

A LEVEL

ENGLISH LITERATURE

BRIDGING PROJECT

Name: …………………………………………………………..

BRIDGING PROJECTS FOR STUDENTS CONSIDERING A-LEVEL ENGLISH IN SEPTEMBER 2022

First of all, we are very excited that you are considering joining us on the A-level English Literature course in September!

Secondly, we want you to have time to develop that passion and curiosity for literature over the summer. So… we’re setting you a few projects to get you ready for the course. Please ENJOY these projects; throw yourself into them and create a collection of work you are proud of. If you do this, you will be well prepared to start the A-level course.

We look forward to seeing you in September. Please bring your Bridging Project work with your work in it to your first English lesson in September. Take care and have an amazing and intellectually stimulating summer.

Mrs. Hill

Head of English

**‘There are worse crimes than burning books. One of them is not reading them.’ Ray Bradbury**

**Our Expectations of You**

**Read for pleasure:** This subject requires a great deal of reading. If you don’t read novels/poetry/plays for pleasure, then you will find the amount of reading required a chore rather than a joy. Reading should be a joy. Immerse yourself in regular reading of a diverse range of texts. Aim to read at least two texts per month for the duration of the course.

**Be willing to be challenged:** Some of the texts and topics in this subject are difficult, complex and require a great deal of discussion and thought for you to understand them. We will constantly challenge you with the work provided in class and in our assessment feedback. Be prepared for this.

**Discuss/listen/debate:** Much of the time spent in lessons will be based around discussion and debate of what we are reading. You will be expected to contribute fully to this. If you don’t, you will miss out on vital opportunities to express your ideas and have them challenged. In order to use our lesson time to explore texts in this depth, you will need to complete prior reading of our set texts before lesson time. Ensure that you complete this reading before attending lessons.

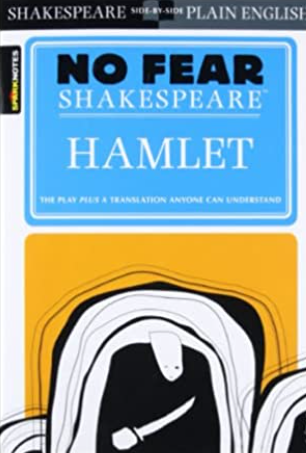
**Intellectual Curiosity:** You must be curious. You must be independent in your reading and research. You must be willing to read and research topic areas in depth and strive to develop your knowledge of literature, critical theory and historical context.

**TASK 1**

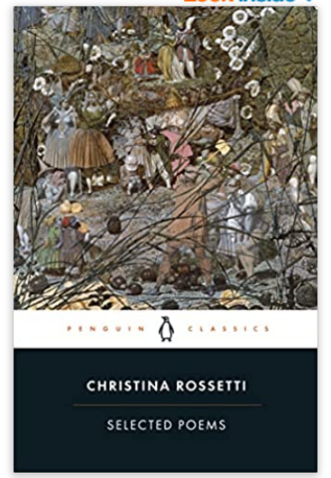
Purchase and read the following set texts. These will be the first texts studied on the course. We recommend these editions, but you are welcome to select your own. It is important to have your own copies of the text in order to make annotation notes.

As you read:

* Create a timeline or chapter synopsis of each text
* Use sticky notes of paper to make notes of key questions and observations in each text

**Hamlet by William Shakespeare**

[Hamlet (No Fear Shakespeare) (Volume 3) : Shakespeare, William: Amazon.co.uk: Books](https://www.amazon.co.uk/Hamlet-No-Fear-Shakespeare-3/dp/B0B3N2DPNY/ref=sr_1_8?keywords=hamlet+no+fear+shakespeare&qid=1656684504&sr=8-8)

**Christina Rossetti- Selected Poems**

Ensure that pay particular attention to the following poems:

* Song: When I am dead, my dearest
* Remember
* From the Antique (‘It’s a weary life, it is, she said’)
* Echo
* Shut Out
* In the Round Tower at Jhansi (Indian Mutiny)
* A Birthday
* Soeur Louise de la Miséricorde
* Maude Clare
* Up-Hill
* No, Thank You, John
* Good Friday (Am I a stone and not a sheep?)
* Goblin Market
* Twice
* Winter: My Secret

