



**Specification:** AQA English Literature Specification B:

<http://www.aqa.org.uk/subjects/english/as-and-a-level/english-literature-b-7716-7717>

Of the books/ activities listed below, you need to choose **at least two**. Immediately after each of these (before you forget), you should complete the Sixth Form Induction Tasks Worksheet.

If you are unsure of what to go for, look for those marked with an asterix \* (or two \*\*).

### Books

- **\*\*David Lodge, *The Art of Fiction***  
Thoroughly recommended as an excellent and easy-to-read introduction to understanding the author's craft. A series of very short and accessible chapters, using short extracts from a wide range of texts to explore key aspects of the art of fiction writing (including narrative voice, a sense of place, symbolism, lists, allegory, stream of consciousness etc). An excellent way of increasing your alertness to the authorial methods you will be analysing during the A level course.
- **Thomas Hardy, *Jude the Obscure* and/or *Tess of the D'Urbervilles***  
Paper 1 of the AQA Specification B is focused on Tragedy, and so reading a tragic novel would be useful in getting to grips with the genre.
- **George Orwell, *1984***  
A classic of the dystopian genre – a sub-set of the Social and Political Protest genre you will be studying for Paper 2.
- **Kazuo Ishiguro, *Never Let Me Go***  
And another one!
- **\*Margaret Atwood, *The Handmaid's Tale*** (And there's a sequel, *The Testaments*, if you enjoy it!)  
A modern classic (recently televised – although with some deviation from the original novel). One of the texts on the specification for Paper 2.
- **Kamila Shamsie, *Home Fire***  
Excellent recent novel, exploring the factors that go into making a fundamentalist – both personal and political. Engaging and relatively 'easy' read. Useful as an example of the Political and Social Protest Genre for Paper 2.
- **Naomi Alderman, *The Power***  
Another dystopian novel in which women have all the power. It's likely you will not just be shocked by the novel, but by your reaction to it as well. Again, an engaging and 'easy' read, and an example of the Political and Social Protest genre.



- **\*Dickens, *Hard Times***  
Dickens is well known for the social criticism embedded within his novels. This is one of his easier novels to read, and a good example of how he uses fiction for the purposes of 'social protest' – again useful for building up an understanding of this genre. One of the texts on the specification for Paper 2.
- **Madeleine Thien, *Do Not Say We Have Nothing***  
Published in 2016 and short listed for the Man Booker Prize, this is a brilliantly constructed, incredibly moving, and deeply disturbing novel. It almost reads like a dystopian novel, but it is set very firmly in the real events of the 20<sup>th</sup> century's Cultural Revolution in China. It is a fantastic book, and, again, very useful for increasing your understanding of the Political and Social Protest genre.
- **Mary Shelley, *Frankenstein***  
Clearly a 'classic', and, again, could be read as part of the Political and Social Protest genre. Worth reading too for its potential as a text for coursework – a rich text for feminist readings. It could also be seen as part of the tragic genre, so has potential as a 'multi-purpose' text.
- **Bram Stoker, *Dracula***  
A great read, and may well be a possible text when it comes to the coursework as there is potential for reading this from both a feminist and a Marxist perspective.

### Activities

- **National Theatre:** [free streaming of plays from their archives](#). These will be streamed every Thursday night from 7pm on YouTube, and available after that for 7 days
  - **\*\*King Lear:** You will be studying King Lear and it is one of Shakespeare's more challenging plays, so try to get hold of as many DVDs/ productions of the play as you can and watch it – the more the better! There is [one on the Globe Player](#), but unfortunately not one of the ones they will be releasing for free. (You can rent it for £4.99 though.)
  - **EMC (English and Media Centre) 'Making the Leap' activities:** There are a range of activities (and accompanying resources) available in these PDFs available from the Sixth Form Induction Materials section of our website. Have a go at working through as many of these as take your interest.
  - **Poetry analysis**  
Work through the poetry activity below...
1. Read the two poems – 'Ode on a Grayson Perry Urn', by Tim Turnbull and 'Ode on a Grecian Urn' by John Keats.
  2. Use the links provided to read an analysis of each poem and use this information to make some notes on each poem.



