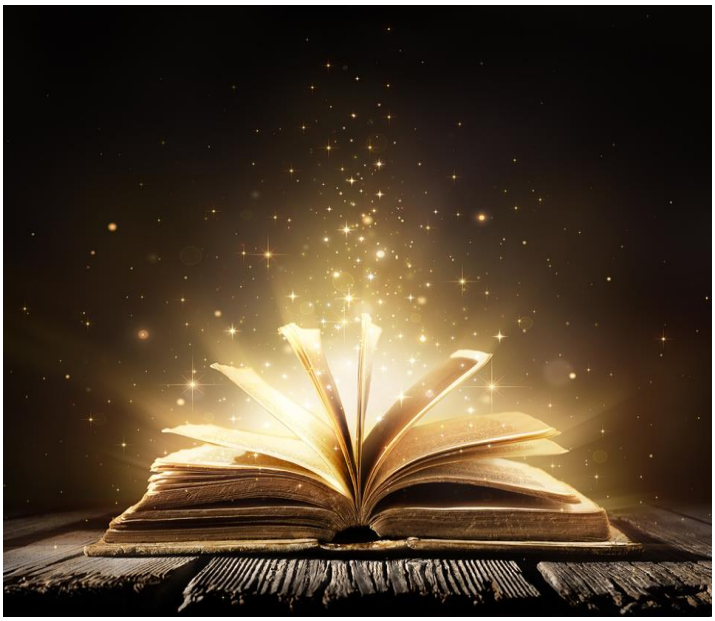
The Friary Sixth Form



English Literature Bridging Pack 2025

Course Expectations

English Literature is a fantastic, eye-opening and wide-ranging course that will shape how you see and experience the world around you. In order to succeed on the course, you will need to be resilient, motivated and engaged. Here are some of the expectations you can expect your teachers to talk to you about; bear in mind, we are there to help you with each of these to help you with the move from GCSE to A Level.

In class you will need to:

- Bring your folders to every lesson. You will need two: one for each teacher. Your folders should be organised with folder dividers and a set of plastic wallets.
- Bring the text you need to lessons to ensure you are able to annotate it.
- Listen carefully and take notes – you never know when you will need an idea later on, so ensuring your notes and annotations are detailed will only benefit you in the long term. There will be lots of opportunities to practise these skills.
- Be open to differing opinions – you will need to listen and debate ideas about a wide range of topics.

Outside of the classroom, you will need to:

- Keep to deadlines – the course is busy and you will need to keep on top of everything from reading to drafting essays and other homework.
- Read widely around your subject. Your teachers will help you to get started on this initially!
- Plan and practise all of your essay responses. The style in which you write will be a huge part of the progress you make but this will take time and practise to perfect.
- Stay organised – keep everything labelled and clear. You will need to revise from your notes and it is important to know where they all are.

Course Overview

- The specification we use is AQA A Level English Literature A. This is split up into three units: love through the ages, modern times and texts over time.
- All the texts you study for this course are literary.
- You will study two novels, two plays and two poetry anthologies for your exams.
- You will study a Shakespeare play, which counts as one of the plays mentioned above.
- Additionally, you will be examined on two different unseen texts: one poetry and one prose.
- All of the answers you write in your exam will be analytical essays in response to the question 'Compare the presentation of…' or 'Explore how the writer presents…'
- Additionally, you will complete a Non-Examined Assessment, where you will compare the presentation of a theme in two different texts. One of these texts will taught to you in class, and the other will be your own choice.

Year Twelve	Year Thirteen
Tess of the d'Urbervilles, by Thomas Hardy (novel)	The Importance of Being Earnest, by Oscar Wilde (play)
The Handmaid's Tale, by Margaret Atwood (novel)	Othello, by William Shakespeare (play)
A Streetcar Named Desire, by Tennessee Williams (play)	Skirrid Hill, by Owen Sheers (poetry
A collection of pre-1900 poetry	
Unseen poetry	
Unseen prose	

Tasks

- ***Task 1 – Preparation for Poetry.***

a. Create a glossary of the following poetic terms:

- enjambment
- sonnet
- quatrain
- tercet
- refrain
- caesura
- end-stopped line
- volta

During the course, you will also study a collection of poetry and some unseen poetry. Use the copy of 'Remember' by Christina Rosetti to complete the task below. (Clue: This is a poem often read at funerals.)

