



# Transition Pack For A-Level English

## Mandatory Tasks

Task	Page No.	Completed (tick)
Pre-knowledge task - Tragedy	4-6	
Research Task 1 - Tragedy	6	
Research Task 2 - Crime	7-10	
Investigation Task – Crime	12-18	
Baseline Assessment - Crime	19-21	
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## Optional Tasks

Task	What did you read, see or do?
Tragedy Suggestions 	
Crime Suggestions 	

For tragedy queries: Miss Kelly, [rek@churchdownschool.com](mailto:rek@churchdownschool.com)

For crime queries: Miss Harris, [reh@churchdownschool.com](mailto:reh@churchdownschool.com)

These is also where you need to send your assessment tasks - we look forward to reading them!

**Why Choose A Level English?**



Hopefully you have picked English A Level because you enjoy reading, but we know for many students that is not always the case. It is important that you enjoy interpreting a text, having ideas about it, considering its context, and analysing it. These are all skills you would have developed in GCSE English Literature, but at A Level you have to do this in a different way.

The main difference with GCSE and A Level English Literature is that for our course, we are looking at the texts through the lens of a genre. We have to consider how a text fits within a genre; this transition pack is here to get you ready to do this by ensuring you have started to explore both of the genres we look at: crime and tragedy.



The **tragedy** side of the course is closed book, like your GCSE. You read three texts: Shakespeare's *Othello*, Miller's *Death of a Salesman* and a selection of poetry by Keats. You look at the role of the tragic hero, explore the difference between modern domestic tragedies, traditional Shakespearean tragedies and tragedy within poetry. Ultimately, this side of the course is an opportunity to explore pity, fear and the human condition, as well as how writers engender these emotions within us as readers and audiences. *Within this transition pack you will be asked to complete a set of tasks which will help you build up some knowledge of where tragedy originated and then to begin your own research into the genre.*

The **crime** side of the course is open book, although with two of the texts being novels, it is unlikely you will want to be flipping through them to plan your essays. We will read Dickens' *Oliver Twist*, McEwan's *Atonement* and a selection of poetry by Browning, Crabbe and Wilde. When studying crime we analyse the presentation of the criminal, the victim, and the crime itself. We begin to develop ideas on justice and punishment, how writers decide to ensure their criminals are appropriately punished and how they create mystery in their crime texts. *Within this transition pack you will have to complete some research into the conventions of the genre, and read three of the five poems we will study in order to complete your extended task.*



We are really excited for you to be studying A Level English Literature and we hope you find these tasks accessible. If you need any help with them, please e-mail one of the following contacts:

For tragedy queries: Miss Kelly, [rek@churchdownschool.com](mailto:rek@churchdownschool.com)

For crime queries: Miss Harris, [reh@churchdownschool.com](mailto:reh@churchdownschool.com)

## Tasks and Suggested Timings

Use the following grid to monitor the tasks you need to do and tick them off as you work your way through the booklet.

<p><b>Pre-knowledge task – Tragedy</b></p> <p>4 hours</p>	<p>For your pre-knowledge Tragedy tasks, there is a set of tasks concentrated around reading and making notes on key elements of tragedy. These tasks are more focused on the history of tragedy and how it has developed to give you a clear background of knowledge on the genre. Moreover, the information selected is meant to be interesting and pique your interest in how this genre of literature has developed over time.</p>	
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<b>Research Task 1 – Tragedy</b>  4 hours 	Research is a key skill at A Level, which will become even more important when you study at university. This task has broad parameters and leaves a lot of it up to you – the skill here is to dedicate time to researching as much information as you can and then having the ability to choose and present the most interesting and relevant information. <i>There is an optional task for those of you who want to find out about one of Literature’s most famous characters!</i>	
<b>Research Task 2 – Crime</b>  4 hours 	This set of tasks is to enable you to understand the basics of crime writing. We would like you to ensure you have an understanding the genre, key conventions, and why it is so popular. You will then have to apply some of these ideas to some unseen crime extract (this is the only unseen element of your A Level)	
<b>Investigation Task – Crime</b>  3 hours – 1 hour per poem 	This set of tasks will ensure you can begin to analyse the first texts from your A Level: Browning’s poems. You will read and investigate the three poems, annotate them and consider how the criminals/crimes are presented. The tasks advised give you two hours per poem, but you can of course carry out more research into the poems.	
<b>Baseline Assessment – Crime and Tragedy</b>  4 hours	<b>Tragedy:</b> You are asked to write an essay based on Hamlet’s soliloquies and using the knowledge you have garnered about the key terms and ideas within the tragic genre. <b>Crime:</b> You will be asked to write an essay combining your new knowledge of the crime genre and your understanding of the poems you have investigated.	