[Selected Poems: Rossetti (Penguin Classics): Amazon.co.uk: Rossetti, Christina, Roe, Dinah: 9780140424690: Books](https://www.amazon.co.uk/Selected-Poems-Rossetti-Christina/dp/0140424695/ref=sr_1_2?crid=1HEYGX05K0Z3G&keywords=ocr+english+literature+rossetti&qid=1655418782&sprefix=ocr+english+literaure+rosetti%2Caps%2C55&sr=8-2&asin=0140424695&revisionId=&format=4&depth=1)

**TASK 2**

**We will be studying critical theory as soon as we begin the A Level course. This task is designed to introduce you to the concept of critical theory.**

PART A- Read the source below and answer the questions that follow.

Source

**Literature – Critical Theory & Critical Perspectives**

**What is literary or critical theory? What is meant by “critical perspective”?**

The terms ‘literary theory’ and ‘critical theory’ refer to essentially the same fields of study. They both address ways of looking at literature beyond the typical plot-theme-character- setting studies. Just as a PERSPECTIVE is a way of looking at something, a CRITICAL PERSPECTIVE is a way of criticizing or analysing literature. Your CRITICAL PERSPECTIVE is the view you bring to the literature you read.

**How and why did literary theories develop?**

We all know that different people will experience the same event differently. It follows, then, that different people will approach the same literary text differently. One person may be offended by a character’s actions, while another finds them comic. One reader is energized by a story’s political implications, while another is awed by the same story’s philosophical bent. Literary theories emerged as ways to explain different people’s views and responses to literature. Rather than insisting that one view is the best or correct view, literary theory attempts to find value in all views that are based on a careful study of the literature.

**What are the benefits of studying a work from more than one critical perspective?**

There are several benefits:

* One of the views is likely to affirm your perspective and speak to what you see in the literature you are studying.
* Studying a view different from yours—not to disagree with it, but to understand it—helps you understand those who hold that view.
* Studying a work from more than one view gives you a deeper understanding of the author’s work and a better appreciation for the richness of it.

**What does studying a work from multiple critical perspectives involve?**

Essentially, all you have to do to study a work from more than one critical perspective is to put *your own* view on hold and entertain the other view.

**What does studying a work from multiple critical perspectives *not* involve?**

First and foremost, studying a work from multiple critical perspectives does not require that you agree with any of the perspectives you study. You are not being asked to change your view, only to consider—without criticism and judgment—what an alternative thinker would see in the text. Second, studying a work from multiple critical perspectives does not require that you blend or merge two or more perspectives into a single interpretation. Some of the points of some of the theories are actually mutually exclusive and cannot be reconciled. For example, while examining a work from the feminist perspective, you do not need to take into account what a Marxist would find. You would examine each perspective independently.

**What are the most common or popular critical theories?**

* Feminist
* Marxist
* Psychoanalytic or Freudian
* Archetypal or Mythological
* New Historicism

Answer the following questions:

* What is literary or critical theory?
* Which literary theories are most commonly applied to texts?
* How can critical and literary theory readings be useful to literature students?
* Who do you need to remember when applying theories?

**Task 3- Writing to Argue**

**This week we would like you to share your passion for literature with us. Select one of the tasks below and work on it this week, ready to submit it to us in the first week back.**

**Task**

**Produce either a 1000 word essay, podcast style audio recording or a short ‘TED talk style’ recorded presentation. It have one of these three titles:**

1. **The Books That Shaped Me**
2. **Books That Changed The World**
3. **Read, Read and Read Some More**
4. **Why you should read ‘(insert a title of your choice)’**
5. **The World Of Literature Needs More Diversity**

**We are looking for:**

* **your ability to write a well-structured and engaging argument (a TED talk recording will need to show evidence of planned writing within the speech)**
* **your ability to use language for deliberate effect**
* **a sophisticated repertoire of vocabulary**
* **a well explained argument**
* **Personal opinions and passion.**

**Podcast and TED talk presentations must be 3-6 minutes long.**

**Here are some sources that could be useful to you:**

[How books can open your mind | Lisa Bu - YouTube](https://www.youtube.com/watch?v=6ibCtsHgz3Y&t=5s)

[How literature can help us develop empathy | Beth Ann Fennelly | TEDxUniversityofMississippi - YouTube](https://www.youtube.com/watch?v=9nJv8sxpUKU)

