should be noted that, under this model, in Summer Term 1 the students have to work in two separate groups, with the AS students revising for their examinations and the A Level students beginning work on the second examination component. This will obviously require some creative thinking and planning! However your institution is approaching the new A Levels, this model could be used as the basis for individual deliberation or departmental discussion in order to work out the most effective model for you and your students.



| Term                       | Component  | Texts and resources  | Key skills and concepts  | Preparation for assessment   |
|----------------------------|--|--|--|--|
| <b>Year 1</b>              |  |  |  |  |
| Autumn 1<br>(AS & A Level) | Introduction to the study of A Level literature<br>Introduction to Love Through the Ages<br>Love Through the Ages: poetry                      | Student Book: Units 1, 2 and 3<br>Student Book: Units 5, 6, 8 and 10: begin study of chosen poetry anthology and prose extracts  | Literary study at A Level: reading, analysis and writing<br>Introduction to the historicist approach.<br>Developing skills of unseen analysis<br>Working with poetry | AS: Paper 2, Section A<br>A Level: Paper 1, Section B  |
| Autumn 2<br>(AS & A Level) | Love Through the Ages: prose and poetry  | Novel 1 (for both AS and A Level students)<br>Complete study of poetry anthology<br>Student Book Units 5, 6, 10, 11 and 21   | Working with poetry<br>Working with prose<br>Comparative skills (for A Level students)   | AS: Paper 1, Section B<br>Paper 2, Section A and Section B<br>A Level: Paper 1, Section B and Section C                  |
| Spring 1<br>(AS & A Level) | Love Through the Ages: Shakespeare   | Shakespeare play<br>Student book Units 7, 9 and 21   | Working with drama   | AS: Paper 1, Section A<br>A Level: Paper 1, Section A  |
| Spring 2<br>(AS & A Level) | Love Through the Ages: Shakespeare and prose   | Shakespeare play<br>Novel 2 (for AS assessment and for unseen practice at A Level)<br>Student Book Units 6, 7, 9, 11 and 21  | Working with drama and prose<br>Working with passage-based responses<br>Comparative skills (for AS Level students)<br>Developing skills of unseen analysis           | AS: Paper 1, Section A<br>Paper 2, Section A and Section B<br>A Level: Paper 1, Section A<br>Paper 2, Section B (unseen) |
| Summer 1<br>(AS & A Level) | Love Through the Ages: Shakespeare, prose and poetry<br>Texts in Shared Contexts: introduction – World War 1 and its Aftermath OR Modern Times | AS Level students: revision of all set texts and practice questions<br>Student Book Units 9, 10, 11 and 21<br>A Level students: begin study of time period and work on extracts and selected poetry<br>Student Book Units 12 and 22 or 16 and 23 | Examination skills<br>Working with historical period<br>Skills of unseen analysis  | AS: Papers 1 and 2, all sections<br>A Level: Paper 2, all sections   |
| Summer 2<br>(A Level only) | Texts Across Time: introduction and Text 1   | Student Book Units 4, 20 and 24  | Skills of research, wide reading and extended writing<br>Independent study skills  | Non-exam assessment  |

| Term   | Component  | Texts and resources  | Key skills and concepts   | Preparation for assessment   |
|--|--|--|---|--|
| <i>Students to read second text for non-exam assessment over the summer holidays</i> |  |  |   |  |
| <b>Year 2</b>  |  |  |   |  |
| Autumn 1<br>(A Level only)   | Texts Across Time<br>Texts in Shared Contexts<br>– World War 1 and its<br>Aftermath OR Modern<br>Times | Teacher-guided independent<br>study<br>Student Book Units 4, 20 and 24<br>Study of core text<br>Student book Units 12-15 and 22,<br>or 16-19 and 23          | Skills of research, wide reading<br>and extended writing<br>Independent study skills<br>Skills of textual analysis<br>Working with historical period<br>Working with unseen texts                         | Non-exam assessment<br>A Level: Paper 2,<br>Section A and Section B<br>(unseen)                                    |
| Autumn 2<br>(A Level only)   | Texts Across Time<br>Texts in Shared Contexts<br>– World War 1 and its<br>Aftermath OR Modern<br>Times | Teacher-guided independent<br>study<br>Student Book Units 4, 20 and 24<br>Study of comparative text 1<br>Student Book Units 12–15 and<br>22, or 16–19 and 23 | Skills of research, wide reading<br>and extended writing<br>Independent study skills<br>Skills of textual analysis<br>Working with historical period<br>Working with unseen texts                         | Non-exam assessment<br>– first draft completed<br>(suggested)<br>A Level: Paper 2,<br>Section B (both<br>elements) |
| Spring 1<br>(A Level only)   | Texts Across Time<br>Texts in Shared Contexts<br>– World War 1 and its<br>Aftermath OR Modern<br>Times | Teacher-guided independent<br>study<br>Student Book Units 4, 20 and 24<br>Study of comparative text 2<br>Student Book Units 12–15 and<br>22, or 16–19 and 23 | Skills of research, wide reading<br>and extended writing<br>Independent study skills<br>Skills of textual analysis<br>Working with historical period<br>Skills of comparison<br>Working with unseen texts | Non-exam assessment<br>– redrafting<br>A Level: Paper 2,<br>Section B (both<br>elements)                           |
| Spring 2<br>(A Level only)   | Love Through the Ages  | Shakespeare, novel and poetry<br>anthology<br>Student Book Units 8, 9, 10, 11<br>and 21  | Revision and examination<br>skills<br>Working with unseen texts   |  |
| Summer 1<br>(A Level only)   | Texts in Shared Contexts<br>– World War 1 and its<br>Aftermath OR Modern<br>Times                      | Core text and two comparative<br>texts<br>Student Book Units 12–15 and<br>22, or 16–19 and 23  | Working with unseen texts   |  |

# Using digital resources in the classroom

---

The Cambridge Elevate-enhanced edition of *English Literature A: A/AS Level for AQA Student Book* features a variety of supplementary content, including 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 A: 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 Overview (Unit 1)

## AIMS AND OUTCOMES

In this unit students will:

- learn how to get the most out of the Student Book
- think about ways of developing as a reader
- consider how best to bridge the gap between their previous studies and A Level
- learn about the historicist approach to studying literature.

## Suggested route through this unit

This unit is an introduction to A Level study and to the Student Book. Students would be advised to read through the unit – perhaps in their own time – so they understand the structure of the book and the key issues of A Level study. The three activities in this unit are all helpful to get students thinking about how and why they respond to literature, and would thus be usefully completed in lessons in the first couple of weeks of the course, whether in class or for homework (ideally followed up by discussion).

### How to get the most from the textbook (1.1)

The AQA English Literature A specification is unique among all the A Level English Literature specifications in its consistent **historicist** approach. Its premise is that literary texts do not exist in isolation, but are products of the worlds in which they are both written and read. Therefore the teaching of this specification must address this. Students must also be encouraged to consider what the texts they are studying say about the world in which they were produced, but also to think about how the way they respond to the texts is shaped by their own experiences and moment in time.

AS Level students will be studying the year-long course, *Love Through the Ages*, in which they will read and study texts from different historical periods. This will require them to compare how the way love is written about changes over time. Those students who are studying the two-year A Level course, in addition to studying *Love Through the Ages*, will take one of two options from the Texts in Shared Contexts component: either *World War I and its Aftermath*, or *Modern Times: Literature from 1945 to the Present Day*. With these two modules, the time period studied is much shorter, so students will be comparing how different writers and texts within a short time period respond to the same event or similar ideas or pressures. The A Level non-exam assessment, *Texts across Time*, requires students to compare two texts, one of which must be written before 1900.

### Becoming an independent reader (1.2)

The jump from GCSE to A Level English Literature is a big one, and a key priority for students is learning to become an independent reader. This will involve two main areas:

- Reading more outside the classroom – many students will have done the bulk of their GCSE reading in the classroom, with the teacher and/or other students reading the text aloud and then completing activities in class. The number of set texts at A Level will require students to do much of the reading outside the classroom, and for some students this might be a new – and not altogether welcome – activity. Reading widely beyond the set texts is also key to success with this particular A Level specification.
- Students will also need to learn to think for themselves and rely less on teacher input at A Level. Once again, for some students, used to teacher-led discussions at GCSE, this will be a new and possibly unsettling prospect.

### Insisting on your own view (1.2.1)

Helping students to become more independent readers could start before the beginning of the A Level course. In schools and colleges where students attend induction days and taster lessons before the start of the A Level course, students could be required to do some independent reading and writing over the summer (either a set text or some wider reading from a booklist). If this cannot be done before the start of the A Level course, then opportunities need to be found to encourage students to read widely – as this specification requires – and to discuss their initial impressions and thoughts about texts. Questions 1–4 in Activity 1 (*Personal responses*) could be equally applied to novels and poetry studied for GCSE, and certainly question 1 could be used as the starting point for discussion of any A Level reading.

### Things that might influence your personal response (1.2.2)

The fact that different teaching and learning activities might influence a reader's response to a text could form an interesting discussion. Particularly if students are joining the Sixth Form from different schools, it could be a good 'ice-breaker' to find out what students' prior experiences of English Literature teaching have been, what worked well for them and what did not. Such a discussion could then be followed by Activity 2 (*Extracts from newspaper reviews*).

### Bridging the gap (1.3)

The transition from GCSE to A Level English Literature can be a challenging one for students who may have

some anxieties about studying English at a higher level, particularly if their reason for studying English is a pragmatic one (getting the required grade, a good match with other subjects) rather than a love of the subject. It could be helpful in an initial lesson to encourage students to talk about their expectations of English at A Level, what they are looking forward to, what they are concerned about and what they hope to learn or to become as a result of studying this subject.

#### The rationale for AQA English Literature Specification A (1.4)

To introduce students to the historicist approach of English Literature A, they might be encouraged to think about a novel or play they studied for GCSE, when it was written and what the text revealed about the time in which it was written. This would then lead into Activity 3 (*Influences on reading texts*) with its focus on how the act of reading is not a neutral one but is formed by the influences we encounter.

# 2 Responding to literature (Unit 2)

## AIMS AND OUTCOMES

In this unit students will:

- think about the question ‘What is literature?’
- consider the skills that are essential for the successful study of literature
- put these skills into practice with an unseen poetry exercise.

## Suggested route through this unit

In the Student Book, this unit is designed to equip students with the skill and confidence to respond to literature at A Level. It begins by exploring the whole question of what literature is, including the concept of the canon, moves on to explaining the five assessment objectives for A Level English Literature and concludes with some skills-based work on extracts.

### What is literature? (2.1)

The question of ‘What is literature?’ is an important and vexing one for students of the subject. Even if students cannot answer the question, it is still one that is worth discussing. In addition to Activity 1 (*What do we mean by literature?*) and 2 (*What is a ‘good’ literary text?*), and perhaps best done before either of these, students could be given a selection of passages from different texts and asked to decide whether they are ‘literature’ or not, and account for their reasoning. Extracts could be taken, for example, from:

- a classic novel (Dickens, Austen etc.)
- a contemporary prize-winning novel (e.g. *The Goldfinch*)
- a contemporary ‘light read’ (e.g. a crime novel, *Bridget Jones’s Diary*, etc.)
- a broadsheet newspaper
- a travel guide (it could be interesting to compare an extract from a recent guidebook with one by an earlier writer – e.g. Edith Wharton’s *In Morocco* is available online).

### Who decides? (2.1.1)

Students need to be introduced to the word – and concept of – the ‘canon’, and to the fact that the process of deciding what texts can be called ‘literary’ is a subjective one, subject to political and social pressures. The notion that the canon is principally composed of dead, white males, whilst being ever-increasingly challenged, is still largely the case, with female and non-white voices often absent from syllabuses and specifications. Students might consider what books they

studied at school prior to A Level, and to what extent they were representative of the whole field of English Literature. They could also be provided with a list of the texts and authors they will be studying for A Level and asked to comment on what they notice about the choices made. This could be done before completing Activity 3 (*Attitudes to literature*).

### The skills you require for studying literature (2.2)

This section introduces students to the five assessment objectives. Students might find it helpful to write out the objectives in their own words and to have a copy of them to hand in their exercise books or folders. Students need to be made aware from the outset that for this specification every component, and every assessment within that component, will be assessed on all five assessment objectives, and in every case they have the same weighting.

### Articulating first impressions (2.3)

Activities 4 (*Texts that convey a sense of place*), 5 (*The effects of literary terms*) and 6 (*Similarities and differences*) are designed to accustom students to reading a range of texts and writing about them. They would thus be profitably completed at an early point in the course. Similar activities could be devised with passages from different texts in which, for example, characters are introduced or conflict is presented.

### Responding to a complete text (2.4)

At both AS and A Level, students will study poetry: at AS they will study poems from either the pre-1900 or post-1900 *AQA Anthology*. At A Level they will also be expected to compare two unseen poems in the Love Through the Ages paper, and study a collection of poetry for both options in Texts in Shared Contexts. Learning to write analytically and appreciatively about poetry is thus vital for success at A Level. Activities 7 (*Understanding a poem*), 8 (*Explore the effects of phrases*) and 9 (*Write a plan*) tackle the response to an unseen poem step by step, an ideal way to begin the teaching of poetry at A Level.

### Further Reading

Eagleton, Terry (1983) *Literary Theory*, Wiley Blackwell.

In this seminal work, the author explores the question of ‘What is literature’ and the different and – in his opinion – incomplete and wrong-headed answers that have been provided over time.

Lodge, David (1992) *The Art of Fiction*, Secker & Warburg.

A very readable guide to studying novels – includes a number of interesting passages and topics for study.

#### CAMBRIDGE ELEVATE RESOURCES

##### In this Teacher's Resource

**LINK:** Wharton's *In Morocco*

# 3 Texts, contexts and time (Unit 3)

## AIMS AND OUTCOMES

In this unit students will:

- consider the ways in which texts are produced and received
- learn about a range of common contexts
- explore how contexts relate to texts.

## Notes

Every component in English Literature A is assessed for AO3 (Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received). Whilst some research and wider reading will be necessary to help with this AO, it is important that students are taught that contextual details – particularly in relation to contexts of production – can primarily be gleaned from the text. The text must always come first, rather than the context being imposed on the text.

## Suggested route through this unit

Unit 3 introduces students to the historicist approach to literature that is the key principle of the AQA English Literature A Specification. Through the study of extracts students are encouraged to begin thinking about the way texts are produced and received, and how an understanding of the contexts of both production and reception can inform their interpretation of texts. This unit in the Student Book begins by introducing students to the idea of contexts of production and reception, before moving on to consider how an understanding of contexts may illuminate the literary text.

### Contexts: How texts are produced (3.1)

It could be helpful to begin by asking students for their understanding of ‘context’ and how they have encountered it in their previous literary studies.

The images of passages and front covers of texts from the Old English period through to the twentieth century (Figures 3A–3E) could be used to alert students to the following features of literary production:

- the development of the English language over time
- the material aspects of text production and how that has changed over time – from hand-written manuscripts to modern-day mass-printing
- the publication of many Victorian novels in instalments – and the consequent effect on the way they were both written and read
- the notion of revising and editing a text.

It would be helpful – and illuminating – for students to research how the texts they are studying were originally produced and the consequent effect on their reception. For example, students of *Tess of the d’Urbervilles* should be aware that Hardy revised the novel following an outcry from critics and that some scenes – e.g. Tess’s sexual encounter with Alec D’Urberville – were significantly altered as a result.

Activity 1 (*Consider how texts were received*) could be supplemented with research on the way the set texts for A Level were initially received and how their reception has in some cases changed over time. For example, *The Great Gatsby* was considered of little merit when it was first published, but nowadays is commonly regarded as one of the greatest – if not the greatest – American novels.

Every text is situated in a web of different contexts, some of which will be more or less illuminating depending on the text studied. In addition to the historical and social and cultural contexts, which are addressed in some detail in the Student Book, students should also be aware of the following contexts:

- Biographical context: the biography of the writer and how this might have shaped the writing of the text. This is probably the least helpful of the contexts, and with some writers – e.g. Shakespeare – it is probably of no help at all. However, in some cases – e.g. with the set author, novelist Jeanette Winterson – there are clear links between the author’s life and his or her writings.
- Literary context: the literary tradition in which a text is produced, its influences, its genre and sub-genre. For example, *A Room With A View*, a set text for *Love Through the Ages*, is an example of a *bildungsroman*: knowledge of the key features of this literary genre will illuminate students’ response to the text.

### Historical context (3.3)

The historical context refers to the significant events that happened at the time, or just before, the text was written and the way in which the fortunes and decisions of the powerful (e.g. monarchs, politicians) affected the lives of others. For example, *The Great Gatsby* is shaped by the aftermath of the First World War and the economic boom of the 1920s that followed in the United States. Activity 2 (*Compare extracts*) is a helpful way to understand how both fiction and non-fiction texts may use similar literary techniques to convey their ideas. In teaching the set texts, it may be useful and illuminating, where possible, to find non-fiction essays, documents and articles to read alongside the literary texts.



### Social and cultural contexts (3.4)

The social and cultural contexts are the beliefs, views and values of a society at the time a text was produced. For example, *Tess of the D'Urbervilles* can be read as in part a response to the Victorian condemnation of the 'fallen woman' (a woman who has had sex outside of marriage). Completing Activity 3 (*Examine the text*) will help students understand how views about women and marriage are embedded in a writer's language choices.

### Speakers' voices in literature (3.5)

Texts 3D and 3E, coupled with Activity 4 (*Compare tones of voice*), further develop the point that a wealth of contextual points can be gleaned from the literary text alone (separate from any wider reading or research).

#### CAMBRIDGE ELEVATE RESOURCES

##### In the Student Book

**LINK:** Have a look at modern translations of *Beowulf* and *The Canterbury Tales*

**LINK:** Read the final version of 'Anthem for Doomed Youth'

# 4 Wider reading, research and writing skills (Unit 4)

## AIMS AND OUTCOMES

In this unit students will:

- learn how to read more widely than just the set texts
- consider effective strategies for making notes
- learn about the importance of drafting and editing skills when writing
- find an overview of the requirements for the non-examined assessment.

## Suggested route through this unit

While Unit 4 concludes by addressing the requirements for the non-exam assessment, the skills developed in this unit will be essential for success in every component of both the AS and A Level course.

This is not a unit that can effectively be taught as a discrete unit, starting at the first activity and culminating in the final one. Instead the skills will need to be taught and revisited throughout the two years of the course. Whilst this resource mirrors the structure of the Student Book, teachers may choose to address the skills in a different order to suit the needs of their students.

## Wider reading (4.1)

Wider reading is a key requirement of the AQA English Literature A Specification and students should be encouraged to embark on it at an early stage. Initially, this could be done through extracts provided by the teacher or a recommended additional novel, play or poem. As students develop their literary and critical understanding, so they will grow in confidence and be able to compile their own list of wider reading following the structure given in Section 4.1.1. The different activities under the umbrella of Activity 1 (*Further reading and research*) could then be completed in relation to the student's own reading list. To support less able learners, teachers would be advised to draw up wider reading lists or at least make some recommendations. Some suggestions are made in the *Developing* sections of the Student Book and this resource.

Even if students are not studying the First World War option, Activity 2 (*Attitudes in texts on wider society*) could still be a useful activity for thinking about society's attitudes to literary texts.

Activity 3 (*Research text for wider reading*) could be completed either individually or in small groups, depending on the ability and confidence of the learners.

## Notes (4.2)

Making notes is a key skill at A Level, and no assumptions should be made about students' ability to do this. It can be helpful for teachers to model different ways of making notes, and to model text annotation, to enable students to both learn how to do this skill and to find out which way suits them best.

## Planning (4.2.1)

As with note making, planning is also a vital skill for English Literature at A Level and beyond, and again not one that is innate in students. English Literature essays tend not to be written in a set way, so teachers should alert students to this and introduce them to different ways of essay planning.

## Writing a first draft (4.2.2)

As well as writing at home, students should also be provided with opportunities to write in the classroom in order to develop their ability to write in a focused and incisive manner in controlled conditions as preparation for the examined assessments.

## Amending your first draft (4.2.3)

Whilst ultimately students need to become critics of their own work, this can be difficult and a good starting point can be to assess a peer's draft and give him or her feedback.

## Comparing texts (4.2.4)

Comparing texts is a key requirement of AQA English Literature A, with every component (exam and non-exam) being assessed for AO4 (explore connections across literary texts). Some questions will be explicitly comparative (see the scheme of assessment), but even essay questions that appear to be about just one text will require students to make connections with their wider reading. The skill of comparison – and of writing comparative essays – thus needs to be taught from the outset.

## The non-exam assessment: Texts across Time (4.3)

**Note:** A Level only

Students are unlikely to begin this component until, at the very earliest, the summer term of the first year of the A Level course. However, the skills that it requires for success – namely wider reading, note taking, planning, drafting and editing – need to be developed from the outset.

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**LINK:** View the 'BBC World War One' website

**LINK:** View the 'National Archives' website

**LINK:** View the University of Oxford's 'The First World War Poetry Digital Archive'

# 5 Poetry (Unit 5)

## AIMS AND OUTCOMES

In this unit students will:

- develop informed personal responses
- analyse the effects of literary devices in poems
- consider the importance of the speaker's voice
- have the opportunity to compare unseen poems.

## Notes

This unit introduces students to reading, analysing and comparing poems to equip them with the required skills to do this at AS and A Level. Both the AS and A Level specifications require the study of a substantial body of poetry. In addition, at A Level, *Love Through the Ages* requires students to compare two unseen poems. Key to success at both AS and A Level is a sensitive and perceptive appreciation of poetry, and an ability to write about it in an informed and sophisticated way.

## Suggested route through this unit

This unit begins with a general consideration of the nature of poetry and students' own personal experiences of poetry before moving on to look at six poems: whilst these are not set poems, they are all by poets whose poems are included in other components. The questions on the poems could very easily – and with little modification – be adapted to other poems. A number of general activities for teaching the poetry in *Love Through the Ages* are included at the beginning of Unit 10; many of these could be easily adapted for teaching other set poems. Other activities on set poems can be found in Units 14 and 18.

When students embark on the study of poetry, they could be encouraged to begin one or both of the following activities, which could be returned to and updated as they work through the course:

- a glossary of poetic terms
- a timeline of poems and poets that they encounter.

## Overview (5.1)

Poetry can be the genre that students find most difficult to engage with. In addition to Activity 1 (*What is poetry?*) – and perhaps before completing it – students might be encouraged to talk about their preconceptions and anxieties about poetry (and conversely what they enjoy and like about it!).

## Developing informed personal responses to poems (5.2)

Activities 2–7 are graduated responses to poetry that increase in difficulty and help students learn to meet the

required assessment objectives. In Activity 2 (*Develop your personal responses*), the questions are inviting students to respond with their own opinions – AO1. Activity 3 (*Engage with language use and structure*) and Activity 4 (*Explore quatrains and couplets*) are designed to encourage a technical focus to help students meet AO2. Activity 5 (*Doing research*) moves students onto AO3 and AO5. Finally Activity 6 (*How do words and sounds create effects*) and Activity 7 (*Write a critical appreciation*) guide students towards writing a response to a text (AO2). By tackling the activities in the order in which they appear in the unit, students will be carefully taken through the process of responding to and writing about poetry.

## Exploring 'voices' in poems (5.3)

The two poems here provide both appropriate further reading for *Love Through the Ages* and the opportunity to introduce students to the comparison of unseen poems. Whilst completing Activity 8 (*Analyse the impact of the speaker's voice*) and Activity 9 (*Analyse the effects of literary devices*) help students to engage with the individual poems, Activity 10 (*Comparative analysis*) provides a useful approach to comparing poems and planning a comparative written response.

# 6 Prose (Unit 6)

## AIMS AND OUTCOMES

In this unit students will:

- develop informed personal responses to prose fiction
- analyse the effectiveness of openings of texts
- consider the use of narrative viewpoint
- explore the ways in which writers present characters and relationships.

## Notes

This unit introduces students to reading, analysing and comparing prose fiction to equip them with the required skills to do this at A Level. With the exception of the non-exam assessment, where there is free choice of literary genres to study, the other components of both specifications require the study of at least one novel. Sensitive and perceptive appreciation of prose fiction, and an ability to write about it in an informed and sophisticated way, are thus key to success at both AS and A Level.

## Suggested route through this unit

This unit begins with an overview of prose fiction before proceeding to look at the openings of six novels that vary in time of production and narrative voice. Finally, two longer extracts from novels are included to encourage study of the presentation of character and relationships, something that relates specifically to *Love Through the Ages*. The questions on the extracts could very easily – and with little modification – be adapted to the openings of other novels, including the set ones.

When students embark on the study of prose, they could be encouraged to begin one or both of the following activities, which could be returned to and updated as they work through the AS or A Level course:

- a glossary of literary terms
- a timeline of novels and novelists that they encounter.

More discussion of the teaching of prose fiction can be found in the relevant units of this Teacher's Resource.