## Pre-knowledge Tasks

### **Pre-Knowledge Task – Tragedy**

#### **Pre Knowledge Task 1**

Watch this video on Cornell notes – we are going to be asking you to make Cornell notes so make sure you properly pay attention to how to do it! The reason behind Cornell notes is to help you structure, edit and highlight key information from your notes. You may have done this at GCSE already but we will be using it more often at A Level, especially with some of the longer texts. Cornell notes video link: <https://www.youtube.com/watch?v=ErSjc1PEGKE> 

#### **Pre Knowledge Task 2**

##### **Aristotelian Tragic Terminology**

Read the article linked here:



<https://www.cliffsnotes.com/literature/a/agamemnon-the-choephoroi-and-the-eumenides/critical-essay/aristotle-on-tragedy>

Create Cornell notes from the article, paying particularly close attention to how terms are defined and explained.

Once you have completed your Cornell notes, fill out the grid below with your definitions of each key term.

<u>Term</u>	<u>Definition</u>
Mimesis	
Catharsis	
Protagonist	
Plot	
Psychological Motivation	
Hamartia	
Peripeteia	
Anagnorisis	

**Pre Knowledge Task 3**

**Massolit - Tragedy - Professor John Lennard**

Watch the first three videos in Professor Lennard’s series (‘Tragedy: A Complete History’). Please contact me if you have not used Massolit before or cannot find these yourself. You can easily sign up using your Churchdown School email, and then search for the following lectures.

Please make Cornell Notes on these three lectures:

- 1) Greeks 1: Stage, Function, Chorus, Masks
- 2) Greeks 2: Aeschylus, Sophocles and Euripides
- 3) Greeks 3: Aristotle and Later Theory

**Pre Knowledge Task 4**

**A Guide to the Study of Literature: A Companion Text for Core Studies 6, Landmarks of Literature**

<http://academic.brooklyn.cuny.edu/english/melani/film-and-lit/tragedy-hnd.pdf>

Please make Cornell notes on:

- 1) The first four sections on tragedy
- 2) The Tragic Vision

### **Pre Knowledge Task 5**

**Read the Encyclopaedia Britannica entry entitled 'Tragedy':**

<https://www.britannica.com/art/tragedy-literature>

There is a lot of information on here and you will have to really concentrate whilst reading it to make sure you understand it. It will be worth it at the end, though, as it is super interesting and provides amazing detail about what tragedy is and the history of the tragedy.

Please make Cornell notes on:



- 1) Introduction to Tragedy
- 2) Shakespearean tragedy
- 3) From Comedy to tragedy
- 4) Shakespeare's tragic art
- 5) American tragic dramatists
- 6) Classical theories of tragedy
- 7) Elizabethan Approaches
- 8) Romantic Theory: Coleridge



If you want to make notes on any other part of the article as extra, please do. As I mentioned beforehand, the whole page is fascinating so make notes on any section which you find interesting as well!

## **Research Task: TRAGEDY**



### **Tragedy Research Task 1:**

Your first text in A Level Literature: Tragedy will be Arthur Miller's seminal play 'Death of a Salesman'. This 'tragedy of the common man' depicts the struggles and painstaking demise of Willy Loman – Miller uses Loman to symbolise the inadequacies of society in post-War America and how burgeoning capitalism is leaving people behind.

