



English Literature

Wider Reading

- “The Art of Fiction’ by David Lodge
- ‘How Fiction Works’ by James Wood
- ‘The Ode Less Travelled’ by Stephen Fry
- ‘The Poet’s Craft’ by Sandy Brownjohn
- Browse The Poetry Society - <https://poetrysociety.org.uk/>

Enrichment Activities

- Each weekend, buy The Guardian or The Observer and enjoy the best literary supplements in the British press.
- Grab a pen and a piece of paper and plan some ideas for poetry or prose, then craft your writing over the summer months. Whether you keep it to yourself or share it with others, just be creative and produce something that you are truly proud of.
- Watch Dead Poets Society. Then watch it again.

Recommended Literature texts

Prose:

Chinua Achebe *Things Fall Apart*
 Chimamanda Ngozi Adichie *Purple Hibiscus, Americanah*
 Monica Ali *Brick Lane*
 Margaret Atwood *The Handmaid’s Tale, Oryx and Crake, The Blind Assassin*
 Jane Austen *Pride and Prejudice, Emma, Sense and Sensibility*
 Charlotte Brontë *Jane Eyre*
 Emily Brontë *Wuthering Heights*
 AS Byatt *Possession*
 Angela Carter *The Bloody Chamber, Nights at the Circus*
 Joseph Conrad *The Secret Agent, The Heart of Darkness*
 Charles Dickens, *Bleak House*
 Daphne Du Maurier *Rebecca*
 George Eliot *The Mill on The Floss, Middlemarch*
 Sebastian Faulks *Birdsong, Charlotte Gray*

F. Scott Fitzgerald *The Great Gatsby, Tender is the Night* E.M.
Forster *A Room with a View, A Passage to India*
Elizabeth Gaskell *North and South, Wives and Daughters*
Gabriel Garcia Marquez *Love in the Time of Cholera*
Graham Greene *Brighton Rock*
Thomas Hardy *Far from the Madding Crowd, Tess of the D'Urbervilles* L.P.
Hartley *The Go-Between*
Ernest Hemingway *For Whom the Bell Tolls, A Farewell to Arms*
Khaled Hosseini *A Thousand Splendid Suns*
Aldous Huxley *Brave New World*
Kazuo Ishiguro *The Remains of the Day, Never Let Me Go*
James Joyce *Portrait of the Artist as a Young Man, Dubliners*
Jhumpa Lahiri *The Namesake*
D.H Lawrence *Sons and Lovers, Women in Love* Andrea
Levy *Small Island*
Hilary Mantel *Wolf Hall, Bring out the Bodies*
Ian McEwan *Atonement, Enduring Love*
Toni Morrison *Beloved*
Iris Murdoch *The Bell, The sea, the sea*
George Orwell *Nineteen Eighty-Four*
Arundhati Roy *The God of Small Things* Sylvia
Plath *The Bell Jar*
Annie Proulx *Postcards, The Shipping News*
Jean Rhys *Wide Sargasso Sea*
John Steinbeck *The Grapes of Wrath, East of Eden*
Bram Stoker *Dracula*
Sarah Waters *The Little Stranger*
Jeanette Winterson *Oranges are not the only Fruit*
Zadie Smith *White Teeth, NW, On Beauty*
Virginia Woolf *Mrs. Dalloway, To the Lighthouse*

Poetry (any collections by the following):

Simon Armitage
W. H. Auden
William Blake
Elizabeth Barrett Browning
Lord Byron
Samuel Taylor Coleridge
Emily Dickinson
Carol Ann Duffy
T. S. Eliot
Seamus Heaney
Ted Hughes
John Keats
Philip Larkin
John Milton
Wilfred Owen
Sylvia Plath

Christina Rossetti
Siegfried Sassoon
Percy Shelley
Alfred Lord Tennyson
William Wordsworth

Drama (major works by the following):

Samuel Beckett
Alan Bennett
Bertolt Brecht
Anton Chekhov
Henrik Ibsen
Arthur Miller
Harold Pinter
William Shakespeare
George Bernard Shaw
Tom Stoppard
John Webster
Tennessee Williams
Oscar Wilde

Extension tasks

The following tasks are designed to enrich your cultural capital and Literature reference points, and can be undertaken with relative ease, despite current lockdown restrictions.