## Overview (6.1)

Prose fiction will almost certainly be the literary genre with which students are most familiar and the one they are most likely to read by choice. They might – as an introductory activity to AS or A Level English – discuss the following questions:

- What novels have you read recently and which ones did you particularly enjoy and why?

- Which recently published novels that you have read do you think people will still be reading in 100 years' time? Why?
- Do you listen to audio recordings of novels? If you do, how does listening to a novel compare with reading it?
- What film versions of novels that you have read have you seen? How did it – or they – compare to the original novel(s)? Do particular novel genres lend themselves better to film adaptation than others?

## Looking at the openings of novels (6.2)

Before embarking on reading these extracts and completing Activities 1–6, students might discuss the following:

- Why is the opening of a novel so important?
- What features make an effective novel opening?

A suggested additional activity would be to give students the novel openings, with no indication of title or author, and ask them to read them and put them in the order in which they think they were written: an extension task could be to guess – approximately – when they were written. Such an activity could also serve to introduce students to the history of the rise and development of the novel over the last 300 years.

## Exploring the presentation of characters and relationships in prose fiction (6.3)

The extracts and Activities 7 (*Explore the use of language, dialogue and structure*) and 8 (*Analyse the use of dialogue*) would be particularly helpful to use in conjunction with *Love Through the Ages*, particularly if either *Tess of the D'Urbervilles* and/or *A Room With a View* are set texts. Activity 9 (*Summarise similarities and differences in two texts*) will be particularly useful for AS students who are required to study two novels for *Love Through the Ages* and write a comparative essay on them in the examination.

# 7 Drama (Unit 7)

## AIMS AND OUTCOMES

In this unit students will:

- develop informed personal responses to extracts from plays
- analyse the effectiveness of the openings of playscripts
- consider the importance of the play as drama
- explore the ways in which playwrights present characters and relationships.

## Notes

This unit introduces students to reading, analysing and writing about drama to equip them with the required skills to do this at AS and A Level. With the exception of the non-exam assessment, where there is free choice of literary genres to study, the other components of both specifications require the study of at least one play. Sensitive and perceptive appreciation of drama, and the ability to write about it in an informed and sophisticated way, are thus key to success at both AS and A Level.

## Suggested route through this unit

Following some preliminary general discussion on drama as a genre, this unit looks at the opening of two plays in order to consider how playwrights use exposition; that is to say how they introduce their audiences to character, setting and situation in the opening lines of their plays. This is then followed by three longer extracts, which enable students to understand different ways in which playwrights convey themes, characters and relationships. The different activities could very easily – and with little modification – be adapted to the openings of and extracts from other plays, including the set ones.

## Overview (7.1)

It is important that students are taught to think about drama as performance and to realise that playscripts – whenever they were written – were not primarily designed to be read. Students should be encouraged to think about the difference between reading a novel and watching a play, and consider what constraints are placed on a playwright (e.g. without a narrator – an uncommon figure in a play – how can a character's thoughts be conveyed?) and also what possibilities playwriting affords. Where possible, the students should be given the opportunity to read and act out scenes in groups, and to watch performances of their set plays (whether filmed or in the theatre).

When students embark on the study of drama, they could be encouraged to begin one or both of the following activities, which could be returned to and updated as they work through the AS or A Level course.

- a glossary of dramatic terms
- a timeline of plays and playwrights that they encounter.

More discussion of the teaching of drama can be found in the relevant units of this resource.

## Looking at the openings of plays (7.2)

Before embarking on reading the two extracts and completing Activity 1 (*Explore the detail of the extract*), 2 (*Use of dialogue*) and 3 (*First impressions of characters*), students might discuss the following:

- Why is the opening of a play important?
- What features make an effective play opening?

They might also discuss plays they have read, studied and seen and comment on what made their openings effective (or not!).

## Exploring dialogue (7.3)

The extracts and the accompanying Activities 4, 5 and 6 are designed to get students thinking about how playwrights reveal character and relationships, and create tension and dramatic impact, without the third-person commentary that novelists often rely on. Students will draw inferences and make interpretations based on the dialogue of characters and, in some cases, stage directions. However, students need to realise – if they do not already – that Shakespeare uses very few conventional stage directions. Instead, stage directions are written into characters' dialogue. This can be seen in Extract 7D where, for example, Lady Macbeth's command – 'Give me the daggers' – is clearly indicating that the actor playing Macbeth needs to hand her the daggers. Or when Macbeth in the subsequent speech says 'What hands are here?' the actor will need to do something with his bloodied hands, such as hold them up for examination. Acting out scenes from the set Shakespeare play will help students recognise these textually embedded stage directions.

# 8 Love Through the Ages: introduction (Unit 8)

## AIMS AND OUTCOMES

In this unit, students will:

- consider the meaning of love and why it is a central theme in literature through the ages
- explore famous love stories
- learn how poets and authors have represented aspects of love
- learn how connections and comparisons can be made between literary texts across time
- analyse tone and style in extracts from poems and novels from different times.

## Notes

Love Through the Ages is the sole component studied for AS English Literature and one of three studied for A Level. A detailed overview of the requirements of the component, the set texts and the way it is assessed is included in the Course Planning section.

It is important at an early stage to tackle a common – but misguided – assumption that depictions of love in literature become increasingly frank and liberal over time; in fact, in terms of attitudes to sex, in the twenty-first century we have far more in common with the Middle Ages and Shakespeare than with the Victorian age!

## Suggested route through the unit

This unit introduces the theme of Love Through the Ages in preparation for the study of the set texts. It will also help prepare students for the unseen components of the examinations (prose fiction at AS and comparison of two unseen poems at A Level).

The most obvious way to teach this unit is to begin generally by addressing the topic of love and its importance in literature, before studying its portrayal in the separate genres of poetry and prose, or both, depending on the assessment route taken by the students. This is the route taken here. When students embark on the study of this component they may find it helpful to begin one or both of the following activities which they could complete as they work through the component:

- a table or timeline tracing ideas about love over time, and its portrayal in literature
- a glossary of key terms relating to love and critical analysis.

Alternatively – or additionally – they could continue with the different glossaries and timelines suggested earlier in this resource.

## What is love? (8.1)

You might begin this unit with a general activity or discussion about love, to explore students' ideas and preconceptions and introduce them to different varieties of love portrayed in literature. Suggested activities are:

- Brainstorm different words and ideas associated with 'love'.
- Give students a list of words and ask them to put them into categories or types of love: e.g. excitement, desire, jealousy, envy, selflessness, kindness, parenting, obligation, unconditional, hatred, lust, sex, romance, sorrow, humility, generosity, infidelity, motherhood, children, honour, obedience, acceptance, commitment, adultery, friendship, loss, etc.
- The Greeks had many different words for love: *eros* (sexual, passionate love), *ludus* (flirting, playful affection), *storge* (family love), *philia* (shared experience), *agape* (the love of humanity), *pragma* (love which endures), *philautia* (self-respect). What do these words or ideas mean? Are these different types of love equally important, or is there a hierarchy? Is the English language poorer for only having the one word 'love'?

## Enriching

See Activity 1 (*The meanings of love*) in Section 21.1.1 (*Exploring the meaning of love*) for an enrichment activity on the Greek words for love.

You might then move onto discussing literature and love. Ask students to brainstorm all the novels, plays and poems they can think of that are about love – these could then be categorised according to either

- the type of love explored and/or
- the period in which they were written.

Before completing Activity 1 (*Humanity and Love*) ask students to consider: Why is love a key preoccupation of literature over time?

As an additional activity to help students consider the portrayal of love in literature over time, they could be given untitled passages from texts from across the ages and asked to put them in chronological order. Suggested excerpts might be:

- Geoffrey Chaucer, *The Merchant's Tale* (in translation – lines 4228–4333)
- William Shakespeare, *Romeo and Juliet* (III.2.1–31; blocking out Romeo's name would make the activity more challenging)
- John Donne, *Elegy to his mistress on going to bed* (lines 25–32)
- Jane Austen, *Pride and Prejudice* (e.g. Chapter 50, paragraph 15)
- Thomas Hardy, *Tess of the D'Urbervilles* (e.g. penultimate paragraph in Chapter 11)
- D. H. Lawrence, *Lady Chatterley's Lover* (e.g. Lady Chatterley observes Mellor naked and washing in Chapter 6)
- Ian McEwan, *Atonement* (Cecilia and Robbie's admission of love in the library in Chapter 11).

### Connecting love through the ages: poetry (8.2)

This section is particularly intended for A Level students who will need to write a comparative essay on unseen poetry in the examination. If students are only sitting the AS it will still be useful preparation for studying the poetry anthology.

Introduce the concept of courtly love by reference to paintings (such as *God Speed* by Edmund Blair Leighton and *Singing Sweet Songs of Love* by John William Waterhouse – a Google search will throw up a myriad of examples) or examples from history and literature (Dante and Beatrice; Lancelot and Guinevere). Students might research and discuss:

- What were the key features of courtly love?
- What problems would arise from courtly love?
- Why might courtly love have been so popular in the Middle Ages? (A response to the emphasis on marriage as a political or social bond rather than a union between two people who love one another. Courtly love provided a channel for people's emotional release).
- Why would courtly love – rather than married love – be a popular topic for literature?

Students might then discuss what features of courtly love have survived into the present day. It could be instructive – and entertaining – to read a sixteenth-century poem that idealises the woman (e.g. Edmund Spenser's Sonnet 64 in which the speaker compares his lover to flowers) and then read Shakespeare's satirical Sonnet 130, 'My mistress's eyes are nothing like the sun'.

### 8.2.1 Chaucer and love

Introduce Chaucer by making the point that courtly love was not the only type of love portrayed in medieval literature. *The Knight's Tale*, a tale of courtly love, contains its own criticism of the genre within it, with the disastrous effects brought about by two best friends falling in love with the same woman – there is a short animated version of it, in modern English, available on YouTube. Activity 2 (*Chaucer's Style*) and Activity 3 (*Troilus and Criseyde*) will benefit from short introductions to the *Wife of Bath* and *Troilus and Criseyde*.

#### Extension activity: Exploring famous love stories

Students could be given one of the famous pairings – and their love story – to research and present to the rest of the class. Other couples students could research include:

Romeo and Juliet (Shakespeare)

Antony and Cleopatra (Shakespeare)

Hero and Leander (Greek myth & Christopher Marlowe)

Jane Eyre and Mr Rochester (*Jane Eyre*)

Elizabeth Bennet and Mr Darcy (*Pride and Prejudice*)

Catherine and Heathcliff (*Wuthering Heights*).

#### Enriching

In Activity 2 (*Lovers in literature and popular culture*) in Section 21.1.2 (*Exploring the narratives of love*), students explore famous couples in popular culture, film, computer games and real life, to widen the scope even further.

### Byron and love (8.2.2)

Introduce Byron by asking students to research his biography – some of the shocking details about his love life might whet their appetite for reading his poetry!

Complete Activity 4 (*Young Romance*).

### Connecting love through the ages: prose (8.3)

This section will be particularly useful for AS students who will need to respond to an unseen prose fiction extract in Paper 2, and who additionally study two novels. Encouraging students to read (either in their entirety or in extracts) early novels such as *Moll Flanders*, *Pamela*, *Tom Jones* and any novel by Jane Austen, will help them understand how the novel has developed from its inception to the present day.



Before asking students to complete Activity 5 (*The kiss through the ages*) you might ask them to discuss ‘the kiss’:

- What does the kiss represent?
- Why is it such a powerful – and recurring – symbol in literature and art?

### Wider reading

A list of suggested texts and further resources is included in Section 21.2 of the Student Book.

#### CAMBRIDGE ELEVATE RESOURCES

##### In this Teacher’s Resource

**LINK:** An animated version of Chaucer’s *The Knight’s Tale*, in modern English

# 9 Love Through the Ages: Shakespeare (Unit 9)

## AIMS AND OUTCOMES

In this unit students will:

- learn about historical and theatrical contexts for Shakespeare's life and work
- consider aspects of reading, visualising and hearing the plays as performance
- learn about the different genres of Shakespeare's plays and their narrative sources
- explore and analyse the representation of love in the set texts
- develop an informed personal response to different interpretations of a Shakespeare play
- develop and practise some of the skills needed for a good examination response to a question on a Shakespeare play.

## Notes

At both AS and A Level students study one of four Shakespeare plays. Students have to answer a passage-based question and a linked essay in a closed book exam.

## Suggested route through the unit

This unit begins by introducing Shakespeare and the drama of his times, before proceeding to focus on each of the set texts.

The most obvious way to teach this unit is to begin with the general introduction to Shakespeare and his times, and then move on to study of the chosen play.

Students might find it helpful to draw up a timeline to cover the period of Shakespeare's life on which they track key events of his life, first performance dates of his key plays and key cultural and historical events from the period (monarchs, political events, other playwrights, building of key theatres). A glossary recording key words for the study of drama and this historical period would also be a useful ongoing activity: this could be a development of the one started in Section 7.1.

## The Elizabethan era (9.1)

Begin this unit with a discussion or activity about the reign of Elizabeth I.

- Show students a famous painting – or several – of Elizabeth I from the period – e.g. *Gloriana: The Armada Portrait of Elizabeth I*; *The Pelican Portrait* by Nicholas Hilliard; *The Siena Sieve Portrait* by Metsys the Younger – and ask them to discuss

- The portrayal of Elizabeth as Queen
- The impression created of England, its concerns and achievements
- Give students key events or names from the period to research:
  - The Spanish Armada
  - Francis Drake
  - Walter Raleigh
- Elizabeth's family tree: students research and draw Elizabeth's immediate family tree; or give them the names of Henry VIII, Katherine of Aragon, Anne Boleyn, Mary Tudor, Jane Seymour, Edward VI and ask them to put into a family tree (students could be provided with a template of the tree with only the names missing).

## Renaissance Theatre (9.1.1)

If time allows it would be productive to briefly teach students about (or as an extension task get able students to research) medieval drama. This could involve the plays themselves (summaries or extracts – *Everyman* or *The Second Shepherd's Play* from the Wakefield Cycle are easily accessible), the conditions of performance (medieval plays were not performed in theatres) and the influence of medieval drama on Shakespeare (e.g. Iago as a version of the Vice figure of morality plays; the battle between Katharina and Petruchio as an echo of that between Noah and his wife in the biblical cycle plays).

When teaching students about the theatre in Shakespeare's England, it would be helpful to use images to illustrate the written description in the Student Book. Sixth forms in the London area could pay a visit to the replica of Shakespeare's Globe (and the recently opened Sam Wanamaker Playhouse – a reproduction of an early seventeenth-century indoor theatre) to experience what theatres would have been like.

## The script (9.1.2)

Activities to help students understand the conditions of performance in Shakespeare's England might include:

- Act 3, Scene 1 of *A Midsummer Night's Dream* can be used to explain some of the features of theatre production in Elizabethan England – e.g. actors speaking from cues
- extracts from the film *Shakespeare in Love* could be used to show conditions of performance – e.g. all-male cast.

Then complete Activity 1 (*Interpret the script*).

### The audience (9.1.3)

Viewing the final scenes of *Shakespeare in Love*, beginning with Viola's escape from the coach taking her from her wedding with her new husband, is illuminating for students in terms of audience. The film shows crowds of people – from all walks of life – making their way to the theatre and sitting (or standing) in the designated areas.

#### Differentiation

Before moving on to Shakespeare, students could research other contemporary playwrights: Thomas Kyd (whose *The Spanish Tragedy* was an influence on *Hamlet*), Christopher Marlowe, Ben Jonson or John Webster.

### Shakespeare's plays (9.2)

Students should be familiar with Shakespeare's chronology and the few events in his life that are known about. Researching his life and family, and his career as an actor, playwright and poet is invaluable, and the findings could be recorded in a timeline (see above).

#### Reading the plays (9.2.1)

As the Student Book notes, it is invaluable for students to learn to read Shakespeare aloud. Many will not find this easy, and a good way in would be to get students reading lines to one another in pairs – particularly insults! – and/or improvising short role plays around lines.

Students might list all the Shakespeare plays they know, and then categorise them (tragedies, comedies and history plays). A possible extension task would be to also include problem plays and romances.

To introduce the topic of love, students might brainstorm all the couples in love they know in Shakespeare plays, before completing Activity 2 (*Aspects of love in Shakespeare*).

#### Shakespeare's sources (9.2.2)

You should ensure students know that Shakespeare did not invent the storylines for his plays, but that was typical for writers of his time and it does not detract from his brilliance as a writer.

Students should know the name of the source of the play they are studying, and it can be helpful to know some of the key changes Shakespeare made: researching this could be an extension task, with students presenting their findings to the rest of the class.

Having introduced Shakespeare's life, times and theatre, you would then move on to the chosen play. The Student Book explanations and activities assume a knowledge of the whole play, but some could be tackled during the reading of the play. However, it is always useful if

students are given – in some format – the storyline of the whole play before they begin reading and studying it: a condensed animated version of *Othello* is available online, and summaries of *Measure for Measure* and *The Winter's Tale* are also readily available.

#### Enriching

Section 21.1.3 (*Shakespeare on stage and screen*) includes references to a number of readily available filmed and online versions of the set Shakespeare plays that might complement or substitute for seeing a live theatrical production. The questions in Activity 3 (*Shakespeare in performance*) will help students with thinking about how to respond to different performances. In addition to the productions listed, the following versions of *Othello* and *The Taming of the Shrew* might also be consulted:

- *Othello*: the 2001 Hollywood film *O* transfers the story into an American high-school setting, with mixed results (clips are available via YouTube); clips from filmed versions of the play starring white actors 'blacked-up' as Othello (Orson Welles (1952), Laurence Olivier (1965) and Anthony Hopkins (1981)) are readily available via YouTube.
- *The Taming of the Shrew*: like *Othello*, there is a Hollywood high-school film version, which retains the storyline but not the text – *10 Things I Hate About You*, made in 1999, starred Julia Stiles and Heath Ledger as the modern-day Katherina and Petruchio.

Following their reading of their set Shakespeare play, and having developed their own personal responses to it, students will need to consider critical views of Shakespeare to fulfil AO5.

#### Enriching

In Section 21.1.4 (*Views on love and sex in Shakespeare*) you will find references to some helpful essays on love and sex in the set plays, along with questions in Activity 4 (*Reading critical essays*) to tackle these critical responses.

Artistic representations are another way of thinking about interpretations of the play – see further 21.1.6 (*Love in the visual arts*) and Activity 6 (*Exploring Shakespeare in the visual arts*).

## Othello

### Othello and Iago (9.3.1)

As students read the play – and before tackling Activity 3 (*Two views of Othello*) – they should be encouraged to reflect on, and discuss, the characters of Othello and Iago. Areas to consider include:

- how Othello is presented to the audience through the words of Iago and Roderigo in the first scene, before we have even met him
- why Shakespeare delays introducing Othello
- our impressions of Othello when we meet him in Act 1, Scene 2
- Othello's storytelling in Act 1, Scene 3: the extent to which he captivates the audience (as he did Desdemona)
- Iago's soliloquies and the effect on the audience's relationship with him
- why does Iago do what he does?
- where does the blame lie? With Othello or Iago?
- deterioration of Othello in the course of the play as shown in his changing language: e.g. compare I.3.76–93 with IV.1.35–41
- Iago in the final scene: to what extent is he still in control?
- Othello's final speeches and his suicide: what effect do they have on the audience and our response to him?

### The driving force of love (9.3.2)

To help with completing Activity 4 (*Attitudes to love*) students might make notes on the different types of love mentioned in *Othello* as they read the play.

### The language of the play (9.3.3)

'Honest' is a key word in the play because it is used in relation to Iago who, the audience knows, is anything but honest. Students should trace its use throughout the play and keep note of who uses it on each occasion.

Epithets are used frequently throughout *Othello* and it can be interesting to note some of them: e.g. the Duke addresses Othello as 'Valiant Othello' in I.3.47, highlighting how highly Othello is esteemed by the Venetian nobility.

It is also worth noting how Othello addresses Desdemona and how that changes in the course of the play.

Activity 5 (*Love and sex*) is helpful for identifying contemporary views of love and sex, including racial views and adultery.

### The theme of racial prejudice (9.3.4)

It is impossible for twenty-first century students not to notice – and want to discuss – the racial prejudice of *Othello*. Activities and points of discussion might include:

- The language of race: Act 1, Scene 1 is full of racist terminology that the students can study and comment on.
- Researching sixteenth/seventeenth century Venice as a centre of trade and a place where different races mingled will provide useful contextual information for the study of *Othello*. As an extension task, students might find out about Shakespeare's other play with a Venetian setting – *The Merchant of Venice* – which also deals with racism (anti-Semitism).
- Miscegenation: students should understand that Othello's race in itself is not a problem. He is highly esteemed by the Venetian senate and was an invited guest to Brabantio's house. The problem arises when he marries Desdemona, because marriage brings the prospect of children.
- Moors: Othello is commonly referred to as a Moor (strictly speaking a Muslim from North Africa). However, in Shakespeare's time the term was used very generally to refer to people with black skin.
- Black people in Elizabethan England: although England was by no means a multi-cultural society in Shakespeare's time, there were black people living in England. Students could research the historical evidence of black people living in, or visiting England, in the late sixteenth and early seventeenth centuries.
- The performance history of *Othello*: a fascinating topic to research. Before Paul Robeson, Ira Aldridge was the first black actor to play Othello. There is some interesting material online recording critics' unfavourable responses to both Aldridge's and Robeson's performances. In summer 2015 there was another first: the first black actor to play Iago (Lucian Msamati will play him alongside the black actor Hugh Quarshie as Othello at the RSC).

Some or all of these activities will be a helpful introduction to completing Activity 6 (*Othello the outsider*).

#### Enriching

Although students are not required to produce creative writing for any of their assessments at A or AS Level, creative responses can be a fun way of thinking about a text in a different way.

See Section 21.1.5 (*The witnesses to love*) for a suggested activity in relation to *Othello*.

Activity 7 (*Essay: the presentation of love in Othello*) provides students with the opportunity to write an examination-style essay. Since the examination question

at both AS and A Level requires students to also respond to a passage in the play – printed in the paper – this question could be coupled with students writing about how Shakespeare presents Desdemona’s love for Othello in IV.2.23–46.

### *The Taming of the Shrew*

The first two questions in Activity 8 (*Controversial issues*) could be a helpful starting point before beginning the play. It might also be instructive to consider the legacy of anti-feminism that lies behind *The Taming of the Shrew*, which finds its origins in the biblical story of Adam and Eve and classical thinkers such as Aristotle. Puritan preachers in Shakespeare’s time such as Robert Dod and John Cleaver in *A Godly Form of Household Government* outlined the wife’s duties to her husband to involve submission and obedience.

### **Marriage and money (9.4.1)**

The idea of marriage as a business contract is not entirely unheard of nowadays. Students might discuss their opinions of pre-nuptial agreements and divorce payouts, and the extent to which these contradict or correspond with the idea that marriage is a union based on love.

The table in Activity 9 (*Marriage as a business contract*) could be an ongoing task that students complete during their reading of the play. Questions 2 and 3 would be discussed after a reading of the play when the table is completed.

### **Differentiation**

Research the literary references to Florentius, Sibyl and Xanthippe and consider the significance of their use in Shakespeare’s play.

### **Courtship or taming? (9.4.2)**

The two courtship storylines in the play – Bianca and Lucentio, Katherina and Petruchio – provide good material for comparison. Students might plot the two storylines against one another, commenting on the presentation of the couples, the balance of power, the development of each relationship etc. Then complete Activity 10 (*Digging deeper*).

*The Taming of the Shrew* can bitterly divide audiences and readers. Is Katherina tamed at the end? Do she and Petruchio love one another? The difficulty of reaching a clear conclusion can lead to lively classroom discussion and/or debates. The division of critical opinion is clearly shown in Activity 11 (*Agree or disagree?*).

### **Katherina’s final speech (9.4.3)**

As the Student Book notes, Katherina’s final speech is the epitome of controversy in the play. In addition to completing Activity 12 (*Katherina in the spotlight*) and

Activity 13 (*Katherina’s speech*), it could be helpful to view different performances of this final scene and see how directors have interpreted this – there are several versions online.

### **Enriching**

Although students are not required to produce creative writing for any of their assessments at A or AS Level, creative responses can be a fun way of thinking about a text in a different way.

See Section 21.1.5 (*The witnesses to love*) for a suggested activity in relation to *The Taming of the Shrew*.

Activity 14 (*Essay: the presentation of Kate’s marriage to Petruchio*) provides students with the opportunity to write an examination-style essay. Since the examination question at both AS and A Level requires students to also respond to a passage in the play – printed in the paper – this question could be coupled with students writing about how Shakespeare presents the relationship between Petruchio and Kate in II.1.176–212.

### **Measure for Measure**

The play’s themes of justice, law and hypocrisy make this a fascinating text for discussion. Before being introduced to the play, students might discuss some or all of the following questions, which would allow them to engage with some of the key issues.

