ENGLISH LITERATURE

### beachreading_cartoon2[1]We should like you to read one prose text of literary merit (and *not* one you have read at GCSE!) over the summer which you can discuss when you arrive at Huish

### Prose analysis:

### Analysing ‘unseen’ prose extracts as well as studying two novels for your ‘coursework’ essay is also part of the Literature course. Read the extract below and answer the questions that follow. *Bring your answers to your first week of lessons in September*.

### From ‘THE GO BETWEEN’ by L.P.Hartley (1952) [*Opening of the novel]*

**Prologue**

The past is a foreign country: they do things differently there.

When I came upon the diary, it was lying at the bottom of a rather battered red cardboard collar-box, in which as a small boy I kept my Eton collars. Someone, probably my mother, had filled it with treasures dating from those days. There were two dry, empty sea-urchins; two rusty magnets, a large one and a small one, which had almost lost their magnetism; some negatives rolled up in a tight coil; some stumps of sealingwax; a small combination lock with three rows of letters; a twist of very fine whipcord; and one or two ambiguous objects, pieces of things, of which the use was not at once apparent: I could not even tell what they had belonged to. The relics were not exactly dirty nor were they quite clean, they had the patina of age; and as I handled them, for the first time for over fifty years, a recollection of what each had meant to me came back, faint as the magnets' power to draw, but as perceptible. Something came and went between us: the intimate pleasure of recognition, the almost mystical thrill of early ownership — feelings of which, at sixty-odd, I felt ashamed.

It was a roll-call in reverse; the children of the past announced their names, and I said "Here." Only the diary refused to disclose its identity. My first impression was that it was a present someone had brought me from abroad. The shape, the lettering, the purple limp leather curling upwards at the corners, gave it a foreign look; and it had, I could see, gold edges. Of all the exhibits it was the only one that might have been expensive. I must have treasured it; why, then, could I not give it a context?

I did not want to touch it and told myself that this was because it challenged my memory; I was proud of my memory and disliked having it prompted. So I sat staring at the diary, as at a blank space in a crossword puzzle. Still no light came, and suddenly I took the combination lock and began to finger it, for I remembered how, at school, I could always open it by the sense of touch when someone else had set the combination. It was one of my show-pieces and, when I first mastered it, drew some applause, for I declared that to do it I had to put myself into a trance; and this was not quite a lie, for I did deliberately empty my mind and let my fingers work without direction.

**QUESTIONS**

**a)** **Analyse the way that Hartley establishes the character of the narrator, Leo, in these opening moments of the novel.** **What impression are we given of him? How is Hartley using comparisons and contrasts in the passage as a whole** and w**hat does the first sentence add to this?** *Make sure you* ***quote*** *from the passage and pinpoint some of the* ***narrative and language techniques*** *that Hartley uses.*

 *You should spend about 40 minutes on this + reading time.*

**b)** **Using the critical comments** **below, make a few notes on what additional light they throw on the passage.** [This is a skill you will need for A level Literature: using critical context becomes much more important than it was at GCSE]: *You should spend about 15 minutes on this + reading time.*

1. The story intricately weaves Leo’s childhood innocence with his later reflections as an adult, highlighting the impact of past events on personal identity and moral insight. Hartley’s work not only addresses the intricacies of social class dynamics in early 20th-century England but also resonates with universal themes of love, loss, and the quest for understanding. Robert C. Petersen
2. The older Leo would be only too aware of 1952, a year after the Festival of Britain, sustained strongly patriotic euphoria,... Leo’s remembered Golden Age therefore coincided with the emergence of the ‘New Elizabethan Age’ myth that sprang up around the young Elizabeth II and drew parallels not only between her and Elizabeth I, the monarch who had been mythologized as Virgo/Astraea, the goddess of the Golden Age. Douglas Brooks-Davies – introduction Penguin Classics edn. 2000

*[You can read the whole text as preparation for coursework -* [*The Go-Between by L.P. Hartley | Goodreads]*](https://www.goodreads.com/book/show/258079.The_Go_Between)

1. **Poetry analysis:**

At A level we study three poets – **in year one- Sylvia Plath and Ted Hughes** for a comparative question and **William Blake in year two** for the pre-1900 poet question (see the chart below.)