[Why should you read Edgar Allan Poe? - Scott Peeples - YouTube](https://www.youtube.com/watch?v=8lgg-pVjOok)

[Why should you read Sylvia Plath? - Iseult Gillespie - YouTube](https://www.youtube.com/watch?v=wCWl8ZIgCHk&t=146s)

[Iseult Gillespie: Why should you read "Midnight's Children"? | TED Talk](https://www.ted.com/talks/iseult_gillespie_why_should_you_read_midnight_s_children)

[Why should you read “Fahrenheit 451”? - Iseult Gillespie - YouTube](https://www.youtube.com/watch?v=YMZcp0EQO2s)

[Ten books that changed the world | Books | The Guardian](https://www.theguardian.com/books/2015/aug/07/10-books-that-shaped-the-world)

[Can books really change the world? | Books | The Guardian](https://www.theguardian.com/books/booksblog/2006/nov/27/canbooksreallychangethewo)

[The books that shaped me: Andi Osho (goodhousekeeping.com)](https://www.goodhousekeeping.com/uk/lifestyle/editors-choice-book-reviews/a35223721/andi-osho-the-books-that-shaped-me/)

[The books that shaped me: Julie Ma (goodhousekeeping.com)](https://www.goodhousekeeping.com/uk/lifestyle/editors-choice-book-reviews/a35278438/julie-ma-the-books-that-shaped-me/)

[GCSEs: ‘Not enough’ diverse novels in English lit exam | Tes Magazine](https://www.tes.com/magazine/teaching-learning/secondary/gcses-not-enough-diverse-novels-english-lit-exam)

<https://www.booktrust.org.uk/globalassets/resources/represents/breaking-ground-brochure.pdf>

[96 Must-Read Classic Books, As Chosen By Our Readers | Fiction, Novels & More (penguin.co.uk)](https://www.penguin.co.uk/articles/2018/100-must-read-classic-books.html)

[Why You Should Read Children’s Books, Even Though You Are So Old and Wise by Katherine Rundell – review | Essays | The Guardian](https://www.theguardian.com/books/2019/aug/05/why-you-should-read-childrens-books-even-though-you-are-old-wise-katherine-rundell-review)

[Why is reading good for me? - BBC Teach](https://www.bbc.co.uk/teach/why-is-reading-good-for-me/zmbtwty)

**Recommended Reads**

## POETRY

**18th/19th centuries. Some poets worth getting to know:**

Alexander Pope, P.B. Shelley, G.M.Hopkins, Lord Byron, John Keats, Elizabeth Browning, William Blake, Lord Tennyson, Christina Rossetti, W.Wordsworth, Robert Browning, Walt Whitman

**20th century:**

Wilfred Owen, Dylan Thomas, Robert Frost, Seamus Heaney, T.S. Elliot, R.S. Thomas, Sylvia Plath, W.B. Yeats, Philip Larkin, Douglas Dunn, W.H. Auden, Ted Hughes, Tony Harrison, Louis MacNeice, Stevie Smith, Simon Armitage, Stephen Spender, Derek Walcott, Liz Lochhead, Thomas Hardy, Ezra Pound, E E Cummings, Langston Hughes, Carol Ann Duffy, Allen Ginsberg

## DRAMA

**Shakespeare’s time:** Shakespeare, Marlowe, Jonson ,Webster

**19th century:** Wilde**,** G B Shaw (spans both centuries)

**20th century:** Brian Friel, Harold Pinter, Caryl Churchill, Sean O’Casey, Alan Bennett, John Osborne, John Arden, Samuel Beckett, Arthur Miller, Tom Stoppard, Sam Shepherd, Tennessee Williams

## CLASSIC PROSE

Thomas Hardy – *Jude The Obscure, Tess of the D’Urbervilles*

W.M. Thackeray - *Vanity Fair*

Charles Dickens – *Great Expectation, Oliver Twist, Nicholas Nickleby*

Charlotte Bronte - *Jane Eyre*

Emily Bronte - *Wuthering Heights*

George Elliot – *Middlemarch, Silas Marner* Henry Fielding - *Tom Jones*

Elizabeth Gaskell - *Mary Barton* etc.