- What would you be prepared to do to save a family member’s life?
- Is there anything you would not be prepared to do to save a family member’s life?
- Is it important that our political leaders are morally upright? For example, does it matter if a married politician has an affair?
- Has our society become over-sexualised?
- Should prostitution be decriminalised?
- Is it ever appropriate for the state to intervene in people’s personal sexual relationships?

Activity 15 (*The title as theme*) should be completed when the students have finished reading through the play.

### **Justice for love (9.5.1)**

Activity 16 (*Justice and the law*) is an ongoing activity that students should complete during their reading of the play. It could be introduced by discussion of the last question above.

## Differentiation

Victorian versions of Shakespeare: students might read Tennyson's 'Mariana' and/or study the paintings *Claudio and Isabella* by Holman Hunt and *Mariana* by Millais to consider how Victorian poets and artists drew on Shakespeare as a source.

In addition to completing Activity 17 (*The temptation of Angelo*) students could research Puritanism to provide a cultural context for understanding Angelo. Another Shakespeare character who is presented in a similar light is Malvolio in *Twelfth Night*, whilst Shakespeare's Angelo could be regarded as a precursor of Thomas Hardy's Angel Clare in *Tess of the D'Urbervilles* who exhibits a similar sexual hypocrisy.

After completing Activity 18 (*Role-playing*) students should discuss their findings: e.g. which character seems to be most in control (who directs the most other characters)? Which character is the most directed by others?

### Dark comedy (9.5.2)

Students might find it helpful to identify the placing of the comic, underworld scenes within the play, and to consider the following:

- What is the balance of comic scenes to 'serious' scenes?
- What is significant about the placing of the comic scenes? For example, do they:
  - provide light relief?
  - comment on the action or issues in the 'serious' scene?
  - echo the action or issues in the 'serious' scene?
  - contrast with the action or issues in the 'serious' scene?

As an extension activity to complement Activity 19 (*Elbow's words of wisdom*), students might research 'malapropisms', their use by Dogberry in *Much Ado About Nothing* (another play that – in parts, though to a lesser extent – reveals a repressive attitude to sexuality) and by Mrs Malaprop in *The Rivals*.

### The final scene (9.5.3)

The final scene, whilst arguably resolving the issues, can leave audiences feeling very uncomfortable. In addition to completing Activity 20 (*Comedy or tragedy?*) students might discuss:

- Is justice done at the end of *Measure for Measure*?
- Isabella remains silent at the end following the Duke's proposal. What do you think her answer will be?
- To what extent is the Duke the real villain of the play?

It would be helpful for students to watch different productions of *Measure for Measure* – either on stage or recorded – to see how different directors have responded to the ambiguities in the play.

## Enriching

Although students are not required to produce creative writing for any of their assessments at A or AS Level, creative responses can be a fun way of thinking about a text in a different way.

See Section 21.1.5 (*The witnesses to love*) for a suggested activity in relation to *Measure for Measure*.

Activity 21 (*Essay: The presentation of love through the characters of Claudio and Isabella*) provides students with the opportunity to write an examination-style essay. Since the examination question at both AS and A Level requires students to also respond to a passage in the play – printed in the paper – this question could be coupled with students writing about how Shakespeare presents the relationship between brother and sister in III.1.100–150.

## The Winter's Tale

Pre-reading points of discussion might include:

- What does the play's title suggest? What story would you expect from such a title?
- One of the main themes in the play is jealousy. What causes people to feel jealous? What problems arise as a result of jealousy? Can jealousy ever be justified?

## Differentiation

Research the storyline of *Othello* and *Much Ado About Nothing* to understand the role of jealousy (and the fact that in these plays – unlike in *The Winter's Tale* – the cause for jealousy is created by a villainous character).

### The tragedy: Leontes' jealousy (9.6.1)

When students are underway with reading the play they can complete Activity 22 (*The storm of jealousy*).

### Time (9.6.2)

When students have finished reading the play they could consider the long time span of the play.

- Why does Shakespeare have 16 years go by between the two parts?
- Why does the play's ending depend on a lengthy time span?

It might be productive to compare the long time span with other Shakespeare plays which unfurl over a much shorter time: e.g. *Romeo and Juliet*, *Much Ado About*

*Nothing*. Students then complete Activity 23 (*The figure of time*).

### The pastoral (9.6.3)

Students might research the literary mode of ‘the pastoral’ tracing it to its beginnings in the classical world through to its use by Shakespeare’s near-contemporary Edmund Spenser in *The Shepheardes Calendar*.

Comparison of the two worlds of Sicily and Bohemia would be a useful activity: students might compare the characters of each world and their presentation; key preoccupations; mood and language. Then complete Activity 24 (*Contrasting worlds*).

### Art, culture and love (9.6.4)

To introduce this topic students could discuss the opposition of nature vs. art, then complete Activity 25 (*Nature versus art*).

- What does the opposition of nature vs. art suggest?
- What related words might you list under the two headings of nature and art?
- Is nature (morally) superior to art?
- What is the relationship between art and nature?

#### Extension activity: The comic rogue

Research the role of the dramatic rogue in drama and complete Activity 26 (*Autolycus*).

### Theatrical convention (9.6.6)

To complement Activity 27 (*The statue comes to life*) students might watch different productions (in the theatre or online) to see how different directors have responded to the challenge of staging the final scene.

#### Differentiation

Research the three classical unities of drama and discuss how Shakespeare deviates from them in *The Winter’s Tale*.

#### Enriching

Although students are not required to produce creative writing for any of their assessments at A or AS Level, creative responses can be a fun way of thinking about a text in a different way.

See Section 21.1.5 (*The witnesses to love*) for a suggested activity in relation to *The Winter’s Tale*.

Activity 28 (*Essay: The presentation of love in The Winter’s Tale*) provides students with the opportunity to write an examination-style essay. Since the examination question at both AS and A Level requires students to also respond

to a passage in the play – printed in the paper – this question could be coupled with students writing about how Shakespeare presents the relationship between Florizel and Perdita in IV.4.1–51.

### Further reading

Gibson, Rex (1998) *Teaching Shakespeare*, Cambridge University Press

Includes a number of activities to help students engage with Shakespeare’s language.

### CAMBRIDGE ELEVATE RESOURCES

#### In the Student Book

**LINK:** Listen to Robeson playing Othello on the British Library’s timeline

**VIDEO:** Watch tutorial video, *Measure for Measure*

**LINK:** Find and watch clips from the 2009 RSC production of *The Winter’s Tale*

**LINK:** Find and listen to Emma Smith’s Oxford Podcasts (Section 21.2.2)

**LINK:** Look at images from the Royal Shakespeare Company (Section 21.2.2)

**LINK:** Explore the Globe Theatre’s Adopt an Actor resource (Section 21.2.2)

**LINK:** Look at the Victoria and Albert Museum’s theatre and performance resources (Section 21.2.2)

#### In this Teacher’s Resource

**LINK:** A condensed animated version of *Othello*

**LINK:** *O*, the Hollywood retelling of Othello in a high school setting

**LINK:** Orson Welles’ *Othello*

**LINK:** Laurence Olivier as Othello

**LINK:** Anthony Hopkins as Othello

**LINK:** Critics’ unfavourable responses to both Aldridge’s and Robeson’s performances as Othello

# 10 Love Through the Ages: poetry (Unit 10)

## AIMS AND OUTCOMES

In this unit students will:

- focus closely on the poems that feature in the AQA anthology, *Love Poetry Through the Ages*
- explore and do activities relating to poems and poets from both pre-1900 and post-1900 sections of the anthology that are specifically relevant to A Level, Paper 1, Section C: Comparing Texts
- develop core skills in relation to Paper 1, Section B: Unseen Poetry
- at the end of each themed section, write about and compare two unseen poems, comparing their presentation of love.

## Notes

Poetry is studied for Love Through the Ages at both AS and A Level. Refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for full details of the requirements.

At A Level unseen poetry is assessed. Through their study of the set poems the students will thus be developing a critical vocabulary, the skills of analysis and comparison and an appreciation of the literary tradition of love poetry to help them with this part of the examination. Teachers may wish to teach some of the set poems as unseen poems, and also use poems in the anthology they are not studying for the same purpose.

This resource includes teaching ideas and activities to prepare students for the unseen, as well as for writing about the prepared poems for both the AS and A Level papers. Whilst each set poem only appears once in the Student Book under one type of love, it is vital that students understand that many poems do not fit neatly into one particular category of love and may cross over into other definitions.

## Suggested route through the unit

This resource begins with some general ideas for teaching the poems (whether the pre-1900 or post-1900 poems are being taught) and some pointers for teaching unseen poetry. It subsequently follows the structure of the Student Book by tackling the pre- and post-1900 poems together under the same headings of different types of love; within each category the poems are addressed in chronological order. Some additional questions and activities, plus key points to consider will be included.

Of course, rather than teaching all the poems together at once, for A Level teaching in particular you may

choose to teach the poems alongside the chosen novel, bringing in individual poems at key points in the narrative and thereby encouraging the students to make the comparisons that they are required to make in the examination.

Throughout the teaching of the poetry, the students may find it helpful to complete one or both of the following:

- Glossary of poetic terms – many of which are covered and defined in the Student Book
- Timeline – to help students put each poem they study in its social, historical and cultural context, and to help them develop an awareness of the development of love poetry over time. A suggested format – with one example included – might be:

| Poem and date                    | Poet: key biographical details                           | Context – historical, social, cultural – and literary tradition  | Suitable poems for comparison (and reasons)  |
|----------------------------------|--|--|--|
| 'La Belle Dame Sans Merci': 1819 | John Keats (1795–1821)<br>Relationship with Fanny Brawne | Courtly love tradition – scornful woman<br>Romanticism<br>Pre-Raphaelite paintings of 'La Belle Dame Sans Merci'<br>The ballad | 'She Walks In Beauty', 'The Garden of Love', 'Ae Fond Kiss' (Romantic poems)<br>'Whoso List to Hunt' (Idealised love)<br>'The Flea', 'To His Coy Mistress' (presentation of the woman) |

## Suggested activities before embarking on study of the set poems

Questions for discussion could include:

- Why is poetry a literary form particularly associated with love?
- What love poems can you name?
- What poets of love poetry can you name?

Sequencing poems: give students a selection of poems (either from the anthology or elsewhere) to read and then put in chronological order. They should be prepared to explain their reasoning. Poems that could be used that are not in the anthology include (in chronological order):

- Chaucer – *Troilus and Criseyde*: e.g. Troilus sees Criseyde for the first time: Book 1, lines 267–322 (1380s)



- Shakespeare – ‘Let Me Compare Thee to a Summer’s Day’ (1590s)
- Donne – ‘The Good Morrow’ (early 1600s)
- Phillips – ‘To My Excellent Lucasia, on Our Friendship’ (mid 1600s)
- Keats – ‘Bright Star’ (c. 1818)
- Barratt Browning – ‘Sonnet 43’ from *Sonnets from the Portuguese* (1850)
- Yeats – ‘He Wishes For the Cloths of Heaven’ (1899)
- e e cummings – ‘[i carry your heart with me (i carry it in)]’ (1952)
- Cope – ‘Bloody men’ (2008)

Man or Woman? Students are given a collection of poems – from the anthology or from the listed collection above – and have to decide on the sex of the poet. This could lead to an interesting discussion on whether men and women write differently about love, and whether men and women view love differently.

Poetic terminology: give students one poem and a list of poetic terminology and they have to find examples in the poem.

Grouping the poems: give students a selection of poems to read (this could be as many as all the poems in the anthology they are studying). They should read each poem fairly quickly, to get a grasp of it, and then group them using one or more of the following ideas:

- type of love covered in the poem
- speaker’s attitude to love or to the person addressed
- poetic forms
- poetic features.

## Enriching

Activity 7 (*Exploring love poems through the ages*) in Section 21.1.7 (*The poetry of love*) suggests one approach to dealing with love poetry.

Sequencing: cut up the poem into lines (if short) or verses (if longer) and give to students to sequence. This activity works well with poems with a clear narrative (‘La Belle Dame Sans Merci’, ‘Wild Oats’, ‘At An Inn’, ‘The Ruined Maid’, ‘Love and a Question’) or with a particular poetic form or structure (e.g. the sonnets: ‘Who So List to Hount’, ‘Sonnet 116’, ‘Love Is Not All’, ‘I Being Born a Woman and Distressed’ and ‘Remember’).

Prose – poetry: give the students the poem as a piece of prose and they reassemble it as a poem. This activity works well with poems with a strict, regular structure and rhyme scheme (i.e. sonnets).

Write a title for the poem: give the students the poem without the title and they read the poem and devise a title for it; comparison of the students’ titles with the actual title of the poem should encourage interesting discussion.

Cloze exercise – give students a copy of a poem with key words blanked out, and they suggest what the missing word might be. This helps them think about the significance of individual vocabulary choices and identify patterns and echoes in a poem. You might offer a version where three alternatives – of which one is correct – are offered for each missing word. Below is an example of how this might work with ‘The Garden of Love’ by William Blake, with the correct word underlined.

I went to the \_\_\_\_\_ of Love,    *Temple*    *Garden*    *Chamber*  
 And saw what I never had \_\_\_\_\_:    *seen*    *thought*    *expected*  
 A Chapel was \_\_\_\_\_ in the midst,    *there*    *stood*    *built*  
 Where I used to \_\_\_\_\_ on the green.    *dance*    *pray*    *play*  
 And the gates of this Chapel were \_\_\_\_\_,    *gold*    *shut*    *open*  
 And Thou shalt not. \_\_\_\_\_ over the door;    *writ*    *hung*    *scrawled*  
 So I turn'd to the \_\_\_\_\_ of Love,    *Temple*    *Garden*    *Chamber*  
 That so many sweet \_\_\_\_\_ bore.    *flowers*    *dreams*    *feelings*  
 And I saw it was filled with \_\_\_\_\_,    *horrors*    *gloom*    *graves*  
 And tomb-stones where \_\_\_\_\_ should be:    *flowers*    *smiles*    *memories*  
 And \_\_\_\_\_ in black gowns, were    *Priests*    *men*    *lawyers*  
   walking their rounds,  
 And binding with briars, my joys & \_\_\_\_\_ .    *smiles*    *tears*    *desires*

## Drama activities

Hot-seat:

- the speaker – interrogate them about their feelings/relationship
- the silent addressee of a poem – interrogate them about their feelings and perspective on the relationship
- the poet – interrogate them about the poem, the motives for writing it and poetic and language choices.

Freeze frames: students present the poem as a series of freeze frames. This activity would work well for narrative poems such as 'La Belle Dame Sans Merci' with the freeze frames telling the 'story' of the poem, with one freeze frame per verse.

Tableau activity: students devise and present a 'still image' of a poem, showing the type of love or relationship depicted. This would work best with more abstract poems that are exploring an emotion or a situation, e.g. 'Remember' by Rossetti or 'Sonnet 116' by Shakespeare.

Role plays: in the narrative poems, devise situations for one or more of the characters to explore their thoughts and feelings about love/the relationship (e.g. the daughter in 'One Flesh' speaks to her parents about their long marriage and their feelings for one another).

## Group discussions

Discuss which one (or three, or five, etc.) of the poems in the anthology should be included in a compilation entitled *The Greatest Love Poetry of All Time*.

A late-night television arts show (on BBC2 or BBC4) in which one of the anthology poems is discussed. The scenario is that this chosen poem has just been 'discovered' in a collection of papers or an archive. Students take roles – for example, the TV show presenter, an academic expert on the poet in question, a literary critic for a highbrow newspaper and a contemporary poet – to discuss the implications of this literary discovery.

## Visual activities

For the first reading of a poem, read it aloud to the students (not letting them see the text) and then ask them to sketch images in response to it; this activity would work best with poems that make use of imagery and create vivid pictures in the reader's mind (e.g. 'To His Coy Mistress', 'The Garden of Love').

Storyboard the principal events or ideas in a poem ('La Belle Dame Sans Merci', 'After the Lunch').

## Creative responses

Ask students to write (in prose or poetry) in response to one or more of the following:

- the title of the poem
- a summary of the ideas in the poem
- key words from the poem.

In poems where a speaker addresses a silent addressee, students could write the addressee's response (e.g. 'The Flea', 'To His Coy Mistress', 'Remember'). This could be written in prose, but students could also be challenged to try and replicate the style and form of the original poem (as a way of clarifying and consolidating their understanding of the poet's poetic style)

For poems where the speaker is in a dilemma, or is suffering for his or her love, the students write a letter of advice (using the persona of an 'agony aunt/uncle') to the speaker

## Summary activities (after reading the poem)

Students write a summary of the poem in their own words within a given word limit.

Students reduce the poem to a set number of words, using only words from the poem.

Students summarise each stanza or section of the poem, for example as a newspaper headline.

## Context activities

With so much weight being placed on reading the texts in their contexts in the AQA A specification, students must situate the poems in their various contexts – for more on this see Section 4 of this resource. Their study should include the following:

- the poets' biographies, including their relationships (where known) and other writings on love
- relevant literary and cultural contexts: e.g. courtly love, Renaissance, Metaphysical poetry, Romanticism, modernism and post-modernism, feminism
- literary traditions and forms: the sonnet, iambic pentameter, ballads, free verse.

## Teaching unseen poetry

Many of the activities listed above could be used to teach unseen poetry. In addition, teachers might like to take a more formalised, schematic approach, tackling the poem by working through a series of questions that address key features of poetry.

Type

- Is this a particular type of poem (e.g. sonnet, ode, lyric etc.)?
- What use has the poet made of this poetic type?

### Voice

- Identify the voice – first, second or third person? And describe it – is it involved, detached?
- What relationship does the speaker have with the subject of the poem?

### Form and structure

- Describe the shape of the poem and the way it is presented on the page.
- Does the poet use particularly short – or long – lines at any point? What effect is created?
- What use is made of punctuation? Are the lines predominantly end-stopped or is enjambement used? Is caesura used to create particular effects?
- How is the poem structured? Is it divided into stanzas? If yes, are they regular or irregular?
- Identify tensions and oppositions in the poem, and explore the effects created.
- Describe the organisation or development of ideas (or events) in the poem.
- How does the poem begin? How does it end?

### Imagery

- Identify the imagery used – or examples of it – and comment on the effect(s) created.

### Language choice

- Describe the language of the poem: is it formal or informal? Simple or complex? Monosyllabic or polysyllabic? Is it consistent throughout or does it change?
- Comment on any use made of repetition and the effects created.
- Identify examples of language choice that you find particularly interesting and explore the effects created.

### Rhyme and rhythm

- What use does the poet make of rhyme in the poem?
- Describe the rhythm of the poem and comment on the effects created.

### Tone and mood

- Identify the tone of the poem. Is it consistent or does it change? Explain how the tone is created.
- Describe the mood of the poem. Is it consistent or does it change? Explain how the mood is created.

It is important to remember, however, that meaning must be at the forefront of writing about poetry. The analysis of poetic features should only ever serve an exploration – and explanation – of the meaning of the poem. And with the unseen poetry question in Love Through the Ages being a comparative one, it is vital that students are given plenty of opportunities to write about the way love is explored in a poem, and how two or more poems compare in their presentation of ideas about love.

### Ideal, romantic love (10.1)

As a preparation for studying poems about ‘ideal, romantic love’ students should consider that this is the type of love they are most likely to think about when love poetry is mentioned, and discuss why that is. It is also probably the most ‘unrealistic’ form of love. Students could be introduced to the concept of ‘courtly love’ through reference to literary figures such as Petrarch and Dante – see Section 8 of this resource.

#### Tudor and Elizabethan periods (10.1.1)

**‘Who so list to hount’ by Sir Thomas Wyatt (1503–42):** Activities 1 and 2

**‘Sonnet 116’ by William Shakespeare (1564–1616):** Activities 3 and 4

To help their understanding of the sonnet form, students could research the different types of sonnet (Petrarchan, Spenserian and Shakespearean) and identify which type Wyatt and Shakespeare’s sonnets fall into. They might also compare the two sonnets, looking at:

- The presentation of love (whilst both poems have been placed under the heading ‘ideal romantic love’, Wyatt’s conveys the suffering of the courtly lover whilst Shakespeare’s seeks to define true love – so it is no surprise that it is frequently read at marriage services).
- The use of imagery: Wyatt’s hunting imagery compared to Shakespeare’s nautical and time imagery.
- As an extension activity, students might read the Petrarch original of Wyatt’s sonnet, ‘Una candida cerva’ (available online with an English parallel translation) and compare it with Wyatt’s version.

#### The Romantic age (10.1.2)

To introduce students to Romanticism and poetry, they could be given some statements from the Preface to the Lyrical Ballads in order to discuss how far they agree with them:

- ‘all good poetry is the spontaneous overflow of powerful feelings’
- ‘there neither is, nor can be, any essential difference between the language of prose and metrical composition’
- ‘The end of Poetry is to produce excitement in co-existence with an overbalance of pleasure’.

Another area for discussion could be Wordsworth’s and Coleridge’s attempts through the ballads ‘to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure’. Does poetry require a special language? Or is the language of everyday conversation good enough for it?

**'La Belle Dame Sans Merci. A Ballad' by John Keats (1795–1821):** Activities 5 and 6

Paintings of 'La Belle Dame Sans Merci' that students might research for Activity 5 include those by Arthur Hughes, Frank Dicksee, Henry Meynell Rheam, Frank Cadogan Cowper, John William Waterhouse and Walter Crane.

Students might also consider why this poem was of such interest to late Victorian painters.

**'She Walks in Beauty' by George Gordon Lord Byron (1788–1824):** Activity 7

## The twentieth century (10.1.3)

**'Meeting Point' by Louis MacNeice (1907–63):** Activities 8 and 9

'Time' is a vital aspect of this poem, so students might be encouraged to think about the role time plays in love and love poetry. They might discuss:

- a moment in time – the moment of falling in love/lust; 'Time stood still'
- anxiety about time and about 'missing the moment' or 'running out of time'
- time in a long-term relationship: marriage vows, love changing over time.

Comparison activity: compare the presentation of time in 'Meeting Point' with its presentation in other poems studied.

**'After the Lunch' by Wendy Cope (b. 1945):** Activity 10

With the poem being set on Waterloo Bridge an image of it could be used to accompany the poem, and students might research the storyline of the 1940 film of the same name. There could also be scope to discuss the significance of place in love poetry and to examine how place is used in different poems in the post-1900 anthology.

**'The Love Poem' by Carol Ann Duffy (b. 1955):** Activity 11

Teaching this poem is an ideal opportunity to introduce students to the term 'intertextuality'. They might also discuss whether there is anything else to say about love, or has it all been said. Is love poetry redundant nowadays?

## Ideal romantic love – essay question (10.1.4)

The sample question here could be used as a model for other unseen poetry questions.

For A Level students, any of the pre-1900 poems discussed in this section might be profitably compared with either of the post-1900 novels *A Room With a View* or *The Great Gatsby*. A sample question is included in Unit 11.1.3 of the Student Book.

## Metaphysical and Cavalier Poets (10.2.1)

Accompanying their study of these poems, students should research the term 'metaphysical' and the key features of a metaphysical poem.

**'The Flea' by John Donne (1572–1631):** Activity 12

In addition to the questions in Activity 12 ('*The Flea*': following the argument), students could also discuss the following:

- Explain how the speaker uses the flea to try and persuade his mistress to sleep with him.
- How effective do you find his argument to be?
- Whilst the woman is present in the poem, her voice is absent. Identify places in the poem where she appears to be reacting to the speaker, and decide what you think she would say were she given a voice.
- Explore the use Donne makes of religious references (both implicit and explicit) and consider the effect(s) they create.
- Identify the features in this poem that make it 'metaphysical'.

Practice question: examine the view that John Donne's 'The Flea' is no more than an intellectual and witty exercise, devoid of any true feeling and passion.

**'To His Coy Mistress' by Andrew Marvell (1621–78):** Activity 13

## Differentiation

Research the term 'Carpe diem', its original use by Horace in his Ode 11 from the first book of *The Odes*, and its subsequent use by Robert Herrick in 'To the Virgins, to make much of time'. For purposes of comparison students might also read 'Virtue' by George Herbert, a religious poem on the transience of life.

The questions in Activity 13 (*Time to act: theme and structure*) could be supplemented with the following:

- Explain how Marvell makes use of the threefold structure of the poem to aid his speaker's argument.
- Explore the effects created by the poet's use of the imagery of, and references to, time.
- Explore – and compare – the speaker's use of flattery, 'scare-tactics' and pragmatism to win over his 'coy mistress': which approach do you find most effective?
- Explain how the speaker uses references to time and space to advance his argument.
- Identify the features in this poem that make it 'metaphysical'.
- Imagine the speaker has delivered this poem to his 'coy mistress'. She writes a reply: what does she write?

Compare Donne's 'The Flea' and 'To His Coy Mistress' as poems of seduction.