 **Choose ONE of the following poems and, using examples from the poem, explore the poet’s use of poetic techniques to create meaning and a response in the reader**. ***What do you think the ‘message’ might be in your chosen poem?***

 *You should spend about 40 minutes on this + reading time.*

***EITHER -***

1. **The Aim was Song**: **Robert Frost** (1923)

Before man came to blow it right

The wind once blew itself untaught,

And did its loudest day and night,

In any rough place where it caught.

***OR***

**3.The Tyger William Blake**

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare sieze the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

Man came to tell it what was wrong:

It hadn’t found the place to blow;

It blew too hard – the aim was song.

And listen – how it ought to go.

He took a little in his mouth,

And held it long enough from north

To be converted into south,

And then by measure blew it forth.

By measure. It was word and note,

The wind the wind had meant to be –

A little through the lips and throat.

The aim was song – the wind could see.

 ***OR***

## **Ten Years Since** [*Thomas Hardy*](https://www.poetrynook.com/poet/thomas-hardy)

'Tis ten years since
I saw her on the stairs,
Heard her in house-affairs,
And listened to her cares;
And the trees are ten feet taller,
And the sunny spaces smaller
Whose bloomage would enthrall her;
And the piano wires are rustier,
The smell of bindings mustier,
And lofts and lumber dustier
Than when, with casual look
And ear, light note I took
Of what shut like a book
Those ten years since! [Nov. 1922]

*ENGLISH LITERATURE: COURSE CONTENT- BRIEF OVERVIEW*

* **Component 1. Poetry** (open-book, clean copy) reading one pre-1900 poet- **William Blake**  + two post-1900 poets - **Ted Hughes and Sylvia Plath**

* **Component 2. Drama** (closed-book) plays: one pre-1900 and one post-1900 ] ***Lady Windermere’s Fan***: **Wilde** + ***Betrayal* :Pinter** + one Shakespeare play: ***The Tempest***
* **Component 3. UNSEEN/unprepared texts** – two **prose extracts** to choose from + **two poems**
* 4. **Prose: Non-examined unit**. 2500-3500 word essay assignment based on the reading of **two prose texts : one pre- and post-2000.** Some individual choice is involved + wider contextual and critical research is undertaken.

THE COURSE IN MORE DETAIL – TERMLY FOCUS:

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|  | ***ENGLISH LITERATURE*** *– more detailed COURSE OVERVIEW***YEAR ONE**  |  **- EDUQAS** {WJEC}**YEAR TWO**  |
| *Autumn 1*  | **COMPARATIVE DRAMA [**COMPONENT 2: SECTION B] ***Lady Windermere’s Fan*** - **Wilde** +**UNSEEN TEXTS** COMPONENT 3  |  **Shakespeare *The Tempest*** *following end of summer term tasks* [COMPONENT 2:SECTION A] + **Coursework study** **PROSE comparison**   |
| *Autumn 2* | **Comparative Drama – *Betrayal* - Pinter** + comparison to *Lady Windermere’s Fan*  + Continue **unseen**  | **Coursework study** *Including individual research + writing with ‘workshop’ classes–*  |
| *Spring 1*  | **COMPARATIVE POETRY [**COMPONENT 1 : SECTION B] **– Ted Hughes and Sylvia Plath** Continue **unseen -** Prose focus  | [COMPONENT 1: SECTION A ] **Pre-1900 poet: William Blake** Continue **unseen -** Prose focus  |
| *Spring 2* | **Comparative Poetry - Ted Hughes and Sylvia Plath** + Continue **unseen -** Poetry + Prose focus  | Complete **William Blake** + Continue **unseen -** Poetry + Prose focus  |
| *Summer 1* | **Comparative Poetry –** continue / finish (after two weeks)**Comparative Drama –** revise / develop | Revision of all textsRevision of Unseen skills |
| *Summer 2* | Introduction to **PROSE** [COMPONENT 4 Non-examined: **One pre- and post-2000 text**] Brief intro to ***The Tempest*** [COMPONENT 2: SECTION A ]***+ Read chosen prose texts over holiday*** | Revision + Regular timed essays **>>>>**  **FINAL EXAMS SUMMER**  |