

# English Literature



## HAZELEY 6TH FORM

CHARACTER, CONFIDENCE & CREATIVITY

Deadline for submission  
11th September 2020

## English Literature

AQA: A-Level English Literature A (7712)

**Objectives:** *To be confident in your independent analysis of love poetry across time. You should be able to demonstrate a thorough understanding of all three poems in the form of a detailed comparative analysis.*

### Tasks

1 – Investigate and analyse each of the three poems provided: ‘The Scrutiny’ by Richard Lovelace; ‘The Flea’ by John Donne and ‘To His Coy Mistress’ by Andrew Marvell. You should spend a minimum of 1.5 hours studying each poem. You need to consider the language, form and structure of each poem, making annotations of what you notice on the sheet provided. You must also use links below to research the social and historical contexts of the poets. ***Keep your research and annotations in your folder behind this page for your teacher to see in the first week of the Autumn Term.***

2 – You must now spend 2 hours writing an essay response to the following question: **compare and contrast how the poets present male attitudes towards romance.** You are reminded of the need to plan your ideas before writing (AO1). You need to make specific references to extracts of the poems (AO1). You must analyse language and structure throughout your response (AO2). Remember to consider the social and historical context at relevant points within your work (AO3). You should include at least two of the poems in each paragraph to meet the objective for comparison (AO4). You develop your own, personal stance on how male attitudes to romance are presented (AO5). ***This essay will form 50% of your PR1 assessment. It must be all your own work. It must be handwritten. You must hand this to your main Literature teacher in the first lesson of the Autumn Term.***

3 – The other 50% of your PR1 assessment will be based on an unseen poetry comparison which will be completed in class. In preparation for this, we suggest that you spend a minimum of 1 hour reading a selection of love poetry from across time. A link to a selection of relevant poems can be found in the wider reader section below. Please begin completing a grid of the love poetry you have read along with the name of the poet and the date the poem was written. This grid will be used to track your wider reading of poetry throughout the course. ***Please keep this grid in your folder for your teacher to see in the first week of the Autumn Term.***

4 – Over the summer, before your A-Level in Literature formally begins, you need to begin reading and exploring how to study larger texts independently, beginning with *The Great Gatsby* by F. Scott Fitzgerald. In order to begin shaping your understanding of this text, you will need to watch the online lectures which have been provided by the Massolit website. There are ten individual lectures, totalling 2 hours. You will need to show evidence of having successfully completed this course when you join your Literature class in September by presenting notes on each of the ten lectures. The link can be found here: <https://www.massolit.io/courses/fitzgerald-the-great-gatsby>. ***Please keep your notes on each lecture in your folder for your teacher to see in the first week of the Autumn Term.***

5 – Use the following link to watch an online performance of Shakespeare’s Othello. Make notes on interesting dramatic choices in the performance for a discussion with you teachers in your first lesson of the Autumn term: <https://www.bbc.co.uk/iplayer/episode/p089zj52/culture-in-quarantine-shakespeare-othello>

## Assessment

Please find the AQA Mark Scheme in the Specification document which can be located here:

<https://www.aqa.org.uk/subjects/english/as-and-a-level/english-literature-a-7711-7712>. The mark scheme which will be used to assess your poetry comparison essay can be found on page 33.

The grade boundaries which we will use to allocate grades are as follows:

A\* - 21/25

A – 18/25

B – 16/25

C – 13/25

D – 11/25

E – 8/25

## PLC

*The PLC for poetry comparison is included at the end of this pack. This marking criteria is the same for each unit of your course; however, we have customised our PLCs for each component of the course to provide useful reminders of the specifics for each essay. These will be colour coded by both you and your teacher to monitor your confidence and understanding of the key skills.*

## Resources/Research

*The following websites will help you complete your summer work effectively:*

<http://www.shmoop.com/to-his-coy-mistress/>

<http://penandthepad.com/themes-english-restoration-poetry-1856.html>

<http://www.shmoop.com/restoration-literature/>

<https://www.poetryfoundation.org/love-poems>

<https://genius.com/John-donne-the-flea-annotated>

<https://genius.com/Richard-lovelace-the-scrutiny-annotated>

<https://www.bbc.co.uk/programmes/b00cbqhq>

<http://www.luminarium.org/sevenlit/cavintro.htm>

## Wider Reading

*The following texts will be useful in helping you to prepare for specific elements of the course:*

Use this free resource from the English and Media Centre to help you successfully make the jump from GCSE to A-Level: <https://www.englishandmedia.co.uk/publications/00-making-the-leap-from-gcse-to-a-level-literature-study>

AQA's Love through the Ages pre-1900 poetry anthology:

<https://www.aqa.org.uk/resources/english/as-and-a-level/english-literature-a/teach/anthology-love-poems-pre-1900>

A Modern translation of *Othello* can be found at <http://nfs.sparknotes.com/othello/>

The official AQA study guide for the course can be found at [https://www.amazon.co.uk/Level-English-Literature-Student-](https://www.amazon.co.uk/Level-English-Literature-Student-Book/dp/1107467926/ref=pd_lpo_sbs_14_img_2?encoding=UTF8&psc=1&refRID=8F9PZ0AWT8XPSTVS8W6)

[Book/dp/1107467926/ref=pd\\_lpo\\_sbs\\_14\\_img\\_2?encoding=UTF8&psc=1&refRID=8F9PZ0AWT8XPSTVS8W6](https://www.amazon.co.uk/Level-English-Literature-Student-Book/dp/1107467926/ref=pd_lpo_sbs_14_img_2?encoding=UTF8&psc=1&refRID=8F9PZ0AWT8XPSTVS8W6)  
[G](#)

Additional Massolit lectures which are relevant to the course can be found at

<https://www.massolit.io/courses/williams-a-streetcar-named-desire>,

<https://www.massolit.io/courses/shakespeare-othello-john-mcrae>

<https://www.massolit.io/courses/atwood-the-handmaid-s-tale>

Academic Writing (online work to help you improve your written expression in A-level essays)

<https://www.bbc.co.uk/learningenglish/gothedistance/academicwriting>

An introduction to Shakespearean Tragedies can be found at:

<https://www.bl.uk/shakespeare/articles/an-introduction-to-shakespearean-tragedy>

A selection of other poetry from the poets in the Pre-1900 Poetry Anthology can be located here to help you gain a better understanding of the words from each poet. These links can also be used in your wider reading in love poetry task:

William Blake <http://www.bbc.co.uk/poetryseason/>

Robert Burns [http://www.bbc.co.uk/poetryseason/poets/robert\\_burns.shtml](http://www.bbc.co.uk/poetryseason/poets/robert_burns.shtml)

Lord Byron [http://www.bbc.co.uk/poetryseason/poets/lord\\_byron.shtml](http://www.bbc.co.uk/poetryseason/poets/lord_byron.shtml)

John Donne [http://www.bbc.co.uk/poetryseason/poets/john\\_donne.shtml](http://www.bbc.co.uk/poetryseason/poets/john_donne.shtml)

Christina Rossetti [http://www.bbc.co.uk/poetryseason/poets/christina\\_rossetti.shtml](http://www.bbc.co.uk/poetryseason/poets/christina_rossetti.shtml)

**All work must be submitted by Friday 11<sup>th</sup> September 2020**

## The Scrutiny

Why should you swear I am forsworn,  
Since thine I vowed to be?  
Lady, it is already morn,  
And 'twas last night I swore to thee  
That fond impossibility.

Have I not loved thee much and long,  
A tedious twelve hours' space?  
I must all other beauties wrong,  
And rob thee of a new embrace,  
Could I still dote upon thy face.

Not but all joy in thy brown hair  
By others may be found;—  
But I must search the black and fair,  
Like skilful mineralists that sound  
For treasure in unploughed-up ground.

Then if, when I have loved my round,  
Thou prov'st the pleasant she,  
With spoils of meaner beauties crowned  
I laden will return to thee,  
Ev'n sated with variety

**Richard Lovelace**

## The Flea

Mark but this flea, and mark in this,  
How little that which thou deniest me is;  
It sucked me first, and now sucks thee,  
And in this flea our two bloods mingled be;  
Thou know'st that this cannot be said  
A sin, nor shame, nor loss of maidenhead,  
Yet this enjoys before it woo,  
And pampered swells with one blood made of two,  
And this, alas, is more than we would do.

Oh stay, three lives in one flea spare,  
Where we almost, nay more than married are.  
This flea is you and I, and this  
Our marriage bed, and marriage temple is;  
Though parents grudge, and you, w'are met,  
And cloistered in these living walls of jet.  
Though use make you apt to kill me,  
Let not to that, self-murder added be,  
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since  
Purpled thy nail, in blood of innocence?  
Wherein could this flea guilty be,  
Except in that drop which it sucked from thee?  
Yet thou triumph'st, and say'st that thou  
Find'st not thy self, nor me the weaker now;  
'Tis true; then learn how false, fears be:  
Just so much honor, when thou yield'st to me,  
Will waste, as this flea's death took life from thee.

John Donne

## To His Coy Mistress

Had we but world enough and time,  
This coyness, lady, were no crime.  
We would sit down, and think which way  
To walk, and pass our long love's day.  
Thou by the Indian Ganges' side  
Shouldst rubies find; I by the tide  
Of Humber would complain. I would  
Love you ten years before the flood,  
And you should, if you please, refuse  
Till the conversion of the Jews.  
My vegetable love should grow  
Vaster than empires and more slow;  
An hundred years should go to praise  
Thine eyes, and on thy forehead gaze;  
Two hundred to adore each breast,  
But thirty thousand to the rest;  
An age at least to every part,  
And the last age should show your heart.  
For, lady, you deserve this state,  
Nor would I love at lower rate.

But at my back I always hear  
Time's wingèd chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found;  
Nor, in thy marble vault, shall sound  
My echoing song; then worms shall try  
That long-preserved virginity,  
And your quaint honour turn to dust,  
And into ashes all my lust;  
The grave's a fine and private place,  
But none, I think, do there embrace.

Now therefore, while the youthful hue  
Sits on thy skin like morning dew,  
And while thy willing soul transpires  
At every pore with instant fires,  
Now let us sport us while we may,  
And now, like amorous birds of prey,  
Rather at once our time devour  
Than languish in his slow-chapped power.  
Let us roll all our strength and all  
Our sweetness up into one ball,  
And tear our pleasures with rough strife  
Through the iron gates of life:  
Thus, though we cannot make our sun  
Stand still, yet we will make him run.

**Andrew Marvell**

|                                | <b>Language</b> | <b>Form</b> | <b>Structure</b> | <b>Context</b> |
|--------------------------------|-----------------|-------------|------------------|----------------|
| <b>The Scrutiny</b>            |                 |             |                  |                |
| <b>The Flea</b>                |                 |             |                  |                |
| <b>To His Coy<br/>Mistress</b> |                 |             |                  |                |



| Objectives  |  |  |  | My SMART target to improve my knowledge is..... |
|---|---|---|---|---|
| <b>AO1 (7 MARKS)</b>  |   |   |   |   |
| I had clearly planned my essay before I wrote anything. I was confident that my essay would be balanced and I had clearly applied the question to both poems.   |   |   |   |   |
| Every paragraph that I included in my essay had a very clear 'point'. It was easy to identify my argument all the way through.  |   |   |   |   |
| My written style was impressive: I used appropriately formal language, with particular focus on my vocabulary and use of analytical language. (My use of terminology was accurate)  |   |   |   |   |
| My essay was well-constructed. I explored both poems equally, if I used comparative paragraphs then these were clear and balanced: if I used separate paragraphs then the links were still evident.                                 |   |   |   |   |
| <b>AO2 (6 MARKS)</b>  |   |   |   |   |
| Throughout my analysis of both poems, I made reference to a range of author's methods, from thematic to specific, clearly justifying these choices.   |   |   |   |   |
| Throughout my comparative analysis, I considered the structure of both poems, making <b>purposeful</b> and accurate comments about structural devices, pace, rhythm and rhyme.  |   |   |   |   |
| My essay confidently explored the impact of linguistic devices in both poems, using correct subject terminology, but I did not allow this to dominate the writing. My comparisons were not centred around language.                 |   |   |   |   |
| I used a range of quotations to demonstrate my confidence with the poems. These quotations were always relevant and were embedded seamlessly into my answer. I didn't write 'this quote shows' or 'a quotation that shows this is'. |   |   |   |   |

**AO3 (6 MARKS)**

Whilst it is sometimes more difficult to place the context of unseen poetry, I definitely explored the significance of context on both poets. Noting any differences in time period and considering how these were influential.

Throughout my essay, I showed an awareness of the contemporary audience (of the time) reflecting on how the poem may have been received in light of certain social and historical factors.

I was successful at reflecting on how both of these poems would be received in the present day, discussing confidently the social and cultural issues that may be relevant. Whilst reflecting on this, I was careful not to make sweeping generalisations.

**AO4 (3 MARKS)**

When reading my essay, it was evident that I had understood both poems making connections throughout the piece and linking ideas together (these links were always thematic and weren't 'spot the difference') I noticed patterns and motifs and explored them confidently. I discussed the conventions and techniques and made reference to styles of poetry I may have seen before.

From my answer, it was evident that I had knowledge of the themes in other Literature (poetry) I may have read. I have explored common features, themes or ideas – and reflected on how love has been portrayed in other poems I am familiar with.

**AO5 (3 MARKS)**

I consistently explore the key words from the question, I never lose sight of the argument.

I have offered the examiner multiple interpretations of these poems, suggesting ways that key parts are significant and could be explored differently, by different readers.

I can confidently offer critical responses from different theoretical approaches, for example: Marxist, Feminist, Post-Modern

PR2 Student Review

PR3 Student Review

PR4 Student Review