A2 - English Literature

Revision Pack

Revision Guide for OCR A2
English Literature

This document contains a series of suggested activities, and guidance on how to complete these activities, which will build on the learning of the last year and help you to achieve success in your examinations. There are a range of thirty-minute activities and you should aim to complete a minimum of three every week between now and your exam dates.

To improve your grades:

1. Plan your revision and stick to the plan.
2. Revise for thirty minutes at a time, somewhere quiet, where you won't be disturbed or distracted.
3. Give your mobile phone to your mum/dad/anyone! Turn any communicative devices off.
4. Revising doesn't just mean reading; it means actively engage with, make notes on, produce evidence to show that you have completed a process.
5. Revise with a pen and notepaper and store and save your revision in the same place so that you can look back at it and have a sense of achievement.
6. Start revising now - don't leave it until the last week.

Revision is the greatest single factor in exam success.

Exam Date 2013

English Literature A2: 6th June 2013

Eight out of ten students, on getting their exam results, wished they'd revised more.

What are you expected to do in the examination?

English Literature

Section A: Shakespeare = King Lear

Section B: Poetry & Drama = Paradise Lost or Blake *AND* The White Devil or The Rivals

This is a closed book exam – that means you will need to learn key quotes off by heat.

Revision is worth the effort - revision earns its own rewards.

Help yourself to be successful. Revise.

Remember to select at least three tasks each week. Write the number of the task you choose into the table so that you can check that you are not constantly repeating the same activities.

Week Commencing	***English Literature***	***Time spent on revision this week***
18/03/2013	1..... 2..... 3..... 4.....	
25/03/2013 EASTER	1..... 2..... 3..... 4.....	
01/04/2013 EASTER	1..... 2..... 3..... 4.....	
08/04/2013	1..... 2..... 3..... 4.....	
15/04/2013	1..... 2..... 3..... 4.....	

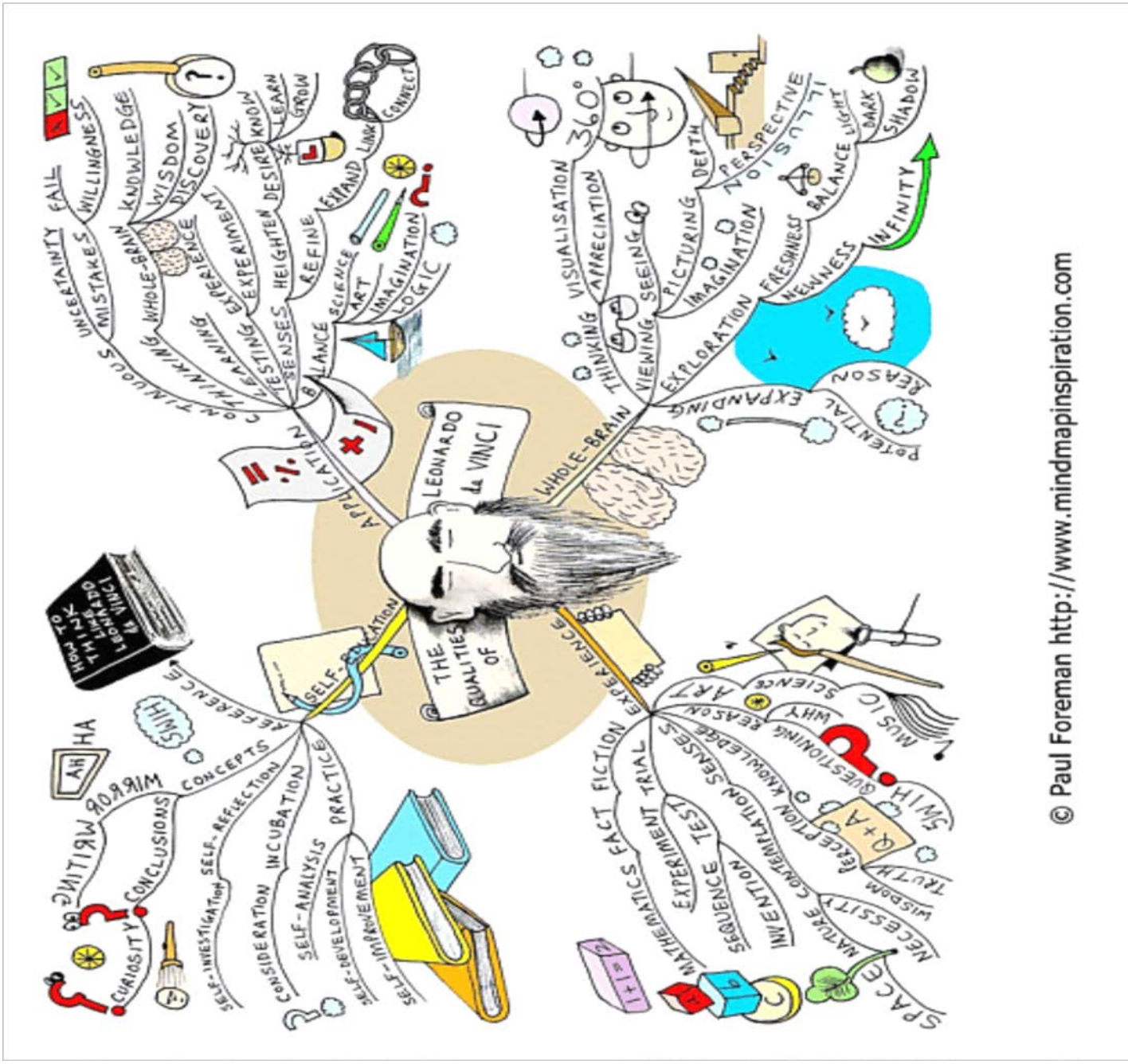
Week Commencing	***English Literature***	***Time spent on revision this week***
22/04/2013	1..... 2..... 3..... 4.....	
29/04/2013	1..... 2..... 3..... 4.....	
06/05/2013	1..... 2..... 3..... 4.....	
13/05/2013	1..... 2..... 3..... 4.....	
20/05/2013	1..... 2..... 3..... 4.....	
27/05/2013	1..... 2..... 3..... 4.....	
03/06/2013	1..... 2..... 3..... 4.....	