Produce an analytical summary of the poem, using the following bullet points to structure your answer:

- Explain briefly what you think the poem is about;
- Comment on the attitudes and emotions of the speaker and how these are revealed through the use of language;
- Discuss any particular images, words or phrases you believe to be significant in illuminating your interpretation of the poem;
- Comment on what you think is the overall message of the poem.
- Your response should be at least 500 words.

Remember

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

- ***Task 2 – Preparation for Tess of the d'Urbervilles by Thomas Hardy.***

a. Read the following paragraphs and annotate them with your impressions of the characters. Simply highlight key words/phrases and label them with what impression that gives you of the character. Watching this clip may help, too: https://youtu.be/8lsay2AGaeY

Tess Durbeyfield

> A young member of the band turned her head at the exclamation. She was a fine and handsome girl--not handsomer than some others, possibly--but her mobile peony mouth and large innocent eyes added eloquence to colour and shape. She wore a red ribbon in her hair, and was the only one of the white company who could boast of such a pronounced adornment. As she looked round, Durbeyfield was seen moving along the road in a chaise belonging to The Pure Drop, driven by a frizzle-headed brawny damsel with her gown-sleeves rolled above her elbows. This was the cheerful servant of that establishment, who, in her part of factotum, turned groom and ostler at times. Durbeyfield, leaning back, and with his eyes closed luxuriously, was waving his hand above his head, and singing in a slow recitative--
>
> "I've-got-a-gr't-family-vault-at-Kingsbere—and knighted-forefathers-in-lead-coffins-there!"
>
> The clubbists tittered, except the girl called Tess--in whom a slow heat seemed to rise at the sense that her father was making himself foolish in their eyes.
>
> "He's tired, that's all," she said hastily, "and he has got a lift home, because our own horse has to rest to-day."
>
> "Bless thy simplicity, Tess," said her companions. "He's got his market-nitch. Haw-haw!"
>
> "Look here; I won't walk another inch with you, if you say any jokes about him!" Tess cried, and the colour upon her cheeks spread over her face and neck. In a moment her eyes grew moist, and her glance drooped to the ground. Perceiving that they had really pained her they said no more, and order again prevailed. Tess's pride would not allow her to turn her head again, to learn what her father's meaning was, if he had any; and thus she moved on with the whole body to the enclosure where there was to be dancing on the green. By the time the spot was reached she has recovered her equanimity, and tapped her neighbour with her wand and talked as usual.
>
> Tess Durbeyfield at this time of her life was a mere vessel of emotion untinctured by experience. The dialect was on her tongue to some extent, despite the village school: the characteristic intonation of that dialect for this district being the voicing approximately rendered by the syllable UR, probably as rich an utterance as any to be found in human speech. The pouted-up deep red mouth to which this syllable was native had hardly as yet settled into its definite shape, and her lower lip had a way of thrusting the middle of her top one upward, when they closed together after a word.
>
> Phases of her childhood lurked in her aspect still. As she walked along to-day, for all her bouncing handsome womanliness, you could sometimes see her twelfth year in her cheeks, or her ninth sparkling from her eyes; and even her fifth would flit over the curves of her mouth now and then.

Alec d'Urberville

> Tess still stood hesitating like a bather about to make his plunge, hardly knowing whether to retreat or to persevere, when a figure came forth from the dark triangular door of the tent. It was that of a tall young man, smoking.
>
> He had an almost swarthy complexion, with full lips, badly moulded, though red and smooth, above which was a well-groomed black moustache with curled points, though his age could not be more than three-or four-and-twenty. Despite the touches of barbarism in his contours, there was a singular force in the gentleman's face, and in his bold rolling eye.

"Well, my Beauty, what can I do for you?" said he, coming forward. And perceiving that she stood quite confounded: "Never mind me. I am Mr d'Urberville. Have you come to see me or my mother?"