**'The Scrutiny' by Richard Lovelace (1617–57):** Activities 14 and 15

### Differentiation

Research the term 'Cavalier poets'.

After reading the poem, give students the following four interpretations of the poem and ask them to rank them from 1 (strongly agree) to 4 (strongly disagree):

- 'The poem celebrates the delights of male promiscuity and variety of sexual experience.'
- 'The poem satirises the conventions of love poetry, such as the hyperbolic declarations of how much the lover has loved the object of his love.'
- 'As is typical of metaphysical poetry, the poem is written to entertain a male audience, rather than being directed towards a female recipient.'
- 'Whilst upholding the man's right to be promiscuous, the speaker argues – quite seriously – that only some experience of other women allows a man to know that his chosen woman (the recipient of the poem) is his soulmate.'

**'Absent from Thee' by John Wilmot, Earl of Rochester (1647–80):** Activities 16 and 17

### Differentiation

Research both Puritanism and the Restoration.

Pre-reading scenario: imagine you have been living under a very strict dictatorship for the last five years. All forms of pleasure and merriment have been prohibited: music, theatre, cinema, clubs, bars and fast-food outlets have been shut down. Sexual intercourse outside of marriage has been frowned upon, and punished by severe financial penalties – it has been illegal to hold hands in public with a boyfriend or girlfriend. Then the dictatorship comes to an end. What happens?

### Victorian (10.2.2)

**'Non Sum Qualis Eram Bonae sub Regno Cynarae' by Ernest Dowson (1867–1900):** Activities 18 and 19

### Differentiation

Research *The Yellow Book* and *fin de siècle* literature.

Listening to the Richard Burton reading of the poem (available online) will help students recognise the lyrical quality of the poem and the obsessive nature of the speaker.

Visual images: the poem is very visual in its evocation of love and desire, the past and the present. Students might try one or more of the following tasks:

- The following Pre-Raphaelite paintings might be a helpful resource which echo and reflect the images conjured up by the poem – see Activity 19 (*A passionate love story: language, meaning and tone*): *My Sweet Rose* by Waterhouse; *Lady Lilith* by Rossetti; *Venus Verticordia* by Rossetti.
- Students research the Aubrey Beardsley images in *The Yellow Book* and discuss their relationship with the ideas and images in the poem.
- Draw a key image conjured up by each of the four verses of the poem.
- Explore the symbolism or significance of the following images:
  - 'betwixt her lips and mine / There fell thy shadow' (verse 1)
  - 'the kisses of her bought red mouth' (verse 2)
  - 'Flung roses, roses riotously with the throng, / Dancing, to put thy pale, lost lilies out of mind' (verse 3)
  - 'when the feast is finished and the lamps expire, / Then falls thy shadow' (verse 4).

### Differentiation

Read Arthur Symons' essay, 'The Decadent Movement in Literature' (1893) – available online. What aspects of decadence and *fin de siècle* ways of thinking can be identified in the poem?

### Differentiation

Read the Horace poem (from Horace's *Odes Book 4.1*) which gives Dowson's poem its title (available online). Horace's ode is addressed to Venus, and in it the speaker begs Venus not to let him become the victim of love again, saying that he is no longer the man he was 'under the dominion of good-natured Cynara'. Now that he is ageing – 'bordering upon fifty' – he suggests that Venus would do better to visit the house of his compatriot Paulus Maximus who is better equipped to cater to Venus and her attractions. However, at the end of Horace's poem, the speaker makes reference to a 'Ligurinus', a youth who is causing the occasional tear to 'trickle' down his cheeks and his 'fluent tongue falter between [his] words with an unseemly silence'. Whereas for Horace Cynara represents the erotic love the speaker claims to no longer feel, for Dowson Cynara is the past love he is still obsessed with despite moving onto other women.

Explore the effect(s) created by Dowson's use of:

- repetition
- archaisms
- emotive language
- erotic language
- contrasts and oppositions
- sentence structure – each of the four verses is only one sentence in length
- rhyme and rhythm.

### The twentieth century (10.2.3)

#### 'I, Being Born a Woman and Distressed' by Edna St. Vincent Millay (1892–1950): Activities 20 and 21

To develop their understanding of the sonnet form students could compare this poem with Wyatt and Shakespeare's sonnets (pre-1900 anthology).

#### 'Wild Oats' by Philip Larkin (1922–85):

Activities 22 and 23

To situate the poem in its socio-historical context, students could research the following terms, events and ideas:

- Swinging Sixties
- sow your wild oats
- the contraceptive pill.

As an extension activity – and to practise writing about unseen poems – students might compare 'Wild Oats' with Larkin's poem 'Annus Mirabilis'.

Practice question: examine the view that 'Wild Oats' by Philip Larkin suggests that the sexual liberation of the 1960s only increased frustration and disappointment in relationships.

#### 'For My Lover, Returning to his Wife' by Anne Sexton (1928–74): Activity 24

Before reading the poem, students might complete one or both of the discussion activities below:

- Discuss the connotations of the words: wife – lover – mistress – girlfriend – other/better half – missus – 'er indoors  
What words are used to describe a man in a relationship?
- Discuss the following statements – and /or rank them from 1 most strongly agree to 4 most strongly disagree
  - 'Fidelity is the bedrock of a relationship: an affair can never be justified.'
  - 'With people living to such an old age nowadays, it is unrealistic to expect people to be monogamous.'
  - 'An affair is a sign that something has gone wrong in a relationship, but if a couple are really committed they can resolve the issue and move on.'

- 'Provided the other partner doesn't find out, there's nothing wrong with having an affair.'

In addition to answering the questions in Activity 24 ('For My Lover, Returning to His Wife') students might also discuss the effects created by the following aspects of the poem:

- sentence structure
- enjambement
- rhythm
- form.

### Love, sex and inconstancy – essay question (10.2.4)

The sample question here could be used as a model for other unseen poetry questions.

For A Level students, any of the pre- or post-1900 poems discussed here (10.2.4) could be compared with *Wuthering Heights* or *Tess of the D'Urbervilles*.

### Marriage and mature love (10.3)

Before tackling poems under this heading students might discuss their own views of marriage and what role they think it plays in the twenty-first century. Statements they could discuss might be:

- 'Marriage is the bedrock of our society: it encourages cohesion, mutual care and trust, all of which are vital to the workings of a successful society.'
- 'You do not need a piece of paper to prove your love to someone, what counts is your love and commitment.'
- 'With almost 1 in 2 marriages ending in divorce in the UK it is clear that marriage is no longer fit for purpose.'
- 'Marriage is an outmoded concept from a time when it was a mode of creating unions between families or of strengthening political alliances.'
- 'We all still yearn to meet "the one" and, for that reason, marriage will never go out of fashion.'

Students might also consider why all the poems that have been grouped under this heading date from the twentieth century. What does this suggest about marriage and literature? Has marriage become a more romantic concept in recent times, rather than the social or political union of the past? Or has literature become more interested in the mundane and the everyday, making marriage a suitable topic for scrutiny?

### The twentieth century (10.3.1)

#### 'Love and a Question' by Robert Frost (1874–1963): Activities 25 and 26

Frost's poem explores the uncertainties and unknowns that all people might experience when embarking on a serious relationship or marriage. Students might discuss the common anxieties and questions that people – including themselves – might feel.

### Differentiation

Read Robert Frost's poem 'The Road Not Taken', which also explores – in a more ambiguous, less narrative way – the idea of standing at a threshold and having to make a decision.

#### 'Talking in Bed' by Philip Larkin (1922–1985):

Activity 27

Students will also be studying Larkin's poem 'Wild Oats' in the post-1900 anthology, and comparing these two poems will provide fruitful ways of thinking about love poetry: whilst 'Wild Oats' deals with the hopes and disappointments of the 'free love' era, 'Talking in Bed' deals with the difficulties of loving over a long period of time.

As an extension task – and to practise unseen poetry analysis – students could also read 'An Arundel Tomb' from *The Whitsun Weddings* (1964), the collection from which 'Talking in Bed' comes.

As noted in the Student Book, Larkin belonged to the poetic group 'The Movement'. Students might consider how Larkin's poetry reflects the key features of 'The Movement', namely 'the use of traditional poetic styles and forms, using language which is precise and clear, rather than experimental'.

Language work: students could compare Larkin's typically English restraint with the confessional outpourings of Anne Sexton ('For My Lover, Returning to His Wife'), and contrast his precision and clarity with the ambiguities and experimental language in Muldoon's 'Long Finish'.

#### 'Long Finish' by Paul Muldoon (b. 1951): Activity 28

Muldoon's poem reflects on a long marriage and students might beneficially compare the presentation of time in this poem with its use in other poems, both pre-1900 (Shakespeare's Sonnet 116, Marvell's 'To His Coy Mistress') and post-1900 ('Meeting Point' by Louis MacNeice, 'Talking in Bed' by Philip Larkin).

#### 'One Flesh' by Elizabeth Jennings (1926–2001):

Activities 29 and 30

Jennings' poem takes as its title the Biblical phrase 'one flesh', which first appears in the Book of Genesis, when God creates Eve from Adam's rib and Adam calls her 'Woman, because she was taken out of Man. Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.' (Genesis: 2: 23–24) The phrase is then repeated by Jesus in Mark 10: 8.

In addition to Activities 29 and 30 students could also discuss:

- Why has Jennings called the poem 'One Flesh'?
- What use does Jennings make of tensions and oppositions in the poem?
- Compare 'One Flesh' with Larkin's 'Talking in Bed'
  - Is one poem more optimistic about the relationship than the other?
  - How have both poets taken a key image of sexual love and transformed it?

Practice question: examine the view that in 'One Flesh' by Elizabeth Jennings married love is presented as diminishing and fading over time.

#### 'To John Donne' by Michael Symmons Roberts (b. 1963): Activities 31 and 32

Following Activity 31 ('To John Donne'), students could discuss how Roberts has transformed Donne's metaphor of a young virile male mapping out his conquest of his lover's body into a metaphor of the way drug companies have carved up the human body. They might think about whether there are other ways in which humans' bodies – particularly, but not exclusively, women's – have been carved up and conquered by external forces (beauty industry, media, fashion, sport)?

Any of the pre- or post-1900 poems discussed here (10.3) could be compared with *Persuasion* or *Jane Eyre*. A sample question is given in Section 11.2.3.

### Love, loss and taboos (10.4)

When studying poems in this section, students might consider the idea of loss and whether it is inextricably bound up with love. Is it possible to love and not be hurt? In relation to taboos they might discuss why literature might be particularly interested in exploring forbidden love and unacceptable ideas and practices.

#### The Romantic age (10.4.1)

See the discussion and suggested activities on Romanticism and poetry above.

#### 'The Garden of Love' by William Blake (1757–1827):

Activities 33 and 34

Before reading this poem – which suggests that institutionalised religion and human love are incompatible – students might discuss the relationship between religion and human love, and whether they think the two forces are complementary or contradictory.

#### 'Ae Fond Kiss' by Robert Burns (1759–96): Activity 35

### Differentiation

Compare this poem with Burns' love poem 'My Love is like a red, red rose'.

**Victorian (10.4.2)**

**'Remember' by Christina Rossetti (1830–94):** Activities 36 and 37

Since 'Remember' is a sonnet, it can be fruitfully compared with other sonnets (Wyatt and Shakespeare in pre-1900 anthology, Millay in the post-1900 anthology).

Practice question: examine the view that, despite its subject matter of imminent death and separation, 'Remember' by Christina Rossetti is ultimately a joyful poem.

**'At An Inn' and 'The Ruined Maid' by Thomas Hardy (1840–1928):** Activities 38, 39, 40 and 41

Hardy's biography, in particular his two marriages, and his literary output are important areas for research. Students studying *Tess of the D'Urbervilles* will find interesting points of comparison with these two poems, but particularly with 'The Ruined Maid'. Students should understand that all Hardy's poetry is the output of an old man: he stopped writing novels following the outcry over the alleged immorality of *Jude the Obscure* which features child suicide and an unmarried couple living together.

Before reading 'The Ruined Maid' students might reflect on the title and what it suggests. What would a 'ruined maid' be in the late Victorian age? What expectations might one have about her lifestyle?

**The twentieth century (10.4.3)**

**'A Quoi Bon Dire' by Charlotte Mew (1869–1928):** Activities 42 and 43

Students should be encouraged to consider the effect created by the threefold structure of the poem, and its division into three stages of time: past, present and future, reflected in the different tenses used. This could lead to comparison with the use of time in other poems studied.

**'Vergissmeinnicht' by Keith Douglas (1920–44):** Activities 44 and 45

The title: students could read the poem and see if they can guess what the word 'vergissmeinnicht' means from the poem.

Alternatively, they could be given the translated title – i.e. 'Forget-me-not' – and invited to discuss in what context a girl would write that phrase on a photo of herself before giving it to her lover.

**'Timer' by Tony Harrison (b. 1937):** Activities 46 and 47

Practice question: examine the view that the speaker in 'Timer' by Tony Harrison makes use of material objects as a way of coping with his loss.

**'Punishment' by Seamus Heaney (1939–2013):**

Activities 48 and 49

Heaney's poem requires contextual understanding to be fully understood. Students should research or be taught about:

- 'Windeby 1' bog body
- the treatment of female British sympathisers by the IRA
- the Biblical story of the woman caught in adultery and brought before Christ, whom Christ releases with the words 'He that is without sin among you, let him first cast a stone at her' (John 8: 7).

In addition to the activities in the Student Book, students should also explore the use of metaphors and similes in the poem.

**Love, loss and taboos – essay question (10.4.4)**

The sample question here could be used as a model for other unseen poetry questions.

For A Level teaching, any of the pre- or post-1900 poems discussed here (10.4.4) could be compared with *Wuthering Heights*, *Tess of the D'Urbervilles* or *The Awakening*.

Any of the pre-1900 poems could be compared with *The Go-Between* or *Atonement*.

Sample questions are included in the Student Book (11.3.3 and 11.4.3).



**CAMBRIDGE ELEVATE RESOURCES****In the Student Book**

**LINK:** Read or listen to ‘Sonnet 116’

**LINK:** Find and listen to ‘She Walks in Beauty’

**LINK:** Find and read an article by Clive James

**LINK:** Listen to an interview with Wendy Cope

**LINK:** Read or listen to ‘The Flea’

**LINK:** Find and listen to ‘To His Coy Mistress’

**LINK:** Read about *The Yellow Book* and other *fin de siècle* literature in ‘Discovering literature’

**LINK:** Listen to Symmons Roberts reading the Donne poem and explaining its connection to his own poem

**LINK:** Read or listen to the poem ‘Ae Fond Kiss’

**LINK:** Find and listen to the BBC Radio 4 series In our Time (Section 21.2.2)

**In this Teacher’s Resource**

**LINK:** The Petrarch original, ‘Una candida cerva’, of Wyatt’s sonnet

**LINK:** Richard Burton reading ‘Non Sum Qualis Eram Bonae sub Regno Cynarae’ by Ernest Dowson

**LINK:** Arthur Symons’ article ‘The Decadent Movement in Literature’

**LINK:** The complete works of Horace

# 11 Love Through the Ages: prose (Unit 11)

## AIMS AND OUTCOMES

In this unit students will:

- focus closely on at least one of the novels in the Love Through the Ages section
- learn about some of the historical, social or literary contexts for their set novel(s)
- consider different features of narrative style, including narrative perspective, tone and symbolism
- investigate how authors explore and present aspects of love
- develop an informed, personal response to different interpretations of characters and narratives
- compare the presentation of aspects of love in a novel and poems in the anthology.

## Notes

Prose fiction is examined for Love Through the Ages at both AS and A Level. Refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for full details of the requirements.

Unit 11 in the Student Book groups the ten set novels for A Level into five pairings under five 'types' of love – there is no discussion of *The Mill on the Floss* or *The Rotters' Club*. However, it is important that students realise that none of the novels they are studying fall neatly into only one category of love, but instead explore a number of ideas about love. Furthermore, the given pairings are not the only ways the novels can be paired: other pairings would be equally valid and effective.

## Suggested route through the unit

This resource follows the structure of the Student Book by discussing paired novels – to aid preparation for the AS examination – in relation to a particular categorisation of love:

- romantic love: *A Room With a View* and *The Great Gatsby*
- marriage and commitment: *Persuasion* and *Jane Eyre*
- love and death: *Wuthering Heights* and *Tess of the D'Urbervilles*
- social conventions and taboos: *The Awakening* and *The Go-Between*
- jealousy, guilt and remembrance: *Rebecca* and *Atonement*

This resource includes additional information to support the teaching of the novels, and suggested points of

discussion, questions and activities to complement and supplement those provided in the Student Book. There will also be suggestions within each category of how some of the other novels can also be read as presenting that particular type of love: e.g. *Wuthering Heights* also falls into the category of romantic love, and *Tess of the D'Urbervilles* into the category of social conventions and taboos. The AQA specification also notes other areas that could be explored for this component: love and loss; love through the ages according to history and time; love through the ages according to individual lives; truth and deception; proximity and distance; approval and disapproval. Whilst some of these areas will be addressed here, teachers should be aware that this resource is only a starting point for teaching ideas.

Throughout the teaching of the novel(s), students may find it helpful to complete a glossary of literary terms for studying prose fiction, many of which are covered and defined in the Student Book.

## Activities before embarking on the study of the set novel(s)

- Ask the students to name all the famous love stories they know.
- Give students extracts from some or all of the novels on the AQA syllabus and ask them to:
  - Group the extracts into different types of love
  - sequence the extracts in the order in which they think they were written.

Other activities in Unit 8 of the Student Book and this resource could be used for pre-reading activities.

## Enriching

After reading the set novel(s), students may find it interesting and helpful to watch a filmed version of it. Activity 8 (*Exploring screen adaptations of novels*) in Section 21.1.8 (*Adapting the novel*) provides some useful questions and pointers when approaching a filmed adaptation of a literary text.

## *A Room with a View* by E. M. Forster (1879–1970) (11.1.1)

Alongside Activity 1 (*Explore the historical context*) students might also research:

- social class and mobility in the early twentieth century
- the growth of the suburbs
- the end of the Victorian age and the move to the modern: atheism, Darwin (Freddy's interest in science and anatomy), technology (electric tram, the invention of the motor car).

## Differentiation

Pre-reading research activities:

- research the life and background of E. M. Forster
- the *bildungsroman* genre: discuss examples students have read (e.g. *To Kill A Mockingbird*, *The Catcher in the Rye*, *Jane Eyre*) or read extracts: e.g. the opening chapter of *Northanger Abbey* by Jane Austen.

In response to John Mullan's comment on Forster's interest in his novels in transplanting characters into unfamiliar settings, students might complete one or both of the following activities:

- draw up a table of points of comparison between Italy and England; or brainstorm all ideas and images that come to mind when they think of Italy
- reflect on how they feel when in a new environment, the effect(s) it has on their behaviour, interaction with others – and then consider why writers might be interested in taking characters out of familiar situations and putting them into new settings.

## Differentiation

Interested students might be encouraged to read one of Forster's other novels such as *Where Angels Fear to Tread* or *A Passage to India*, in both of which an English woman is transplanted into a foreign setting with disturbing results.

To be able to recognise the 'modern' features of Forster's style, as identified in Activity 2 (*Identify features of tone and narrative style*), students could read extracts from earlier novels (e.g. *Jane Eyre*, *Pride and Prejudice*) and explore how Forster's style differs.

To supplement Activity 3 (*Identify patterns of love imagery*), students could also consider the role played by water imagery in the novel:

- Lucy's desire to see the Arno in Chapter 1
- Lucy and George look down at the Arno following the fight in Chapter 4
- The 'sea of radiance' in the first paragraph of Chapter 8
- Mr Beebe, Freddy and George go bathing in Chapter 12
- The references to water in Lucy's conversation with Mr Emerson in Chapter 19.

## Enriching

Although students are not required to produce creative writing for any of their assessments at A Level, creative responses can be a fun way of thinking about a text in a different way.

See Section 21.1.5 (*The witnesses to love*) for a suggested creative activity that could be used in conjunction with *A Room With a View*.

## *The Great Gatsby* by F. Scott Fitzgerald (1896–1940) (11.1.2)

In addition to the suggested areas in Activity 4 (*Research historical and literary contexts*) students might also research:

- the Mid West (the home of Nick Carraway, the novel's narrator): its connotations and values
- the American financial situation after the First World War, the Jazz Age or Roaring Twenties and its end result – the Wall Street Crash and the Depression
- modernism as a literary movement – students might be given short extracts from novels such as *To the Lighthouse* by Virginia Woolf or *Ulysses* by James Joyce to read alongside an extract from a nineteenth-century realist novel – by George Eliot or Charles Dickens – in order to see how writing changed
- the American Dream.

In addition to studying the love story between Gatsby and Daisy – as in Activity 5 (*Explore aspects of love through symbols and senses*) – students should also be encouraged to consider the presentation of other relationships in the novel:

- Tom Buchanan and Myrtle Wilson
- Tom and Daisy Buchanan
- George and Myrtle Wilson
- Nick Carraway and Jordan Baker
- Nick Carraway and Gatsby.

Every relationship should be considered in relation to the social and historical context of the Roaring Twenties: e.g. Myrtle Wilson's desire to better herself and leave the depressing Valley of the Ashes; Tom's physical power over both Daisy and Myrtle.

## Enriching

Although students are not required to produce creative writing for any of their assessments at A Level, creative responses can be a fun way of thinking about a text in a different way.

See Section 21.1.5 (*The witnesses to love*) for a suggested creative activity that could be used in conjunction with *The Great Gatsby*.

### Romantic love – essay question (11.1.3)

This practice question could be used in relation to any of the set novels which all have elements of romantic love. *Wuthering Heights* perhaps lends itself best to this definition, with the idealised passionate and completely unrealistic love that Heathcliff and Catherine feel for one another. Appropriate passages for discussing romantic love in *Wuthering Heights* include:

- Cathy's discussion with Nelly Dean about her love for Heathcliff compared to her love for Edgar Linton) in Volume I, Chapter 9
- Heathcliff and Cathy's conversation before she dies in Volume II, Chapter 1.

### *Persuasion* by Jane Austen (1775–1817) (11.2.1)

Before reading the novel, students might complete one or all of the following activities:

- In your first year at university you meet someone and fall in love with him or her; your feelings are reciprocated and you are convinced that s/he is 'the one'. However, your family and friends think you are too young to settle down and you need to have more experience of the world. What do you do?
- Following on from the first scenario, and assuming you followed your family's advice, you meet this same person 10 years later. You are single, s/he is single but still deeply hurt by your rejection. Role play the first conversation you have.
- Students discuss the following statements:
  - 'We all have a perfect partner out there – "the one" – and we just have to find him or her.'
  - 'There is no such person as "the one": we can all fall in love with many different people, and it all depends on timing and situation.'

## Differentiation

In addition to Activity 6 (*Explore historical and biographical contexts and narrative style*), students might research:

- the biography of Jane Austen, including what is known of her romantic history
- sensibility: its definition in the eighteenth century, key novels of sensibility.

Activity 7 (*Identify suspense techniques*) should be completed following a reading of the novel.

### *Jane Eyre* by Charlotte Brontë (1816–55) (11.2.2)

To complement Activity 8 (*Comment on narrative voice and style*), students could be given a passage from *Jane Eyre* to compare with one from *Persuasion*: e.g. the paragraph in Chapter 12 of *Jane Eyre* beginning 'It is in vain to say human beings ought to be satisfied with tranquility' in which the narrator asserts women's need to be able to feel and act, could be compared with the closing paragraphs of Chapter 6 of *Persuasion* where Anne Elliott seeks to make herself 'insensible' to any feelings for Captain Wentworth. Anne's composure and restraint is in stark contrast to Jane's outpourings both in this passage and elsewhere in Brontë's novel.

Activity 9 (*Identify structure and mood techniques*) should be completed after a reading of the novel in its entirety.

## Differentiation

Research:

- the life of Charlotte Brontë (and the Brontë sisters)
- features of the Gothic novel genre.

### Marriage and commitment – essay question (11.2.3)

This practice question on marriage and commitment could also be used in relation to *Wuthering Heights* or *Rebecca* or *Tess of the D'Urbervilles* which all address married love. Appropriate passages for discussing marriage and commitment in *Tess of the D'Urbervilles* include:

- Angel Clare's proposal to Tess in Chapter 27
- The milkmaids' reaction to the news of Tess and Angel's engagement in Chapter 31
- Tess and Angel's reunion in the final chapters of the novel.

### *Wuthering Heights* by Emily Brontë (1818–48) (11.3.1)

The questions in Activity 10 (*Comment on narrative devices and characterisation*) provide potential for

substantial discussion. In relation to question 1, students might consider:

- Wuthering Heights vs. Thruscross Grange
- Heathcliff vs. Edgar Linton
- Catherine Earnshaw vs. Isabella Linton
- Linton Heathcliff vs. Hareton Earnshaw
- the inside vs. the outside
- nature vs. culture/civilisation
- Lockwood vs. Heathcliff.