**I would like you to create an infographic with the title 'Arthur Miller and Post-War America'.**

- Include contextual elements of Arthur Miller's life.
- Explore what Post-War America looked like.
- Find social and political influences that had an impact on Miller.
- Include reference to the 'American Dream'

An infographic is a visual representation of fact and information. Please use this link to help you understand their purpose:

<https://venngage.com/blog/what-is-an-infographic/>

Wonderful infographic examples: <https://www.columnfivemedia.com/9-infographic-design-examples-that-will-leave-you-inspired>

Please make your infographic as amazing and professional as possible but most important is the information within it! (Substance over style!)

Please submit this completed task to me if you would like it to form part of a Tragedy display in my classroom! (Or if you would just like to share it with me and get some feedback).

Miss Kelly



## Research Tasks: CRIME



### TASK 1: Exploring Crime Genres

Read the following article which explains different types of crime fiction. Make notes in each box on each sub-genre. [Click here for crime genres article.](#)

## Sub-genres of crime fiction

<p><u>Cosy Mystery</u></p> 	<p><u>Hard-Boiled</u></p>	<p><u>Legal Thriller</u> </p>
<p><u>PIs</u></p>	<p> <u>Police Procedural</u></p>	<p><u>Medical Thriller</u></p> 
<p><u>Forensic Thriller</u></p> 	<p><u>Suspense Thriller</u></p>	<p><u>Military Thriller</u></p>

### TASK 2: What are the key elements of crime writing?

The following notes come from the AQA guidance on what crime writing is. In this explanation there are words you may or may not be familiar with. On the next page is a space for a glossary, where you must look up the words in bold below and provide a definition for them.

*In the case of Elements of crime writing, many of the texts pre-date the crime fiction genre that emerged as a recognisable literary genre in the mid-19th century and with academic recognition in the 20th century. However, in all the texts a significant crime drives the narrative and the execution and consequences of the crime are fundamentally important to the way the text is structured.*

*All set texts are narratives which focus on **transgressions** against established order and the specific breaking of either national, social, religious or **moral** laws. The focus in this component must be on*

'Elements' and students need to consider the elements that exist in each of their texts. The elements that might be explored, depending on the individual text, include:

- the type of the crime text itself, whether it is detective fiction, a post-modern novel, a revenge tragedy, an account of a life lost to crime
- the settings that are created as backdrops for criminal action and for the pursuit of the **perpetrators** of crime: both places and times will be significant here
- the nature of the crimes and the criminals, the criminals' **motives** and actions
- the inclusion of violence, murder, theft, **betrayal**
- the **detection** of the criminal and the investigation that leads to his or her capture or punishment
- how far there is a moral purpose and **restoration** of order
- guilt and **remorse**, confession and the desire for forgiveness
- the creation of the criminal and their **nemesis**, the typical detective hero
- the sense that there will be a **resolution** and the criminal will be punished
- the victims of crime and the inclusion of suffering
- the central motifs of love, money, danger and death
- punishment, justice, **retribution**, injustice, accusation, the legal system, criminal trials and courtroom dramas, imprisonment, death
- the structural patterning of the text as it moves through a series of crises to some sense of order
- the specific focus on plotting
- the way that language is used in the world that is created; there may be use of a criminal **register**, legal register, police register
- the way that crime writing is used to comment on society, particularly the representation of society at particular historical periods
- ultimately, how crime stories affect audiences and readers, creating suspense, **repugnance**, excitement and relief.

### TASK 3: Glossary of crime genre terminology

Add definitions of the words in bold from the AQA summary into the boxes below. Extra boxes are provided for any other words you might come across.

<b>Term</b>	<b>Definition</b>
<b>transgression</b>	
<b>moral</b>	
<b>perpetrator</b>	
<b>motive</b>	
<b>betrayal</b>	
<b>detection</b>	

restoration	
remorse	
nemesis	
resolution	
retribution	

**TASK 6: Analysing an unseen extract**

One third of your crime exam is analysing an extract you have not seen. The task is to explore the elements of crime within the extract – you must write an essay responding to the extract. It is a great open task which allows you to consider what elements of crime are presents. Read the following extract from ‘The Final Solution’, a Sherlock Holmes story by Sir Arthur Conan-Doyle, then answer the questions that follow. In the whole extract, Holmes is talking to his friend, Dr Watson, about the criminal Moriarty.

