

High Storrs Sixth Form

2024 Bridging Work

Subject: English Literature

Name: _____



HIGH STORRS SCHOOL

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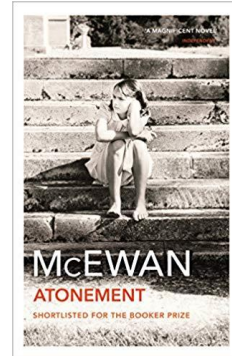
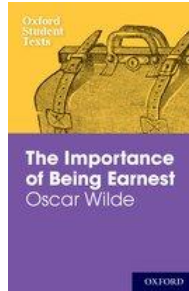
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You will need to purchase the following texts for your course and start reading them. Please check the editions.

- William Shakespeare, *Twelfth Night*, (Arden Shakespeare: Third Series)
- 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)



Task One - Twelfth Night Reading Task

You will need to read and make notes on at least the first act of Twelfth Night before we start studying it in September.

You should **make a bullet point summary of the main events in each of the five scenes from Act One**. Bring this to your first lesson in September, and be ready to show it to your teacher.

In addition, to prepare you to study the play through the comedic lens which we will be using in our lessons, you should **attempt the extension questions on each scene** listed below.

Act and Scene	Key moments (use quotes and explain in detail how they contribute to the comedy of the play as you read)
Act 1 Scene 1	<ol style="list-style-type: none"> 1. How is Orsino presented as conceited and foolish? 2. How could the presentation of courtly love (look up this term) be regarded as satirical?
A1 S2	<ol style="list-style-type: none"> 1. How is the character of Viola introduced? 2. How does her dialogue seem to set the comedy to follow? 3. What is the function of the Captain in this scene?
A1 S3	<ol style="list-style-type: none"> 1. How is the character of Sir Toby introduced? 2. What is the function of the Sir Andrew in this scene?

A1 S4	<p>Note any observations on the following:</p> <ol style="list-style-type: none"> 1. Viola (Cesario's!) success at fooling Orsino and his court 2. Shakespeare foregrounding Orsino's misunderstanding of Cesario's gender ("Dear lad..") 3. Viola's aside and how this contributes to the comedy to follow
A1S5	<ol style="list-style-type: none"> 1. What is Feste's role in this scene and how does he create comedy? 2. How is Olivia presented as a character in mourning and how does this set up the comedy to come? 3. How is Malvolio presented in the scene? 4. What is most notable about the interaction between Olivia and Cesario?

Extension activities:

As well as reading the play, it is a good idea to watch a production or adaptation. The availability of performances online varies, but it is advisable to check youtube, BBC iplayer and the Shakespeare's Globe website.

In addition to reading and watching the play, you may find it useful to watch the talks about themes in the play here: https://www.youtube.com/playlist?list=PLJgBmjHpqgs6O9FCpO4I3W-UER4b-e_J, and the interview here: <https://www.youtube.com/watch?v=i1fmZ6jHqql>.

Task Two – Wider Reading Task

Below is a reading list that is linked to the NEA (Independent Study) component of the course. Please note: *You do not have to read or buy all of these books!*

However, teachers may well use some of these texts to exemplify elements of the following critical lenses which we will study during the course:

- narrative construction and how the texts work (**Narrative theory**)
- gender (**Feminist theory**)
- economics and social organisation (**Marxist theory**)
- nature and the survival of the planet (**Eco-critical theory**)
- nationality, identity and power (**Post-colonial theory**)
- aesthetics and value (**Literary value and the Canon**)

As such, they are useful texts to read and be aware of.

Your task is as follows:

- a) How many have you read? Tick next to them. You will be asked to share this in the first lesson back in September
- b) Underneath write the names of **three favourite books** not featured on the list. Again, be prepared to share in your first lesson back.
- c) Produce a **brief summary** (a couple of paragraphs or a set of bullet point notes) of your thoughts on one book on the list. This may include some or all of: What is interesting about how the narrative is structured? What is effective about the use of characterisation? What are the thematic or moral implications of the book: what can we learn from it about its context and the wider world?

- Amis, Martin - *Time's Arrow*, *London Fields*
- Atwood, Margaret- *The Handmaid's Tale*, *The Blind Assassin*
- Austen, Jane- *Pride and Prejudice*, *Sense and Sensibility*
- Barker, Pat – *The Regeneration Trilogy*
- Burgess, Anthony – *A Clockwork Orange*
- Carter, Angela- *The Bloody Chamber*
- Coelho, Paulo – *The Alchemist*
- Doyle, Roddy – *Paddy Clark Ha Ha Ha*
- Faulkes, Sebastian – *Birdsong*
- Ferris, Joshua – *Then We Came to the End*
- Fitzgerald, Scott – *The Great Gatsby*
- Heller, Joseph – *Catch 22*
- Hardy, Thomas- *Far from the Madding Crowd*, *Tess of the D'Urbervilles*
- Hill, Susan – *The Woman in Black*
- Hines, Barry – *A Kestrel for a Knave*
- Hosseini, Khaled – *A Thousand Splendid Suns*
- Huxley, Aldous- *Brave New World*
- Ishiguro, Kazuo – *Never Let Me Go*, *Remains of the Day*
- Joyce, James- *Dubliners*
- Lively, Penelope – *Moon Tiger*
- Morrison, Toni – *Beloved*
- Orwell, George- *1984*, *Coming Up For Air*
- Pierre, DBC – *Vernon God Little*
- Plath, Sylvia- *The Bell Jar*
- Salinger, JD – *The Catcher in the Rye*
- Smith, Zadie – *White Teeth*, *Swing Time*
- Waters, Sarah – *Affinity*
- Wilde, Oscar- *A Picture of Dorian Gray*
- Zusak, Marcus – *The Book Thief*