Additional symbolic features in *Wuthering Heights* that students might consider include:

- dogs
- illness
- religion
- dreams.

### Differentiation

Research:

- the life of Emily Brontë (and the Brontës in general)
- features of the Gothic novel genre.

Investigating the narrative voices and structure of *Wuthering Heights* is also essential. Brontë shows innovation in both her narration and the use of an achronological structure. *Wuthering Heights* opens in winter 1801 and then dives back in time by 30 years to the arrival of Heathcliff at Wuthering Heights. The novel then moves forward chronologically until it catches up with the present at the end of Volume II, Chapter 16 (Chapter 30) when Lockwood declares that it is ‘the second week in January’.

Brontë’s use of different narrators also shapes the reader’s response to her novel. Like Mary Shelley’s *Frankenstein* and *The Tenant of Wildfell Hall* by Emily’s sister Anne, an inner central narrative is framed by an external narrative. In both *Wuthering Heights* and *The Tenant of Wildfell Hall* the central narrative is that of a woman – Nelly Dean in *Wuthering Heights*, Helen Graham in *Tenant* – and the framing one that of a man – Lockwood in *Wuthering Heights* and Gilbert in *Tenant*. In *Frankenstein* the letters written by the explorer, Walton, to his sister, frame the narratives of both Dr Frankenstein and his monster. In *Wuthering Heights* Brontë also makes use of other narrators from time to time to narrate parts of the story that neither Nelly nor Lockwood experience:

- Heathcliff’s account of his and Catherine’s visit to Thruscross Grange when Catherine is attacked by the Lintons’ dog – Volume I, Chapter 6
- Isabella’s letter to Nelly Dean relating her arrival at Wuthering Heights as Heathcliff’s wife – Volume I, Chapter 13

- Zillah brings Nelly Dean news of Edgar Linton’s imminent death – Volume II, Chapter 14 (Chapter 28).

### Differentiation

Read another epistolary novel, such as *The Tenant of Wildfell Hall* or *Frankenstein*.

Students might consider the different features of the narrators of *Wuthering Heights*, using the checklist of features below:

|   |   |
|---|---|
| belong to the same reality as the characters – <i>diegetic</i>            | or stand outside the story – <i>extradiegetic</i>                         |
| comment on and intrude into the story                                     | or tell the story without any involvement                                 |
| play a role in the story – reader is aware of the narrator as a character | or are ‘invisible’ (reader is unaware of any narrator or narrative voice) |
| are perceptive  | or misread events   |
| are reliable – reader believes what the narrator relates                  | or are unreliable (deliberately deceitful) or inadequate (unperceptive)   |

The narration of Lockwood and Nelly Dean could also be compared, through close study of two passages, for example:

- ‘1801 – I have just returned ... as I announced my name’ (opening of the novel)
- ‘We crowded round, and over Miss Cathy’s head ... and whether he were mad?’ (Volume I, Chapter 4)

The following questions might be a helpful way to approach these passages:

- Of the two extracts, which narrative voice appears more subjective?
- Which narrative voice seems more reliable and accurate?
- Which narrative voice do you find most engaging and powerful?

### *Tess of the D’Urbervilles* by Thomas Hardy (1840–1928) (11.3.2)

To complement Activity 11 (*Comment on narrative voice, imagery and symbolism*), students could consider the following in their study of *Tess of the D’Urbervilles*:

- Hardy’s use of symbolism throughout the novel – for example:
  - the white hart in Chapter 2
  - the colour red – first seen in the red ribbon Tess wears at the dance in Chapter 2
  - the symbolism of darkness and light, and of the Fall of Adam and Eve in Tess’s first encounter with Alec D’Urberville in Chapter 5

- the first description of the Slopes, the D'Urbervilles' home in Chapter 5
- journeys – the novel opens with Tess's father walking home
- the narrator's intrusion into the novel, particularly his comments about Tess, for example:
  - final two paragraphs of the first phase of the novel, *The Maiden*
  - final paragraph of Chapter 13 of *Maiden no more*.

### Differentiation

Research:

- the life of Thomas Hardy, including his relationships with his two wives
- Hardy's other famous heroines: Bathsheba Everdene (*Far From the Madding Crowd*), Sue Bridehead (*Jude the Obscure*)
- the Victorian typology of the fallen woman

Once students have finished the novel, they could trace Tess's complex feelings for Alec, which would provide an interesting counterpart to Activity 12 (*Identify significant narrative details*).

### Differentiation

Students might find it fruitful to gain an understanding of how Hardy revised the novel over time; a good example of this is the rewriting of the rape scene. In the original version – published in 1891 – Tess is clearly raped by Alec who drugs her first. However, in the 1912 version, there is no drugging and Alec's actions are portrayed as more tender. Hardy rewrote the scene following an outcry from critics, but in so doing he chose to make Tess more complicit in the sexual encounter. In this way he seems to have been further challenging the sexual mores of his society and the view that a woman who had had sex outside of marriage was not pure.

### Enriching

Although students are not required to produce creative writing for any of their assessments at A Level, creative responses can be a fun way of thinking about a text in a different way.

See Section 21.1.5 (*The witnesses to love*) for a suggested creative activity that could be used in conjunction with *Tess of the D'Urbervilles*.

### Love and death – essay question (11.3.3)

This practice question on marriage and death could also be used in relation to *Rebecca*, which also addresses love and death in terms of the way the narrator is haunted by Maxim and Rebecca's marriage.

### *The Awakening* by Kate Chopin (1850–1904) (11.4.1)

Before reading the novel, and completing Activities 13 (*Comment on tone, language and narrative style*) and 14 (*Trace and interpret meanings*) students might do one or both of these discussion activities:

- Give students the following quotation from *The Awakening* and ask them to discuss whether they believe it still sums up expectations about women in the twenty-first century:
 

'[Mother-women] were women who idolised their children, worshipped their husbands, and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels.'
- Students are given the following statements to discuss or rank from strongly agree to strongly disagree:
  - 'Being a wife and mother is still what women aspire to above all.'
  - 'Although both parents should be involved with their children, mothers still play the most important role in a child's upbringing.'
  - 'Fathers can be just as nurturing and caring as mothers, if not more so.'
  - 'The belief that marriage and motherhood fulfil women is one of the most damaging beliefs circulating in twenty-first century society.'

### Differentiation

Research:

- the life of Kate Chopin and her position in late nineteenth century US society
- key literary features of modernism.

### *The Go-Between* by L. P. Hartley (1895–1972) (11.4.2)

After completing Activity 15 (*Comment on narrative style and characterisation*), students could move on to a more detailed study of social class. *The Go-Between* is preoccupied with social class: the narrator, Leo Colston, comes from a less-privileged background than his school friend, Marcus, but they have been brought together through education, both being schooled at Eton. Marcus's elder sister, Marian, is destined to marry Lord Trimmingham, a union that will give her family access to the aristocracy, but she is having an affair with a local farmer, Ted. The time setting of 1900 offers a world where change is longed-for, but not easily accepted, and the consequences of the discovery of Marian's affair will be

disastrous. Students could scan the novel for references to social class and difference, and discuss whether social class still poses obstacles nowadays or whether we live in a far more fluid and egalitarian society.

In addition to completing Activity 16 (*Explore theme and meaning*), students might additionally discuss the significance of Hartley's choice of a child narrator for a love story; links could be made with Ian McEwan's *Atonement* which is also a set novel for this component.

### Differentiation

Before reading the novel, research:

- the life of L.P. Hartley
- England in 1900.

Students might also consider the significance of:

- setting a novel in the first year of a new century (i.e. 1900)
- the opening sentence of the novel: 'The past is a foreign country: they do things differently there'.

### Social conventions and taboos – essay question (11.4.3)

This practice question on social conventions and taboos could also be used in relation to *Tess of the D'Urbervilles* (rape, sexual intercourse out of wedlock, unmarried motherhood, murder) and *Atonement* (rape, relationships across social classes).

### *Rebecca* by Daphne du Maurier (1907–89) (11.5.1)

In addition to the questions in Activities 17 (*Identify plot devices and comment on narrative style*) and 18 (*Identify thematic details: Love, jealousy and guilt*), students might consider the presentation of marital relationships, in particular society's expectations of women, in 1930s Britain as portrayed in *Rebecca*. The conversation between Max and the narrator in Chapter 16 would be a good starting point for an investigation of the text.

### Differentiation

Research:

- the life and writings of Daphne du Maurier
- the storyline of *Jane Eyre*, which shares many parallels with *Rebecca*
- the role of the house in English novels: e.g. *Mansfield Park*, *Jane Eyre*, *Wuthering Heights*, *Howards End*, *Brideshead Revisited*, *Atonement*
- the literary features of the Gothic novel.

Students should also consider why du Maurier decided to use the second Mrs de Winter as the narrator of *Rebecca*. To support them in this, they could be given the statements below to discuss:

- 'The narrator's ignorance places her in the same position as the reader; as she uncovers the mystery so do we.'
- 'The narrator is as enigmatic and mysterious a figure as Rebecca, and therefore adds to the whole mystery of the novel.'
- 'The narrator is used to show the power husbands had over wives in 1930s England.'
- 'Because she is such an uncharismatic character, the narrator does not overshadow Rebecca and the other interesting characters.'
- 'The narrator is a figure of hope to woman readers in the 1930s: even a woman without beauty or money can find a good husband.'

Students should also consider how the narrator changes in the course of the novel, and in particular how she changes following Maxim's confession of Rebecca's murder in Chapter 21.

### *Atonement* by Ian McEwan (b. 1948) (11.5.2)

The passage addressed in Activity 20 (*Comment on perspective, mood and context*) could also encourage consideration of the use McEwan makes of different narrative perspectives, and the interrogation of any notion of absolute truth that is central to postmodernism. The fountain scene is viewed by Briony in Chapter 3, but it is also viewed from the perspective of Cecilia in Chapter 2, and that of Robbie in Chapter 8. This is one of many episodes or passages where McEwan explores or comments on different perspectives, and students might trace their occurrence throughout the novel.

## Differentiation

To develop their understanding of – and response to – the postmodernism of *Atonement* students might, in addition to Activity 19 (*Research and compare literary contexts*), also undertake one or both of the following activities:

- Identify places in the narrative where clues are given as to its metafictional nature, e.g.
  - the publisher's rejection letter to Briony (pages 311–15)
  - the clue given on page 329 that, after Paul and Lola's wedding, Briony does not in fact go on to Balham but back to the hospital: 'she felt the distance widen between her and another self, no less real, who was walking back towards the hospital'
  - the signing off of Part Three with "BT London, 1999" (page 349)
- The letter Briony receives from CC (Cyril Connolly) rejecting her novella, *Two Figures by a Fountain*, also provides interesting material for study in both its discussion of creative activity and its intertextuality.

## Jealousy, guilt and remembrance – essay question (11.5.3)

This practice question on jealousy, guilt and remembrance could also be used in relation to *Wuthering Heights* (jealousy) and *The Go-Between* (guilt, remembrance).

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**VIDEO:** Watch tutorial video, Materialism and consumerism in *The Great Gatsby*

**VIDEO:** Watch tutorial video, The 'fallen woman' and *Tess of the D'Urbervilles*

**VIDEO:** Watch tutorial video, Love and the Gothic

**LINK:** Look at the British Library English Timeline for the 1810s

**LINK:** Read more about the Brontë family and view the original manuscripts of *Jane Eyre* and *Wuthering Heights*

**LINK:** Read or listen to the poem 'An Arundel Tomb'



# 12 World War I and its Aftermath: introduction (Unit 12)

This is relevant for A Level only

## AIMS AND OUTCOMES

In this unit students will:

- consider the contexts in which literature about the First World War was created
- read a range of texts that illuminate these contexts
- explore changing responses to the literature of the First World War
- make connections across a range of texts.

## Notes

World War I and its aftermath is one of the two options within Texts in Shared Contexts at A Level. Refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for full details of the requirements.

## Suggested route through the unit

This unit introduces the theme and key issues of World War I and its aftermath in preparation for the study of the set texts (which are covered in the following three units). It will also help prepare student for the unseen component of the exam.

Following the structure in the Student Book, this resource moves from consideration of the ongoing impact of the First World War and how students respond to it in the twenty-first century, to its historical context: the build-up to war in early twentieth-century Europe, the main events of the war and the immediate aftermath. Attention then switches to the pre-war cultural context and the impact the war had on culture, with the emergence of modernism and other -isms. Investigation of a number of poems, and some extracts from novels, provides evidence of these changes as well as equipping students with the tools needed for analysing their set texts. The unit ends with information and activities on both the immediate aftermath of the war and the ongoing impact of the First World War from the Second World War onwards.

Students might find it helpful to make the following two timelines at the outset of their study of this component:

- a historical timeline of key events in the build-up to, during and after the war
- a cultural timeline that references key texts, cultural movements and important figures.

## The Great War (12.1)

For this component students will read a range of texts produced both during the First World War and in the following decades. They will develop an understanding of how the events of the war, and its impact, have been responded to in poetry, drama and prose (both fiction and non-fiction). They will learn to appreciate the different perspectives of soldiers and civilians, of those who experienced the war first hand, and those who have grown up in a society shaped by its achievements and its losses.

As noted in the AQA specification, there are a number of areas that might be studied. These include – but are not confined to:

- imperialism and nationalism
- recruitment and propaganda
- life on the front line
- responses on the home front
- pacifism
- generals and soldiers
- slaughter
- heroism
- peace and memorials
- writers in action and writers looking back
- the political and social aftermath
- different and changing attitudes to the conflict
- impact on combatants, non-combatants and subsequent generations as well as social, political, personal and literary legacies.

## Enriching

See Section 22.1.4 (*A thematic approach*) and Activity 5 (*Making thematic connections*) on exploring the themes in the chosen set texts.

There are a number of possible starting points with studying the First World War, and you might like to use one or more of the ideas below in addition to Activity 1 (*Impacts of the war*) in the Student Book.

- Names: this war is known by a number of different names and students might like to discuss the connotations of them: 'the Great War', 'the War', 'the European War', 'the First World War', 'the war to end all wars'.
- Prior knowledge: students brainstorm or mind-map everything they know about the First World War.

- Images: students respond to a range of images – poppy, the poppies at the Tower of London in 2014, a trench, No Man's Land, a war memorial.

### Enriching

Questions 1 and 3 of Activity 1 (*Impressions of the First World War*) in Section 22.1. 1 (*The enduring fascination of the First World War*) could also be used to generate discussion of students' prior knowledge and responses to the subject of the First World War. Question 2 of this same activity could be used at a later point in the study of this component.

### Pre-war social change (12.1.1)

It is important that students are informed about the changing world in which the First World War broke out: the death of Victoria in 1901 – at that point in time, Britain's longest-reigning monarch – marked a symbolic change that was already being seen in other areas of life with scientific and technological developments, a questioning of religious orthodoxies (partly owing to the work of Charles Darwin), increasing social mobility and a growing movement for female equality, most notably in demands for the vote. Students could be given different areas to research and present to their peers. If students are reading either *Tess of the D'Urbervilles* or *A Room With a View* for Love Through the Ages they should already have some ideas of what this changing world looked like.

### A very literary war (12.1.2)

In English classrooms the First World War is known for the vast poetic output it inspired, and it is likely that most – if not all – of your students will have encountered some First World War poetry at some point in their schooling. They might like to consider why:

- war, in general, might be a popular topic in literature
- the First World War, in particular, generated such a significant output
- poetry was by far the most popular genre for people writing at the time.

It is important that students appreciate the way that, as the Student Book notes, literature of the time embodied 'sharply differing responses to the war'. Students might be introduced to this by reading, for example, Jessie Pope's 'Play the Game', Rupert Brooke's 'The Soldier' and Siegfried Sassoon's 'Dulce et Decorum Est', itself a response to Pope's poetry. An extension task of researching these poets' biographies will go some way to explaining why they present such different views of war. Completing Activity 2 (*Investigate remembrance*) will help consolidate some of these ideas.

### The historical and social context (12.2)

The contextual information included in this section provides a good overview of the situation in pre-war Britain (12.2.1), the rise of Germany (12.2.2), the initial months of the war (12.2.3) and the second half of the war, after the Somme (12.2.4). Students could plot the key points here onto their timeline (see above). Activity 3 (*Why fight?*) is helpful for teaching students that the response to the outbreak of war was not altogether unanimous and positive.

Prior to giving students the overview of the War – or asking them to research it – the following activity is helpful in both ascertaining students' prior knowledge of World War One and in providing an active way for them to engage with or learn some key facts. Students are given a list of 'answers' to questions about the war, such as:

1. 1914–1918
2. Britain and Germany
3. France and Belgium
4. The assassination of Archduke Franz Ferdinand
5. 10 million
6. Battle of the Somme, 20,000
7. No man's land
8. Trenches
9. 11 November 1918
10. 4 August 1914
11. Shell shock
12. Forest of Compiègne

Their task is to write the questions which would provide these answers. The correct questions are:

1. What are the dates of the First World War?
2. Who were the two principal countries fighting one another in the First World War?
3. In which two countries did most of the fighting take place?
4. What event is said to have triggered the start of the First World War?
5. Approximately, how many people died during World War One?
6. What was one of the key battles of the war, and how many people died on the first day?
7. What was the area of open ground between the battle lines of two enemy forces called?
8. What were the ditches called that the soldiers lived in, and from which they fired shots at one another?
9. What was the date on which the armistice signalling the end of the war was signed?

10. On which date did Britain declare war against Germany?
11. What was the name of the psychological trauma that many soldiers suffered?
12. Where was the armistice signed?

### Memory and mourning (12.3)

The idea of remembering the war dead, particularly those killed in the First World War, is deeply embedded in British society and culture. As well as completing Activity 4 (*Remembrance: words and symbols*), students might consider the following:

- Why is it considered so important to remember those who have died in war?
- What different ways do we have in British culture of remembering the war dead? (war memorials, Remembrance Day, Cenotaph, poppies, poetry)
- The poppy is long associated with remembering the dead, but not everyone agrees with wearing one and others prefer to wear a white poppy. Students could research the different sides of the argument and decide what they think.

### The pre-war cultural context (12.4)

To gain an understanding of some of the ways in which writing began to change in the early twentieth century and in the wake of the First World War, students might read some extracts from texts from the mid-nineteenth century through to the 1920s. Extracts could be taken from set texts in *Love Through the Ages*, or others, for example:

- ‘The Charge of the Light Brigade’ by Tennyson, compared to ‘Dulce et Decorum Est’ by Wilfred Owen
- The opening of *Jane Eyre* by Charlotte Brontë compared with the opening of *Mrs Dalloway* by Virginia Woolf
- ‘How do I love thee, let me count the ways’ by Elizabeth Barratt Browning compared to ‘The Love Song of J. Alfred Prufrock’ by T.S. Eliot.

Completing Activity 5 (*Explore the artistic context*) will give students a wider context of the cultural changes that took place by allowing them to consider musical innovations in the period.

### Enriching

See Section 22.2.3 (*Further listening*) for suggestions of more musical works composed around the time of the First World War.

Activity 6 (*Investigate language*) will help students to understand that literary and cultural movements are not universal and that different ideas about literature co-

existed, just as different attitudes to the war co-existed in the poetry produced (see 12.1.2).

Activity 7 (*Respond to a poem*) addresses the division between generations, not in literary but in military terms. The fact that Owen takes – and subverts – a traditional Bible story, usually read as a foreshadowing of the Incarnation whereby God sacrificed His Son for humanity, also suggests the rejection of Christian beliefs of many in the wake of the appalling suffering and losses of the First World War.

The section on heroic language – 12.4.3 – and Activity 8 (*Consider heroic language*) will help students to become alert to the details and nuances in the First World War texts they study, helping them to meet both AO2 and AO3. As students read their set poetry they should identify examples of ‘exalted’ style, but also consider which poets and poems include examples of very different language.

Activity 9 (*Explore cultural movements*) – like Activity 5 above – takes the student beyond literature to consider the whole array of early twentieth century artistic and cultural movements, while Activity 10 (*Respond to a film*) goes into the area of film. Students might discuss – before watching clips from the 1916 film of the Battle of the Somme – the impact seeing real footage of war might have had on viewers back home and their response to the war. It is worth discussing how US TV footage of the Vietnam War in the 1960s and 1970s influenced the protest movement: seeing the reality of US military intervention in another country led to questions about the ethics of such action. Students might discuss their own experiences – and opinions – of TV footage and reporting from war zones and military conflicts. Furthermore, the audiences in 1916 would have been seeing the film in a cinema – not in the comfort of their own home. What effect might this have had on their responses?

### The aftermath (12.5)

Before completing Activity 11 (*Compare reactions*) on the ‘Myth of War’, students might be asked – either at this point or earlier in the unit – to list the ‘myths’ they are aware of about the First World War. At this point – if it has not been discussed beforehand – students might read Text 4A (Unit 4 in the Student Book) in which the former Secretary of State for Education, Michael Gove, lambasted the ‘myth’ (in his view) that the First World War was a military disaster.

## Enriching

Section 22.1.2 (*The problem of war literature*) addresses the danger of seeing the First World War solely through the prism of, for example, poetry written by soldiers at the battlefield. Activity 2 (*Myths of the war*) addresses the First World War 'myths' created by its literature.

As well as completing Activity 12 (*Respond to a poem*) on Larkin's poem 'MCMXIV', written by a poet born after the end of the First World War, students might do one or more of the following research tasks:

- go into a bookshop and see how many books they can find on the First World War (whether history, fiction, poetry)
- research plays, films and TV dramas written about the First World War
- research the set books for study for this unit – whether or not they are studying them – to find out when they were written (to help them appreciate the wealth of literature on the First World War produced in its aftermath).

## Enriching

Section 22.1.1 (*The enduring fascination of the First World War*) addresses the peculiarly British fascination with the war. Question 2 of Activity 1 (*Impressions of the First World War*) could be considered here.

For further reading see Section 22.2.2 (*Literary criticism and cultural commentary*).

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**LINK:** Read about the soldiers mentioned in the First World War memorial in your local area in the Commonwealth War Graves Commission site

**LINK:** Find and read more about the Battle of the Somme

**LINK:** Find and listen to the BBC Radio 4 broadcast of 'Remembering the Somme', 13 December 1989 (Section 22.1.1)

**LINK:** Find examples of Parliamentary Recruiting Committee posters (Section 22.1.3)

# 13 World War I and its Aftermath: drama (Unit 13)

This is relevant for A Level only

## AIMS AND OUTCOMES

In this unit students will:

- learn about writing for the theatre before, during and after the First World War
- explore aspects of drama such as structure, staging and characterisation
- learn about the context of each of the set plays and explore an extract in detail
- develop informed responses to significant aspects of the set plays.

## Notes

At least one drama text must be studied for World War I and its Aftermath. However, please refer to the Course Planning section of this Teacher’s Resource and to the AQA Specification for further details of the requirements and assessment.

Even though students are only required to study one set drama text, they should read widely in the field of First World War drama, both from the AQA reading list and beyond.

Whether the drama text is examined for the set texts question or for the comparative question, students are required to ‘Explore connections across literary texts’ (AO4). If they are writing about drama for the comparative unit, then at the very least comparison with the chosen prose or poetry text will be required. But if drama is the core text, students will be expected to compare the play with others read, whether set texts for the course or not. This is why wider reading is an absolute requirement for this A Level specification.

## Suggested route through the unit

This unit builds on the work students have done in Unit 7 (*Drama*) on reading, analysing and writing about drama. In that unit students worked with extracts from plays, but now they will build on these skills by dealing with complete drama texts. It is likely that by the time they embark on this component they will also have studied a Shakespeare play for Love Through the Ages, so will be able to draw on their experience of studying earlier drama for tackling one or more of these modern plays.

It would make sense for study of this unit to be preceded by Unit 12, which introduces students to First World War literature and some of the key contexts and concepts that will be helpful in thinking and writing about it.

Whether this unit is taught before or after the units on First World War poetry (Unit 14) and prose (Unit 15) will of course depend on the teacher’s chosen structure for the course.

This resource follows the structure of the corresponding unit in the Student Book. An opening section provides a context to the plays by looking at the use of theatrical imagery to represent war and the state of drama and theatre in pre-war Britain, during the war and in the immediate aftermath. This is followed by sections and activities on each of the five plays, including work on extracts.

Throughout the teaching of the World War I drama the students might find it helpful to complete one or both of the following activities:

- glossary of drama terms: if one was started with the drama work in Unit 7 then students could just add to their original
- a reading log for the set play, in which the student summarises each scene of the play, records key literary/dramatic features, notes contextual points and makes links to other plays (and the prose or poetry if the play is studied for the comparative unit). This information could be recorded in a table, as below:

*Journey’s End*

| Scene | Key literary /dramatic features | Relevant contextual points | Links to other texts |
|-------|---------------------------------|----------------------------|----------------------|
|       |                                 |                            |                      |

As noted earlier in this resource, plays are written to be performed, not read. It is therefore important to find ways to enable students to read and act out scenes, and to watch performances (whether filmed or in the theatre) of the set plays and/or others set during the First World War.

