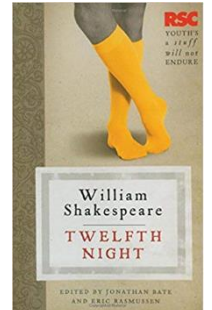
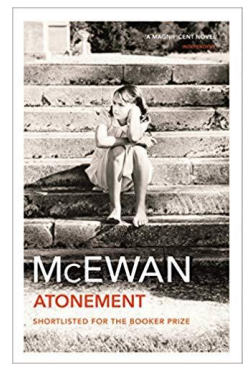
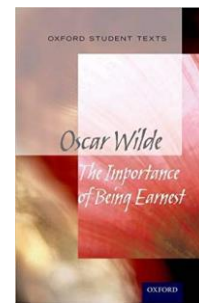


A-Level English Literature Bridging Work 2019

You will need to purchase the following texts for your course and start reading them. Please check the editions.

- William Shakespeare, *Twelfth Night*, (The RSC Shakespeare, 2010)
Edited by Professor Jonathan Bate and Eric Rasmussen
- Oscar Wilde, *The Importance of Being Earnest*,
(Oxford Student Texts, 2015) Jackie Moore (Author),
Steven Croft (Series Editor)
- Jane Austen, *Emma* (Wordsworth Classics, 1994)
- Ian McEwan, *Atonement*, (Vintage, 2001)
- Angela Carter, *Wise Children*, (Vintage, 1992)



Task 1: You need to read the whole of *Twelfth Night* and complete the First Reading sheet below to help secure your knowledge of the plot and characters; this must be submitted to your teacher in your first lesson. There are several film versions available and it would be great to watch one – especially to help the comedy work. The following website provides an online study guide: <https://www.rsc.org.uk/shakespeare-learning-zone/twelfth-night>.

Task 2: The key to being a student of Literature is to love reading and to read widely. You will need to read a prose fiction Literature text and prepare a response to it, which you will present to your class in September. You must complete the Wider Reading Presentation Notes sheet below in readiness for this and give it to your teacher on your first lesson in September. There is a list of titles you may wish to consider below. Most importantly though, we want to see your passion for Literature and your personal response.

Extension and Enrichment:

You will start by studying the Comedy Genre unit in September. Here are some examples of critical material about the theory behind comedy and the genre, if you would like some challenging wider reading.

- <https://www.bl.uk/shakespeare/articles/an-introduction-to-shakespeares-comedy>
- <https://owlcation.com/humanities/What-is-a-Comedy-Detailed-Analysis-Explanation>
- <https://owlcation.com/humanities/Comedy-Sources-Comic>
- <https://owlcation.com/humanities/Explaining-the-Incongruity-theory-of-Comedy>
- https://www.fountainheadpress.com/assets/funny_intro.pdf
- <https://www.gutenberg.org/ebooks/4352> (Henri Bergson, *Laughter: An Essay on the Meaning of the Comic*)

Creative Critics Competition Opportunity: We are hoping to encourage as many of our Literature students as possible to enter the Forward Prize for Poetry Creative Critics competition 2019. To enter, you will read the poems provided and show your response to one of the poems by writing a poem of your own and a short commentary explaining how you interpreted and how you were inspired by the original poem. The final deadline for entries is 30th September and we would love to see your entries. Details of the competition can be found using this link: <http://www.forwardartsfoundation.org/forward-emagazine-student-critics-competition/>

Wider Reading Suggestions:

- *Pride and Prejudice*, Jane Austen
- *Jane Eyre*, Charlotte Bronte
- *Wide Sargasso Sea*, Jean Rhys
- *Brave New World*, Aldous Huxley
- *1894*, George Orwell
- *The Freedom Artist*, Ben Okri
- *Things Fall Apart*, Chinua Achebe
- *The Age of Innocence*, Edith Wharton
- *White Teeth*, Zadie Smith
- *Brick Lane*, Monica Ali
- *Lady Chatterley's Lover; Sons & Lovers*, D H Lawrence
- *The Scarlett Letter*, Nathaniel Hawthorne
- *Waterland*, Graham Swift
- *We Need to Talk About Kevin*, Lionel Shriver
- *Wuthering Heights*, Emily Bronte
- *Frankenstein*, Mary Shelley
- *A Portrait of the Artist as a Young Man*, James Joyce
- *Love in the Time of Cholera*, Gabriel Garcia Marquez,
- *Birdsong*, Sebastian Faulks
- *Small Island*, Andrea Levy
- *The God of Small Things*, Arundhati Roy
- *Silas Marner*, George Elliot
- *Tess of the d'Urbervilles*, Thomas Hardy
- *The French Lieutenant's Woman*, John Fowles
- *Captain Corelli's Mandolin*, Louis de Bernieres
- *The Great Gatsby*, F. Scott Fitzgerald
- *The Kite Runner; A Thousand Splendid Suns*, Khaled Hosseini
- *Enduring Love; On Chesil Beach*, Ian McEwan
- *Beloved*, Toni Morrison
- *Their Eyes Were Watching God*, Zora Neale Hurston
- *The Reader*, Bernhard Schlink
- *The House of Spirits*, Isabel Allende
- *The Passion; Written on the Body*, Jeanette Winterson
- *The Silence of the Girls*, Pat Barker
- *The Bell Jar*, Sylvia Plath
- *The Time Traveller's Wife*, Audrey Niffenegger
- *Great Expectations; Hard Times*, Charles Dickens
- *A Room with a View; A Passage to India*, E M Forster
- *Moll Flanders*, Daniel Defoe
- *Brokeback Mountain*, Annie Proulx
- *The Lovely Bones*, Alice Sebold
- *To the Lighthouse*, Virginia Woolfe
- *Wild Swans*, Jung Chang
- *The Handmaid's Tale*, Margaret Atwood
- *The Bloody Chamber; Nights at the Circus*, Angela Carter
- *One Flew Over the Cuckoo's Nest*, Ken Kesey

Literature Wider Reading Presentation Notes

Name:

1. **Text Choice**: What did you read and why?
2. **Context**: When was it published and how might this have influenced the text?
3. **Setting**: When and where is the story set?
4. **Characterisation**: Who were the most and least appealing characters? Why? What struck you about them? What were their roles in the narrative?
5. **Plot**: How important and how gripping was the plot? Was there anything unusual about the plot's timeline or structure?
6. **Writer's Methods**: What struck you about the writer's style? How did the writer use narrative voice or viewpoint for effect? How was language used powerfully? How were characters created and used?
7. **Themes**: What are the main ideas and messages in the text? What did it get you thinking about?
8. **Connections**: Does it remind you of any other texts you have read? Does it belong to a particular genre or literary period? Was the writer associated with any other writers?
9. **Recommendation**: Would you recommend this text to your classmates and why?
10. **One sentence synopsis / review**:

You may use this as a model for your one sentence synopsis / review: "A richly comic tale of the tangled fortunes of two theatrical families, the Hazards and the Chances, Angela Carter's witty and bawdy novel is populated with as many sets of twins, and mistaken identities as any Shakespeare comedy, and celebrates the magic of over a century of show business."

Twelfth Night First Reading Notes

Name: _____

There are two storylines in *Twelfth Night*: the **romantic comedy** of the main plot, which is full of comic misunderstandings, disguise and a complicated love triangle before the characters finally find marriage, and the bawdier **subplot**.

1. Which characters of these characters belong to each plot?
2. What are the key events in each plotline? Complete the table below:

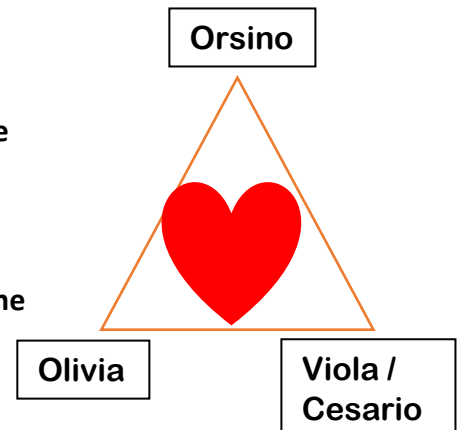
Character	Main plot	Sub-plot	Not sure
Orsino			
Viola			
Sir Toby Belch			
Maria			
Sir Andrew Aguecheek			
Feste			
Olivia			
Malvolio			
Antonio			
Sebastian			
Fabian			

Moment in the Narrative	Key Scene (Act, Scene)	Main Plot	Subplot
Orientation - How are the main characters introduced?	1,1,		
What is the situation for each one at the start of the play?	1,2,		
	1,3		
Inciting action – what problem sets off this storyline?	1,5		
Climax	3,5		
Resolution	5, 1		

3. What celebration does the title of play, "*Twelfth Night*" refer to and what might this suggest about the themes in the play?

4. Who loves whom? Fill in the arrows on this love triangle to show the direction of each character's desires for most of the play.

5. How many marriages are there by the end of the play and who are the "happy" couples?



6. Who doesn't get a happy ending? Why?

7. Who do you think is the main character in *Twelfth Night* and why?

8. Which of the characters is/are most powerful and why?

9. Which character makes you laugh most and why?

10. What was the funniest moment in the play and why?