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978-1-107-46802-3 – A/AS Level English Literature B for AQA Student Book
Carol Atherton Andrew Green Gary Snapper Edited by Marcello Giovanelli
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ENGLISH LITERATURE B

A /AS Level for AQA

Student Book

Carol Atherton, Andrew Green and Gary Snapper

Series editor: Marcello Giovanelli

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We approve textbooks because we know how important it is for teachers and students to have the right resources to support their teaching and learning. However, the publisher is ultimately responsible for the editorial control and quality of this book.

Please note that when teaching the AS and A Level English Literature B (7716, 7717) course, you must refer to AQA's specification as your definitive source of information. While this book has been written to match the specification, it cannot provide complete coverage of every aspect of the course.

A wide range of other useful resources can be found on the relevant subject pages of our website: aqa.org.uk

Contents

Introduction

p.4

Beginning

1	Key concepts for literary study	p.8
2	Poetry	p.25
3	Drama	p.40
4	The novel	p.56

Developing

5	Tragedy	p.69	9	Literary theory	p.231
5.1	Introduction to tragedy	p.69	9.1	What is literary theory?	p.231
5.2	Development of tragedy	p.73	9.2	Theoretical perspectives	p.234
5.3	Aspects of tragedy	p.92	9.3	Value and the canon	p.235
5.4	Voices and perspectives in tragedy	p.107	9.4	Narrative	p.239
5.5	Bringing it all together	p.111	9.5	Feminism	p.242
6	Comedy	p.114	9.6	Marxism	p.246
6.1	Introduction to comedy	p.114	9.7	Eco-critical theory	p.250
6.2	Development of comedy	p.118	9.8	Post-colonial theory	p.254
6.3	Aspects of comedy	p.141	9.9	Approaching the non-exam assessment	p.258
6.4	Voices and perspectives in comedy	p.156	9.10	Bringing it all together	p.259
6.5	Bringing it all together	p.158	10	Critical and creative responses to literature	p.261
7	Crime writing	p.160	10.1	Introducing criticism and creativity	p.261
7.1	Introduction to crime writing	p.160	10.2	Reading as a writer, writing as a reader	p.261
7.2	Development of crime writing	p.164	10.3	Reading	p.263
7.3	Elements of crime writing	p.177	10.4	Writing	p.263
7.4	Narrative form and plot devices in crime writing	p.183	11	Preparing for your exam	p.268
7.5	Character types in crime writing	p.188	11.1	Examined assessment and non-exam assessment	p.268
7.6	Representation in crime writing	p.192	11.2	Writing critical essays	p.280
7.7	Bringing it all together	p.195	11.3	Writing creative responses to literary texts	p.292
8	Political and social protest writing	p.197	11.4	Bringing it all together	p.296
8.1	Introduction to political and social protest writing	p.197			
8.2	Development of political and social protest writing	p.200			
8.3	Elements of political writing	p.218			
8.4	Representation in political writing	p.224			
8.5	Bringing it all together	p.229			

Enriching

12	Tragedy	p.297
13	Comedy	p.301
14	Crime writing	p.305
15	Political and social protest writing	p.309
16	Literary theory	p.313
17	Critical and creative responses to literature	p.317

Index

p.322

Acknowledgements

p.325

A/AS Level English Literature B for AQA

Introduction

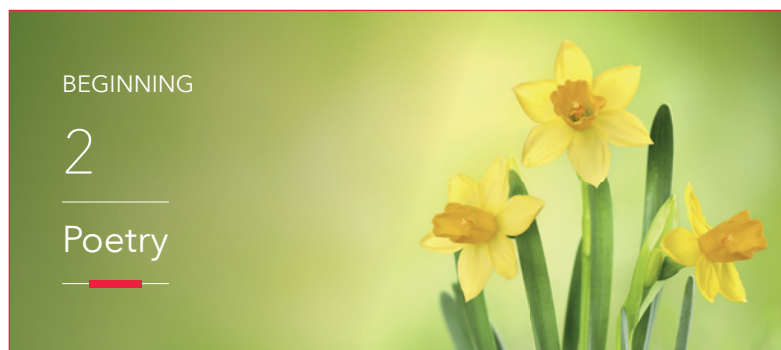
Welcome to this student book for your AQA A/AS Level English Literature course!

The AQA English Literature B AS/A Level specifications provide an approach to the study of English literature through the critical lens of genre. At AS Level the genres available for study are tragedy and comedy. At A Level the genres are tragedy, comedy, crime writing and political and social protest writing.