"As you are aware, Watson, there is no one who knows the higher criminal world of London so well as I do. For years past I have continually been conscious of some power behind the malefactor, some deep organizing power which forever stands in the way of the law, and throws its shield over the wrong-doer. Again and again in cases of the most varying sorts--forgery cases, robberies, murders--I have felt the presence of this force, and I have deduced its action in many of those undiscovered crimes in which I have not been personally consulted. **For years I have endeavored to break through the veil which shrouded it, and at last the time came when I seized my thread and followed it,** until it led me, after a thousand cunning windings, to ex-Professor Moriarty of mathematical celebrity.

He is the Napoleon of crime, Watson. He is the organizer of half that is evil and of nearly all that is undetected in this great city. He is a genius, a philosopher, an abstract thinker. He has a brain of the first order. He sits motionless, like a spider in the center of its web, but that web has a thousand radiations, and he knows well every quiver of each of them. He does little himself. He only plans. But his agents are numerous and splendidly organized. Is there a crime to be done, a paper to be abstracted, we will say, a house to be rifled, a man to be removed--the word is passed to the Professor, the matter is organized and carried out. The agent may be caught. In that case money is found for his bail or his defence. But the central power which uses the agent is never

caught--never so much as suspected. This was the organization which I deduced, Watson, and which I devoted my whole energy to exposing and breaking up.

"But the Professor was fenced round with safeguards so cunningly devised that, do what I would, it seemed impossible to get evidence which would convict in a court of law. You know my powers, my dear Watson, and yet at the end of three months I was forced to confess that I had at last met an antagonist who was my intellectual equal. My horror at his crimes was lost in my admiration at his skill. But at last he made a trip--only a little, little trip--but it was more than he could afford when I was so close upon him. I had my chance, and, starting from that point, I have woven my net round him until now it is all ready to close. In three days--that is to say, on Monday next--matters will be ripe, and the Professor, with all the principal members of his gang, will be in the hands of the police. Then will come the greatest criminal trial of the century, the clearing up of over forty mysteries, and the rope for all of them; but if we move at all prematurely, you understand, they may slip out of our hands even at the last moment.

"Now, if I could have done this without the knowledge of Professor Moriarty, all would have been well. But he was too wily for that. He saw every step which I took to draw my toils round him. Again and again he strove to break away, but I as often headed him off. I tell you, my friend, that if a detailed account of that silent contest could be written, it would take its place as the most brilliant bit of thrust-and-parry work in the history of detection. Never have I risen to such a height, and never have I been so hard pressed by an opponent. He cut deep, and yet I just undercut him. This morning the last steps were taken, and three days only were wanted to complete the business. I was sitting in my room thinking the matter over, when the door opened and Professor Moriarty stood before me.

Write the sub-heading in your notes: **Analysing an unseen extract**. Answer the following questions in full sentences.

1. Note the quotation in bold in the first paragraph. What do you learn about the presentation of the detective, Sherlock Holmes, in this quotation?
2. In the second paragraph Holmes describes Moriarty. What type of criminal is he, and how is he presented?
3. In the third paragraph, Holmes reveals parts of his plan to capture Moriarty. What is the impact of this on the reader, and why might Conan-Doyle not want Holmes to describe the full plan at this point?
4. Holmes describes Moriarty as his 'antagonist', a nemesis of sorts. Select evidence from the extract which presents the two characters as juxtaposing, and analyse the evidence.
5. Finally, it seems that Moriarty is above the law, or that the legal system cannot exact justice for his crimes. Find the evidence for this, and then consider what Conan-Doyle's message may be about the legal system (including police, the court, laws) at the time.

## Investigation Tasks: CRIME



The following tasks are to guide you to prepare for your written transition assessment. I would suggest at this point you move to the final page in this document, page 21 and read through the task before you begin your investigation.

You will be investigating three of Robert Browning's poems

- 'My Last Duchess' (you should know this one!)
- 'Porphyria's Lover'
- 'The Laboratory'

All three are dramatic monologues which explore the mind of the criminal at various stages of their transgression – before ('The Lab'), during ('P Lover') and after (MLD) the crime. The poems are printed on the next few pages, and below are a series of tasks for you to work through. As you work through them, I suggest you add notes to the poems themselves as well as make your own notes, which you may need to use for the task, and you will definitely need to bring school when we begin the course in September. Feel free, as you do these tasks, to read more than the recommended article. There is a **lot** about these poems on the internet, and you will find some interesting idea and interpretations.