POETRY & DRAMA
1. Do a mind-map (colours to categorise, images to visualise, quotes to evidence, different thickness of branches to denote importance, dotted lines to show links) for one of your poems (or for Paradise Lost, one section of the poem). Be confident that you are covering all four AOs for each poem. (AO1 – quotes & academic expression, AO2 – language, structure, AO3 – critics and comparison, imagery and form, AO4 – literary and social context.) ***See example on worksheet 1.***
2. Do a mind-map (colours to categorise, images to visualise, quotes to evidence, different thickness of branches to denote importance, dotted lines to show links) for one of the themes of your selection of poetry. ***See example on worksheet 1. See list of themes on worksheet 2.***
3. Create a quote grid for your poems on A3 paper. You will need one grid for your poetry and one for your drama. ***See an example on worksheet 3& 4***
4. Fill in quotes on one of your quote grids (see task 3) for one column of the grid – you need the number of quotes it names in each box. Select your quotes VERY carefully. They need to be: short (so easy to remember), 'juicy' (so easy to say lots about AO2 about) if from the play, and need the name of the critic too.
5. Learn one box's key quotes off by heart from your quote grid (see task 4.) One way to do this is to write them out over and over again. Or say them over and over again. Or get a pal to test you. Eventually you will need to be able to walk into the exam and write out your complete quote grid before you start planning or writing anything.
6. Do a mind-map (colours to categorise, images to visualise, quotes to evidence, different thickness of branches to denote importance, dotted lines to show links) for one of your characters of your play. Be confident that you are covering all four AOs for each character. (AO1 – quotes & academic expression, AO2 – language, structure, imagery and form, A03 – critics and comparisons,AO4 – literary and social context.) ***See example on worksheet 1.***
7. Do a mind-map (colours to categorise, images to visualise, quotes to evidence, different thickness of branches to denote importance, dotted lines to show links) for one of the themes of your play. ***See example on worksheet 1. See list of themes on worksheet 5.***
8. Plan a poetry & drama comparison essay from the list provided. ***See worksheet 6 for questions. See worksheet 7 for an example.***
9. Take two thirty minute sessions to practise a poetry exam question that you have planned. (See task 6). ***See worksheet 8 for a suggested essay structure.***
10. When you have tried task 7 then attempt to plan and write a poetry & drama comparison answer in an hour. ***See worksheet 8 for a suggested essay structure.***
11. Look through any poetry & drama worksheets that your teacher has given you that you have missed or that your teacher didn't go through with you. Highlight anything of interest.
12. Join up with someone else from your group and have a thirty minute revision review of what they've done and what you've done. Maybe share some of the resources you've created. (Don't just have a chat!)
13. Ask your teacher for a thirty minute session to cover a poem or scene from your drama that you've missed or really not understood – it is of course up to them, but worth a shot.
14. Research more interesting critics for your poetry or prose text - try Google Scholar or the Library online resources (on TMAC Moodle).

