

Name: _____

Teacher contact: semery@hbk.acesmat.uk



“That is part of the beauty of all literature. You discover that your longings are universal longings, that you're not lonely and isolated from anyone. You belong.”

— **F. Scott Fitzgerald**

“Authors do not supply imaginations; they expect their readers to have their own, and to use it.”

— **Nella Larsen**

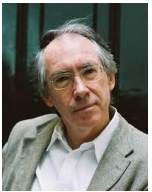


“Literature is a comprehensive essence of the intellectual life of a nation.”

— **William Shakespeare**

“Poetry at its best can do you a lot of harm.”

— **Sylvia Plath**



“Wasn't writing a kind of soaring, an achievable form of flight, of fancy, of the imagination?”

— **Ian McEwan**

“Words are sacred. They deserve respect. If you get the right ones, in the right order, you can nudge the world a little.”

— **Tom Stoppard**



“I’m no longer prepared to accept what people say and what’s written on books. I must think things out for myself, and try to find my own answer.”

— **Henrik Ibsen**

“A good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life.”

— **John Milton**

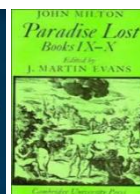
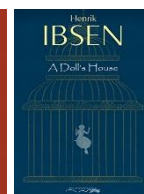


OCR A Level English Literature

What Does The Course Involve?

Component One: Drama and Poetry pre-1900 (40%)

You will study one play by Shakespeare. In addition, you are required to study one pre-1900 drama text and one pre-1900 poetry text. **At HBK, we study the texts listed below.**



Shakespeare: **HAMLET**

Murder, revenge, corruption, madness, religion...

On this course, you will study Shakespeare's most popular and most performed play, getting to grips with the language, structure, and rich themes of the text.

Pre-1900 Drama: **A DOLL'S HOUSE** by Henrik Ibsen

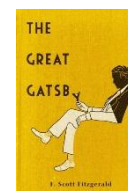
Gender roles, marriage, lies and deceit, 19th century bourgeoisie values... Ibsen's play caused 'a storm of outraged controversy' upon release, as it explored the role of women in a rigid male-dominated society.

Pre-1900 Poetry: **PARADISE LOST, BOOKS 9 & 10** by John Milton

Sin and innocence, hierarchy and order, the Fall of Man, Satan... Milton's *Paradise Lost*, an epic poem considered to be his masterpiece, solidified his reputation as one of the greatest English poets of all time.

Component Two: Comparative and Contextual study (40%)

On this part of the course, you study at least two whole texts in your chosen topic area. **At HBK, we opt for American Literature 1880 – 1940.**



THE GREAT GATSBY by F Scott Fitzgerald

The American Dream, infidelity, organised crime, morality, class boundaries... Fitzgerald's text is one of the most celebrated literary masterpieces of all time and an example of the Great American Novel.

PASSING by Nella Larsen

Race and racism, Black identity, privilege, deception... New to the course from 2022, Larsen's *Passing*, set in 1920s New York, explores the reunion between two old friends whose lives have taken very different paths...

Component Three: Literature post-1900 (20% - Coursework)

You choose and study one poetry text, one drama text and one prose text all written after 1900.

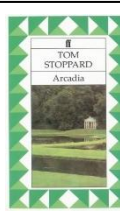
Poetry: **SYLVIA PLATH**

You will explore an array of works from one of the world's most celebrated poets, before choosing one piece to explore in greater depth for your coursework.



Drama text: **ARCADIA** by Tom Stoppard

Sex, literature, death and ...pigeons. Stoppard's farcical comedy explores knowledge, lust, and what it means to get things *very* wrong...



Prose text: **ATONEMENT** by Ian McEwan

Guilt, innocence, regret, war, remorse... Widely regarded as McEwan's best work, the text explores the devastating, lasting effects of a misunderstanding.



How Will I Be Assessed?

Exam Board OCR. 80% exam, 20% coursework.

Leading To A Career In?

'A' Level English Literature can lead to many career paths including journalism, writing, teaching, marketing, politics, creative industries, and the law.