## The theatre of war and war in the theatre (13.1)

In addition to reading Texts 13A, B, C and D, students might consider:

- What effect is created through the use of theatrical metaphors and imagery to describe war?
- What might theatre and war be said to have in common? (Possible answers or areas to consider might be: the idea of the soldiers, like actors, playing a part – the soldiers, like actors, are directed by an external figure – an officer/general, rather than a director;

parallels between the battlefield and the stage – both are, in some way, set apart from ‘real, everyday life’, both involve extreme emotions, theatre thrives on conflict, which is the basis of war.)

- Why might it be dangerous or problematic to use theatrical metaphors when talking about war?

### Differentiation

Research:

- Vesta Tilley
- Music halls
- Shakespeare's play *Henry V*

### Theatre during the First World War (13.1.1)

This sub-section – and the following two (13.1.2 (*Censorship*) and 13.1.3 (*Shaw and satire*)) – are helpful in getting students to think about why so little drama about the war was both written and performed during wartime: practical reasons and political reasons (censorship and propaganda).

13.1.4 (*Theatre as escape*) and 13.1.5 (*Drama after the armistice*) provide students with an overview of what theatre audiences were watching both during and immediately after the war. An important point to be made is that whereas the poetry of the First World War was written for the most part during the conflict, the drama and the prose were written afterwards. Students will need to be aware of this and to think about why this might be the case.

### R. C. Sheriff: *Journey's End* (13.2)

R. C. Sheriff is the only set playwright who had first-hand experience of the war. Students could research his biography, particularly his wartime experiences, his writing career and the difficulties he experienced when trying to find a theatre willing to stage *Journey's End*. The play received its first proper performance in January 1929, more than 10 years after the end of the war, and the same year in which a number of key literary texts on the First World War were published: *A Farewell to Arms* (Hemingway), *All's Quiet on the Western Front* (Remarque) and the memoirs of Graves, Sassoon and Blunden. Students might discuss why it took so long for these works to be written and published.

### The well-made play (13.2.1)

As defined in the Student Book, the dramatic term ‘well-made play’ suggests a play that is well-structured and reaches a satisfying conclusion but with undeveloped ideas and characterisation. When students have read the play they might consider whether this is a fair assessment of the play. An examination-style question might be:

‘Examine the view that the care and precision with which Sheriff structures *Journey's End* comes at the expense of the storyline and its characters.’

Whatever the set play, students will need to analyse its structure and appreciate the effects created by the playwright's structural choices. Completing Activity 1 (*Dramatic structure*) in relation to their set play(s) will help students with this task.

### Playing for England (13.2.2)

As discussed in Unit 12, some literature of the First World War is imbued with the language and imagery of sporting life and public schools. Extract 13H from *Journey's End* shows the use of such language for dramatic effects, and completing Activity 2 (*Characters and language*) – whether or not Sheriff's play is a set text – will help students think about the way playwrights use language to reveal character.

### Heroism and coping with cowardice and fear (13.2.3)

Sheriff uses the character Hibbert to embody a generally unspoken response to war, the soldier's cowardice and fear. In addition to Activity 3 (*Assessing dramatic impact*), links might be made with a poem such as ‘S.I.W.’ by Wilfred Owen or ‘The Hero’ by Siegfried Sassoon. *Journey's End* might also be read in conjunction with Pat Barker's novel *Regeneration*, which is set in the war hospital, Craiglockhart, where soldiers suffering from shell shock were treated.

### A point of view (13.2.4)

Activity 4 (*Critical response*) invites students to respond to an unfavourable criticism of Sheriff's play articulated by Bernard Bergonzi (Text 13J). To fulfil the requirements of AO5 – Explore literary texts informed by different interpretations – students will need to either read different critical responses to the set texts or at the very least consider different responses and interpretations.

### Joan Littlewood and Theatre Workshop: *Oh! What a Lovely War* (13.3)

#### Differentiation

Research the origins and influences of Littlewood's play, which contrast greatly with Sheriff's.

### The shock of an old form made new (13.3.1)

In order to understand what audiences might have found shocking about Littlewood's play, students could be given Text 13K to read and be asked to discuss:

- What would be the visual impact of this scene for a theatre audience?

- What is striking or unusual about the use of song in the scene?
- How is General Haig portrayed in this scene?
- What effect is created by following Haig's speech beginning 'Complete victory' with the 'sounds of heavy bombardment' and the Newspaper?
- What does the characterisation of the British General and the Junior Officer suggest about the actual combatants' role in war?

### Differentiation

Research the role played by Marshal Haig in the First World War, and his changing reputation after the war (he is also frequently referred to in *Blackadder Goes Forth*).

### Satire becomes standard (13.3.2)

#### Differentiation

Research the growth of satire in the early 1960s:

- *Beyond the Fringe*
- *That Was the Week That Was*
- The Establishment (a Soho club founded by Peter Cook and Nicholas Luard)
- *Private Eye*
- the political and international events of the 1960s that created a fertile atmosphere for satire.

### Brecht and breaking theatrical illusions (13.3.3)

This section provides an overview of changing dramatic practices and methods in Europe that influenced post-war British drama. Students could either be given extracts from Brecht's work, or research it themselves, in order to identify what Littlewood was doing in her drama that was so innovative for the time. Students should then complete Activity 5 (*Assess the dramatic impact*).

### Reactions and your response (13.3.4)

This section summarises the main critical view of *Oh! What a Lovely War*, namely that it over-simplified a complex historical situation. Students might access full reviews of the play online, where available, and then respond with their opinion in Activity 6 (*Explore dramatic techniques*).

### Peter Whelan: *The Accrington Pals* – contemporary context (13.4.1)

There are two historical contexts that students need to be informed about for their study of the play:

- the World War One context of the Accrington Pals Battalion, the 700 soldiers from the same Lancashire mill town who went into battle on the first day of the Battle of the Somme and suffered extremely heavy casualties
- the context of the play's writing and original performances: the social unrest and upheaval of the early 1980s under Margaret Thatcher's government.

Students could work in groups to research one of these two contexts and present their findings to the class.

Activity 7 (*Theatrical devices and context*) could be completed either before or after this research activity.

### Reactions – and your response (13.4.2)

Students are here given two different critical responses to the play, followed by Activity 8 (*Express a personal response*) which requires them to formulate their own personal response. Students might additionally be invited to respond to the play with an examination-style question like the following:

'Examine the view that in *The Accrington Pals* Whelan shows that the First World War was a tragedy for equally the women on the Home Front and the men on the battlefields.'

### Richard Curtis and Ben Elton: *Blackadder Goes Forth* (13.5)

Like the 1960s, the era in which Joan Littlewood wrote her satirical First World War drama *Oh! What a Lovely War*, the 1980s saw a flourishing of political satire in Britain. The Conservative government of Margaret Thatcher, which was in power throughout the 1980s, heralded an individualistic capitalism which led to the decline in manufacturing industry, attacks on trade unions and a fragmentation of many working-class communities. In many ways it could be seen as a logical end-result of the 1960s focus on the individual and the importance of self-determination: one of Thatcher's most-quoted sayings was 'there's no such thing as society'.

Many writers and artists responded to these social and political changes through satire, particularly on TV: programmes such as *Not the Nine O'Clock News* and *Spitting Image* were popular viewing at this time. It is in this context that the satirical historical series *Blackadder* was written and first presented. Answering the questions in Activity 9 (*The impact of satirical humour*), about Text 13M, will introduce students to the satire of *Blackadder* and, for students studying Littlewood's play, provide an interesting point of comparison.

**'It's not funny, it's deadly serious' (13.5.1)**

As noted in the Student Book, the slapstick elements of *Blackadder* make it more reminiscent of music hall farce (see 13.1) and/or the Theatre of the Absurd than the more savage satire of *Oh! What a Lovely War*.

However, the extract 13N from the very ending of the drama script and TV series with the characters going 'over the top' into no man's land is anything but humorous and the drama ends on a very sombre note. In response to this students might discuss the examination-style question:

"There is always a serious side to comedy." Examine this view in relation to the depiction of World War One in *Blackadder Goes Forth*.'

**Differentiation**

Research the main features of the Theatre of the Absurd and identify parallels with *Blackadder Goes Forth*.

**Reactions and your response (13.5.2)**

Activity 10 (*Respond to a TV episode*) should be completed when students have read – and viewed – the complete series of *Blackadder Goes Forth*. Students should frame their response in the light of what critics have written about the drama series; as well as researching those mentioned in this section of the Student Book, they might also read and refer to Michael Gove's newspaper article, 'Why does the Left insist on belittling true British heroes?' (Text 4A, Unit 4 of the Student Book) in which the former Secretary of State for Education takes issue with dramas like *Oh! What a Lovely War* and *Blackadder* for their – in his view – misrepresentation of English efforts in the First World War.

**David Haig: *My Boy Jack* – 'Willing to sacrifice everything' (13.6.1)**

The playwright (and actor) David Haig, like many of the First World War soldiers and poets, received a public school education. The play *My Boy Jack* is based on the story of John Kipling, son of the writer Rudyard Kipling, who went missing at war in 1915. The play's title comes from a Kipling poem, published in *Epitaphs of War*.

**Differentiation**

Suggested activities:

- read some or all of the poems in *Epitaphs of War* by Rudyard Kipling
- research Rudyard Kipling
  - his initial position on the war
  - his efforts to find his son John a position despite his poor eyesight
  - how his opinions changed following his son's disappearance.

After the War Kipling became a member of the Imperial War Graves Commission, and he chose the phrase 'their name liveth for evermore' (from the book of Ecclesiasticus) to be inscribed on war memorials (see 12.3, Activity 4 (*Remembrance: words and symbols*)).

In Text 13O Haig uses the first-hand account of Guardsman Bowe to convey the horrors of front-line battle and a gas attack. Bowe's fragmented and emotional account is in stark contrast with the formality of Rudyard Kipling's request for information. By completing Activity 11 (*Express your response*), whether or not they are studying the play, students will develop an understanding of different ways in which World War One has been dramatised.

**Reactions – and your response (13.6.2)**

Both the critical views provided here focus on the effect of John Kipling's disappearance on his father, and on his view of the war. By completing Activity 12 (*Respond to the whole play*) students will clarify their own response to the play.

**Enriching**

See Section 22.1.5 (*Recurring imagery*) and Section 22.1.6 (*Language, form and structure*) for post-reading activities on your set play(s).



# 14 World War I and its Aftermath: poetry (Unit 14)

This is relevant to A Level only

## AIMS AND OUTCOMES

In this unit students will:

- learn about the literary, social and historical contexts for poetry in the period before the First World War
- explore the ways in which poets responded to the war as it progressed
- consider how the reputation of First World War poetry has changed over time
- develop informed responses to extracts from a wide range of First World War poems
- make links and connections with First World War prose and drama.

## Notes

At least one poetry text must be studied for World War I and its Aftermath. Students can study poetry either as the core text or as a comparative text. However, please refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for further details of the requirements and assessment.

Even though students are only required to study one set poetry text, they should read widely in the field of World War I poetry, both from the AQA reading list and beyond.

Whether the poetry is examined in Section A or Section B, students are required to 'Explore connections across literary texts' (AO4). If they are writing about poetry for the comparative unit, then at the very least comparison with the chosen prose or drama text will be required. But if they are writing about poetry as a core text, they will be expected to compare a number of poems from the set anthology (and others if so wished). This is why wider reading is an absolute requirement for this A Level specification.

## Suggested route through the unit

This resource begins with some general ideas for teaching poetry, whichever collection of poetry is being used. It subsequently follows the structure of the Student Book by first considering the way poetry was changing in the years leading up to the First World War. This is followed by a consideration of the different historical contexts in which each of the set poetry anthologies was compiled and the effect(s) this may have had on the poems and poets chosen. This is followed by a selection of poems from the different set anthologies that address

different views of the war, explore varied themes and are written in different styles. Whilst only a handful of poems are addressed, completing the activities will help students develop and consolidate their skills of poetry analysis, building on the work done in Units 5 and 10 on other poems.

Rather than teaching all the poems together in one go, teachers may choose to teach the poems alongside the chosen drama and prose texts. This might be particularly helpful if the poetry is being studied for the comparative unit, as it will encourage students to be comparing the poetry with the other text from the outset.

Throughout the teaching of the set poetry, the students may find it helpful to complete one or more of the following activities:

- glossary of poetic terms: if students began one earlier they could add to this
- for the comparative essay, a table of the poems studied and possible links to the set prose or poetry text
- a table of the poems studied, with the date of composition, and links to both the poet's life and key events in the First World War.

General ideas for teaching poems, many of which could be adapted for the teaching of these First World War poems, are listed at the beginning of Section 10 of this resource.

## Poetry and remembrance (14.1)

Poetry will probably be the literary genre from the First World War that students are most familiar with, and may have already studied. Before formally teaching the poetry, students' prior knowledge and understanding might be checked, using questions such as:

- Which poets/poems from the First World War can you name?
- Which poets/poems from the First World War have you read?
- Why do you think poetry is the literary genre most strongly associated with the First World War?
- Why was so much of the poetry produced during the First World War written by soldiers?
- Why was so much more memorable poetry produced during the First World War than in, for example, the Second World War?

To enable students to understand the lasting impact of First World War poetry they might begin by reading Binyon's 'For the Fallen' and McCrae's 'In Flanders Fields'.

This would enable them to appreciate how the poetry has shaped the way we continue to remember and celebrate the war dead every November.

Activity 1 (*Creating your own sample of First World War poetry*) cannot be done until the students have studied the poems in their set anthology. However, it is a very good activity to help students consolidate their knowledge of the poetry collection and appreciate the great range and variety of poems written, even though they were all inspired by the same event.

### The set texts (14.1.1)

The set poetry texts are all anthologies of poems – only one of which is the work of a single poet – compiled by an editor, who is not a First World War poet and did not see action in that conflict. The dates of publication of the anthologies vary considerably, with the earliest – Brian Gardner's *Up the Line to Death* – appearing in 1964, and the most recent – *The Penguin Book of First World War Poetry*, edited by George Walter – being published in 2006. As the Student Book notes, it is helpful for students to understand the social and historical context in which their anthology was produced, and where possible the editor's rationale for selecting the chosen poems. This will enable them to understand how the act of choosing and editing poems allows editors to present a particular way of understanding and interpreting the War.

### Changing reputations (14.1.2)

Editors' choice of poems will also reflect both their personal likes and dislikes, and that of contemporary taste. It is helpful for students to appreciate – in all the components of the A Level – that some of the writers they are studying nowadays have not always been highly regarded. Just as Wilfred's Owen poetry was not highly regarded by Yeats and Quiller-Couch, so F. Scott Fitzgerald's *The Great Gatsby*, one of the set texts for Love Through the Ages, only received middling reviews and sold poorly when it was first published. Literary tastes change over time, and all readers are shaped and influenced by their own reading positions. Activity 2 (*An Irish perspective*), on Yeats' poem 'An Irish Airman Foresees His Death', voices a very different attitude to war from that expressed by combatants like Owen and Sassoon, and illuminates the significance of context in our response to literature.

The sections on popular poetry and song (14.1.3) and patriotic fervour (14.1.4) highlight the style of a particular type of early war poetry, written by non-combatants and in stark contrast to poems by writers such as Owen and Sassoon. The poetry of Jessie Pope – see Text 14B – is particularly interesting to read, both because its author was a woman, and also because it is an example of the type of poetry that poets such as Owen strongly reacted to.

### The age of chivalry (14.2)

The previous two sections lead seamlessly into this one and its focus on the poetry written at the outbreak of war that idealises the war effort and transforms the soldiers into chivalric knights on a noble endeavour. Before reading 14D and completing Activity 4 (*The age of chivalry returns*) students might reflect on their response to the word 'chivalry' or consider why at the outbreak of the war so many people viewed going to war as a noble and exciting thing to do – why did so many men sign up?

#### Differentiation

Read Henry V's speech rallying his troops to battle before Agincourt (where the English achieved a remarkable victory against all odds): Shakespeare, *Henry V*, IV.3.18–67.

### 'Happy is England Now' (14.2.1)

Rupert Brooke, like Herbert Asquith, idealised the experience of war and the prospect of death, as shown in his poem 'Peace' (Text 14E) and Activity 5 (*'Leave the sick hearts that honour could not move'*).

#### Differentiation

Suggested activities:

- research the biography of Rupert Brooke and consider how it explains his attitude to war
- read Brooke's famous poem 'The Soldier', which presents an idealised and patriotic response to death at war.

Activity 6 (*Evaluating Rupert Brooke's 'Peace'*) will help students learn to express their own response to a poem in the light of others' responses.

### Hardy and war (14.2.2)

The poems of Thomas Hardy written in response to the Boer War (1899–1902) show that the First World War was not the first military conflict to trigger poetry that expressed an awareness of the sufferings produced by war.

### Which England? (14.3)

England is commonly referred to in First World War poetry, being both the literal homeland that many of the poets were fighting to defend, but also a symbol of particular values, attitudes and cultural ideals. Either during or after the reading of their poems, students might trace the different images of and references to England in the poems to note whether some poets use them more than others, or if they appear more frequently earlier in

the war than later. Quotations could be collected on a mind-map or used – with images – to make a collage.

### The pastoral strain (14.3.1)

Students who are reading Shakespeare's *The Winter's Tale* for Love Through the Ages will have encountered the idea of the literary pastoral, an idealised setting that dates back to the classical ages and appears in some First World War poetry – see also Unit 9.6.3 in the Student Book. Students might consider why the First World War would also generate this type of writing.

### The Georgians and other movements (14.3.2)

This section and the reference to modernism – see also Unit 12 – highlights the importance of studying not only what the poets wrote about, but how they wrote, and the impact the war had on writers' thinking about how to express themselves in a world that appeared to have lost all its meaning.

#### Enriching

Activity 8 (*Language as a casualty*) in Section 22.1.6 (*Language, form and structure*) will help students further consider how language was injured and broken by the First World War.

### Isaac Rosenberg: a working class voice (14.3.3)

Rosenberg presents a very different poetic voice to those referred to so far, who originated for the most part from upper-class English backgrounds and the public school system. Rosenberg, the working class Jew, is a reminder of the social mix and varied background of those fighting for England. Text 14F and Activity 7 (*Exploring language and structure*) will enable students to appreciate his response to the war.

### Only connect: finding the themes (14.4)

As noted in the Student Book, grouping poems by theme or issue will help students gain an overview of how different poets write in varied ways about the same idea. When students have read the set poems, they could work in groups to group the poems by theme – perhaps mind-mapping them on A3 paper – and to make links and identify differences between them.

In addition to the themes suggested in the sections 14.4.1–14.4.4 students might also consider:

- dying and death
- suffering
- mental anguish
- patriotism
- the view from back home

- love and loss
- remembrance.

#### Enriching

See Section 22.1.3 (*'Patriotism is not enough'*) for more discussion of, and activities on, the role of women in the First World War.

Activity 12 (*Poems in their historical context*) – like Activity 1 – would be best completed when students have read all their set poems and are then in a position to select poems written over a long period of time and think about how responses to the First World War changed over time.

#### Enriching

See Section 22.1.5 (*Recurring imagery*) and Section 22.1.6 (*Language, form and structure*) for post-reading activities on your set poetry text.

Further reading recommendations for poetry written after the First World War are listed in 22.2.1 (*Modern poets*)

#### CAMBRIDGE ELEVATE RESOURCES

##### In the Student Book

**VIDEO:** Watch tutorial video, First World War poetry

# 15 World War I and its Aftermath: prose (Unit 15)

This is relevant for A Level only

## AIMS AND OUTCOMES

In this unit students will:

- learn about the literary, social and historical contexts for prose in the period before the First World War
- explore the ways in which authors responded to the war as it progressed
- consider how First World War prose has changed over time
- develop informed responses to extracts from a wide range of First World War prose
- make links and connections with First World War poetry and drama.

## Notes

At least one prose text must be studied for World War I and its Aftermath. Students can study prose either as the core text or as a comparative text. However, please refer to the Course Planning section of this Teacher’s Resource and to the AQA Specification for further details of the requirements and assessment.

Even though students are only required to study one set prose text, they should read widely in the field of First World War prose, both from the AQA reading list and beyond.

Whether the prose text is examined for the set texts question or for the comparative question, students are required to ‘Explore connections across literary texts’ (AO4). If they are writing about prose for the comparative unit, then at the very least comparison with the chosen drama or poetry text will be required. But if prose is the core text, students will be expected to compare the text with others read, whether set texts for the course or not. This is why wider reading – as noted above – is an absolute requirement for this A Level specification.

## Suggested route through the unit

This unit begins by setting First World War prose in its literary context by considering the state of the novel in England in the run up to 1914. It then considers prose written during the war before proceeding to consider aspects of all ten set prose texts. The unit ends with a section on the assessment of World War I and its Aftermath, including questions on drama, poetry and prose.

Throughout the teaching of the prose text(s), students may find it helpful to complete one or more of the following activities:

- glossary of literary terms: if students began one earlier they could add to this
- a reading log on the set prose text(s) in which the student summarises each chapter, records key literary features, notes contextual points and makes links to other prose texts (and the drama or poetry if the prose is studied for the comparative unit). This information could be recorded in a table, as below:

### Birdsong

| Chapter summary | Key literary features | Relevant contextual points | Links to other texts |
|-----------------|-----------------------|----------------------------|----------------------|
|                 |                       |                            |                      |

### The novel before the First World War (15.1)

As well as being able to write about the historical contexts of their prose texts, students also need to understand the literary contexts of First World War novels. The novel as a literary form has never been static and, in the wake of Queen Victoria’s death and the beginning of a new century, the realistic novel of the nineteenth century (as exemplified in writers such as Charles Dickens, George Eliot and Elizabeth Gaskell) began to change into something more impressionistic and experimental, in the hands of writers such as E. M. Forster, whose 1908 novel *A Room With a View* is one of the set novels for study in *Love Through the Ages*. The catastrophic slaughter of the First World War and the loss of innocence that entailed acted as a catalyst in the production of new literary forms; many people thought that the old literary forms were no longer adequate for representing a world that ultimately could not be represented. Having said that, the realist form did not disappear – and is still a popular literary form nowadays – but it coexisted with new types of writing.

In order to understand the form and concerns of the English novel in the years immediately preceding the First World War, students might be encouraged to do some wider reading; this would be particularly suitable if the First World War component is taught at the beginning of the second year of the A Level course, giving students the time to do wider reading over the summer. A selection of pre-war novels could be allocated to students, with groups of students taking responsibility for one particular novel, and presenting it to their

peers on their return in September. Those students who are studying either *A Room With a View* or *Tess of the d'Urbervilles* for Love Through the Ages will already have some understanding of late-nineteenth or early-twentieth century prose.

Sections 15.1.1 (*Invasion literature*) and 15.1.2 (*Wartime fiction*) provide overviews on a number of other late nineteenth and early twentieth century novels that dealt explicitly with wartime issues. These might be used for extension activities, to encourage further reading. Activity 1 (*Is there a female viewpoint on the war?*) would be best tackled at a fairly late stage in this component when the students have read a range of material. It might serve also as a reminder that even if the students are not studying set texts by women writers, they should be guided towards them to give them a fuller picture of writing on the war.

15.1.3 (*The public schoolboys' war*) addresses another wartime genre, namely that of the public school novel in which war is viewed as a heroic exploit and death a sacrifice. As noted in Activity 2 (*'Honour has come back, as a king, to earth'*), this provides a parallel with some of the poetry, particularly that written in the early days of the war, for example by Rupert Brooke or Jessie Pope (see Unit 14).

### Understanding the set texts (15.2)

After learning about the development of the novel and its varied incarnations both immediately before and during the war, students will now be in a position to move on to study of their set prose text(s).

Activity 3 (*Getting to grips with your prose text*) highlights the importance of knowing key passages from the set texts very well: whilst students should obviously be able to show knowledge of the whole text and the shape and structure of the narrative, the ability to focus on key passages and write about textual detail will be rewarded by the examiners.

The Student Book proceeds to address all of the ten set prose texts, through some background information followed by an activity on a long extract from the text. Even though students are only likely to be studying at the most two of these texts, it would still be useful to look at some – if not all – of the other extracts to provide students with extra material and practice for tackling the unseen question in the examination. The extracts from the set texts – and their related activities – might be used:

- as an introduction to study of the set text
- when the passage is encountered in the text as it is being read by the students
- at the end of reading the whole text, when a particular theme or issue is being taught.

It will be seen from the Student Book that each activity addresses an issue that is distinctive to that particular text; however, all texts deal with a number of concerns and the questions for one text in many cases may be easily adapted for another. Or students – as an additional question – might be asked to identify another passage in the same novel where similar issues are articulated.