This embodiment of a d'Urberville and a namesake differed even more from what Tess had expected than the house and grounds had differed. She had dreamed of an aged and dignified face, the sublimation of all the d'Urberville lineaments, furrowed with incarnate memories representing in hieroglyphic the centuries of her family's and England's history. But she screwed herself up to the work in hand, since she could not get out of it, and answered--

"I came to see your mother, sir."

"I am afraid you cannot see her--she is an invalid," replied the present representative of the spurious house; for this was Mr Alec, the only son of the lately deceased gentleman. "Cannot I answer your purpose? What is the business you wish to see her about?"

"It isn't business--it is--I can hardly say what!"

"Pleasure?"

"Oh no. Why, sir, if I tell you, it will seem---"

Tess's sense of a certain ludicrousness in her errand was now so strong that, notwithstanding her awe of him, and her general discomfort at being here, her rosy lips curved towards a smile, much to the attraction of the swarthy Alexander.

"It is so very foolish," she stammered; "I fear can't tell you!"

"Never mind; I like foolish things. Try again, my dear," said he kindly.

- ***Task 3 – Preparation for The Handmaid's Tale***

a. If you can, try to watch the first series of the book. All the events from the book are shown in the television series, but some parts are slightly more exaggerated.

b. If you're unable to watch the series, watch this excellent video: https://youtu.be/7v-mfJMyBOo

c. Read the first chapter of the novel, copied below, and try to match the labels below to it.

We slept in what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it for the games that were formerly played there; the hoops for the basketball nets were still in place, though the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in mini-skirts, then pants, then in one earring, spiky green-streaked hair. Dances would have been held there; the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.

There was old sex in the room and loneliness, and expectation, of something without a shape or name. I remember that yearning for something that was always about to happen and was never the same as the hands that were on us there and then, in the small of the back, or out back, in the parking lot, or in the television room with the sound turned down and only the pictures flickering over lifting flesh.

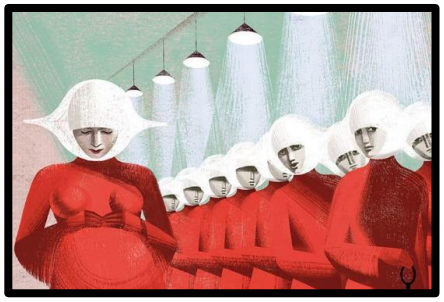
We yearned for the future. How did we learn it, that talent for insatiability? It was in the air; and it was still in the air, an afterthought, as we tried to sleep, in the army cots that had been set up in rows,

with spaces between so we could not talk. We had flannelette sheets, like children's, and army-issue blankets, old ones that still said U.S. We folded our clothes neatly and laid them on the stools at the end of the beds. The lights were turned down but not out. Aunt Sara and Aunt Elizabeth patrolled; they had electric cattle prods slung on thongs from their leather belts.

No guns though, even they could not be trusted with guns. Guns were for guards, specially picked from the Angels. The guards weren't allowed inside the building except when called, and we weren't allowed out, except for our walks, twice daily, two by two around the football field which was enclosed not by a chain-link fence topped with barbed wire. The Angels stood outside it with their backs to us. They were objects of fear to us, but of something else as well. If only they would look. If only we could talk to them. Something could be exchanged, we thought, some deal made some trade-off, we still had our bodies. That was our fantasy.

We learned to whisper almost without sound. In the semi-darkness we could stretch out our arms, when the Aunts weren't looking, and touch each other's hands across space. We learned to lip-read, our heads flat on the beds, turned sideways, watching each other's mouths. In this way we exchanged names, from bed to bed:
Alma. Janine. Dolores. Moira. June.

- Introduction of a female narrative voice.
- An unanswered question that hooks the reader.
- The narrator refers to a different time in her life, which suggests that this is a transition period between an old society and a new one.
- Specific focus on detailed character and setting descriptions.
- Suggestions that the women are being held against their will.



c. Read this article, written by Margaret Atwood to explain how she feels about her novel now:

Margaret Atwood on What 'The Handmaid's Tale' Means in the Age of Trump

Published in The New York Times, By Margaret Atwood, March 10, 2017

In the spring of 1984, I began to write a novel that was not initially called "The Handmaid's Tale." I wrote in longhand, mostly on yellow legal notepads, then transcribed my almost illegible scrawlings using a huge German-keyboard manual typewriter I'd rented.