SHAKESPEARE
15. Do a mind-map (colours to categorise, images to visualise, quotes to evidence, different thickness of branches to denote importance, dotted lines to show links) for one of your characters in your Shakespeare. Be confident that you are covering all four AOs for each character. (AO1 – quotes & academic expression, AO2 – language, structure, imagery and form, A03 – critics and comparisons,AO4 – literary and social context.) ***See example on worksheet 1.***
16. Do a mind-map (colours to categorise, images to visualise, quotes to evidence, different thickness of branches to denote importance, dotted lines to show links) for one of the themes of your Shakespeare. ***See example on worksheet 1. See list of themes on worksheet 9.***
17. Create a quote grid for your Shakespeare on A3 paper. ***See an example on worksheet 4.***
18. Fill in quotes on your quote grid (see task 17) for one column of the grid – you need the number of quotes it names in each box on **worksheet 4**. Select your quotes VERY carefully. They need to be: short (so easy to remember), 'juicy' (so easy to say lots about AO2 about) if from the play, and need the name of the critic too.
19. Learn one box's key quotes off by heart from your quote grid (see task 16.) One way to do this is to write them out over and over again. Or say them over and over again. Or get a pal to test you. Eventually you will need to be able to walk into the exam and write out your complete quote grid before you start planning or writing anything.
20. Plan a Shakespeare essay from the list provided. ***See worksheet 10 for questions. See worksheet 11 for an example.***
21. Take two thirty minute sessions to practise a prose exam question that you have planned. (See task 20). ***See worksheet 12 for a suggested essay structure.***
22. When you have tried task 21 then attempt to plan and write a prose answer in an hour. ***See worksheet 12 for a suggested essay structure.***
23. Look through any Shakespeare worksheets that your teacher has given you that you have missed or that your teacher didn't go through with you. Highlight anything of interest.
24. Join up with someone else from your group and have a thirty minute revision review of what they've done and what you've done. Maybe share some of the resources you've created. (Don't just have a chat!)
25. Ask your teacher for a thirty minute session to cover a section of your Shakespeare that you've missed or really not understood – it is of course up to them, but worth a shot.
26. Research more interesting critics for your poetry or prose text - try Google Scholar or the Library online resources (on TMAC Moodle).

Worksheet 1:

Mind-map example



Worksheet 2:

Paradise Lost Themes

- Uncertainty and instability
- Puritanism and Christianity
- Leadership and authority
- Parent and child
- Gender
- Fallen and unfallen

Blake Themes

- The Destruction of Innocence
- Redemption
- Religious Hypocrisy
- Nature as the Purest State of Man
- The Flaws of Earthly Parents
- Social Reform

Worksheet 3:

Poetry Quote Grid Example

<table>
<tr><td>Title (or main character 1 for Paradise Lost) (AO1)

• Quote
• Quote
• Quote</td><td>Title (or main character 1 for Paradise Lost) (AO1)

• Quote
• Quote
• Quote</td><td>Title (or main character 1 for Paradise Lost) (AO1)

• Quote
• Quote
• Quote</td><td rowspan="2">Context quotes from the novel (AO4)