Watching a Live Performance...

Although traditional methods of watching plays and performances are not available to us during these turbulent times, *The National Theatre* have offered a fantastic and FREE alternative. Use the login details below at <https://www.dramaonlinelibrary.com>

Username: 2Kz)1Mk*w)

Password: 0Hd*9Qk!v%

For a temporary period, plays can be accessed remotely ensuring students studying from home can still watch them.

You can watch both contemporary plays and Shakespearean performances but I would suggest that you watch

- *Othello*
- *Frankenstein*
- *A Streetcar Named Desire*

During the performances, consider the following:

- The use of stagecraft – lighting, props, music, mise en scene
- Characterisation – how have the major characters been presented? Consider where the power dynamics reside. Is there a discrepancy between the presentations on stage and in print? Consider your own personal response to these characters
- What major themes have been presented in each production – how has this been achieved on stage?

Contemporary poetry...

Watch the following performances by contemporary poet, Roger Robinson, who won the T S Eliot prize for poetry this year, and allows you to experience some more uplifting poetry, given the current climate.

<https://www.youtube.com/watch?v=0iaU5xDUcoQ>

<https://www.youtube.com/watch?v=ShuNr5VjpPA>

Post-2000 Specified Poetry

Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011 (Faber and Faber, 2015)

ISBN 978-0571325405

Poem title	Poet	Page number
Eat Me	Patience Agbabi	3
Chainsaw Versus the Pampas Grass	Simon Armitage	6
Material	Ros Barber	10
History	John Burnside	25
An Easy Passage	Julia Copus	37
The Deliverer	Tishani Doshi	43
The Lammas Hireling	Ian Duhig	51
To My Nine-Year-Old Self	Helen Dunmore	52
A Minor Role	U A Fanthorpe	57
The Gun	Vicki Feaver	62
The Furthest Distances I've Travelled	Leontia Flynn	64
Giuseppe	Roderick Ford	66
Out of the Bag	Seamus Heaney	81
Effects	Alan Jenkins	92
Genetics	Sinéad Morrissey	125
From the Journal of a Disappointed Man	Andrew Motion	127

Look We Have Coming to Dover!	Daljit Nagra	129
Please Hold	Ciaran O'Driscoll	132
On Her Blindness	Adam Thorpe	170
Ode on a Grayson Perry Urn	Tim Turnbull	172

- When you read the poems, be aware of your personal response. Make notes on the ideas that the poems suggest to you? Think about the following questions:

a. What is the poem about?

(n.b. this is not asking you to analyse or apply an interpretation but simply to summarise what happens in the poem.)

b. Who is the speaker in the poem?

c. What is the tone of the poem? Be specific in your identification of how this tone is created – consider stand out phrases, semantic field, use of motif OR any other poetic methods that contribute. Remember – this is definitely not a technique spotting exercise, you must feel the tone first, THEN establish how it is created.

d. What makes this poem unique? Is it unusual because of its references, because of its narrative voice, because of its shape? How does that affect your thoughts about it?

- Research the poets and the poems online and make further notes on each one. You do not need to analyse the poems line by line and closely examine use of language, structure and form. Stick to bigger ideas and think about what methods the poet has used to communicate these, broadly. Think about the following:

a) How far can the 'I' (the speaker) of the poem ever be identified with the poet?

b) How important is exploration of the past and present?

c) Is the poet using humour? Can the poem be considered comic?

d) Is knowledge of literary or cultural heritage important in order to understand the poets' intentions?

e) How important is the use of sentence structure, line lengths, line breaks in free verse poems? How might they contribute toward emphasis or meaning?

- Create a visual map of connections across the poems. This could be linear, like a game of dominoes, or it could be more complex like a web or a chain link bracelet. You must give detailed connections and the questions above and/or themes below, may help you with this.

a. Childhood

b. Masculinity and work

c. Notions of transgressions/taboo

- d. Past and present
- e. Family relationships
- f. Power
- g. Language and truth
- h. Society and gender
- i. Motherhood, faith and culture
- j. Youth and experience
- k. Class and inheritance

- Put your notes in order. Make a well-presented and clearly structured folder with your thoughts. Finally, make a list of questions that you still have about the poems, the poets and the ideas they convey.