### Rebecca West: *The Return of the Soldier* (15.3)

#### Activity 4 (*Social divisions*)

At the outbreak of the First World War Britain had a highly stratified class system, with 80% of the population being defined as working class and having virtually no stake in society (including no vote). However, the First World War did change the situation: men from all social classes lived together in the trenches and fought together on the battlefields, and women from varied backgrounds worked together on the Home Front. Although the class system clearly did not disappear – and still has not! – certainly the Britain of 1918 was beginning to look very different in terms of social class from that which preceded the war.

In terms of literature, most of the literature produced during the war was written by the middle and upper classes steeped in a public school education of the classics. Working class poets such as Isaac Rosenberg and David Jones, as noted in Unit 14, were an exception.

### Differentiation

Read more about the figure of the shell-shocked soldier in the set text *Regeneration* by Pat Barker, a novel set in a psychiatric hospital, and in Virginia Woolf's *Mrs Dalloway* (1925).

### Erich Maria Remarque: *All Quiet on the Western Front* (15.4)

Activity 5 (*'Like strangers in those landscapes of our youth'*) and Activity 6 (*A response to All Quiet on the Western Front*)

The extract from Remarque's novel reveals the devastating effect combat had on many of its participants. It seems to support the view of some historians that the First World War caused a collective national trauma for the countries involved. The mass slaughter on the battlefields and the horrors experienced in the trenches led to a widespread disillusionment and pessimism about humanity. Those who fought in the war but survived it became known as the 'Lost Generation' reflecting their loss of purpose and the rootlessness caused by their experiences.

## Differentiation

Read more about the disillusionment experienced by combatants and their subsequent difficulties in returning to their earlier lives in Kate Atkinson's 1995 novel, *Behind the Scenes at the Museum*.

### Ernest Hemingway: *A Farewell to Arms* (15.5)

Activity 7 (Capturing the mood of disillusionment)

Like Remarque, Hemingway served in the First World War and, as noted in the Student Book, a comparison of the two novels provides interesting similarities and differences. For more on modernism – of which Hemingway's novel is an example – see Unit 12.

### Robert Graves: *Goodbye to All That* (15.6)

Activity 8 ('The most painful chapters have to be the jokiest')

Graves, like Remarque and Hemingway, served in the war and, unlike the other set prose texts, *Goodbye to All That* is non-fiction. Graves' decision to write in a humorous way about incidents in the First World War might be compared with the comedy of *Oh! What a Lovely War* and *Blackadder*, two of the set drama texts – see Unit 13.

### Susan Hill: *Strange Meeting* (15.7)

Activity 9 (Face-to-face with death for the first time)

In conjunction with studying this extract – and reading the novel – students should be encouraged to read the Wilfred Owen poem that gives its title to the novel. They might also consider – in the other prose and drama from the First World War that they have read – the role played by male friendship and how it is presented by the authors.

### Pat Barker: *Regeneration* (15.8)

Activity 10 (*The men who paid the price: Barker and Owen on disabled soldiers*)

Whilst Pat Barker's novel *Regeneration* is a novel about the First World War, it is set in Scotland, far from the battlefields of Northern France and Belgium. Its subjects are not the fighting soldiers, but the casualties – both emotional and physical – of that conflict. As part of their study of the novel students might discuss how effectively the war is portrayed when this is its subject: is the greatest horror what happens on the battlefield or what happens inside a human's head?

### Sebastian Faulks: *Birdsong* (15.9)

Activity 11 (*Intertextuality: Owen and Faulks on the meeting of enemies*)

Activity 11 – which requires students to compare Owen's poem 'Strange Meeting' with an extract from *Birdsong* – is a helpful way to alert students to the topic of intertextuality and the idea that all texts are composed from other texts. Students should from the outset be encouraged to recognise echoes of and references to other texts in their reading.

### Sebastian Barry: *A Long, Long Way* (15.10)

Activity 12 (*Poetic prose and politics in the trenches*)

Barry's novel offers yet another different perspective on the First World War, that of a young Irish soldier. As well as researching the role and participation of Ireland in the First World War, students might also link their reading of this extract – or the whole novel – to Yeats' poem, 'An Irish Airman Foresees His Death' (Text 14A in the Student Book).

### Ben Elton: *The First Casualty* (15.11)

Activity 13 (*Detective fiction in the front line*)

As well as authoring this novel, Ben Elton is one of the two writers behind *Blackadder Goes Forth*, so comparison of these two texts as ways of writing about the war might prove fruitful. Students might also discuss Elton's merging of genres – detective novel with war fiction – and whether they are effective: does the crime novel element serve to detract from the portrayal of events of the First World War?

### Pat Barker: *Life Class* (15.12)

Activity 14 (*Letters as narrative*)

The focus in the Student Book on the epistolary format as used in *Life Class* could be developed further by encouraging students to research and read letters written in the First World War, from both the trenches and the Home Front – many are available online. See also the discussion of the epistolary format as used in *The Color Purple* in Section 19 in this resource.

## Enriching

See Section 22.1.5 (*Recurring imagery*) and Section 22.1.6 (*Language, form and structure*) for post-reading activities on the set prose text(s).

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**VIDEO:** Watch tutorial video, Shell shock

# 16 Modern Times: Literature from 1945 to the Present Day: introduction (Unit 16)

This is relevant for A Level only

## AIMS AND OUTCOMES

In this unit students will:

- consider the contexts in which post-1945 texts were written and received
- read a range of texts that illuminate these contexts
- explore common themes in post-1945 literature
- make connections across a range of texts.

## Notes

Modern Times: Literature from 1945 to the Present Day is one of the two options within Texts in Shared Contexts. Please refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for further details of the requirements and assessment.

## Suggested route through the unit

This unit introduces the theme of Modern Times and some of the pressing issues that have been addressed by literature written in English from 1945 to the present, in preparation for the study of the set texts (covered in the following three units). The work on extracts will both continue to develop students' skills in reading, analysing and writing about literature and help prepare students for the unseen section in the exam.

This unit covers two principal areas of post-1945 Britain:

- class and education and their portrayal in literature
- the impact of gender on individual and social identities and how this is represented in literature.

Depending on the set texts for this component, you may wish to address either or both of these areas.

Students might find it helpful to make the following two timelines at the outset of their study of this component:

- a historical timeline of key events in the build-up to, during and after the war
- a cultural timeline that references key texts, cultural movements and important figures.

## Introduction (16.1)

Modern Times: Literature from 1945 to the Present Day is the focus of this and the following three units. This option takes as its historical starting point the end of the Second World War, and explores literature's responses to some of the pressing issues of the last 70 years. These might include – but not be confined to:

- the impact and legacy of the Second World War, particularly in the UK and USA
- personal identity, including madness
- social identity and changing social structures
- changing morality and sexual norms
- feminism and gender issues
- race and ethnicity
- political change and resistance
- imperialism and post-colonialism.

Students could research or identify some of the biggest changes and events that have shaped our society since the Second World War. Possible ideas include:

- the development of the atomic bomb, nuclear weapons and chemical weapons
- women's rights: second and third-wave feminism, the fight for equal pay, the development of the Pill, the legalisation of abortion, female representation in Parliament and business
- changing sexual norms: the legalisation of homosexuality, civil partnerships and gay marriage, decline in popularity of marriage, increased rates of divorce
- Britain's relationship with the rest of the world: break-up of the British Empire and decolonisation, relationship with the United States and the EU, immigration, an increasingly ethnically diverse Britain, Islam and Islamophobia
- changing social structures: loss of the old 'working class' owing to decline in manufacturing industries, meritocracy and social mobility
- capitalism and globalisation.

## Education, education, education (16.2)

As part of their study of post-war education in the UK, students might discuss what they know about the education system and about the following types of school, including their assumptions about the type of education students would receive in each one:

- secondary modern
- grammar
- independent
- boarding
- free school
- academy
- comprehensive.

Much literature – both pre- and post-1945 – is set in school. Students could research, or read extracts from

the following post-1945 texts to consider the role that school plays as a literary setting:

- E. R. Braithwaite: *To Sir With Love*
- Muriel Spark: *The Prime of Miss Jean Brodie*
- J.K. Rowling: *Harry Potter and the Philosopher's Stone*
- Zoe Heller: *Notes on a Scandal*
- Alan Bennett: *The History Boys*

### Education and social mobility (16.3)

In addition to reading the passages by Neil Kinnock and James Bloodworth and completing the accompanying Activity 1, students might be encouraged to consider the following:

- Their own family's experience of education – e.g. Did their parents go to university? Are they expected to go to university?
- Do they think that education offers an opportunity for people to 'better' themselves and improve their prospects?
- Or does education simply serve to reinforce prevailing social structures?

They might also find it interesting to research the schooling experience of some of our society's high-achievers: e.g. the Prime Minister and members of the cabinet; Tony Hall, Director-General of the BBC.

### Representations of class and gender in post-1945 literature (16.4)

The passages in this section paint a rather dismal picture of women's lives, and how little they have changed over time. Before reading them, and completing Activities 2 and 3, students might complete one or more additional activities.

- Students share their own thoughts about women's lives in the twenty-first century: how have they changed (in their view) from 100 years ago? What has improved? Has anything changed the same?
- Female students might discuss their expectations of what their lives will be like after education: do they expect to work? Have a family? Combine the two? What would their ideal lifestyle look like? How does their ideal compare to what they think the reality might be?
- Students discuss the following statements and/or rank them from 1 (strongly agree) to 4 (strongly disagree):
  - 'Women have never had it so good: every profession is now open to them and they are supported by legislation in terms of equal pay and maternity rights.'
  - 'Despite the progress made over the last 50 years, women are still not fully represented in the top professions and are still held back by domestic burdens and childcare responsibilities.'

- 'The pressures and constraints women used to face in the home have simply been replaced by the pressures of the beauty industry and an oversexualised media.'
- 'It is very difficult for women who simply want to stay at home and be full-time mothers: if they have received a university education they are expected to want a career.'

### Representations of gender (16.5)

Images are a great way to begin considering the representation of gender, before moving on to look at its representation in language and literature. The pictures in Gallery 16A and Activity 4 could be supplemented by other images – there are countless adverts on the internet. It could be particularly interesting to take a household item – such as washing powder – and research how it has been advertised over time and whether the portrayal of women has changed. It is also important for students to realise that men can be as subject to unfair and stereotyped portrayal as women, and an analysis of the presentation of men in advertising should throw up some interesting points for discussion.

### The enduring influence of stereotypes (16.6)

Figures 16A and 16B support and develop the work done about representations of gender. It could be instructive for students to look at the front covers of women and men's magazines, such as *Cosmopolitan*, *Elle*, *Marie Claire*, *Men's Health* and *GQ* to see how women and men are depicted in the twenty-first century. This could be interpreted from:

- the choice of front cover image
- the topics of articles
- the chosen celebrities
- the chosen advertisers.

### Exploring how Sylvia Plath portrays attitudes towards women in 'The Applicant' (16.7)

Plath's poem is from *Ariel*, one of the poetry texts that can be studied for this component. Completing Activity 5 will also prove useful for any poetry analysis, whatever the set text, and will help develop students' ability to analyse attitudes towards women in other set texts, either for this component (e.g. *The Handmaid's Tale*) or for Love Through the Ages (e.g. *The Awakening*).

#### CAMBRIDGE ELEVATE RESOURCES

##### In the Student Book

**VIDEO:** Watch tutorial video, Women's lives

**LINK:** Listen to Sylvia Plath reading the poem 'The Applicant'



# 17 Modern Times: Literature from 1945 to the Present Day: drama (Unit 17)

This is relevant for A Level only

## AIMS AND OUTCOMES

In this unit students will:

- read a range of extracts from plays found in the specification
- explore the ways in which playwrights begin their texts
- analyse the techniques they use to convey their ideas and depict their characters
- consider how the texts relate to their contexts
- make connections within and across drama texts.

## Notes

At least one drama text must be studied for this component. Students can study drama either as the core text or as a comparative text. However, please refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for further details of the requirements and assessment.

Even though students are only required to study one set drama text, they should read widely in the field of post-1945 drama, both from the AQA reading list and beyond.

Whether the play is examined for the set texts question or for the comparative question, students are required to 'Explore connections across literary texts' (AO4). If they are writing about drama for the comparative unit, then at the very least comparison with the chosen prose or poetry text will be required. But if drama is the core text, students will be expected to compare the play with others read, whether set texts for the course or not. This is why wider reading – as noted above – is an absolute requirement for this A Level specification.

## Suggested route through the unit

This unit builds on the work students have done in Unit 7 (*Drama*) on reading, analysing and writing about drama. In that unit students worked with extracts from plays, but now they will build on these skills by dealing with complete drama texts. It is likely that by the time they embark on this component they will also have studied a Shakespeare play for Love Through the Ages, so will be able to draw on their experience of studying earlier drama for tackling one or more of these modern plays.

It would make sense for study of this unit to be preceded by Unit 16, which introduces students to post-1945 literature and some of the key contexts and concepts that will be helpful in thinking and writing about it.

Whether this unit is taught before or after the units on post-1945 poetry (Unit 18) and prose (Unit 19) will depend on the teacher's chosen structure for the course.

This resource begins with some general points and teaching ideas about post-1945 drama. It then considers ways of approaching the modern plays through work on extracts from four of the set plays: *All My Sons*, *A Streetcar Named Desire*, *Cat on a Hot Tin Roof* and *Top Girls*. These are addressed in chronological order.

The Student Book only includes activities on four of the set plays: there are no activities specifically on *Translations* by Brian Friel or *Our Country's Good* by Timberlake Wertenbaker. However, this resource and the Student Book are not intended to be exhaustive, but rather to provide ideas and starting points for teaching, and learning about, the drama.

Throughout the teaching of the post-1945 drama, the students may find it helpful to complete one or more of the following activities:

- glossary of drama terms: if students began one earlier they could add to this
- a reading log for the set play, in which the student summarises each scene of the play, records key literary/dramatic features, notes contextual points and makes links to other plays (and the prose or poetry if the play is studied for the comparative unit). This information could be recorded in a table, as below:

*A Streetcar Named Desire*

| Scene | Key literary/dramatic features | Relevant contextual points | Links to other texts |
|-------|--------------------------------|----------------------------|----------------------|
|       |                                |                            |                      |

As noted earlier in this resource, plays are written to be performed, not read. It is therefore important to find ways to enable the students to read and act out scenes, and to watch performances (whether filmed or in the theatre) of the set plays and/or others by the same playwright or from the same era.

## Introduction (17.1)

The Second World War had a huge impact on British and American drama. In Britain there were practical effects, such as the destruction of theatres and a shortage of actors and directors. And in both countries the devastating loss of life, on not only the battlefields,

but also in the concentration camps and as a result of the atomic bombs dropped on Hiroshima and Nagasaki, led to questions about the extent of human civilisation and the human capacity for evil. Drama that was written after the war on both sides of the Atlantic is thus often preoccupied with moral questions – as in the work of Arthur Miller – or with the absurdity of existence (Samuel Beckett, Ionesco). Many American playwrights also began to show a dramatic interest in the tragedy of ordinary people's lives (Eugene O'Neill, Arthur Miller) compared to the focus on the upper classes of earlier drama, whilst using the forms of earlier drama, such as Greek tragedy, to ennoble their sufferings. The dramatic craft also began to be held up to interrogation with playwrights such as Tennessee Williams drawing attention to the artificiality of theatre with his use of 'plastic drama'. As wider reading and extension work, students should be encouraged to further explore these social and literary changes.

### The beginning of Miller's *All My Sons* (17.2)

As noted in Unit 7.2, the beginning of a play is particularly important. It is here that playwrights introduce us to the setting, the characters, their relationships and their situation, usually without recourse to a narrator. Arthur Miller uses very detailed stage directions, which are helpful to readers of his plays, and Activity 1 (*Setting the scene*) might be supplemented with reading and studying the opening of one or more of Miller's other plays: students may well be familiar with *A View from the Bridge* or *The Crucible*, plays that are commonly studied at school. It might alternatively – or additionally – be productive for students to compare the opening of *All My Sons* with that of one of the other set plays, to compare how playwrights use exposition.

### The moral implications of plays (17.3)

Before reading Text 17C and completing Activity 2 (*Consider Miller's views*), students might discuss one or more of the following questions:

- Do all great literary works have a moral dimension?
- Should writers address moral and social issues in their works?
- Think about the books you are studying for A Level: do any – or do all of them – have moral implications?
- Do some literary genres lend themselves to communicating a message more effectively than others?
- Why might drama be a particularly effective genre for communicating a moral lesson or commentary on society?

### Differentiation

For students studying *All My Sons* as a set play

Research the biography of Arthur Miller to find out about his experience of McCarthyism and the House Un-American Activities Committee, and the effect on his writing.

### Tennessee Williams: *A Streetcar Named Desire* – creating dramatic impact on stage (17.4.1)

The question of how dramatic impact is created is key to meeting AO2 when writing about drama. As the questions in Activity 3 (*Explore staging*) indicate, Williams makes use of stage directions, dialogue and character conflict to create impact. Viewing a production – as question 4 stipulates – is essential for helping students to see how directors have interpreted the play and how they use staging to create impact. Clips from theatre – and in some cases film – productions of all the set plays can be accessed online.

### The back story of Blanche DuBois (17.4.2)

The techniques playwrights use to give their audiences information about the characters' lives prior to the events of the play are important to study. Activity 4 (*Consider dramatic effects*) is a good example of this. The importance of the back story in shaping women's lives is particularly important in Williams' drama, and other examples can be found in the figure of Amanda in *The Glass Menagerie* and Margaret in *Cat on a Hot Tin Roof* (see Activity 6).

### Differentiation

Read *The Glass Menagerie* or *Cat on a Hot Tin Roof*.

If students are studying drama and prose for the comparative unit, they might like to compare the methods novelists and playwrights use to provide characters' back stories; and how the way novelists provide back stories compares with playwrights' methods.

### Tennessee Williams: *Cat on a Hot Tin Roof* – picking up the clues from the first moments of the play (17.5.1)

The opening of *Cat on a Hot Tin Roof* and Activity 5 (*Form your own impressions*) highlight how much information can be gleaned from the opening of a play. As well as looking in detail at the opening of other plays, students might also study the opening(s) of the novel(s) they are studying to compare how the novelist also gives clues as to what is to come. Whichever texts are used here, this activity is most effectively done when students have read

the entire text and can then revisit the opening in the light of what they know is to happen later on.

### Fleshing out relationships (17.5.2)

Activity 6 (*Consider the portrayal of relationships*) – on the back stories in *Cat on a Hot Tin Roof* – can be profitably completed alongside Activity 4, as noted in 17.5.3 (*Making connections across plays*). Wider reading is essential for success in this A Level specification, with every assessment requiring students to make connections between literary texts. Text 17H shows how connections can be traced between plays by the same author. Whilst Activity 7 (*Express an opinion*) only asks students their opinion in relation to one play by Williams, it should also serve to encourage them to read other plays (both by Williams and other playwrights) and make links between them.

### Making connections across genres (17.6)

Text 17I and Activity 8 (*Examine character depiction*) show how productive connections can be made across literary genres. In this case, the parallels are obvious with the same characters being depicted by the same author in both prose and drama. However, equally – if not more – fruitful connections can be made across genres written by different authors and in different contexts. Ideas for comparison of set texts in this component include:

- doomed aspirations: *A Streetcar Named Desire* and *Revolutionary Road* by Richard Yates
- capitalism and its discontents: *Top Girls* and Tony Harrison's poetry
- madness: *A Streetcar Named Desire*, *One Flew Over the Cuckoo's Nest* by Ken Kesey and *Ariel* by Sylvia Plath

### Introducing *Top Girls* by Caryl Churchill (17.6.1)

Since A Level students were born after the premiership of Margaret Thatcher, some background information – as provided in Text 7J – will be helpful. They are likely to know who she is, and prior knowledge could be assessed by showing a picture of her and asking them what they know about her and her time as prime minister.

### Exploring effects created by dialogue in Caryl Churchill's *Top Girls* (17.6.2)

Churchill's use of stage directions – compared to Miller's and Williams' – is minimal. The characters' dialogue thus has a weighty responsibility to convey character and setting, as Text 17K and Activity 9 (*Identify dramatic techniques*) demonstrate. To give students some sense of the difficulty of this – and the extent of Churchill's achievements – they might be set the following activity:

- Write a scene – as for a novel – in which two brothers with radically different lifestyles and values are introduced. You should use both description and dialogue to present the relationship between them.

- Now, write the same scene, but as for a playscript and using dialogue only – no stage directions are allowed. You should – where necessary – alter or supplement the dialogue to convey what was communicated in the description and commentary of the novel passage.

### Where the personal meets the political (17.6.3)

Text 17L and Activity 10 (*Evaluate characters*) – in addition to Text 17K and Activity 9 – show how effectively dialogue can be used in drama to convey conflicting attitudes and values. Text 17M and Activity 11 (*Express your views*) – along with Charles Spencer's review of the 2011 revival of the play (Text 17J) – offer students the opportunity to understand how *Top Girls* has been received in a post-Thatcher age. However, with the play being first performed in the early 1980s, to fulfil AO3 – Demonstrate understanding of the significance and influence of the contexts in which literary texts were written and received – students should also read some earlier criticism of the play, to see whether – and how – the reception of the play has changed over the last 30 years. Benedict Nightingale's review for *The New York Times* is available online and other reviews, or quotations from them, can be found on the internet or in published works of criticism.

## CAMBRIDGE ELEVATE RESOURCES

### In this Teacher's Resource

**LINK:** Benedict Nightingale's review of *Top Girls*

# 18 Modern Times: Literature from 1945 to the Present Day: poetry (Unit 18)

This is relevant for A Level only

## AIMS AND OUTCOMES

In this unit students will:

- read a range of poems written after 1945 by poets on the specification
- explore a number of themes common in poetry
- analyse the techniques writers use to shape meanings
- consider the significance of the contexts in which poems are written and received
- compare and contrast poems.

## Notes

At least one poetry text must be studied for this component. Students can study poetry either as the core text or as a comparative text. However, please refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for further details of the requirements and assessment.

Even though students are only required to study one set poetry text, they should read widely in the field of post-1945 poetry, both from the AQA reading list and beyond.

Whether the poetry is examined for the set texts question or for the comparative question, students are required to 'Explore connections across literary texts' (AO4). If they are writing about poetry for the comparative unit, then at the very least comparison with the chosen drama or prose text will be required. But if poetry is the core text, students will be expected to compare it with other poetry read, whether set texts for the course or not. This is why wider reading – as noted above – is an absolute requirement for this A Level specification.

## Suggested route through the unit

This unit builds on the work students have done in Unit 5 (*Poetry*) on reading, analysing and writing about poetry. It is likely that by the time they embark on this component they will also have studied a number of poems for Love Through the Ages, so will be able to draw on their experience there for tackling this poetry.

It would make sense for study of this unit to be preceded by Unit 16, which introduces students to post-1945 literature and some of the key contexts and concepts that will be helpful in thinking and writing about it. Whether this unit is taught before or after the units on post-1945 drama (Unit 17) and prose (Unit 19) will depend on the teacher's chosen structure for the course.

This unit considers poetry in the modern world, and then addresses selected poems under common themes, namely: family relationships; relationships – tensions and endings; different perspectives; loss and grief.

The Student Book only includes activities on a handful of poems by Owen Sheers, Seamus Heaney, Sylvia Plath, Ted Hughes and Tony Harrison: there are therefore no activities specifically on Carol Ann Duffy's poetry. However, this resource and the Student Book are not intended to be exhaustive, but rather to provide ideas and starting points for teaching and studying the post-1945 poetry.

Furthermore, rather than teaching all the poems together in one go, teachers may choose to teach the poems alongside the chosen drama and prose texts. This might be particularly helpful if the poetry is being studied for the comparative unit, as it would encourage students to be comparing the poetry with the other text from the outset.

Throughout the teaching of the set poetry, the students may find it helpful to complete one or more of the following activities:

- glossary of poetic terms: if students began one earlier they could add to this
- for the comparative essay, a table of the poems studied and possible links to the set prose or poetry text
- complete a table of the poems studied, with the date of composition or publication, and links to both the poet's life and any relevant historical events.

General ideas for teaching poems are listed at the beginning of Section 10 of this Teacher's Resource, many of which could be adapted for the teaching of these modern poems.

## Poetry today (18.1)

To get students discussing the role of poetry in the modern world, you might do one or more of the following activities/discussions, in addition to completing Activity 1 (*Consider views on poetry*).

- Ask students to name all the modern (post-1950) poets they know.
- Can students name:
  - the current Poet Laureate (Carol Ann Duffy)? And what does this role involve? How far back does it date?
  - the current Oxford Professor of Poetry (Simon Armitage)?

- the winner of the T. S. Eliot prize for poetry 2014 (David Harsent)?