• Quote
• Quote
• Quote
• Quote
• Quote</td><td rowspan="5">Key language, structure, form quotes from the poem(s) (AO2)

Device
• Quote
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<tr><td>Title (or main character for Paradise Lost) (AO1)

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• Quote</td><td>Title (or main character for Paradise Lost) (AO1)

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• Quote</td><td>Title (or main character for Paradise Lost) (AO1)

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<tr><td>Title (or main character for Paradise Lost) (AO1)

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• Quote
• Quote
• Quote</td><td>Title (or main character for Paradise Lost) (AO1)

• Quote
• Quote
• Quote</td><td rowspan="2">Critics quotes and name of critic (A03)

• Quote
• Quote
• Quote
• Quote
• Quote</td></tr>
<tr><td>Title (or main character for Paradise Lost) (AO1)

• Quote
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• Quote</td><td>Title (or main character for Paradise Lost) (AO1)

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• Quote</td><td>Title (or main character for Paradise Lost) (AO1)

• Quote
• Quote
• Quote</td><td>Key genre quotes from the poetry (A02)

• Quote
• Quote
• Quote
• Quote
• Quote</td><td>Key theme quotes from the poetry (AO2)

• Quote
• Quote
• Quote
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• Quote</td></tr>
</table>

Worksheet 4:

Drama Quote Grid Example

<table>
<tr><td>Main character 1 (AO1)

• Quote
• Quote
• Quote</td><td rowspan="2">Context quotes from the novel (AO4)

• Quote
• Quote
• Quote
• Quote
• Quote</td><td rowspan="4">Key language, structure, form quotes from the novel (AO2)

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<tr><td>Main character 2

• Quote
• Quote
• Quote</td></tr>
<tr><td>Main character 3

• Quote
• Quote
• Quote</td><td rowspan="2">Critics quotes and name of critic (A03)

• Quote
• Quote
• Quote
• Quote
• Quote</td></tr>
<tr><td>Main character 4

• Quote
• Quote
• Quote</td></tr>
<tr><td>Main character 5

• Quote
• Quote
• Quote</td><td>Key genre quotes from the novel (A02)

• Quote
• Quote
• Quote
• Quote
• Quote</td><td>Key theme quotes from the novel (AO2)

• Quote
• Quote
• Quote
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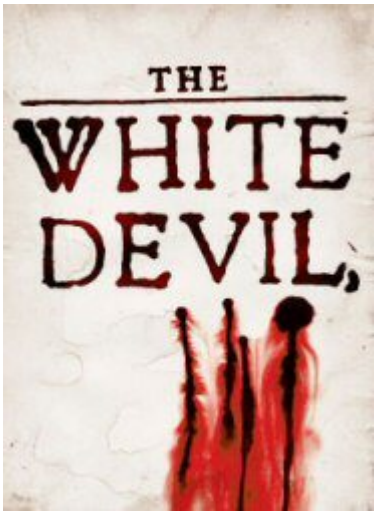
• Quote</td></tr>
</table>

Worksheet 5:

‘The White Devil’ Themes



- Love and death
- Identity and disguise
- Politics and religion

‘The Rivals” Themes

- In poking fun at poseurs, pretentious country arrivistes and snobs, Sheridan pushes the manners and stereotypes of the plays and society of the time to extremes.
- He is attacking attitudes to love and money, marriage and responsibilities, the battle of the sexes, and the age-old tensions between the generations.
- He may not be an Angry Young Man, but he's sending up the bourgeois state of affairs. He delights in a theatre of artifice in the playground of the 18th century, the Georgian, horseshoe-shaped playhouse.
- Sheridan was satirising a new society, although he signed up to it in one chief respect: that anyone could be a gentleman through their own efforts and achievements rather than through birth or marriage. He was very American in this respect - the revolution in that country was just a year away.

- The Rivals is set in Bath, a newly invigorated city: new architecture, new fashions, new intellectual curiosity avidly embraced by newcomers. Bath offered a levelling of society. There was no hierarchy to be observed in the ballrooms, for example. But it also bred snobbery from the old order. With a fondness for the new comes the posturing of the nouveau.
- Revelling in artifice and scintillating language, Sheridan none the less reveals a little of himself on stage. And since human behaviour, snobberies and neuroses have changed little since then, he exposes much of our own vanity.