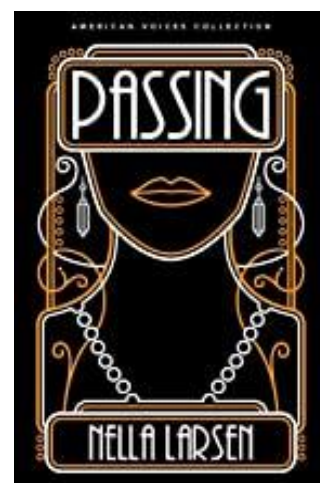
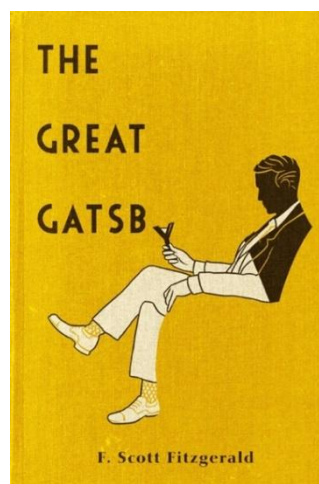
What Are The Entry Requirements?

5 in English Literature. Personal requirements: A love of all things Literature! The ability and willingness to discuss / debate! Organisational skills and a passion for reading widely around the topic!

OCR English Literature

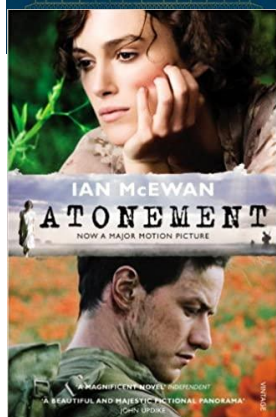
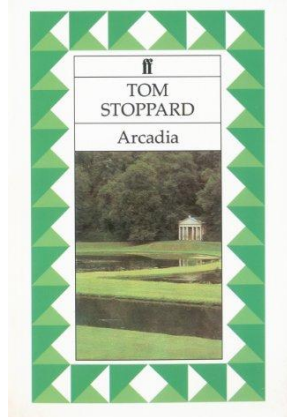
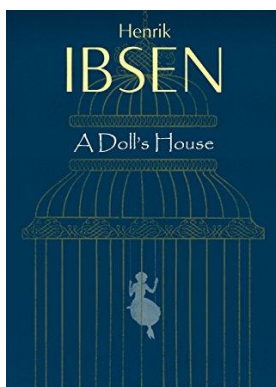
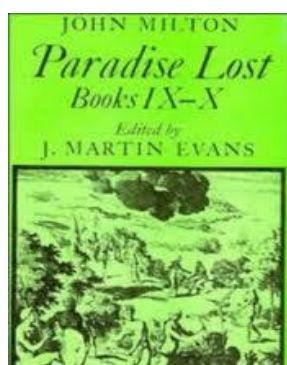
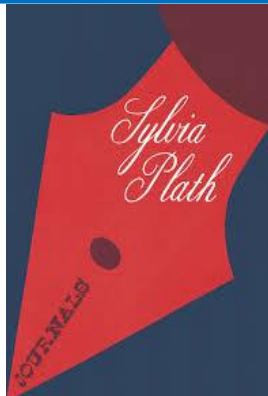
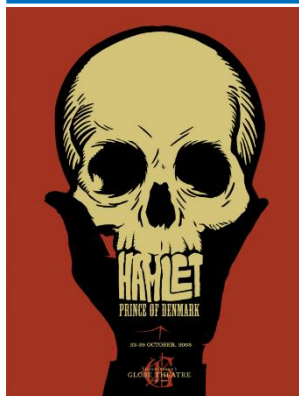
Why study English Literature?

In studying English Literature, you will develop interest in and enjoyment of the subject through reading widely, critically, and independently across centuries, genre, and gender. You will consider how writers – including you – succeed in shaping the responses and opinions of others. In essence: ***“The study of English Literature trains the brain and frees the imagination; it is about life and living and just where you fit into the world around you.”***



Which texts will I be studying on this course?