1. Read [this summary](#) of 'Porphyria's Lover' and make notes on it.
2. Read the poem on pages 13-14 of this document.
3. Work your way through the poem, annotating your ideas. Remember to focus on crime – the presentation of the criminal, the victim, the setting for crime, the transgression itself. When it ends consider: is there a restoration or order? Justice for the victim? Punishment for the criminal? Note – if you can't print, just use line numbers in your notes.
4. Using the key elements in #3 (criminal, victim etc) make some notes (can be a mind-map if you prefer) on how these elements are presented.
5. Read [this summary](#) of 'My Last Duchess' and make notes on it. (The summary is up to where the poem is - optional detailed analysis after)
6. Read the poem on pages 15-16 of this document.
7. Repeat #3 and #4 for this poem.
8. Finally, read [this summary](#) of 'The Laboratory'
9. Read the poem on pages of this document.
10. Repeat #3 and #4 for this poem.

*Note: there is some extra reading for all of these poems on the final additional resources page. It is not an expectation that you read all of it, but it may help your understanding for the final essay.*



## 'Porphyria's Lover' (1836)



The rain set early in to-night,  
 The sullen wind was soon awake,  
 It tore the elm-tops down for spite,  
 And did its worst to vex the lake:  
 I listened with heart fit to break.  
 When glided in Porphyria; straight  
 She shut the cold out and the storm,  
 And kneeled and made the cheerless grate  
 Blaze up, and all the cottage warm;  
 Which done, she rose, and from her form  
 Withdrew the dripping cloak and shawl,  
 And laid her soiled gloves by, untied  
 Her hat and let the damp hair fall,  
 And, last, she sat down by my side  
 And called me. When no voice replied,  
 She put my arm about her waist,  
 And made her smooth white shoulder bare,

And all her yellow hair displaced,  
    And, stooping, made my cheek lie there,  
    And spread, o'er all, her yellow hair,  
Murmuring how she loved me — she  
    Too weak, for all her heart's endeavour,  
To set its struggling passion free  
    From pride, and vainer ties dissever,  
    And give herself to me for ever.  
But passion sometimes would prevail,  
    Nor could to-night's gay feast restrain  
A sudden thought of one so pale  
    For love of her, and all in vain:  
    So, she was come through wind and rain.  
Be sure I looked up at her eyes  
    Happy and proud; at last I knew  
Porphyria worshipped me; surprise  
    Made my heart swell, and still it grew  
    While I debated what to do.  
That moment she was mine, mine, fair,  
    Perfectly pure and good: I found  
A thing to do, and all her hair  
    In one long yellow string I wound  
    Three times her little throat around,  
And strangled her. No pain felt she;  
    I am quite sure she felt no pain.  
As a shut bud that holds a bee,  
    I warily oped her lids: again  
    Laughed the blue eyes without a stain.  
And I untightened next the tress  
    About her neck; her cheek once more  
Blushed bright beneath my burning kiss:  
    I propped her head up as before,  
    Only, this time my shoulder bore  
Her head, which droops upon it still:  
    The smiling rosy little head,  
So glad it has its utmost will,  
    That all it scorned at once is fled,  
    And I, its love, am gained instead!  
Porphyria's love: she guessed not how  
    Her darling one wish would be heard.  
And thus we sit together now,  
    And all night long we have not stirred,  
    And yet God has not said a word!