Worksheet 6 (1 of 3)

Drama & Prose – Pre 1800
EXEMPLAR QUESTIONS

1 *'Flawed characters are always more memorable than any moral lessons that literature seeks to draw from them.'*

In the light of this view, discuss ways in which writers present characters' flaws and failings. In your answer, compare one drama text and one poetry text

2 *'Of all the emotions that drive us, fear is the strongest.'*

In the light of this view, consider ways in which writers explore the power of fear. In your answer, compare one drama text and one poetry text.

3 '*The more intense the passion, the more bitter its effects.'*

In the light of this view, consider ways in which writers explore intense emotion. In your answer compare one drama text and one poetry text.

4 *'The pleasures of pursuit are greater than the thrill of conquest.'*

In the light of this view, discuss ways in which writers present seduction and its consequences. In your answer, compare one drama text and one poetry text.

5 *'Vanity drives us, and can all too easily destroy us.'*

In the light of this view, consider ways in which writers explore the power of vanity. In your answer, compare one drama text and one poetry text.

6 *'By inviting us to laugh at foolishness, writers encourage us to laugh at ourselves.'*

In the light of this view, consider ways in which writers use mockery and humour. In your answer, compare one drama text and one poetry text.

7 *'There is a tension between the attractiveness of wrongdoing and fear of its consequences.'*

In the light of this view, consider ways in which writers explore aspects of wrongdoing. In your answer, compare one drama text and one poetry text from the above lists.

8 *'For, women, sex is a means to an end, for men, it is and end itself.'*

In the light of this view, consider ways in which writers explore differing attitudes to sex. In your answer, compare one drama text and one poetry text from the above lists.

9 *'It is the processes of argument and persuasion which strongly engage us.'*

In the light of this view, discuss ways in which writers use argument and persuasion. In your answer, compare one drama text and one poetry text from the above lists.

Worksheet 6 (2 of 3)

10 *'The struggle with god is all-consuming and passionate"*

In the light of this view, consider ways in which writers explore relationships with God. In your answer, come0pare one drama text and one poetry text from the above lists

11 *"It is their weaknesses which make heroic characters interesting"*

In the light of this view, discuss ways in which writer's present heroic characters. In your answer compare on drama text and on poetry text form the list above

12 *"Pride is inseparable from foolishness"*

In this light if this views, consider ways in which writers explore the nature of pride. In your answer compare one drama text and one poetry text from the lists above.

13 *"Appetite- whether for power, knowledge, sex of money- is a destructive force"*

In the light of this view, discuss ways in which writer's present appetite. In your Answer; compare one drama text and one poetry from the above lists.

14 *"Love is a restless emotion, driving growth and change"*

In the light of this view, consider ways in which writers explore the power and effects of love in your answer compare of drama text and one poetry text from the above lists.

15 *"Life is a game of chance in which skilful players risk everything"*

In the light of view, consider ways in which writers explore risk and chance. In your answer compare on drama text and one poetry text from the above lists.

16 *"Temptation arises from a willingness to be tempted"*

In the light of view, discuss ways in which writers present temptation and its results. In your answer compare on drama text and one poetry text from the above lists.

17 *"Happiness- a state to which all aspire, but which few will ever reach"*

In the light of view, consider ways in which writers present the search for happiness. In your answer compare on drama text and one poetry text from the above lists.

Worksheet 6 (3 of 3)

18 "*Irony exposes the gap between the way things appear to be and the way they are"*

In the light of view, consider the uses writers make of irony. In your answer compare on drama text and one poetry text from the above lists.

19 *"Evil characters are lonely characters-and their isolation fascinates us*"

In the light of view, consider ways in which writers portray the isolation. In your answer compare on drama text and one poetry text from the above lists.

20 *"Desire dazzles and destroys people like moths in a candle-flame"*

In the light of view, consider ways in which writers present intense desires and their consequences. In your answer compare on drama text and one poetry text from the above lists.