3. Write 200 – 300 words stating which poem you prefer and why.

### *Ode on a Grayson Perry Urn*

By Tim Turnbull

Hello! What's all this here? A kitschy vase  
some Shirley Temple manqué has knocked out  
delineating tales of kids in cars  
on crap estates, the Burberry clad louts  
who flail their motors through the smoky night  
from Manchester to Motherwell or Slough,  
creating bedlam on the Queen's highway.  
Your gaudy evocation can, somehow,  
conjure the scene without inducing fright,  
as would a Daily Express exposé,

can bring to mind the throaty turbo roar  
of hatchbacks tuned almost to breaking point,  
the joyful throb of UK garage or  
of house imported from the continent  
and yet educe a sense of peace, of calm -  
the screech of tyres and the nervous squeals  
of girls, too young to quite appreciate  
the peril they are in, are heard, but these wheels  
will not lose traction, skid and flip, no harm  
befall these children. They will stay out late

forever, pumped on youth and ecstasy,  
on alloy, bass and arrogance, and speed  
the back lanes, the urban gyratory,  
the wide motorways, never having need  
to race back home, for work next day, to bed.  
Each girl is buff, each geezer toned and strong,  
charged with pulsing juice which, even yet,  
fills every pair of Calvin's and each thong,  
never to be deflated, given head  
in crude games of chlamydia roulette.  
Now see who comes to line the sparse grass verge,  
to toast them in Buckfast and Diamond White:  
rat-boys and corn-rowed cheerleaders who urge  
them on to pull more burn-outs or to write  
their donut Os, as signature, upon  
the bleached tarmac of dead suburban streets.  
There dogs set up a row and curtains twitch  
as pensioners and parents telephone  
the cops to plead for quiet, sue for peace -  
tranquility, though, is for the rich.



And so, millennia hence, you garish crock,  
when all context is lost, galleries razed  
to level dust and we're long in the box,  
will future poets look on you amazed,  
speculate how children might have lived when  
you were fired, lives so free and bountiful  
and there, beneath a sun a little colder,  
declare *How happy were those creatures then,  
who knew the truth was all negotiable  
and beauty in the gift of the beholder.*

### ***Ode on a Grecian Urn***

BY JOHN KEATS

Thou still unravish'd bride of quietness,  
Thou foster-child of silence and slow time,  
Sylvan historian, who canst thus express  
A flowery tale more sweetly than our rhyme:  
What leaf-fring'd legend haunts about thy shape  
Of deities or mortals, or of both,  
In Tempe or the dales of Arcady?  
What men or gods are these? What maidens loth?  
What mad pursuit? What struggle to escape?  
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endear'd,  
Pipe to the spirit ditties of no tone:  
Fair youth, beneath the trees, thou canst not leave  
Thy song, nor ever can those trees be bare;  
Bold Lover, never, never canst thou kiss,  
Though winning near the goal yet, do not grieve;  
She cannot fade, though thou hast not thy bliss,  
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed  
Your leaves, nor ever bid the Spring adieu;  
And, happy melodist, unwearied,  
For ever piping songs for ever new;  
More happy love! more happy, happy love!



For ever warm and still to be enjoy'd,  
For ever panting, and for ever young;  
All breathing human passion far above,  
That leaves a heart high-sorrowful and cloy'd,  
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?  
To what green altar, O mysterious priest,  
Lead'st thou that heifer lowing at the skies,  
And all her silken flanks with garlands drest?  
What little town by river or sea shore,  
Or mountain-built with peaceful citadel,  
Is emptied of this folk, this pious morn?  
And, little town, thy streets for evermore  
Will silent be; and not a soul to tell  
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede  
Of marble men and maidens overwrought,  
With forest branches and the trodden weed;  
Thou, silent form, dost tease us out of thought  
As doth eternity: Cold Pastoral!  
When old age shall this generation waste,  
Thou shalt remain, in midst of other woe  
Than ours, a friend to man, to whom thou say'st,  
"Beauty is truth, truth beauty,—that is all  
Ye know on earth, and all ye need to know."

Ode on a Grayson Perry Urn

<https://interpreture.com/ode-on-a-grayson-perry-urn-poem-analysis/>

<https://poemanalysis.com/tim-turnbull/ode-on-a-grayson-perry-urn/>

Ode on a Grecian Urn

<https://www.sparknotes.com/poetry/keats/section4/>

<https://owlcation.com/humanities/Analysis-of-Poem-Ode-On-A-Grecian-Urn-by-John-Keats>

# Richard Challoner School Sixth Form

## Preparation for A level Studies: English Literature Induction Tasks



Make notes on the grid below.



|   | Ode On a Grayson Perry Urn | Ode on a Grecian Urn |
|---|----------------------------|----------------------|
| Notes on the language in each poem        |                            |                      |
| Notes on the imagery created in each poem |                            |                      |



Notes on the structure of each poem

Notes on the general tone of each poem