## 'My Last Duchess' (1842)



FERRARA

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now; Fra Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her? I said  
"Fra Pandolf" by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot  
Of joy into the Duchess' cheek; perhaps  
Fra Pandolf chanced to say, "Her mantle laps  
Over my lady's wrist too much," or "Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat." Such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy. She had  
A heart—how shall I say?— too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace—all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men—good! but thanked  
Somehow—I know not how—as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech—which I have not—to make your will  
Quite clear to such an one, and say, "Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark"—and if she let

Herself be lessoned so, nor plainly set  
 Her wits to yours, forsooth, and made excuse—  
 E'en then would be some stooping; and I choose  
 Never to stoop. Oh, sir, she smiled, no doubt,  
 Whene'er I passed her; but who passed without  
 Much the same smile? This grew; I gave commands;  
 Then all smiles stopped together. There she stands  
 As if alive. Will't please you rise? We'll meet  
 The company below, then. I repeat,  
 The Count your master's known munificence  
 Is ample warrant that no just pretense  
 Of mine for dowry will be disallowed;  
 Though his fair daughter's self, as I avowed  
 At starting, is my object. Nay, we'll go  
 Together down, sir. Notice Neptune, though,  
 Taming a sea-horse, thought a rarity,  
 Which Claus of Innsbruck cast in bronze for me!



## 'The Laboratory' (1844)



### *ANCIEN REGIME*

Now that I, tying thy glass mask tightly,  
 May gaze thro' these faint smokes curling whitely,  
 As thou pliest thy trade in this devil's-smithy—  
 Which is the poison to poison her, prithee?

He is with her, and they know that I know  
 Where they are, what they do: they believe my tears flow  
 While they laugh, laugh at me, at me fled to the drear  
 Empty church, to pray God in, for them!—I am here.

Grind away, moisten and mash up thy paste,  
 Pound at thy powder,—I am not in haste!  
 Better sit thus and observe thy strange things,  
 Than go where men wait me and dance at the King's.

That in the mortar—you call it a gum?  
 Ah, the brave tree whence such gold oozings come!  
 And yonder soft phial, the exquisite blue,  
 Sure to taste sweetly,—is that poison too?

Had I but all of them, thee and thy treasures,  
 What a wild crowd of invisible pleasures!  
 To carry pure death in an earring, a casket,  
 A signet, a fan-mount, a filigree basket!

Soon, at the King's, a mere lozenge to give  
And Pauline should have just thirty minutes to live!  
But to light a pastile, and Elise, with her head  
And her breast and her arms and her hands, should drop dead!

Quick—is it finished? The colour's too grim!  
Why not soft like the phial's, enticing and dim?  
Let it brighten her drink, let her turn it and stir,  
And try it and taste, ere she fix and prefer!

What a drop! She's not little, no minion like me—  
That's why she ensnared him: this never will free  
The soul from those masculine eyes,—say, “no!”  
To that pulse's magnificent come-and-go.

For only last night, as they whispered, I brought  
My own eyes to bear on her so, that I thought  
Could I keep them one half minute fixed, she would fall,  
Shrivelled; she fell not; yet this does it all!

Not that I bid you spare her the pain!  
Let death be felt and the proof remain;  
Brand, burn up, bite into its grace—  
He is sure to remember her dying face!

Is it done? Take my mask off! Nay, be not morose;  
It kills her, and this prevents seeing it close:  
The delicate droplet, my whole fortune's fee—  
If it hurts her, beside, can it ever hurt me?

Now, take all my jewels, gorge gold to your fill,  
You may kiss me, old man, on my mouth if you will!  
But brush this dust off me, lest horror it brings  
Ere I know it—next moment I dance at the King's!

## Final task: Baseline Assessments



Please note, these are the tasks we would like you to submit to us once you have completed all of the other tasks.

**TASK 1: This task is to test your understanding of the tragic conventions you have been researching. Write an essay which responds to the following question:**

How could the tragic conventions be applied to a text you have studied at GCSE (not 'Macbeth' ... that would be too easy!)



**TASK 2: This task is to test your understanding of the crime texts you have been given.**

The three poems you have read and researched by Robert Browning all contain a criminal.

'My Last Duchess': The Duke (the speaker)

'Porphyria's Lover': The lover (the speaker)

'The Laboratory': The betrayed woman (the speaker)

Write an essay which debates the following statement. Try to include

- Your own ideas and interpretations of the poem
- Analysis of the writer's methods (consider structure, narrative voice, whole text and poetic methods rather than words)
- Contextual factors and attitudes at the time the poems were written
- Comments about criminality and crime writing, considering common themes and features of a crime text.

**'Browning's poems are more focused on the motives than the criminals themselves'. To what extent do you agree?**

Plan your response first, considering what your argument is in response to the statement, and 3-4 key ideas from the poems (try to include each of them at least once, but you can focus on one/two more than the others if you wish).