21 *"Women are the subtler sex: more varied in their attractions, more ingenious in their stratagems"*

In the light of view, discuss ways in which writer's present women. In your answer compare on drama text and one poetry text from the above lists.

22 *"Masks, Poses, facades, deceptions-all are weapons in the battle of life"*

In the light of view, consider ways in which writers present disguise and deception. In your answer compare on drama text and one poetry text from the above lists.

23 *"In literature, the main purpose of setting is to intensify the presentation of character"*

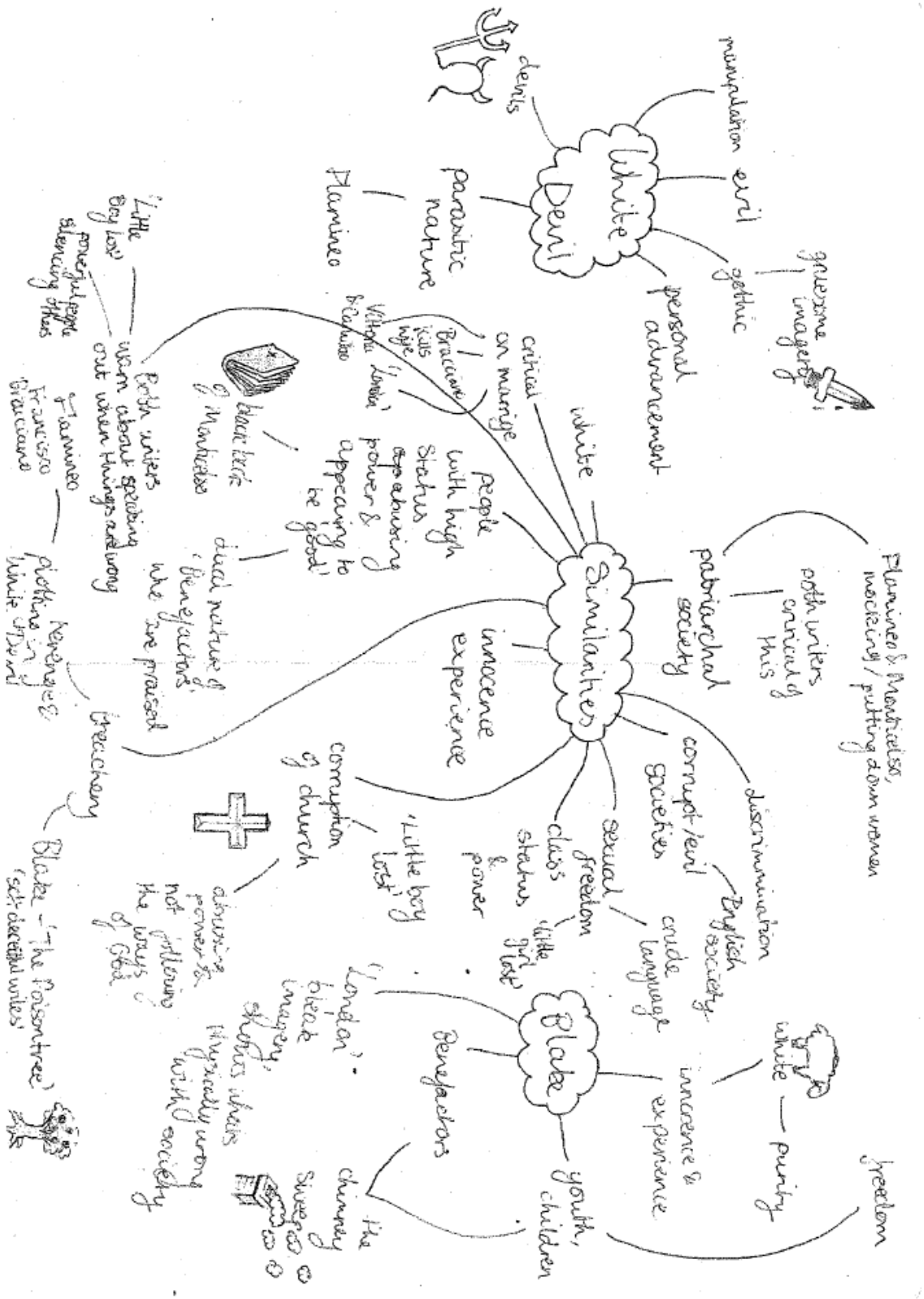
In the light of view, discuss the effects the writes create by their use of settings. In your answer compare on drama text and one poetry text from the above lists.