Jane Austen – *Emma, Pride and Prejudice*

Mark Twain - *Huckleberry Finn*

Mary Shelley – *Frankenstein*

Bram Stoker – *Dracula*

Robert Louis Stevenson – *Treasure Island, Dr Jekyll and Mr Hyde*

Daniel Defoe – *Robison Crusoe*

Anthony Trollope – *The Way We Live Now*

Arthur Conan Doyle – *The Adventures of Sherlock Holmes* etc.

## 20th CENTURY LITERATURE

Arnold Bennett - *The Old Wives’ Tale*

Joseph Conrad - *Heart of Darkness*

E.M. Forster - *Where Angels Fear to Tread, Howards End*

D.H. Lawrence - *Sons & Lovers*

James Joyce - *Portrait of the Artist*

Scott Fitzgerald - *The Great Gatsby*

Virginia Woolf - *Moments of Being*

Edith Wharton - *The Age of Innocence*

Graham Greene - *Power & the Glory, Brighton Rock*

George Orwell – *1984, Animal Farm*

John Steinbeck - *The Grapes of Wrath*

Ernest Hemingway - *For Whom the Bell Tolls*

Evelyn Waugh - *Brideshead Revisited, The Sword of Honour Trilogy*

William Golding – *The Lord of the Flies*

Jack Kerouac – *On the Road*

John Le Carre – *Tinker, Tailor, Soldier, Spy*

Kingsley Amis - *Lucky Jim*

Ian McEwan - *Atonement*

Alice Walker - *The Colour Purple*

Paul Scott - *Staying On*

Joseph Heller - *Catch 22*

Margaret Drabble - *The Millstone*

Fay Weldon - *Life & Loves of a She-Devil*

John Fowles - *The French Lieutenant’s Woman*

Margaret Atwood - *The Handmaid’s Tale, Oryx and Crake*

Nick Hornby – *High Fidelity, Fever Pitch, About A Boy, Juliet, Naked*

Tony Parsons – *Man and Boy*

Angela Carter– *The Bloody Chamber*

J R Tolkien – *The Lord of the Rings*

Aldous Huxley – *Brave New World*

Truman Capote – *In Cold Blood*

Ken Kesey – *One Flew Over The Cuckoo’s Nest*

Zadie Smith – *White Teeth, On Beauty*

Monica Ali – *Brick Lane*

## DIVERSITY IN LITERATURE: \*INDICATES PRE-1914 TEXTS

See also: http://www.goodreads.com/shelf/show/other-cultures for other ideas.

Khalid Hosseini - *A Thousand Splendid Suns, The Kite Runner* (Afghanistan)

Chinua Achebe - *Things Fall Apart* (Africa)

H Rider Haggard – *She* (Africa)

Homer - *The Iliad\*, the Odyssey\** (Ancient Greece)

Doris Pilkington - *The Rabbit Proof Fence* (Australia)

Jung Chang - *Wild Swans* (China)

Victor Hugo - Les Miserables\* (French)

Gustave Flaubert - Madame Bovary\* (French)

Alexandre Dumas – *The Three Musketeers, The Count of Monte Cristo* (French)

Yann MarteL - *Life of Pi* (India)

Arundhati Roy - *The God of Small Things* (India)

Salman Rushdie - *Midnight’s Children* (India)

Roddy Doyle - *Paddy Clarke Ha Ha Ha* (Ireland)

Arthur Golden - *Memoirs of a Geisha* (Japan)

Chimamanda Ngozie Adichie - *Purple Hibiscus, Half of a Yellow Sun* (Nigeria)

Feodor Dostoevsky - *Crime & Punishment\*, The Brothers Karamazov\** (Russia)

*Leo Tolstoy - War & Peace\** (Russia)

J.M. Coetzee – *Disgrace* (South Africa)

Carlos Ruiz Zafon – *Shadow of the Wind*  (Spain)

Gabriel Garcia Marquez - *Chronicle of a Death Foretold* (Spain)

Stieg Larsson - *The Girl With The Dragon Tattoo* (Sweden)

Alex Garland - *The Beach* (Thailand)

## GRAPHIC NOVELS

Alan Moore – *Watchmen, V for Vendetta, The League of Extraordinary Gentlemen, Batman: The Killing Joke, From Hell*

Frank Miller – *300, The Dark Knight Returns, Batman: Year One*

Harvey Pekar – The *American Splendour* Series

Daniel Klowes – *Ghost World*