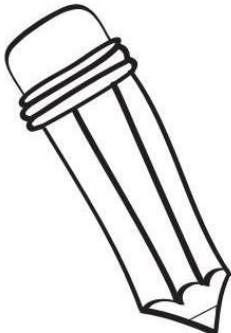


HIGH STORRS SIXTH FORM BRIDGING WORK



2023

*English
Literature*



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You will need to purchase the following texts for your course and start reading them. Please check the editions.

- William Shakespeare, *Twelfth Night*, (Arden Shakespeare: Third Series)
- Oscar Wilde, *The Importance of Being Earnest*, (Oxford Student Texts, 2015) Jackie Moore (Author), Steven Croft (Series Editor)
- Jane Austen, *Emma* (Wordsworth Classics, 1994)
- Ian McEwan, *Atonement*, (Vintage, 2001)



Twelfth Night Critical Reading Task- Act One

You will need to read all of *Twelfth Night* before we start studying it in September- but **how** you read it is of key importance! You will need to read the play through the critical lens of comedy and pay close attention to dramatic methods, something which is radically different to the way we read at GCSE.

To help get into this critical way of thinking complete the following table making sure you answer the questions using quotes and as much detail as possible.

Before you fill in the critical reading table, you must **read the play** and (if possible- but not compulsory!) watch a production.

We recommend the following productions:

The Globe Production Director: Tim Carroll Year: 2012 <https://globeplayer.tv/videos/twelfth-night>

The NT Production Director Simon Godwin Year: 2020

<https://www.nationaltheatre.org.uk/shows/nt-at-home-twelfth-night>

Some other helpful links are below:

<https://www.youtube.com/watch?v=aig5ObghHS4>

<https://www.theguardian.com/stage/2020/apr/20/tamsin-greig-malvolia-twelfth-night-national-theatre-> Tamsin Greig on *Twelfth Night*

<https://www.youtube.com/watch?v=i1fmZ6jHqgI> (TG- interviewed)

https://www.youtube.com/watch?v=K_giK0zGjc8- FT on TN

<https://www.youtube.com/watch?v=Pw7opM5A4k0>

<https://www.youtube.com/watch?v=amnb5AgzWXQ>

Task One:

After you have read the play through once (preferably watched a performance too) fill in the table below. You will need to have this table filled in for your first lesson as an A Level Literature student in September 2020 and your teacher will check your answers in class

Act and Scene	Key moments (use quotes and explain in detail how they contribute to the comedy of the play as you read)
A1 S1	<ol style="list-style-type: none"> 1. Orsino's conceitedness and Shakespeare's presentation of him as a foolish lover 2. The satirical elements introduced around ideas of courtly love 3. The semantic categories introduced in Orsino's opening speech that allude to the themes of The Twelfth Night Festival 4. Any other comedic elements you can find
A1 S2	<ol style="list-style-type: none"> 1. The introduction of Viola's character and how her dialogue sets up the comedy to follow 2. The use of the Captain as a dramatic foil and how his exposition highlights the comedy to come
A1 S3	<ol style="list-style-type: none"> 1. The introduction of the Festive characters and Sir Toby as the catalyst for the comedy to come 2. The use of Sir Andrew as (initially) Sir Toby's comic foil
A1 S4	<ol style="list-style-type: none"> 1. Viola (Cesario's!) success at fooling Orsino and his court 2. Shakespeare foregrounding Orsino's misunderstanding of Cesario's gender ("Dear lad..") 3. Viola's aside and how this contributes to the comedy to follow
A1S5	<ol style="list-style-type: none"> 1. The introduction of Feste and how he "embodies" (Bloom) the festival of Twelfth Night – what is his role in this scene and how does he create comedy? 2. Feste's daring fooling of Olivia 3. The presentation of Olivia as a character in mourning and how this sets up the comedy to come 4. The presentation of Malvolio: unwittingly creating comedy in his description of Cesario 5. The first interaction between Olivia and Cesario and how Cesario's intelligence and guile is revealed in the language used- also the impact this interaction has on the character of Olivia... 6. How Olivia's pursuance of Cesario sets up the comedy to come- what is incongruous here?

Below is a reading list that is linked to your NEA (the Independent Study component of the course). Please note: **You do not have to read or buy all of these books!**

However, below are some texts that we use sometimes to exemplify elements of the following- Critical Lenses linked to the NEA:

- narrative construction and how the texts work (**Narrative theory**)
- gender (**Feminist theory**)
- economics and social organisation (**Marxist theory**)
- nature and the survival of the planet (**Eco-critical theory**)
- nationality, identity and power (**Post-colonial theory**)
- aesthetics and value (**Literary value and the Canon**)

TASK:

- a) How many have you read? Tick next to them. You will be asked to share this in the first lesson back in September
- b) Underneath- write the names of your **three favourite books** and, again, be prepared to share in your first lesson back

Atwood, Margaret- *The Handmaid's Tale*, *Oryx and Crake*, *The Blind Assassin*

Austen, Jane- *Pride and Prejudice*, *Sense and Sensibility*

Barker, Pat – *The Regeneration Trilogy*

Burgess, Anthony – *A Clockwork Orange*

Carter, Angela- *The Bloody Chamber*

Coelho, Paulo – *The Alchemist*

Doyle, Roddy – *Paddy Clark Ha Ha Ha*

Faulkes, Sebastian – *Birdsong*

Heller, Joseph – *Catch 22*

Hardy, Thomas- *Far from the Madding Crowd*, *Tess of the D'Urbervilles*

Hill, Susan – *The Woman in Black*

Hines, Barry – *A Kestrel for a Knave*

Hosseini, Khaled – *A Thousand Splendid Suns*

Huxley, Aldous- *Brave New World*

Ishiguro, Kazuo – *Never Let Me Go*, *Remains of the Day*

Joyce, James- *Dubliners*

Lively, Penelope – *Moon Tiger*

Murkami – *Kafka on the Shore*

Morrison, Toni – *Beloved*

Orwell, George- *1984*

Pierre, DBC – *Vernon God Little*

Plath, Sylvia- *The Bell Jar*

Salinger, JD – *The Catcher in the Rye*

Smith, Zadie – *White Teeth*

Waters, Sarah – *Affinity*

Wilde, Oscar- *A Picture of Dorian Gray*

Zusak, Marcus – *The Book Thief*