24 *"We are both fascinated and repelled by the obsessions of others"*

In the light of view, consider ways in which writers portray obsessions and its effects. In your answer compare on drama text and one poetry text from the above lists.

Worksheet 7:

Example of a Poetry & Prose Essay Plan



Worksheet 8:

Suggested Essay Structure

This is of course only a suggestion – please do whatever has worked in practice essay with your teacher.

Introduction (Very brief – 8 to 10 lines ish)

- Answer the essay question very broadly
- Summarise the themes/content of the play and poetry that you are writing about

Main body of essay

- Work your way through the drama chronologically, referring out to the poetry as appropriate.

Conclusion (Very brief – 8 to 10 lines ish)

- Make some sort of decision based on key words from the question

Worksheet 9:

Themes in *King Lear*

- Families
- Kingship and Monarchy
- Suffering and Madness
- Old Age
- Nature
- Law and Order
- Religion

Worksheet 10 (1 of 2):

Essay questions
Shakespeare: King Lear

1. "Who is it that can tell me who I am?" How does Shakespeare show the process of Lear's gaining self-knowledge during the scenes on the heath and afterwards? (JMB: June 1973)

2. What is the importance of the Gloucester sub-plot in *King Lear*? (JMB: June 1973)

3. Discuss the dramatic importance in *King Lear* of the ideas of "nature" represented in any two of the following: Edgar, Cordelia, Edmund. (JMB: June 1974)

4. Discuss some of the varied means Shakespeare uses to show Lear's suffering, saying how effective you find them. (JMB: June 1974)

5. "The play is not only a tragedy of parents and children, of pride and ingratitude; it is also a tragedy of kingship." Discuss *King Lear* in the light of this statement. (AEB: June 1978)

6. What do you understand by the role of the fool in *King Lear*? (AEB: June 1978)

7. Edmund is often referred to as "an attractive villain". How far do you agree with this opinion? (AEB: June 1979)

8. "The cruelty and the pain of King Lear are balanced by human compassion and sympathy." Discuss. (AEB: June 1979)

    - "And worse I may be yet. The worst is not"
    - So long as we can say 'This is the worst'."

9. Discuss the view that *King Lear* is a play of unrelenting and ever deepening pessimism. (JMB: June 1979)

10. Explain the dramatic significance and use of (i) the "love trial" in the first scene of *King Lear*, (ii) the "trials" of Gloucester and the elder sisters in Act III and (iii) the "trial by combat" in Act V. (JMB: June 1979)

11. "One story of horror serves as a means of approach to the other, and helps us to conceive its magnitude." Consider the tragedies of Lear and Gloucester in the light of this remark. (AEB: June 1980)
12. Examine the assertion that the message of *King Lear* is that man is governed by appetite and self-interest. (AEB: June 1980)

13. What part do family relationships play in the tragedy of *King Lear*? (JMB: June 1980)

14. How does Shakespeare dramatise the conflicting views of nature in *King Lear*? (JMB: June 1980)

Worksheet 10 (2 of 2):

15. "Nothing can subdue in Edgar the feeling that life is sweet and must be cherished." Consider Edgar's importance in the play in the light of this remark. (AEB: November 1980)

16. How far is there any cause for optimism in *King Lear* (AEB: November 1980)

17. What is the importance of the role of the Fool in *King Lear*? (AEB: June 1981)

18. Consider *King Lear* as a study of relationships of parents and children. (AEB: June 1981)

19. Consider the different kinds of deception practised by the characters in *King Lear*. (AEB: June 1982)

20. How far do we feel that events in *King Lear* are dictated by a higher power? (AEB: June 1982)

21. How far do you agree that *King Lear* is "more sinned against than sinning"? (AEB: November 1982)

22. "*King Lear* can be seen as a play about the fight for survival of an old world of service and loyalty against a cold-hearted and self-seeking progressiveness." Discuss. (AEB: November 1982)