The keyboard was German because I was living in West Berlin, which was still encircled by the Berlin Wall: The Soviet empire was still strongly in place, and was not to crumble for another five years. Every Sunday the East German Air Force made sonic booms to remind us of how close they were. During my visits to several countries behind the Iron Curtain — Czechoslovakia, East Germany — I experienced the wariness, the feeling of being spied on, the silences, the changes of subject, the oblique ways in which people might convey information, and these had an influence on what I was writing. So did the repurposed buildings. "This used to belong to . . . but then they disappeared." I heard such stories many times.

Having been born in 1939 and come to consciousness during World War II, I knew that established orders could vanish overnight. Change could also be as fast as lightning. "It can't happen here" could not be depended on: Anything could happen anywhere, given the circumstances.

By 1984, I'd been avoiding my novel for a year or two. It seemed to me a risky venture. I'd read extensively in science fiction, speculative fiction, utopias and dystopias ever since my high school years in the 1950s, but I'd never written such a book. Was I up to it? The form was strewn with pitfalls, among them a tendency to sermonize, a veering into allegory and a lack of plausibility.

If I was to create an imaginary garden I wanted the toads in it to be real. One of my rules was that I would not put any events into the book that had not already happened in what James Joyce called the "nightmare" of history, nor any technology not already available. No imaginary gizmos, no imaginary laws, no imaginary atrocities. God is in the details, they say. So is the Devil.

Back in 1984, the main premise seemed — even to me — fairly outrageous. Would I be able to persuade readers that the United States had suffered a coup that had transformed an erstwhile liberal democracy into a literal-minded theocratic dictatorship? In the book, the Constitution and Congress are no longer: The Republic of Gilead is built on a foundation of the 17th-century Puritan roots that have always lain beneath the modern-day America we thought we knew.

The immediate location of the book is Cambridge, Mass., home of Harvard University, now a leading liberal educational institution but once a Puritan theological seminary. The Secret Service of Gilead is located in the Widener Library, where I had spent many hours in the stacks, researching my New England ancestors as well as the Salem witchcraft trials. Would some people be affronted by the use of the Harvard wall as a display area for the bodies of the executed? (They were.)

In the novel the population is shrinking due to a toxic environment, and the ability to have viable babies is at a premium. (In today's real world, studies are now showing a sharp fertility decline in Chinese men.) Under totalitarianisms — or indeed in any sharply hierarchical society — the ruling class monopolizes valuable things, so the elite of the regime arrange to have fertile females assigned to them as Handmaids. The biblical precedent is the story of Jacob and his two wives, Rachel and Leah, and their two handmaids. One man, four women, 12 sons — but the handmaids could not claim the sons. They belonged to the respective wives.

And so the tale unfolds.

When I first began "The Handmaid's Tale" it was called "Offred," the name of its central character. This name is composed of a man's first name, "Fred," and a prefix denoting "belonging to," so it is like "de" in French or "von" in German, or like the suffix "son" in English last names like Williamson. Within this name is concealed another possibility: "offered," denoting a religious offering or a victim offered for sacrifice.

Why do we never learn the real name of the central character, I have often been asked. Because, I reply, so many people throughout history have had their names changed, or have simply disappeared from view. Some have deduced that Offred's real name is June, since, of all the names whispered among the Handmaids in the gymnasium/dormitory, "June" is the only one that never appears again. That was not my original thought but it fits, so readers are welcome to it if they wish.

At some time during the writing, the novel's name changed to "The Handmaid's Tale," partly in honor of Chaucer's "Canterbury Tales," but partly also in reference to fairy tales and folk tales: The story told by the central character partakes — for later or remote listeners — of the unbelievable, the fantastic, as do the stories told by those who have survived earth-shattering events.

Over the years, "The Handmaid's Tale" has taken many forms. It has been translated into 40 or more languages. It was made into a film in 1990. It has been an opera, and it has also been a ballet. It is being turned into a graphic novel. And in April 2017 it will become an MGM/Hulu television series.