## Optional Additional Reading/Tasks Tragedy

Please note, there is no expectation to do all of the following, however any of it that you can do will obviously better prepare you to begin your English A Level!

### **LitCharts – Aristotle’s Poetics**

Read the [LitCharts on Aristotle’s ‘Poetics’](#).

This is a very detailed summary of the book Aristotle wrote about tragedy and the tragic genre. It is not necessary knowledge for the course but it is incredibly interesting. Aristotle is one of the most well-known philosophers to ever exist – so you might be asking yourself why he wrote about poetry and tragedy! The reason Aristotle wrote about the form of a tragedy is because he was fascinated about the power of poetry and the impact it could have upon society. Therefore, in ‘poetics’ he considers how ‘poetry’ (a broad term for performed literature) can be best presented and structured to be impactful for the audience.

Please make notes on any aspect of this LitChart that you find interesting and explore.

I would suggest focusing on the sections:

- Plot Summary
- Terms
- Themes
- Chapter 4: Tragedy Definition and Analysis (Page 27)
- Chapter 7: The Best Kinds of Tragic Plot (Page 32)
- Chapter 8: Other Aspects of Tragedy (page 34)
- Chapter 12: Comparative Evaluation of Epic and Tragedy (page 41)

Let me know how you get on – I would be interested to see what you read and learn!

### **Tragedy Research Task 2 (Optional):**

A pretty significant part of your time studying Tragedy at A Level will involve studying John Keats. Keats was a visionary poet writing during the Romantic period who sadly died young and had his genius curtailed.

**I would like you to create an infographic with the title ‘John Keats’ Life and Works’.**

Please make your infographic as amazing and professional as possible but most important is the information within it! (Substance over style!)

This task is going to be submitted to me so please make sure it is your best work!  
Mr Derbyshire



## **Optional Additional Reading/Tasks** **Crime**

Please note, there is no expectation to do all of the following, however any of it that you can do will obviously better prepare you to begin your English A Level!

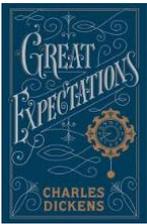
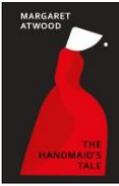
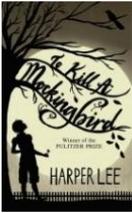
- **READING CRIME:** The best way to spend your time over summer is to absorb yourself in the genre of crime fiction and read lots of it. For example, if you

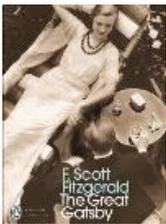
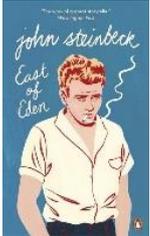
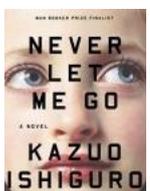
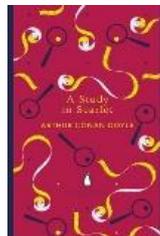
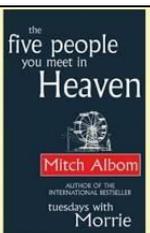
weren't involved in Y11 book club, we read *One of Us is Lying* which is a great book aimed at teenagers which has all the elements we explore in crime. If you did read this book, what about writing an analysis of how elements of crime were presented? You could do this for any book you have read which involves a crime of some sort – it might be a moral crime rather than a legal one. The final page of this document offers a suggested A Level reading list