Statements for discussion:

- ‘Of all the literary genres, poetry is the one with which readers have the strongest emotional connection.’
- ‘Poetry is difficult to understand, pretentious and elitist.’
- ‘Poetry is the most accessible literary form: you find it in advertising, pop songs, rap lyrics, etc.’
- ‘Poetry requires time to read and understand, time that most people do not have nowadays.’
- ‘What is poetry? Can song lyrics be poetry?’ (In this context students might be asked to comment on the fact that in 2008, English students at Cambridge University sat a Finals paper in which they were asked to compare lyrics of an Amy Winehouse song with poems by Shakespeare and the sixteenth-century poet Raleigh.)

### The poems in this unit (18.2)

Before studying the poetry of the chosen poet, students may be guided to research the biography of the poet and his or her writing history.

### Poems about family relationships (18.3)

With poems about family relationships, it is fair to assume that the poet may well be writing about their own experience of family. It would thus be particularly appropriate for students to find out about the poet’s family relationships and – with the poems addressed here – specifically the relationship with the father.

Prior to reading the poems, students might also consider and discuss the following:

- the choice of poetry as a literary form to explore family relationships
- why family relationships might be such a popular topic for modern poets: certainly, pre-1900 poets show little interest in writing about their relationships with parents (though romantic and sexual relationships, and in some cases relationships with children, do provide subject matter for poetry) compared to modern poets. This subject matter might reflect the fact people are living longer nowadays, and thus our parents – and our relationships – with them, change and develop as they become more vulnerable and dependent on their own children (as shown in the final verse of Seamus Heaney’s ‘Follower’). The influence of Freud on our understanding of the legacy of parenting on our development and our own ability to forge relationships might also help explain the poetic interest in these relationships: Sylvia Plath’s ‘Daddy’ might be read profitably in this light.

### Differentiation

Following on from Activity 2 (*Explore the theme and structure*), read Seamus Heaney’s poem ‘Digging’, which is also about his relationship with his father, and compare the depiction of the father–son relationship with that in ‘Follower’.

### Differentiation

Students studying Sylvia Plath’s poetry – see Activity 3 (*Think about the impact*) – might read Plath’s semi-autobiographical novel *The Bell Jar*, which documents her depression, breakdowns and suicide attempts: whilst only fleeting reference is made to her father in the novel, the relationship between daughter and mother is of interest, particularly alongside reading ‘Medusa’, as suggested in 18.3.1. Another Plath poem worth considering in terms of family relationships is ‘Morning Song’, which documents a new mother’s ambivalent feelings towards her new baby shortly after giving birth.

### Poems about relationships, their tensions and endings (18.4)

The Owen Sheers poem ‘Night Windows’ is about the ending of a sexual relationship, a topic that frequently preoccupies poets, both old and modern. Before reading the poem and completing Activity 4 (*Explore the theme and tone*), students might consider why literature in general – and poetry in particular – might be so interested in the difficulties and complexities of relationships, in separation and endings, as much as in union and beginnings. Some fruitful links might be made with the poems studied for Love Through the Ages. Students might also discuss the fluidity of modern relationships: the high breakdown and divorce rate. Tensions and breakdowns in relationships are central ideas in many of the texts in this component, including *Revolutionary Road* by Richard Yates and *A Streetcar Named Desire* by Tennessee Williams.

### Two poets exploring one day from different perspectives (18.5)

The problematic relationship of the poets Ted Hughes and Sylvia Plath is as well-known as, if not better known than, their poetry. Having met and married in the 1950s, Hughes left Plath in 1962 for another woman and Plath killed herself the following year, leaving behind their two young children. For many Plath lovers and feminist critics, Hughes was a controlling and philandering man, who drove her to her death and then grotesquely edited her work for posthumous publication. Hughes

supporters have, not surprisingly, argued against this depiction of him. An array of books and academic articles, many of which are available online, present both sides of the case. Text 18J is a review of *Birthday Letters*, Hughes' 1999 collection of poetry in which he presents his perspective – through poetry – on his relationship with Plath.

As wider reading, following the study of Plath's and Hughes' poems – both entitled 'The Rabbit Catcher' – and the completion of Activity 5 (*Compare poems*), students might read Hughes' poem, 'Wuthering Heights' – also in *Birthday Letters* – and compare it with Plath's 1961 poem of the same name: the poem can be easily accessed online.

### Enriching

See Section 23.1.1 (*Reception of poetry*), which uses a Ted Hughes poem, and his and Plath's daughter, Frieda Hughes' foreword to a revised edition of *Ariel*, as material for thinking about the significance of the reception of a text.

### Poetry about loss and grief (18.6)

Loss and grief are common topics in poetry, and are certainly not unique to modern poetry. However, death could be said to have a different resonance in our modern – or post-modern world. With many people no longer believing in God, we lack the assurance of poets such as Christina Rossetti who in 'Remember' (Love Through the Ages – pre-1900 poetry anthology) talks of going 'far away into the silent land'. For many people, death is the end. As the speaker in Tony Harrison's 'Long Distance II' states: 'I believe life ends with death, and that is all.'

Furthermore, modern medicine and improved living conditions mean that most of us will live far longer, but also probably experience more complicated health issues, as seems to be the case with the dying men in both Owen Sheers' 'The Wake' and Tony Harrison's 'Cremation'. In addition to completing the relevant activity – 6 (*Think about imagery*), 7 (*Explore imagery*) and 8 (*Responding to Long Distance II*) – students may also be interested, if it is not a painful or sensitive topic, in discussing their experiences of older relatives growing ill and the impact on those around them.

### Enriching

To successfully meet AO3, students will need to consider how their set poetry text has been received over time: completing Activity 1 in Section 23.1.1 (*Reception of Poetry*) will help with this.

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**LINK:** Find and read Ian Sampson's review of Hughes' *Birthday Letters*

# 19 Modern Times: Literature from 1945 to the Present Day: prose (Unit 19)

This is relevant for A Level only

## AIMS AND OUTCOMES

In this unit students will:

- read a range of extracts from novels found in the specification
- explore the ways in which novelists begin their texts
- analyse the techniques they use to convey their ideas
- consider how the texts relate to their contexts
- make connections within and across prose extracts
- look at an examination-style question.

## Notes

At least one prose text must be studied for Modern Times. Students can study prose either as the core text or as a comparative text. However, please refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for further details of the requirements and assessment.

Even though students are only required to study one set prose text, they should read widely in the field of post-1945 novels, both from the AQA reading list and beyond.

Whether prose is examined for the set texts question or for the comparative question, students are required to 'Explore connections across literary texts' (AO4). If they are writing about prose for the comparative unit, then at the very least comparison with the chosen drama or poetry text will be required. But if prose is the core text, students will be expected to compare it with other post-1945 novels read, whether set texts for the course or not. This is why wider reading – as noted above – is an absolute requirement for this A Level specification.

## Suggested route through the unit

This unit builds on the work students have done in Unit 6 (*Prose*) on reading, analysing and writing about prose. It is likely that by the time they embark on this component they will also have studied at least one novel for *Love Through the Ages*, so will be able to draw on their experience there for tackling this part of the component.

It would make sense for study of this unit to be preceded by Unit 16, which introduces students to post-1945 literature and some of the key contexts and concepts that will be helpful in thinking and writing about it. Whether this unit is taught before or after the units

on post-1945 drama (Unit 17) and poetry (Unit 18) will depend on the teacher's chosen structure for the course.

## The texts in this unit (19.1)

This unit first considers the position of the novel in twenty-first century society, and then addresses extracts from three of the set novels: *Oranges are Not the Only Fruit* by Jeanette Winterson, *The Handmaid's Tale* by Margaret Atwood and *The Color Purple* by Alice Walker. The extracts selected for analysis cover a range of issues central to the study of post-1945 Western literature, namely:

- personal and social identity
- changing morality and social structures
- gender issues
- class.

The work on extracts will also help prepare students for the unseen element of the examination.

Although the three novels used in this unit may not include the one(s) you are teaching, this resource and the Student Book are not intended to be exhaustive. Instead they aim to provide ideas and starting points for teaching and studying the post-1945 novels, and the activities and points for discussion can be easily adapted to any of the set novels.

Throughout the teaching of the set novel(s), the students may find it helpful to complete one or more of the following activities:

- glossary of literary terms: if students began one earlier they could add to this
- for the comparative unit, a table making links between the novel(s) and the set drama or poetry text
- a timeline of the author of the set text, identifying where the set text comes in terms of his or her literary output and how its production and reception link to key historical events and the Western novel-writing tradition.

## Enriching

A number of these novels have been adapted for film or television and you may wish to use these in your teaching to help students think about AO5 – Explore literary texts informed by different interpretations. Completing Activity 2 (*Evaluate film adaptations of literature*) in Section 23.1.2 (*Reviews of film adaptations*) will help students use their film viewing in a constructive way.

### Exploring *Oranges Are Not the Only Fruit* – book selling today (19.2.1)

To complement Activity 1 (*Categorise best-sellers*) students might undertake one or more of the following activities:

#### My reading

Ask students to complete the following 'questionnaire'; the answers could then be discussed with their peers:

- What book are you currently reading? OR What was the last book you read?
- What was the last book you bought?
- Where do you buy your books (online, book shop)?
- How do you choose what books to read? (reviews, recommendations, etc.)?
- How many books on average do you read every month?
- Where and when do you read?

#### Prize-winners

Students find out the names (author and novel) of the winners of:

- The Man Booker 2014 (Richard Flanagan, *The Narrow Road to the Deep North*)
- The Costa Book Award – Novel 2014 (Ali Smith, *How to be Both*)
- The Costa Book Award – First Novel 2014 (Emma Healey, *Elizabeth is Missing*)
- The Baileys Women's Prize for Fiction 2015 (Ali Smith, *How to be Both*)

They might then discuss the significance of there being so many prizes for fiction, whether a book being given a prize would make them more or less inclined to read it, and what qualities they would be looking for in a novel were they to be a judge for one of these prizes.

In 2011, one of the judges of the Booker Prize said that a winning novel had to 'zip along'. This provoked much discussion – and annoyance – from writers and critics, who argued instead for experimentation (the word 'novel' after all originates from the idea of something new) rather than readability. Students might discuss what they think about these contrasting ideas. They could also discuss whether they think the distinction between popular and literary fiction is a justifiable one – can a well-written novel also be popular? Does good writing have to be obscure and difficult to read?

#### Popular vs. literary fiction

Students could be given extracts from a range of contemporary novels and asked to categorise them

as 'popular' or 'literary', for example, the opening paragraphs of:

- *Bridget Jones's Diary* – Helen Fielding
- *Wolf Hall* – Hilary Mantel
- *Atonement* – Ian McEwan
- *Trainspotting* – Irvine Welsh
- *A Girl is a Half-Formed Thing* – Eimear McBride
- *Black and Blue* – Ian Rankin

### Exploring humour in *Oranges Are Not the Only Fruit* (19.2.2)

Before reading Text 19B students might consider the techniques novelists use to create humour and the different purposes of humour in a literary text. Students should then complete Activity 2 (*Think about humorous effects*).

### Exploring Winterson's techniques in creating character and mood (19.2.2)

Whether or not students are studying *Oranges are not the Only Fruit*, Activity 3 (*Respond to a text*), which is in response to Text 19C, will develop their skills of prose analysis, vital for whichever of the set novels they study. The questions could be easily adapted to any novel extract, for example:

- Describe the mood of this extract, and explain how the writer creates this mood.
- Describe the narrative voice and comment on the effect(s) created.
- What use does the writer make of dialogue to present and develop character and relationships?
- What words or phrases in the extract do you find most powerful? Describe the effect(s) they have on you as a reader.
- How effective do you find the structure of this extract to be?

### Where fiction meets real life, and vice versa (19.2.4)

Activity 4 (*Consider the relationship between biography and fiction*) raises questions about the link between the writer and his or her material. Students might like to discuss whether or not they think – as some critics do – that all writing is autobiographical (to a greater or lesser extent). Researching the biographical details of the author of their set novel, and reading any published interviews with him or her about the writing of the novel could be illuminating, though students should be wary of forcing links between an author's life and his or her works.

### Structure of novels (19.3)

The choices authors make when structuring their novels are key to the way in which they are read and interpreted.



Modern and post-modern novels, such as those studied for this part of the course, are more likely to eschew a straightforward chronological structure and students should consider the structural choices made by their set author(s) and the effects created. The second question in Activity 5 (*Consider structural choices*) could be answered by students in relation to their set novel(s).

#### Exploring *The Handmaid's Tale* (19.4)

Margaret Atwood's novel has developed almost mythical status, and reference to it has become a shorthand for the control of women's bodies and reproductive functions in a patriarchal society. Before reading *The Handmaid's Tale* students might like to complete one or more of the following activities:

- What does the word 'handmaid' suggest? What connotations does it have?
- To what extent are women's bodies their own? Discuss the ways in which women's bodies are appropriated by society: fashion, advertising, sexual relationships, etc.
- Research abortion legislation and access to contraception in the UK. What do the findings suggest about women's bodies?
- Research countries in the world where abortion is illegal – or very limited – and where contraception is difficult to access.
- Read 'To John Donne' by Michael Symmons Roberts (one of the set poems in the post-1900 anthology for Love Through the Ages) and discuss what Roberts is saying about the way modern science and medicine is laying claim to human bodies. Are even men's bodies their own nowadays?

#### The start of *The Handmaid's Tale* (19.4.1)

Whether or not *The Handmaid's Tale* is the studied novel, the questions in the Student Book could be applied to the opening of any novel. Furthermore, answering them about Text 19D, and completing Activity 6 (*Interpret the opening of a novel*), will provide helpful practice for the unseen element of this examination paper.

#### The social and cultural contexts of *The Handmaid's Tale* (19.4.2)

If *The Handmaid's Tale* is the chosen set text for the examination then students should be encouraged to read other examples of dystopian fiction. In addition to the ones listed in the Student Book, students might read the following novels, both of which address questions of fertility, reproduction and women's bodies, which would provide an interesting point of comparison with Atwood's novel:

- *The Midwich Cuckoos* – John Wyndham (1957)
- *The Children of Men* – P.D. James (1992)

Text 19E and Activity 7 (*Make inferences*) address the way society has changed, a common feature in dystopian novels.

#### Narrative voice in *The Handmaid's Tale* (19.4.3)

Narrative voice is a key focus for the study of prose fiction. Text 19F from *The Handmaid's Tale* is an example of what is called self-conscious fiction or metafiction, where the writing of the novel is explicitly referred to in the course of the novel itself. Metafiction is a popular feature of post-modernism, a post-Second World War literary and cultural movement, and it can be found in many contemporary novels, including *Atonement*, one of the set novels for Love Through the Ages.

#### Enriching

If the film version of *The Handmaid's Tale* is used, then students should be directed to Text 23D in Section 23.1.2 (*Reviews of film adaptations*) for a review of it.

#### Exploring *The Color Purple* – narrative voice (19.5.1)

Alice Walker's 1982 novel, *The Color Purple*, makes use of an old literary form – the epistolary novel – to radical and shocking effect. As a prelude to reading *The Color Purple*, or certainly to studying the use of the letter format as in Activity 8 (*Explore language and structure*), students might be introduced to the epistolary form through reading extracts from other epistolary novels, or novels that make use of letters and documents to tell parts of the story.

- *Pamela* – Samuel Richardson (1740)
- *Pride and Prejudice* – Jane Austen (1813): Darcy's letter to Elizabeth Bennet after she has rejected his marriage proposal
- *Frankenstein* – Mary Shelley (1818): the framing narrative of Walton's letters to his sister
- *We Need to Talk About Kevin* – Lionel Shriver (2003)
- *The White Tiger* – Aravind Adiga (2008).

In their study of *The Color Purple*, students should also consider:

- how Celie's narrative voice changes in the course of *The Color Purple* by comparing this early letter with a later one
- how Celie's letters compare to those written by her sister Nettie.

### Enriching

If the film version of *The Color Purple* is used, then students should be directed to Text 23C in Section 23.1.2 (*Reviews of film adaptations*) for a review of it.

Activity 9 (*Compare the openings of novels*) could be profitably done with any novels being studied.

### CAMBRIDGE ELEVATE RESOURCES

#### In the Student Book

**LINK:** Find and listen to an interview with Margaret Atwood in Radio 4's *Woman's Hour* first broadcast in 2010, on the twenty-fifth anniversary of the novel's publication

# 20 Texts Across Time (Unit 20)

This is relevant for A Level only

## AIMS AND OUTCOMES

In this unit students will:

- find out about the requirements of the non-exam assessment
- learn how to research and take notes for the non-exam assignment
- consider effective strategies for writing their assignment, from the planning stage through to the final draft they hand in.

## Notes

Texts Across Time is the only non-exam assessment in A Level English Literature A. Students write a 2500 word comparative critical study of two texts. The essay must use correct academic referencing and include a bibliography (which does not contribute towards the word count). The notion of independent study is central to this component, and whilst teachers may – depending on the ability of the class – choose to teach one text in common, the second text **must** be chosen by the individual student (though the teacher may of course issue a list of suggested or recommended texts). In some cases, it may be considered appropriate for the students to select both the texts. Likewise, the task titles should demonstrate autonomy. Teachers should not be giving one title to the class for all students to write. Instead, the task titles should be negotiated by the student, though with the support and guidance of the teacher.

The only criteria for the two chosen texts is that they are written by two different authors and are separated by time – at least one of the two chosen texts must be written before 1900. None of the core or comparative set texts listed for study in the components Love Through the Ages or Texts in Shared Contexts may be used for this component. There is no restriction of genre, although if poetry is chosen it should be a long narrative poem (rather than a collection of short poems); a translated text may be used provided it is a text that is considered influential in the development of English literature and that a high-quality translation is used. The AQA Specification (Sections 4.3 and 4.3.3) and the Student Book (Tables 20A, 20B, 20C and 20D) both list a number of suggested tasks and pre-1900 prose, poetry and drama texts for this component. However, these lists are not exhaustive and are simply designed to provide a useful starting point for thinking and planning.

As with all the components for A Level, the non-exam assessment is assessed on all five assessment objectives. It is thus important that the chosen texts will enable students to meet all five assessment objectives: in particular, choosing texts that have generated a range of critical views will be important in helping students to meet AO5.

As noted in Section 6 of the specification, whilst teachers may read drafts of the student's work, they should not mark it or give suggestions on how it could be improved. Their input is limited to asking the student questions about how she or he is approaching the work and drawing the student's attention to the assessment requirements and the marking criteria.

Refer to the Course Planning section of this Teacher's Resource and to the AQA Specification for further details of the requirements and assessment.

## Suggested route through the unit

Since autonomy lies at the heart of the non-exam assessment, this component should be completed at a later point in the A Level course when students have made some progress in developing their research, reading and writing skills and have the intellectual confidence to work and think independently.

This resource is written as if the teacher is teaching one text in common to the whole class.

## Why do a non-examined assessment? (20.1)

Students should be alerted to this component from the beginning of the A Level course. It will help them to understand how A Level English Literature differs from GCSE, and the importance of becoming an independent learner.

## Choosing your texts (20.3)

Particularly in a class where some or all of the students require extra support, it would be advisable that one of the two texts is taught by the teacher to the whole class. Were that text to be the pre-1900 text it might make the independent aspect of the course easier for the weaker students. The chosen text might come from the AQA recommended list, but it does not need to. It should be a text that throws up a number of different themes and areas of interest in order to maximise the number of texts that can be compared with it.

In terms of timing, one suggestion would be to read and teach this text in the summer term of the first year of study, perhaps after Love Through the Ages and before Texts in Shared Contexts (see the Course Planning section of this resource). Towards the end of the summer term students could be provided with a list of possible

texts for comparison with the taught text – and/or given the opportunity to research possible text pairings – so that the second text (or a number of possible second texts) could be read over the summer.

Activity 1 (*Explore characters, ideas and setting*) – which uses an extract from Wilde's *The Picture of Dorian Gray* to both focus on close reading and develop comparison – might either be completed as it is to develop students' skills of analysis and comparison, or be adapted to the chosen taught text. If this activity is completed before the summer holidays it would mean students would already be thinking about comparison before reading widely over the summer. Activity 2 (*Widen your reading*) could also be adapted to the chosen text, and be completed at an early stage to help students with reading and browsing skills. Activity 3 (*Explore poems*) and Activity 4 (*Compare texts*) address similar skills to those covered in the previous two activities: they may be completed if students are likely to be studying poetry texts, but otherwise Activities 1 and 2 may be considered sufficient.

### The importance of critical reading (20.3.3)

In order to successfully meet AO5 students will need to read critically around their set texts: it is important that the texts chosen have generated significant critical responses. It would be helpful for the class to study, led by the teacher, at least one critical text on the taught text in order to understand how to approach critical study. Students need to learn the following:

- how to summarise a critical argument
- the need to always respond to a critic, whether that be by:
  - developing a point with which they agree, by explaining it in more detail and illustrating it through close reference to the text or discussion of a passage
  - disagreeing with or qualifying a critic's view through discussion of a passage or textual details.

Learning to use critics is an important – but difficult – skill. Critics should not be read until students have read the complete text themselves, thought about their own opinions and formulated their own responses. Students must never just let the critic speak on their behalf, or assume that the critic is unquestionably correct.

Choosing which critics to read is also not a straightforward task. Students may well need some help with Activity 5 (*Research critical texts*), either in terms of identifying the critical material available and/or to know what material is worth reading and what is not.

### Enriching

Activities 3 and 4 on evaluating interpretations in Section 24.1.3 (*Critical interpretations*) provide further help with developing this skill.

Since the non-exam assessment has the title *Texts Across Time* students will need to be considering the contexts in which the text was produced. One possible context of value is the biographical context of the author. For more on this see Activity 2 in Section 24.1.2 (*Biography*) and Activity 5 in Section 24.1.4 (*More than books*).

### Selecting a theme for comparison (20.4)

The taught text should be one that encompasses a range of themes and can generate a number of questions and areas for discussion. Students may identify one or two themes and issues that they are interested in and use these as a way of choosing a second text – with or without teacher help. Alternatively, the teacher may provide some or all of the students with a list of themes and possible second texts that would enable students to address that theme comparatively. Once the topic has been identified, then the task can be written – see examples in 20.4.3 (*Examples of non-examination tasks*). Following the suggested timing, this would be done probably at some point in the autumn term. As shown in 20.4.4 (*The importance of getting the assignment title right*) the suitability of the title can be established by checking it against the AOs; however, texts and tasks should be checked with the AQA allocated non-exam assessment adviser.

Activity 6 (*Compare characterisations*) would be an ideal activity to complete prior to students' writing their first drafts as it focuses their attention on the importance of comparing passages from both texts and working on textual detail. Of course, the activity might be tailored to suit the selected texts and passages taken from them.

### Enriching

To help them with choosing a partner text, and developing a task title, students might be directed to Sections 24.1.5 (*Thinking about the scope of the task*) and 24.1.6 (*Getting the wording right*).

### Preparing for the assessment (20.5)

In the Student Book, this section provides useful guidelines for how students should undertake their reading, research and note-taking before writing their first draft. The timing of the drafting and re-drafting processes will obviously depend on the internal deadlines for non-examined assessment set by your institution, but if the task question is finalised in the first

half of the autumn term it might make sense to aim for a first draft to be written by the end of that same term. With the work being carried out independently, it is to be assumed that one of the examination components will be being taught at the same time – probably Texts in Shared Contexts. However, teachers may wish to identify one lesson a week – or fortnight – to focus on the non-examined assessment in which they teach key skills and provide support and guidance to individuals. It would be advisable to set students regular tasks so that there is a structure to their independent study and they allocate a certain number of hours of their own study every week to the assessment.

### Writing the first draft (20.6)

The writing of the first draft should be done over a contained period of time – perhaps 2–3 weeks, both inside and outside the classroom. Teachers may find it helpful to suspend their teaching of the examined component for perhaps one week in order to give students the focused time to write. It would be advisable to set a date for the first draft to be submitted because, even though this draft is not marked by the teacher, a deadline focuses students' attention and efforts.

### The re-drafting stage (20.6.2)

The re-drafting stage should also be done over a contained period of time. It is advisable that students have a little time away from their draft, so they return to it with a fresh pair of eyes. If students are sitting mock examinations at some point in the spring term, the deadlines could be worked around them so that this period provides them with the break and they return to their drafts after the mocks.

### Checklist for re-drafting (20.6.3)

This section in the Student Book provides a helpful checklist to enable students to independently redraft their own work. If students are completing this component a couple of years into the specification they might find it helpful to consult essays written by previous students to understand what makes a good essay.

### The final draft (20.7)

The final draft is completely the student's own work. The checklist in the Student's Book about presentation is thus very important for them. Activity 7 (*Write a bibliography*) is a very useful task for students to complete, as this is a task that is likely, by nature of its novelty, to be difficult for them.

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**VIDEO:** Watch tutorial video, Marginalised voices.

**LINK:** Find and read the complete *Independent* article 'The Two Mrs Eliots' (Section 24.1.4)