In this series I have a small cameo. The scene is the one in which the newly conscripted Handmaids are being brainwashed in a sort of Red Guard re-education facility known as the Red Center. They must learn to renounce their previous identities, to know their place and their duties, to understand that they have no real rights but will be protected up to a point if they conform, and to think so poorly of themselves that they will accept their assigned fate and not rebel or run away.

The Handmaids sit in a circle, with the Taser-equipped Aunts forcing them to join in what is now called (but was not, in 1984) the "slut-shaming" of one of their number, Jeanine, who is being made to recount how she was gang-raped as a teenager. Her fault, she led them on — that is the chant of the other Handmaids.

Although it was "only a television show" and these were actresses who would be giggling at coffee break, and I myself was "just pretending," I found this scene horribly upsetting. It was way too much like way too much history. Yes, women will gang up on other women. Yes, they will accuse others to keep themselves off the hook: We see that very publicly in the age of social media,

which enables group swarmings. Yes, they will gladly take positions of power over other women, even — and, possibly, especially — in systems in which women as a whole have scant power: All power is relative, and in tough times any amount is seen as better than none. Some of the controlling Aunts are true believers, and think they are doing the Handmaids a favor: At least they haven't been sent to clean up toxic waste, and at least in this brave new world they won't get raped, not as such, not by strangers. Some of the Aunts are sadists. Some are opportunists. And they are adept at taking some of the stated aims of 1984 feminism — like the anti-porn campaign and greater safety from sexual assault — and turning them to their own advantage. As I say: real life.

Which brings me to three questions I am often asked.

First, is "The Handmaid's Tale" a "feminist" novel? If you mean an ideological tract in which all women are angels and/or so victimized they are incapable of moral choice, no. If you mean a novel in which women are human beings — with all the variety of character and behavior that implies — and are also interesting and important, and what happens to them is crucial to the theme, structure and plot of the book, then yes. In that sense, many books are "feminist."

Why interesting and important? Because women are interesting and important in real life. They are not an afterthought of nature, they are not secondary players in human destiny, and every society has always known that. Without women capable of giving birth, human populations would die out. That is why the mass rape and murder of women, girls and children has long been a feature of genocidal wars, and of other campaigns meant to subdue and exploit a population. Kill their babies and replace their babies with yours, as cats do; make women have babies they can't afford to raise, or babies you will then remove from them for your own purposes, steal babies — it's been a widespread, age-old motif. The control of women and babies has been a feature of every repressive regime on the planet. Napoleon and his "cannon fodder," slavery and its ever-renewed human merchandise — they both fit in here. Of those promoting enforced childbirth, it should be asked: Cui bono? Who profits by it? Sometimes this sector, sometimes that. Never no one.

The second question that comes up frequently: Is "The Handmaid's Tale" antireligion? Again, it depends what you may mean by that. True, a group of authoritarian men seize control and attempt to restore an extreme version of the patriarchy, in which women (like 19th-century American slaves) are forbidden to read. Further, they can't control money or have jobs outside the home, unlike some women in the Bible. The regime uses biblical symbols, as any authoritarian regime taking over America doubtless would: They wouldn't be Communists or Muslims.

The modesty costumes worn by the women of Gilead are derived from Western religious iconography — the Wives wear the blue of purity, from the Virgin Mary; the Handmaids wear red, from the blood of parturition, but also from Mary Magdalene. Also, red is easier to see if you happen to be fleeing. The wives of men lower in the social scale are called Econowives, and wear stripes. I must confess that the face-hiding bonnets came not only from mid-Victorian costume and from nuns, but from the Old Dutch Cleanser package of the 1940s, which showed a woman with her face hidden, and which frightened me as a child. Many totalitarianisms have used clothing, both forbidden and enforced, to identify and control people — think of yellow stars and Roman purple — and many have ruled behind a religious front. It makes the creation of heretics that much easier.

In the book, the dominant "religion" is moving to seize doctrinal control, and religious denominations familiar to us are being annihilated. Just as the Bolsheviks destroyed the Mensheviks in order to eliminate political competition and Red Guard factions fought to the death against one another, the Catholics and the Baptists are being targeted and eliminated. The Quakers have gone underground, and are running an escape route to Canada, as — I suspect — they would. Offred herself has a private version of the Lord's Prayer and refuses to believe that this regime has been mandated by a just and merciful God. In the real world today, some religious groups are leading movements for the protection of vulnerable groups, including women.