- **MORE CRIME:** A great place to start is where the crime genre originated – detective stories – the most famous being Sherlock Holmes. They are all out of copyright so are available for free online or on a reading app like Kindle (also free!).
- **ANALYSING CRIME:** Why not apply your new understanding of the crime genre to one of your GCSE texts? Write an analysis of how one or all the texts you studied at GCSE can be considered crime writing.
- **FURTHER BROWNING READING:** See below a list of further reading on the three poems. For basic websites like Sparknotes, LitCharts, Gradesaver, just Google the poem title and they will come up. The articles I suggest are normally written by academics:
  - a. [This one](#) has some interesting analysis and ideas on MLD.
  - b. [This one](#) explores the balance of power between men and women in both MLD and PL.
  - c. [This one](#) offers Browning's words on the poem MLD.
  - d. [This one](#) discusses the true motive in PL
  - e. [This one](#) has line by line analysis of PL if you're unsure about it
  - f. [This one](#) goes through key elements in bullet point analysis
- **RESEARCH TASKS:** Why not apply your new understanding of the crime genre to one of your GCSE texts? Write an analysis of how one or all the texts you studied at GCSE can be considered crime writing.
- **CRIME EXTRACT ANALYSIS:** If you enjoyed analysing the Sherlock Holmes extract, you can carry out the same tasks (exploring presentation of criminal/victim/crime/justice/punishment/mystery etc) on any crime text. [Here is a link for a website](#) full of crime novel openings which you can read to analyse or just enjoy

### Pre-A Level English Literature Reading List

*Reading some, or all, of these texts will help you to be well-read and give you a broad flavour of Literature.*

<p><b>Charles Dickens:</b> Great for getting a flavour of Dickens' style <i>'Great Expectations'</i> Dickens' bildungsroman shows us the clear class divisions at Play within Victorian London. We follow the journey of Pip on his way to his fortune at the hands of an unknown benefactor.</p>		<p><b>Margaret Attwood:</b> A fabulous introduction to dystopian literature <i>'The Handmaid's Tale'</i> A dystopian novel which could be called 'speculative fiction' instead of Science Fiction. Deals with the sub-human treatment of women and the roles they play in society.</p>	
<p><b>Harper Lee:</b> One of the finest American novels on racial prejudice <i>'To Kill a Mockingbird'</i> This classic American novel was a firm favourite on the GCSE course before American novels were removed.</p>		<p><b>Sarah Waters:</b> A roaring piece of historical fiction with crime at its heart <i>'The Paying Guests'</i> This novel tells the tale of a mother and daughter in 1920s London who must take on lodgers to afford their house. The result of taking on these <b>paying guests</b> is a devastating love affair and a terrible crime.</p>	

<p><b>F Scott Fitzgerald:</b> Set in an era of decadence, parties and prosperity <b>'The Great Gatsby'</b> Set in the world of the roaring 1920s in America, this tale deals with the highs and lows of living a dream-like life full of impossible love.</p>		<p><b>Graham Greene:</b> A classic example of a crime thriller <b>'Brighton Rock'</b> Following the story of a gang war that rips its way through Brighton where a man has been killed. This pacy novel shows the results of a life lived on 'the dangerous edge of things'.</p>	
<p><b>John Steinbeck:</b> Semi-autobiographical family saga epic <b>'East of Eden'</b> Exploring Steinbeck's Salinas valley (where he grew up), this saga follows two families on a journey of character development and tragic consequences.</p>		<p><b>Daphne Du Maurier:</b> A psychological thriller written in 1938 <b>'Rebecca'</b> The novel concerns an unnamed young woman who impetuously marries a wealthy widower, only to discover that he and his household are haunted by the memory of his late first wife, the title character.</p>	
<p><b>Kazuo Ishiguro:</b> Set in a dystopian world of human cloning <b>'Never Let Me Go'</b> 'Never Let Me Go' takes place in a dystopian version of late 1990s England, where the lives of ordinary citizens are prolonged through a state-sanctioned programme of human cloning.</p>		<p><b>Sir Arthur Conan-Doyle:</b> Holme's first adventure and an undisputed crime classic <b>'A Study in Scarlet'</b> Dr Watson meets Sherlock Holmes for the first time and narrates his investigation of a murder at Lauriston Hall and his amazing deductive capabilities.</p>	
<p><b>Mitch Albom:</b> A beautiful fable dealing with life after death <b>'The Five People You Meet in Heaven'</b> Following the life and death of Eddie, this interesting narrative sees Eddie cross paths with five people who had a significant impact on him in life.</p>		<p><b>Alice Sebold:</b> A chilling crime novel written from above <b>'The Lovely Bones'</b> Written with an interesting use of narrator, the death of Susie Salmon leaves her family searching for answers with the help from the afterlife.</p>	