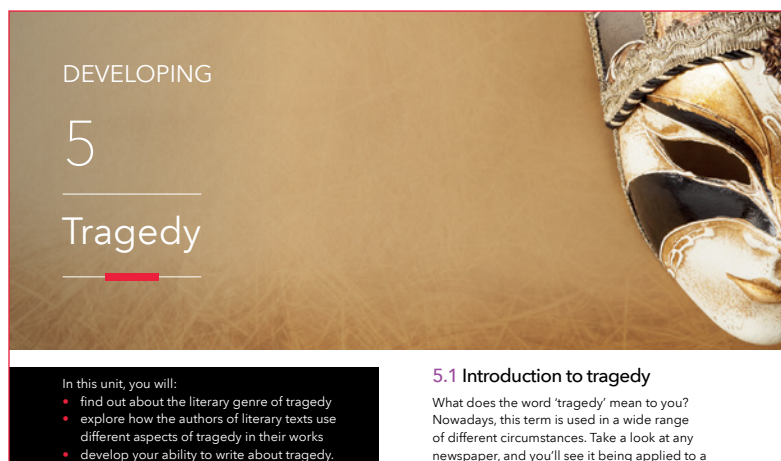
In each unit of this book, we introduce you to the key concepts by surveying the development of one of these genres and the central literary elements of the genre. We take examples and passages from a wide range of texts (including all the set texts) to illustrate these ideas and to put the set texts in illuminating contexts. The majority of the texts to which we refer are taken from British literature. Although we also refer to some key texts and developments in literature from beyond Britain, limitations of space prevent us from ranging more widely in this area.

You will be assessed in a number of ways, including passage-based and single text questions, multiple text questions, open- and closed-book approaches and unseen material. This student book supports the specifications, prepares you for these assessments and helps you to develop the different skills you will be assessed on – skills which will stand you in good stead beyond AS or A Level, whatever you go on to do.

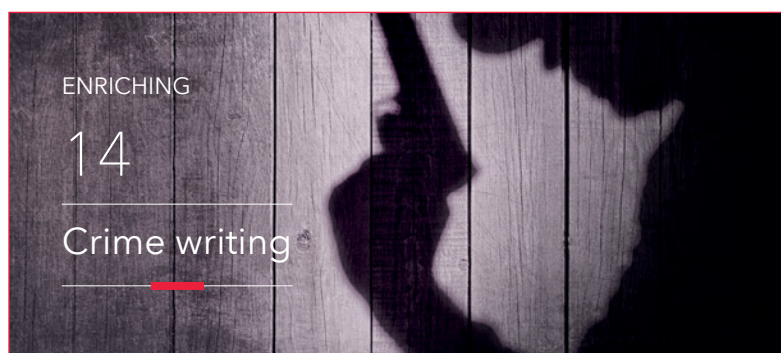
Beginning unit



Developing unit



Enriching unit



Bringing it all together

6.5 Bringing it all together

6.5.1 How will your studies on Aspects of Comedy be assessed?

Aspects of Comedy is one of the two options for AS Level Papers 1 and 2, and for A Level Paper 1. Your knowledge will be tested by the exam.

Key terms box



Key terms

revenge tragedy: a form of tragedy particularly concerned with crime and vengeance

gothic fiction: a form of fiction that frequently deals with horror, the supernatural and socially unacceptable and criminal behaviour

canon: a core and established body of literary texts

Icons used in the book



Cross reference



Key Terms



Glossary



Critical Lens



Check your responses



Explore



Set text focus



Video

About the specifications

The AS Level specification has two components comprising an exploration of texts that are connected through a mainstream literary genre: either Aspects of Tragedy (Option A) or Aspects of Comedy (Option B).

Paper 1: Literary genres: drama

How it is assessed: 1½ hour closed-book exam worth 50% of your AS.

Paper 2: Literary genres: prose and poetry

How it is assessed: 1½ hour open-book exam worth 50% of your AS.

The A Level specification has three components comprising the study of texts within specific genres, writing about texts in different ways and engagement with a range of theoretical ideas.

Paper 1: Literary genres

What is assessed: Study of three texts: one Shakespeare text; a second drama text and one further text, of which one must be written pre-1900.
How it is assessed: 2½ hour closed-book exam worth 40% of your A Level.

Paper 2: Texts and genres

What is assessed: Study of three texts: one post-2000 prose text; one poetry and one further text, of which one must be written pre-1900.
How it is assessed: 3 hour open-book exam worth 40% of your A Level.

Non-exam Assessment: Theory and independence

What is assessed: Two essays of 1,250 – 1,500 words, one on a prose text and one on a poetry text, each responding to a different text and each will be linked to a different aspect of the Critical Anthology. One essay can be re-creative and the re-creative piece will be accompanied by a commentary.
How it is assessed: Two pieces of coursework worth 20% of your A Level.

There are more details about the specifications in the relevant Developing units, including the assessment objectives you will be measured against in the exam papers and – at A Level – in the non-exam assessment.

A/AS Level English Literature B for AQA

About this student book

This book follows an innovative three-part structure.

Part 1: Beginning units

These set out the key principles, issues and concepts that underpin the course and support you as you move from GCSE to AS and A Level work. Each Beginning unit contains activities to check understanding and progress, and provides a strong foundation from which to build upwards. The Beginning units can also be used as a stand-alone reference point to which you'll return when studying content in subsequent Developing units, and for revision purposes as you prepare for your exams.

Part 2: Developing units

These longer units are based around the main content in the AS and A Level specifications. They are designed to build on the ideas introduced in the Beginning units, extending knowledge and understanding where appropriate. These units follow the order of topics in the AQA specifications and contain a wider range of activities to develop skills and encourage independence. The start of each Developing unit tells you whether the content is suitable for AS, A Level or both.

Each Developing unit is built on the most up-to-date content and research, which is presented in an accessible and engaging way. Many of the activities in these units are enhanced by commentaries that will support your learning and help you to develop an analytical framework, with which you can consider topic areas more critically and broadly.

These units also contain a 'Bringing it all together' section, designed to support you in preparing for exam questions, and a 'How much do you know' section that allows you to review key learning for a particular topic and to plan your revision priorities. In addition, practice questions and discussion of the assessment objectives allow you to apply your learning and to think about the demands of individual sections within the exam papers.

Critical lens



Critical lens: feminist theory

In the extract from the *Newgate Calendar* in Text 7H, the perpetrator of the crime is a woman. Think about the way in which her crime is presented. Is there anything more terrible about her crime because she is a woman? What expectations does society have of women? How does the idea of crime relate to these views? How does the writer use language in relation to the female criminal?

Exploring a literary concept



Exploring theatre space

It may seem an obvious point to make, but remember that plays are generally performed in theatres. Look at images of different theatre spaces (many available online), such as:

- Shakespeare's Globe
- the Sam Wanamaker Playhouse
- the amphitheatre at Epidaurus
- the Minack Theatre in Cornwall
- a 19th-century proscenium arch theatre (for example, the Theatre Royal in York)
- a theatre-in-the-round (for example, the Royal Exchange Theatre in Manchester).

Think about the different kind of relationship with the audience that these particular kinds of stage may encourage, and then think about how differently the drama texts you're studying could be represented in each space.

Deconstructing exam questions

Text 11A

Focus on aspects of tragedy: in what ways are the poets writing in the tragic tradition?

'Explore the view that poets writing in the tragic tradition always convey a deep sense of sadness.'

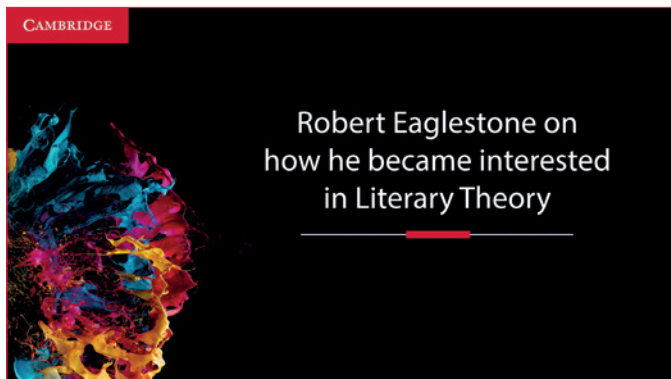
Always?
Is this true?

Where do the poets convey 'a deep sense of sadness'? What methods do they use to do this?

Tutorial Video available on Cambridge Elevate



Enriching Interview Video available on Cambridge Elevate



Links to video content on Cambridge Elevate



Watch tutorial video, *Tragic Inevitability*, via Cambridge Elevate



Watch Dan Rebellato, Professor of Drama and Theatre at Royal Holloway, University of London, talk about comedy on Cambridge Elevate

Part 3: Enriching units

Designed specifically for A Level students but with content that AS Level students will also find useful, these units support your work on the specification and extend your thinking beyond the topics covered in the Developing units in Part 2. These Enriching units contain extension activities on Developing unit topics, as well as ideas for extended independent study, details of wider reading that you will find useful and summaries of recent and relevant research from higher education.

The Enriching units also feature short articles exclusively written for this series by leading academics and professionals, with follow-up questions that offer an expert insight into certain aspects of the subject.

About Cambridge Elevate

Cambridge Elevate is the platform that hosts a digital version of this student book. If you have access to this digital version you can annotate different parts of the book, send and receive messages to and from your teacher and insert weblinks, among other things. You will also find video content on Cambridge Elevate, specifically:

- tutorial-style videos, designed to complement material covered in the Developing units and to refresh your knowledge while broadening your understanding of certain tricky concepts
- interviews with leading thinkers and researchers in their fields, which provide a unique resource for stimulating discussion.

I hope you enjoy your AS or A Level Literature course, as well as this book, and wish you well for the journey ahead.

Marcello Giovanelli
 Series editor