So the book is not "antireligion." It is against the use of religion as a front for tyranny; which is a different thing altogether.

Is "The Handmaid's Tale" a prediction? That is the third question I'm asked — increasingly, as forces within American society seize power and enact decrees that embody what they were saying they wanted to do, even back in 1984, when I was writing the novel.

No, it isn't a prediction, because predicting the future isn't really possible: There are too many variables and unforeseen

possibilities. Let's say it's an antiprediction: If this future can be described in detail, maybe it won't happen. But such wishful thinking cannot be depended on either.

So many different strands fed into "The Handmaid's Tale" — group executions, sumptuary laws, book burnings, the Lebensborn program of the SS and the child-stealing of the Argentine generals, the history of slavery, the history of American polygamy . . . the list is long.

But there's a literary form I haven't mentioned yet: the literature of witness. Offred records her story as best she can; then she hides it, trusting that it may be discovered later, by someone who is free to understand it and share it. This is an act of hope: Every recorded story implies a future reader. Robinson Crusoe keeps a journal. So did Samuel Pepys, in which he chronicled the Great Fire of London. So did many who lived during the Black Death, although their accounts often stop abruptly. So did Roméo Dallaire, who chronicled both the Rwandan genocide and the world's indifference to it. So did Anne Frank, hidden in her secret annex.

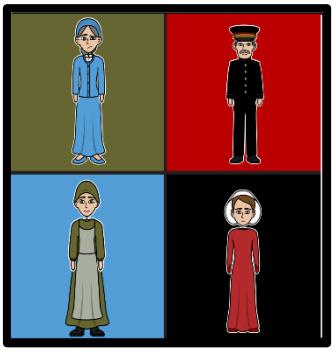
There are two reading audiences for Offred's account: the one at the end of the book, at an academic conference in the future, who are free to read but who are not always as empathetic as one might wish; and the individual reader of the book at any given time. That is the "real" reader, the Dear Reader for whom every writer writes. And many Dear Readers will become writers in their turn. That is how we writers all started: by reading. We heard the voice of a book speaking to us.

In the wake of the recent American election, fears and anxieties proliferate. Basic civil liberties are seen as endangered, along with many of the rights for women won over the past decades, and indeed the past centuries. In this divisive climate, in which hate for many groups seems on the rise and scorn for democratic institutions is being expressed by extremists of all stripes, it is a certainty that someone, somewhere — many, I would guess — are writing down what is happening as they themselves are experiencing it. Or they will remember, and record later, if they can.

Will their messages be suppressed and hidden? Will they be found, centuries later, in an old house, behind a wall?

Let us hope it doesn't come to that. I trust it will not.

Answer the following questions after reading it:



- What was Atwood's main rule about the events of the book?
- Where is the book set?
- What was the book called at first?
- Why did she not want the real name of the main character to be known?
- Try to summarise briefly how Atwood wanted to portray women in the novel.
- Why do the Wives wear blue?
- Why do the Handmaids wear red?

Should you wish to get a head start on reading the texts, this is a list of what you will need:

For September:

- *Tess of the d'Urbervilles*, Thomas Hardy (try to get the Wordsworth Classics Edition)
- 'A Streetcar Named Desire', Tennessee Williams
- *The Handmaid's Tale*, Margaret Atwood

For the rest of Y12 into Y13:

- 'Othello', William Shakespeare
- Skirrid Hill, Owen Sheers

Glossary

1. Allegory – extended metaphor that veils a moral or political underlying meaning.
2. Alliteration – repetition of the initial letter or sound in adjacent words to create an atmospheric or onomatopoeic effect.
3. Allusion – passing reference to another literary work.
4. Ambiguity – capacity of words to have two simultaneous meanings, in the context as a device for enriching meaning.
5. Anachronism – chronological misplacing of person, event or object.
6. Analogy– perception of similarity between two things.
7. Antithesis – contrasting of ideas by balancing words or phrases of opposite meaning.
8. Assonance – repetition of a vowel sound in words in close proximity.
9. Ballad – narrative poem in short, rhymed verses, usually telling of love, the supernatural and travel.
10. Caesura – a pause in any part of a line of verse, usually indicated by a punctuation mark.
11. Context – the social situation in which language is used; an important influence of the language choices made.
12. Dramatic irony – when the audience knows something the character speaking does not.
13. Enjambment – continuity of the sense and rhythm form one line of verse to the next without end-stopping.
14. Genre – a class or category of text, with its particular conventions or language, form and structure.
15. Hyperbole – deliberate exaggeration.
16. Juxtaposition – to place side by side; in texts, writers may juxtapose ideas to create interesting or surprising effects.
17. Metaphor – a direct comparison drawn between two different things as if the subject really is its comparison.
18. Oxymoron – two contradictory terms united in a single phrase.
19. Pathetic fallacy – attributing emotions to inanimate objects, usually elements of nature, to represent the person's feelings. E.g. describing the weather as stormy when a character is distressed
20. Personification – a form of metaphor where something not human is endowed with human characteristics.
21. Realism – the presentation of life as it is, rather than in a glamorous or romantic way.
22. Repetition – repeating words or phrases for emphasis or to create a rhetorical effect.
23. Semantic field – a group of words within a text relating to the same topic. E.g. tyre brake pedal a semantic field of cars.
24. Simile – comparison drawn between two different things, linked with 'like' or 'as'.
25. Stanza – a group of lines together in a poem, sometimes called a verse.
26. Theme – the ideas suggested by a piece of writing, often recurring during a narrative.
27. Tragedy – play or literary work of a predominantly sorrowful nature, traditionally concerning kings, or rules, having disastrous and fatal conclusion; characterised by waste, loss and a fall from power.

Additional Reading

For each of the following sections, create an A4 fact file with your findings:

The History of English Literature

Using The British Library's website is a fantastic way to explore the history of literature in Britain.

Choose one (or more) of the following areas to research:

- Medieval Literature - https://www.bl.uk/medieval-literature
- Shakespeare and Renaissance - https://www.bl.uk/shakespeare
- Restoration and the 18th Century - https://www.bl.uk/restoration18th-century-literature
- Romantics and Victorian - https://www.bl.uk/romantics-and-victorians
- 20th Century - https://www.bl.uk/20th-century-literature

<u>Key Features of Writers from Specific Eras</u>

Explore what are the key features and writers of the time, along with exploring the lasting impact on the modern world.

Research the life and works of Thomas Hardy OR Tennessee Williams OR Margaret Atwood. Understanding their background and surroundings that inspired their work will be hugely beneficial to your understanding of 'Tess of the d'Urbervilles', 'A Streetcar Named Desire' and 'The Handmaid's Tale'.

You may also wish to read one of the following novels, which may help you to get a feel for their writing style:

-The Woodlanders (Hardy – a novel) OR Far From the Madding Crowd (Hardy – a novel)

- 'Cat on a Hot Tin Roof' (Williams – a play)

- Cat's Eye (Atwood – a novel)

Supporting Resources

www.universalteacher.org.uk

This website contains comprehensive and interesting guidance about how best to read and discuss a wide range of texts, both individual and paired. A brief but helpful history of English literature, from Middle English to the late 20th Century, is also included.

www.sparknotes.com

This site has basic, but very useful notes on a huge range of commonly studied texts, with chapter synopses, character analyses, themes and motifs, essay ideas, and suggestions for further reading. It is a very useful site indeed.

https://www.s-cool.co.uk/a-level/english-literature

Some quite basic, but very helpful and reassuring advice on how best to approach the study of literature, notes on how to study poetry, and on a few individual texts.

www.shakespearehelp.com

A very detailed listing of resource material on Shakespeare, his life, times and plays, particularly useful for advanced learners.

http://www.litcharts.com/

Comprehensive guide on lots of texts with detailed study notes.

www.victorianweb.org

This site contains very detailed and advanced material – mostly resource-based – on writers from the 19th and very early 20th centuries. Well worth a visit if you are studying a text from this period.