23. "While we may hope for a happy ending to *King Lear*, Shakespeare's conclusion is entirely fitting." Discuss (AEB: June 1983)

24. What different kinds of goodness are displayed in *King Lear*? (AEB: June 1983)

25. In what various ways does the sub-plot involving Gloucester and his sons contribute to the play *King Lear*? (JMB: June 1987)

26. "As flies to wanton boys, are we to th' gods, They kill us for their sport" To what extent is this pessimistic judgment borne out in *King Lear*? (JMB: June 1987)

Worksheet 11:

Example exam essay plan – King Lear

'Lear's unnatural dealings lead to unnatural behaviour in others"
Explore the dramatic effect of Shakespeare's exploration of what is natural and what is not in Act 3

Intro: Explanation of Shakespeare's exploration of theme of nature up to this point in the play: evil characters portray idea that nature is a cruel force (and that survival is the fittest should be the dominant philosophy) whereas good characters' aim is to restore natural order .(Elizabethan/Jacobean concept) and view the evil characters as unnatural.

Para 2: Elizabethan/ Jacobean thinking: natural order reflected hierarchy which mirrored good government and stable monarchy and this is what Lear upsets in Act 1 Scene 1.Useful here: Use of view of critic Stephan Regan to argue how Lear's initial perception of the natural order in Act 1 is that it is based on material grounds (nature can be owned) but changes in Act 3 when his view becomes that it is nature , not man, which must administer justice and punish those who have gone against the natural order.
Examine Shakespeare's use of storm as dramatic technique in Act 3 Scene 2 to reflect Lear's inner turmoil and the power of nature

Para 3: Consider Shakespeare's presentation of the effect of Lear's unnatural behaviour on Goneril and Regan at the start and end of Act 1 Scene 1. (Flattery (deception) to the start of his daughters' plotting against Lear)
Examine Shakespeare's dramatic presentation of the effect upon Lear of the cruelty of Goneril and Regan in Act 2 Scene 4 until Lear walks into the storm. Critic Harley Granville Barker suggests entrance of Goneril in this scene reflects the lowest point of Lear's fortunes. Examine how Shakespeare subverts in Goneril and Regan the accepted codes of the Renaissance models of femininity of submission and audiences' response.
Examine Shakespeare's presentation of how Lear compounds mistakes through his response of his daughters' treatment of him.

Para 4: Consider the way Shakespeare presents Lear's attitude to his daughters' ingratitude in Act 3 Scene 6. Consider how Shakespeare presents Lear's questioning of nature and his daughters' 'hard hearts'.

Para 5: Consider Shakespeare's presentation of Regan in Act 3 Scene 7 when she behaves as if she is baiting a bear (popular Jacobean form of entertainment) in treatment of Gloucester. Examine Shakespeare's presentation of Regan and Goneril in the extreme violence of this scene and the effects upon the plot of the wounding of Cornwall.

Para 6: Examine Shakespeare's presentation of the role of Edmund's as the 'bastard son' and how Shakespeare's presents Edmund's motivations as a conscious rebellion against the natural order and his allegiance to the brutality of nature.(Act 1 Scene 2) Examine Edmund's role in Act 3 Scene 3 and comment in Scene 5 'nature thus gives way to loyalty'.

Para 8: Summarise the connection between Lear's unnatural dealings and the subsequent unnatural behaviour of Goneril, Regan and Edmund

King Lear
Suggested essay structure:

PLAN YOUR ANSWER. Students who plan their answers gain higher grades.

1. Introduction

   This is a general answer to the question. Keep it to a few sentences to demonstrate that you have an opinion / opinions about the question and your examiner will be able to see where you are going to go with your answer.

2. Main Body of the Essay

   In your plan, you should have a series of points which you thought of when thinking about the question. In this, the main part of your essay, work through each point making sure you quote from the text and include other readers' view. This will be several paragraphs.

3. Conclusion

   A good conclusion needs to refer back to the question and make a few comments about the main points of your argument. If you can introduce a new idea which challenges the original question and point in a new direction – that would be great.