- ✓ The poetry of **Sylvia Plath**
- ✓ **Hamlet** – William Shakespeare
- ✓ **The Great Gatsby** - F Scott Fitzgerald
- ✓ **Passing** – Nella Larsen
- ✓ **Atonement** – Ian McEwan
- ✓ **Arcadia** – Tom Stoppard
- ✓ **A Doll's House** – Henrik Ibsen
- ✓ **Paradise Lost** – John Milton



Why study English Literature at HBK?

- ✓ Specialist teaching staff with years of experience in delivering the course
- ✓ High success rate for examinations
- ✓ A supportive culture that allows you to achieve your potential
- ✓ Enrichment opportunities
- ✓ Specialist teaching facilities and ample study spaces across the school site for personal study periods

Want more information? Contact us!

semery@hbk.acesmat.uk



What does ICE stand for?



At KS5, you will take part in the **ICE Programme** to support your studies.

‘**ICE**’ stands for **Independent Consolidation and Extension** – essentially, the work you complete during your (many!) study periods to **consolidate** and **extend** your learning from your lessons.

This programme allows you to **recap** and **review** learning; exercise your **academic curiosity**; **read widely** around your chosen topic; and **unlock the success** needed for university and beyond.

A Levels are an investment; you only get out as much as you put in.

The **ICE Breaker** activities in this transition booklet are designed to do the following:

1. Introduce you to **ICE Expectations** and set the tone for our **high expectations of high-quality** independent work.
2. Prepare you for a (small!) initial written task in September.
3. Whet your appetite for the course to come!



ICE Breakers



These **ICE Breaker** activities are designed to prepare you for **our A Level ICE expectations**.

The tasks will prepare you for a written task in September, so it is important that you complete these.

The written work you complete for this task must be presented in this booklet and brought in for the first lesson in September. This work will be kept in your **ICE journals** (the contents for which will be discussed in September).

ICE Task 1

1a. Research the life and works of Sylvia Plath. Bullet point five contextual references of interest.

1b. Closely analyse ***Metaphors*** by Plath through annotations. As with KS4 linguistic analysis, look and comment on anything you feel is significant. Try to make tentative links to Plath and what you found out about her in your analysis, if you can at this stage.

Please ensure you bring this work to the first lesson in the first week back, as you will need these notes for the planned activities.

Metaphors

by Sylvia Plath

I'm a riddle in nine syllables,
An elephant, a ponderous house,
A melon strolling on two tendrils.
O red fruit, ivory, fine timbers!
This loaf's big with its yeasty rising.
Money's new-minted in this fat purse.
I'm a means, a stage, a cow in calf.
I've eaten a bag of green apples,
Boarded the train there's no getting off.

ICE Task 2

2a. Research the life of F. Scott Fitzgerald, author of *The Great Gatsby*. Bullet point five contextual references of interest about him.

2b. Research the period of time known as 'The Jazz Age'. Bullet point five contextual references of interest about this era.

2c. Read the excerpt from the novel. Through annotations and brief notes, **can you make links between the presentation of Gatsby's parties and the Jazz Age Era in which Fitzgerald was writing?**

Please ensure you bring this work to the first lesson in the first week back, as you will need these notes for the planned activities.

ICE Task 1a

1.

2.

3.

4.

5.

ICE Task 1b

Metaphors

by Sylvia Plath

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ICE Task 2a

1.

2.

3.

4.

5.

ICE Task 2b

1.

2.

3.

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ICE Task 2c

In the extract below, Nick (the narrator of *The Great Gatsby*) describes the parties that take place at Gatsby's house over the summer of 1922. Read and annotate, commenting on any language or structural choices you think are significant. Make notes in the table of your observations and impressions.

There was music from my neighbor's house through the summer nights. In his blue gardens, men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon, I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays, eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday, five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors d'oeuvres, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall, a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

By seven o'clock the orchestra has arrived—no thin fivepiece affair but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos

and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile. The bar is in full swing and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath—already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then, excited with triumph, glide on through the seachange of faces and voices and color under the constantly changing light.

Suddenly, one of these gypsies in trembling opal, seizes a cocktail out of the air, dumps it down for courage and moving her hands like Frisco dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the 'Follies.' The party has begun.

What impressions do you get of Gatsby's parties, his house, and his guests?

How does the extract echo the period of The Jazz Age?

Questions I have about the course: