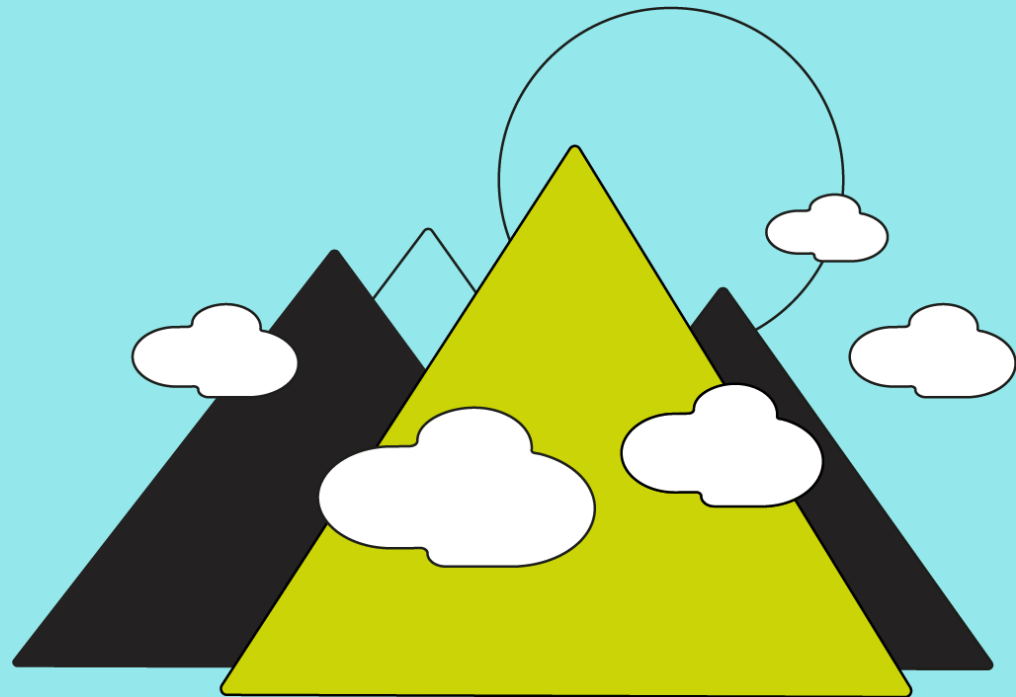


# Pearson Edexcel GCE in English Literature

## New texts for Drama and Prose



# Welcome

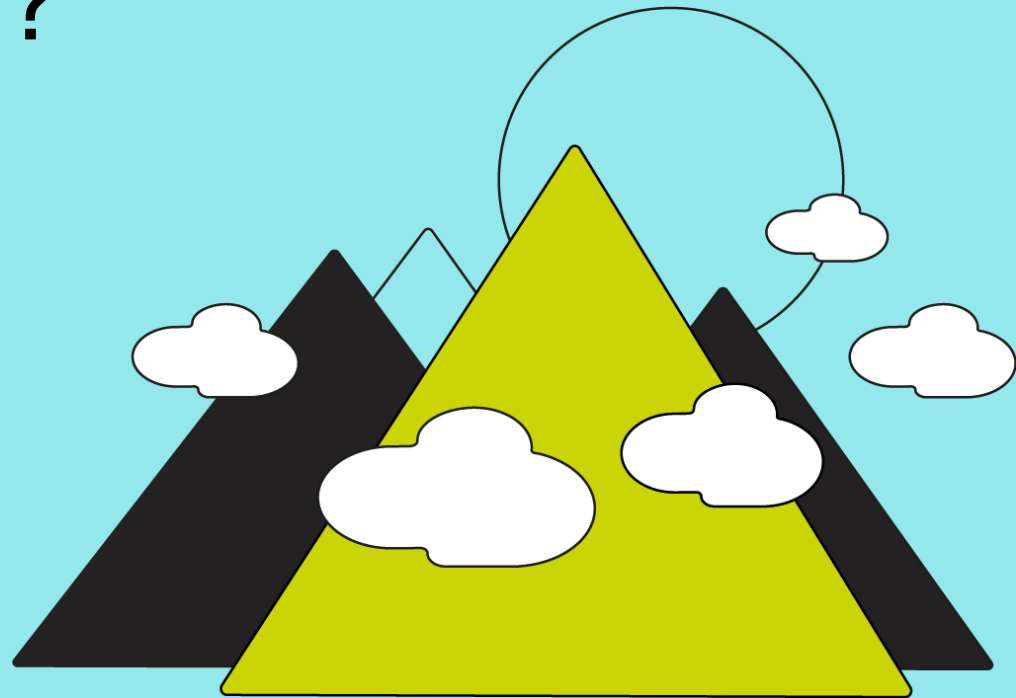
This webinar is all about introducing our new Drama and Prose texts – you will:

- learn about *Les Blancs* by Lorraine Hansberry and *Sweat* by Lynn Nottage which are being added to Paper 1 Section B: Other Drama
- learn about *Home Fire* by Kamila Shamsie and *The Cutting Season* by Attica Locke which are being added to Paper 2: Prose
- discuss in more detail how these texts can be approached in the classroom and the support for the new texts
- find out about the additional resources for unseen poetry and Shakespeare
- have an opportunity to ask questions about the AS and A level Literature course.

A large, solid dark blue circle is centered on a white background. Inside the circle, the text "Polls to get to know the delegates" is written in a white, sans-serif font, centered horizontally and vertically.

Polls to get to know the  
delegates

# So What's New?



# Qualification overview

A level		
Component	Text 1	Text 2
<b>Drama</b>	Shakespeare	Other drama
<b>Prose</b>	Pre-1900 prose	Post-1900 prose
<b>Poetry</b>	Post 2000 poetry	Poetry movement/poet
<b>Coursework</b>	Chosen text	Chosen text

AS		
Component	Text 1	Text 2
<b>Poetry and Drama</b>	Post 2000 poetry	Drama
<b>Prose</b>	Pre-1900 prose	Post-1900 prose

# DEI Changes

In order to broaden the representation in our qualifications we have removed some texts and added some new ones!

## Paper 1 Drama

These two new post-1900 texts have been added:

- *Les Blancs*, Lorraine Hansberry
- *Sweat*, Lynn Nottage

## Paper 2 Prose

These two new post-1900 texts have been added:

- *Home Fire*, Kamila Shamsie (Colonisation and its Aftermath)
- *The Cutting Season*, Attica Locke (Crime and Detection)

A level – these new texts will be for first teaching from September 2022 and first assessment in Summer 2024.

AS – these new texts will be for first teaching from September 2022 and first assessment in Summer 2023.

[Take a look at our updated specifications](#)

# A level Component 1: Drama

## **WILLIAM SHAKESPEARE**

A choice of **one** text from the following:

### **Tragedy**

*Antony and Cleopatra, Hamlet, King Lear, Othello*

### **Comedy**

*A Midsummer Night's Dream, Measure for Measure, The Taming of the Shrew, Twelfth Night*

## **OTHER DRAMA**

A choice of **one** text from the following.

pre-1900

- *Doctor Faustus*, Christopher Marlowe
- *The Duchess of Malfi*, John Webster
- *The Importance of Being Earnest*, Oscar Wilde
- *The Rover*, Aphra Behn

post-1900

- *Les Blancs*, Lorraine Hansberry\*\*
- *The Home Place*, Brian Friel\*
- *The Pitmen Painters*, Lee Hall\*
- *A Streetcar Named Desire*, Tennessee Williams
- *Sweat*, Lynn Nottage\*\*
- *Waiting for Godot*, Samuel Beckett

\*these texts are going to be removed and the last assessment opportunity for them will be Summer 2023.

\*\*these new texts will be introduced for first teaching from September 2022 and the first assessment opportunity will be Summer 2024.

# A level Component 2: Prose

## Childhood

Pre-1900	<i>Hard Times</i> , Charles Dickens	<i>What Maisie Knew</i> , Henry James
Post-1900	<i>Atonement</i> , Ian McEwan	<i>The Color Purple</i> , Alice Walker

## Colonisation and its Aftermath

Pre-1900	<i>The Adventures of Huckleberry Finn</i> , Mark Twain	<i>Heart of Darkness</i> , Joseph Conrad
Post-1900	<i>Home Fire</i> , Kamila Shamsie**	<i>The Lonely Londoners</i> , Sam Selvon
	<i>A Passage to India</i> , E M Forster*	

## Crime and Detection

Pre-1900	<i>Lady Audley's Secret</i> , Mary Elizabeth Braddon	<i>The Moonstone</i> , Wilkie Collins
Post-1900	<i>In Cold Blood</i> , Truman Capote	<i>The Murder Room</i> , P D James*
	<i>The Cutting Room</i> , Attica Locke**	

## Science and Society

Pre-1900	<i>Frankenstein</i> , Mary Shelley	<i>The War of the Worlds</i> , H G Wells
Post-1900	<i>The Handmaid's Tale</i> , Margaret Atwood	<i>Never Let Me Go</i> , Kazuo Ishiguro

## The Supernatural

Pre-1900	<i>Dracula</i> , Bram Stoker	<i>The Picture of Dorian Gray</i> , Oscar Wilde
Post-1900	<i>Beloved</i> , Toni Morrison	<i>The Little Stranger</i> , Sarah Waters

## Women and Society

Pre-1900	<i>Wuthering Heights</i> , Emily Brontë	<i>Tess of the D'Urbervilles</i> , Thomas Hardy
Post-1900	<i>Mrs Dalloway</i> , Virginia Woolf	<i>A Thousand Splendid Suns</i> , Khaled Hosseini

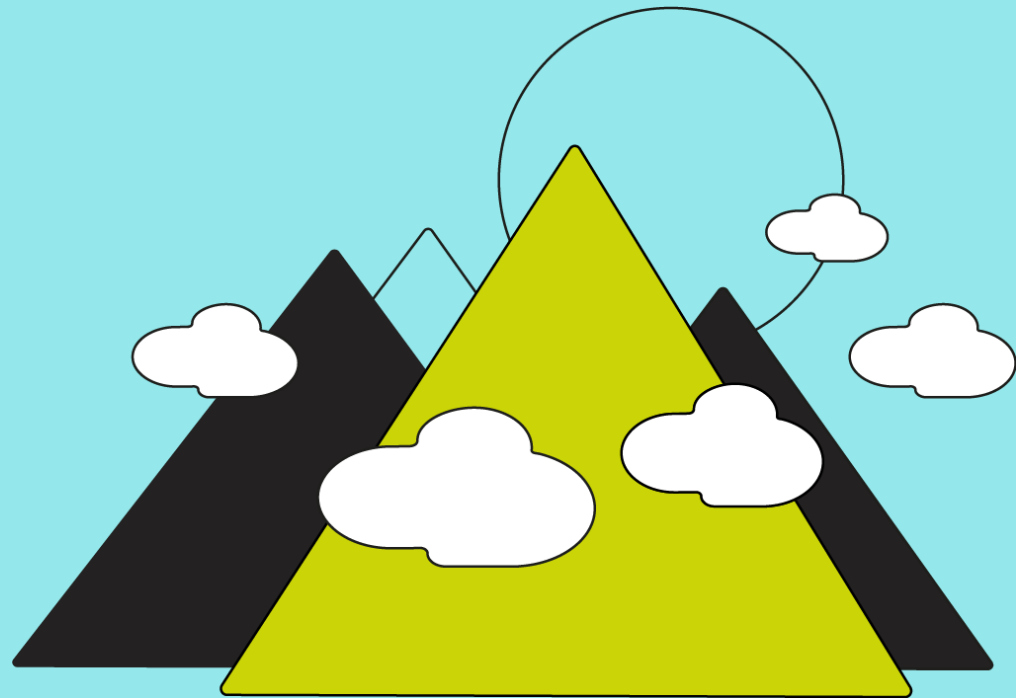
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# Paper 1 Drama

## *Les Blancs*



# Overview

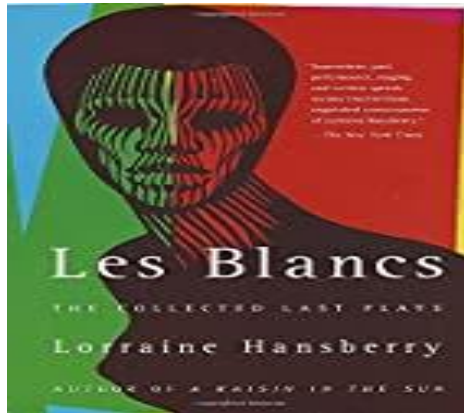
Lorraine Hansberry's last play, *Les Blancs*, was published in 1972. Hansberry began writing it in 1960 and was still working on the final draft when she died in 1965. Her ex-husband, Robert Nemiroff, completed the play based on her drafts and it was first performed in 1970. The play depicts the lives and conflicts of the people living in an unnamed African mission compound around the end of colonialism in the late 19th century.

The play focuses on the return of Tshembe Matoseh to his birthplace after he has been living in England with his white English wife and their child. He returns for the funeral of his father and tries to reconnect with his family and his past while struggling to deal with the conflict and violence which has been building up in his absence.

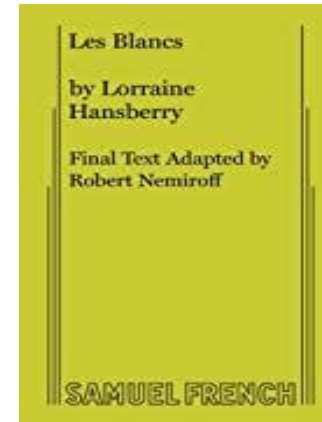
This play was Lorraine Hansberry's only play set in Africa and, through her characters, she wanted to highlight and discuss the different forces and agendas which were facing black Africans as a result of colonialism, imperialism and racism.

# The text

## *Les Blancs* (Vintage)



## *Les Blancs* (Samuel French)

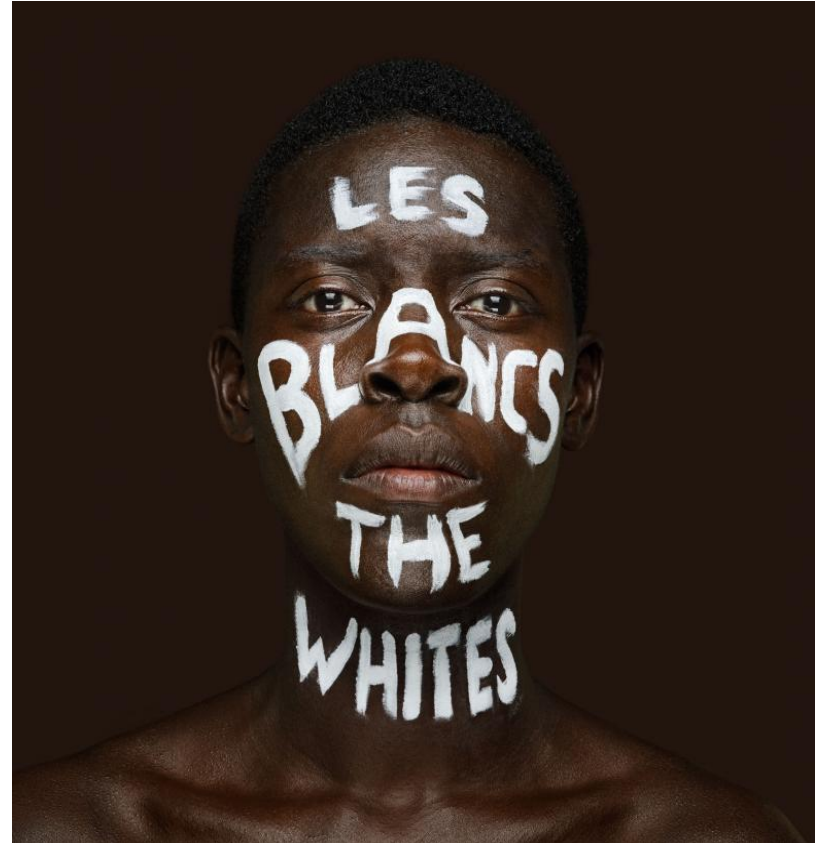


Both of these versions of the texts are available and suitable to use in the classroom. The Vintage edition is more readily available and has a useful introduction.

The National Theatre version of the play is based on another adapted version of the text. Students are advised to remember that they need to refer to the published version of the text.

# Themes

- Violence and power
- Conflict
- Colonialism
- Identity
- Family and duty
- Tradition and education



# Useful links

- *Les Blancs – The Last Collected Plays* – edited by Robert Nemiroff with an introduction by Margaret B. Wilkerson (Vintage Books, 1994) contains a very interesting and thorough discussion of Lorraine Hansberry's life and works as well as some critical material about *Les Blancs* in particular, with references to other available material.

For further information about Lorraine Hansberry, the following links provide some useful background.

- [American Radio Works](#) – this page gives an overview of Hansberry's life and works as well as an audio file and transcript of a speech she gave shortly before her death in 1965.
- [The New Yorker](#) – this article – which does require you to sign in for free – looks at Hansberry's life and reviews a recent biography about her.
- [Introduction to Lorraine Hansberry](#) – Joi Gresham, the director of the Lorraine Hansberry Trust, on a short video introducing the playwright and *Les Blancs*.
- [The National Theatre](#) – this page is a biography of Hansberry and has some quotations from other writers who knew and admired her work. It also gives some background about *Les Blancs*.

The National Theatre staged a production of *Les Blancs* in 2016 and the links below to webpages and some YouTube clips refer to this production.

- [Les Blancs show page](#) – this page contains links to the trailer of the play and interviews with the cast about the play.
- [National Theatre at Home](#) – this page contains the link to the paid for rental of a performance of the play.
- [Learning resource](#) – this short resource is a pdf with interactive links and some suggestions around reviewing the production of the play.
- [Panel discussion](#) – this is a short YouTube clip with three panellists discussing *Les Blancs* and its themes.

# National Theatre Production



# Questions from SAMs

## *Les Blancs*, Lorraine Hansberry

- 17 Explore how Hansberry makes use of setting in *Les Blancs*. You must relate your discussion to relevant contextual factors.

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(TOTAL FOR QUESTION 17= 25 MARKS)

OR

- 18 Explore Hansberry's presentation of education in *Les Blancs*. You must relate your discussion to relevant contextual factors.

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(TOTAL FOR QUESTION 18 = 25 MARKS)

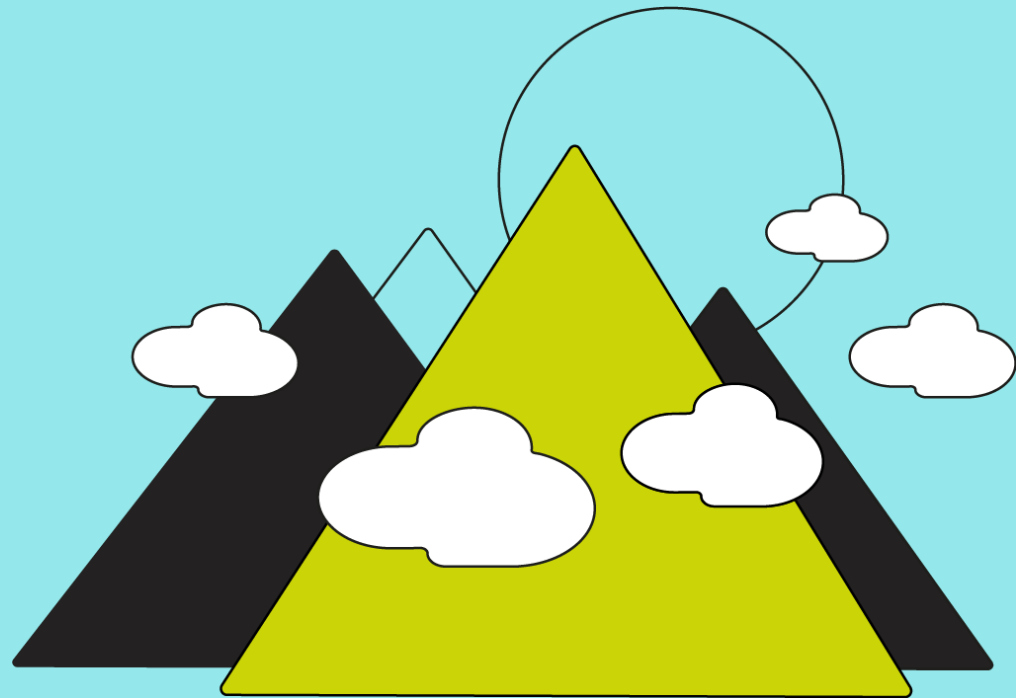
# SAMs Indicative Content

Question number	Indicative content
17	<p data-bbox="382 454 556 482"><b><i>Les Blancs</i></b></p> <p data-bbox="382 539 1259 568">Candidates may refer to the following in their answers:</p> <ul data-bbox="382 582 1729 1139" style="list-style-type: none"><li data-bbox="382 582 1729 668">• use of a fictional African country as the setting allows Hansberry the distance to explore her general themes, e.g. imperialism; racism; colonialism</li><li data-bbox="382 668 1729 711">• use of drumming to indicate a distinctive African culture</li><li data-bbox="382 711 1729 882">• effect of references to the impact of colonialism on the landscape, e.g. 'Did you just happen to see the hills there...The great gashes from whence came the silver, gold, diamonds, cobalt, tungsten?'; 'We wish the blacks no ill, Mr. Morris. But they are <i>our</i> hills.'</li><li data-bbox="382 882 1729 925">• use of the woman warrior figure to symbolise the African continent</li><li data-bbox="382 925 1729 1011">• sustained parallels between the experiences of Africans and those of African Americans, e.g. 'I did find your American apartheid absolutely enraging.'</li><li data-bbox="382 1011 1729 1139">• use of Tshembe's back story to link the colonial subjects' experience to a global struggle against oppression, e.g. he refers to his experiences among the poor of Europe, including a visit to Anne Frank's attic in Amsterdam.</li></ul> <p data-bbox="382 1218 1375 1246">These are suggestions only. Accept any valid alternative response.</p>



# Paper 1 Drama

## *Sweat*



# Overview

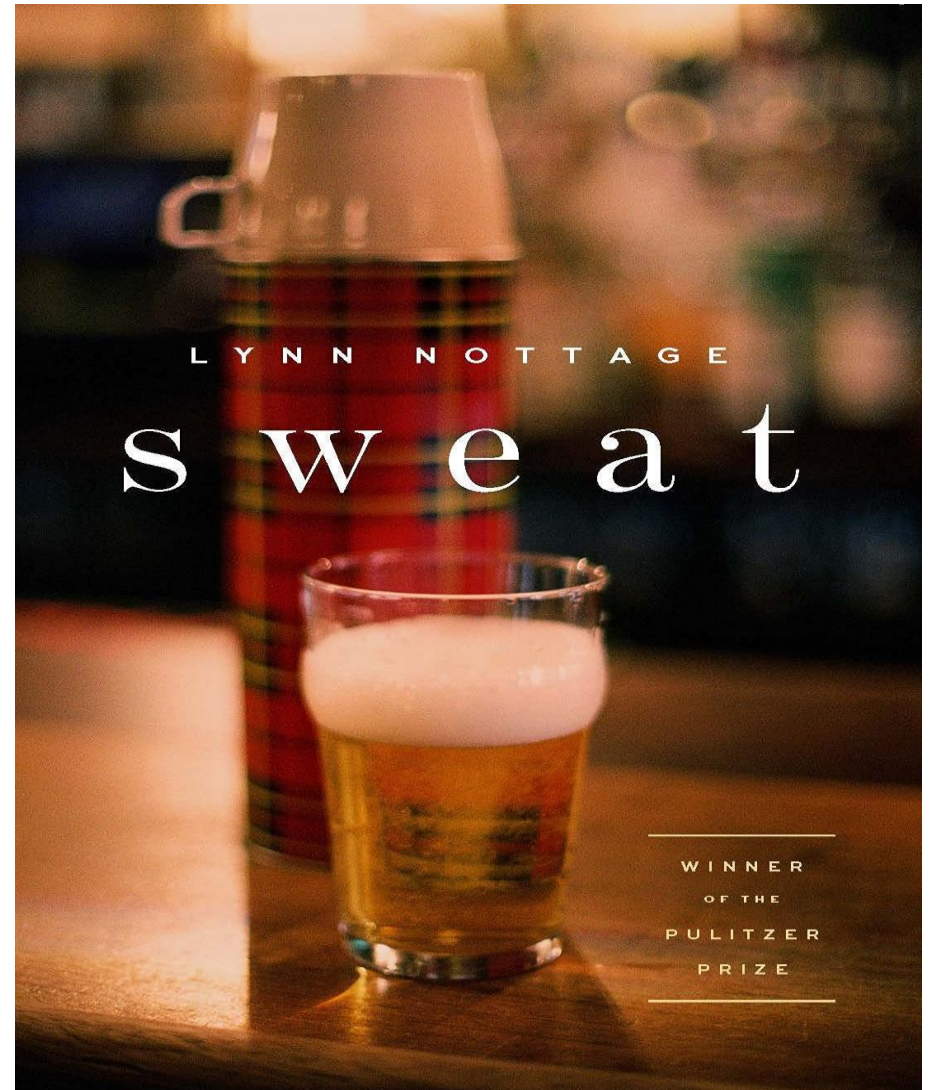
*Sweat* was written by Lynn Nottage in 2014. It went on to win the Pulitzer prize for Drama in 2017 and has been performed in both the USA and the UK. On their [website](#) announcing *Sweat* as the winner, the Pulitzer Prize judges describe Nottage's play as 'a nuanced yet powerful drama that reminds audiences of the stacked deck still facing workers searching for the American dream'.

Set in both 2000 and 2008 in the 'Rust Belt' town of Reading, Pennsylvania, the play revolves around the lives of a group of friends who work at Olstead's, a steel tubing factory/mill. The bar is the main setting, and we see the characters interact, laugh and argue as their jobs, fortunes and lives change over the 8-year period.

Although it is set in the specific location of Reading and in very specific times in US history (2000 and 2008), the play addresses issues that affect everyone – the economy, race relations, workers' rights, relationships, loyalty and regret.

# Themes

- Change
- Nostalgia and regret
- Relationships
- Work, poverty and status
- Identity
- Race



# Useful Links

*Sweat* by Lynn Nottage (New York, 2017). This edition of the play contains a section outlining the production history and a brief section about the author.

For further information about Lynn Nottage and her thoughts on *Sweat* and the issues it raises, the following links provide some useful background.

- [\*\*Lynne Nottage on Sweat\*\*](#) – this interview on YouTube shows Lynn Nottage talking about her play and the themes she wanted to introduce.
- [\*\*Theatre talk with Lynn Nottage\*\*](#) – this 30-minute video is a discussion about *Sweat* and theatre in general with Lynn Nottage on the panel.
- [\*\*PBS report on Sweat\*\*](#) – this clip from the American channel PBS shows an interview with Nottage as well as footage from the play.
- [\*\*Blog from Nick Hern Books\*\*](#) – this blog was written by Lynn Nottage and she discusses the themes of *Sweat*.

For reviews and opinions on the stage productions of the play, the following links will provide some useful background.

- [\*\*The Guardian\*\*](#) – review of the Donmar Warehouse production.
- [\*\*Wall Street Journal\*\*](#) – this review from the WSJ requires a one-off login but reviews the Broadway production and argues that it explains Donald Trump's win in the 2016 election.
- [\*\*Behind the Scenes: creating SWEAT\*\*](#) – interview with director Lynette Linton and designer Frankie Bradshaw to discover more about the process behind the production.

# Production



# Questions from SAMs

- 29** Explore the presentation of change in Nottage's *Sweat*. You must relate your discussion to relevant contextual factors.

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(TOTAL FOR QUESTION 29 = 25 MARKS)

OR

- 30** Explore Nottage's use of dialogue in *Sweat*. You must relate your discussion to relevant contextual factors.
-

# SAMs Indicative Content

**29**

## ***Sweat***

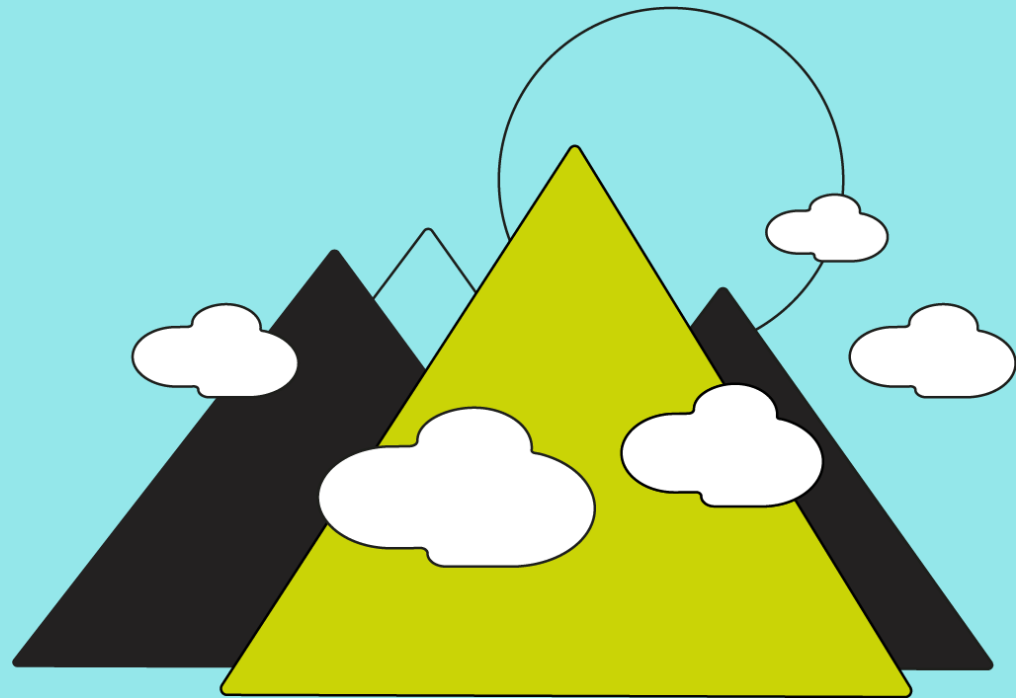
Candidates may refer to the following in their answers:

- an ensemble-driven cast allows Nottage to explore different points of view and varied responses to change, e.g. 'I dunno. A couple of minutes and your whole life changes. That's it.'
- play as a 'state of the nation' realist drama linking to earlier American dramatists, e.g. Arthur Miller
- projections of news headlines at the beginning of each scene reveal for the audience the political and economic changes affecting the characters' lives
- Nottage's use of docu-drama techniques to explore the theme of change in the American Rust Belt, e.g. her interviews with Reading residents about shifting ethnic demographics and de-industrialisation of the early 2000s
- flashback structure allows Nottage to explore the impact of change, e.g. on the women's friendships; on character status
- presentation of the effects of change on characters' physical and mental health, e.g. alcohol and drug abuse.

These are suggestions only. Accept any valid alternative response.

# Paper 2 Prose

## *Home Fire*





# Overview

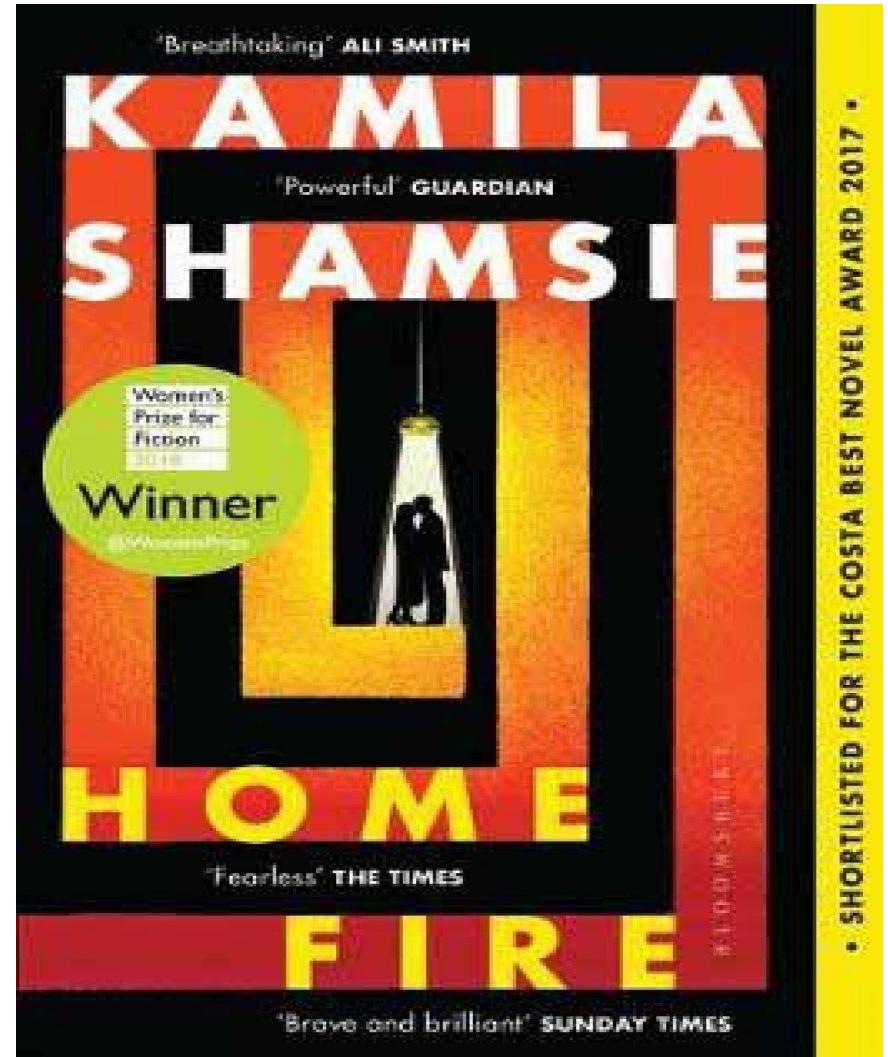
Kamila Shamsie's novel, *Home Fire* was published in 2017. The novel, which won the Women's Prize for Fiction in 2018, highlights the concerns and issues faced by Muslims both in the UK and around the world.

The novel is split into five separate sections, each following the life and thoughts of a particular character. The narrative is focussed on two British Muslim families: the Pasha family, Isma and her younger twin siblings, and Parvaiz, and the Lone family, the MP (who later becomes Home Secretary) Karamat Lone, his wife, Terry, and his son, Eamonn.

The novel joins together a number of characters, locations, and events to challenge and correct stereotypes as well as create an emotive and compelling story of love, identity, family, and duty.

# Themes

- Prejudice and stereotypes
- Love, family and duty
- Identity, nationality and religion



# Useful Links

The following links may be a useful introduction to Kamila Shamsie and her thoughts about *Home Fire*.

- [\*\*Kamila Shamsie on Sophocles\*\*](#) – in this video interview, Shamsie discusses her use of Sophocles' play and the dangers of 'Googling while Muslim'.
- [\*\*Talk at the Politics and Prose bookstore\*\*](#) – in this longer video, Shamsie talks to an audience at the Politics and Prose bookstore about *Home Fire*.
- [\*\*Talk at Shakespeare and Company\*\*](#) – in this video interview, Shamsie talks about her work and the themes of *Home Fire*
- [\*\*The Guardian Interview\*\*](#) – in this interview with The Guardian newspaper in 2014, Shamsie talks about her life and her political views.
- [\*\*Twitter account\*\*](#) – Shamsie is a regular user of Twitter and her posts can be found here.
- [\*\*NPR review\*\*](#) – this is a review of the book on the NPR website.
- [\*\*Review\*\*](#) – this review from The Guardian website focuses on the novel's parallels to *Antigone*.

# Interview



# Questions from SAMs

## Texts

Pre-1900: *The Adventures of Huckleberry Finn*, Mark Twain; *Heart of Darkness*, Joseph Conrad

Post-1900: *Home Fire*, Kamila Shamsie; *The Lonely Londoners*, Sam Selvon.

## EITHER

- 3 Compare the ways in which the writers of your **two** chosen texts present the effects of colonisation on people of different backgrounds. You must relate your discussion to relevant contextual factors.

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(TOTAL FOR QUESTION 3 = 40 MARKS)

## OR

- 4 Compare the ways in which the writers of your **two** chosen texts present and use places. You must relate your discussion to relevant contextual factors.

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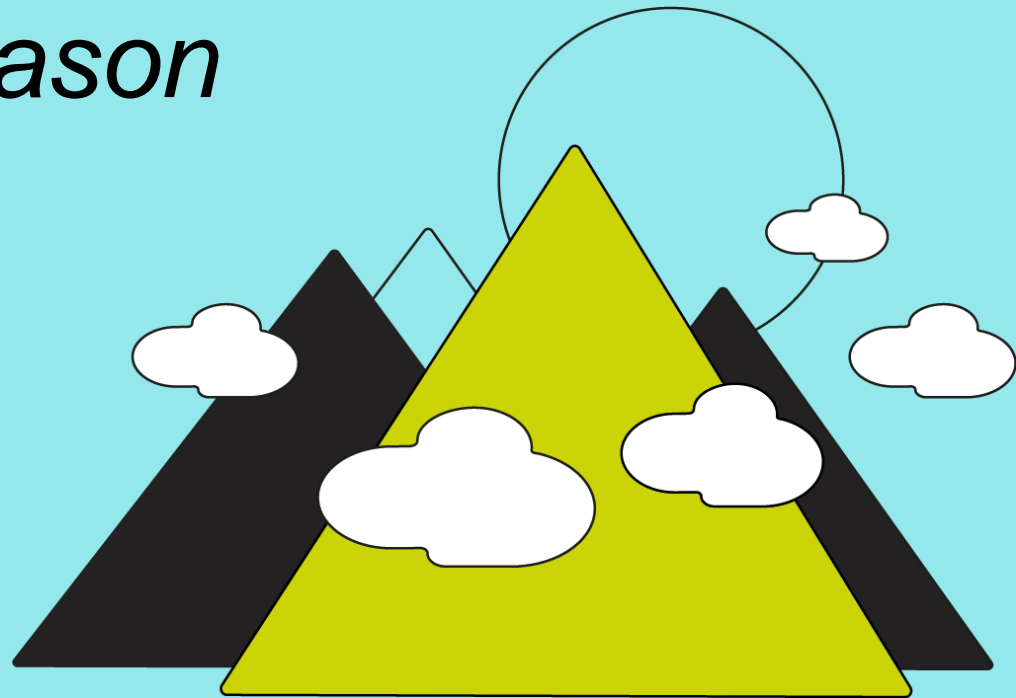
(TOTAL FOR QUESTION 4 = 40 MARKS)

# SAMs Indicative Content

Question Number	Indicative content
3	<p data-bbox="369 308 896 337"><b>Colonisation and its Aftermath</b></p> <p data-bbox="369 379 1213 408">Students may refer to the following in their answers:</p> <ul data-bbox="388 415 1773 1258" style="list-style-type: none"> <li data-bbox="388 415 1773 551">• how writers use different narrative voices to present people of different backgrounds, e.g. Marlow's partly-detached narration to comment on the Congolese natives; Shamsie's use of multiple narrative points of view; the inquisitive nature of Huck's narrative to explore the after-effects of slavery</li> <li data-bbox="388 558 1773 658">• how writers show the damaging effects of colonisation on people of different backgrounds, e.g. on both black and white communities in <i>The Lonely Londoners</i>; on both coloniser and colonised in <i>Heart of Darkness</i></li> <li data-bbox="388 665 1773 765">• consideration of whether writers show any good arising from colonisation, e.g. Jim's liberation in <i>The Adventures of Huckleberry Finn</i>; Shamsie's presentation of a thriving and diverse British Muslim community</li> <li data-bbox="388 772 1773 936">• how writers use language to show the alienation of people of different backgrounds from each other, e.g. Selvon's use of creolised English to separate the West Indian characters; Jim's language is contrasted with the swindling language of the duke and the dauphin; Shamsie's use of Arabic to show the radicalisation of characters in Raqqa</li> <li data-bbox="388 943 1773 1043">• how writers present conflict in relationships between people of different backgrounds, e.g. members of the Lone and Pasha families in <i>Home Fire</i>; Cap and Moses in <i>The Lonely Londoners</i></li> <li data-bbox="388 1051 1773 1258">• how writers use narrative structure to present the effects of colonisation, e.g. Marlow journeys from outer to inner station, with human relationships between European and African becoming more alienated and dysfunctional as he goes further into the jungle; Selvon eschews conventional plot in order to portray the daily lives of the West Indian immigrants; Shamsie mirrors the five act structure of <i>Antigone</i> to reinvent Sophocles' tragedy.</li> </ul> <p data-bbox="388 1322 1398 1350">These are suggestions only. Accept any valid alternative response.</p>

# Paper 2 Prose

## *The Cutting Season*



# Overview

Attica Locke's novel, *The Cutting Season* was published in 2012. This dark, gothic crime novel, set in the fictional Belle Vie plantation in Louisiana, allows the reader to gain insight into the lives of the workers at the plantation – both from the past and in the present. It explores the legacy of slavery and how this affects attitudes in modern America, making links to modern day issues and inequalities.

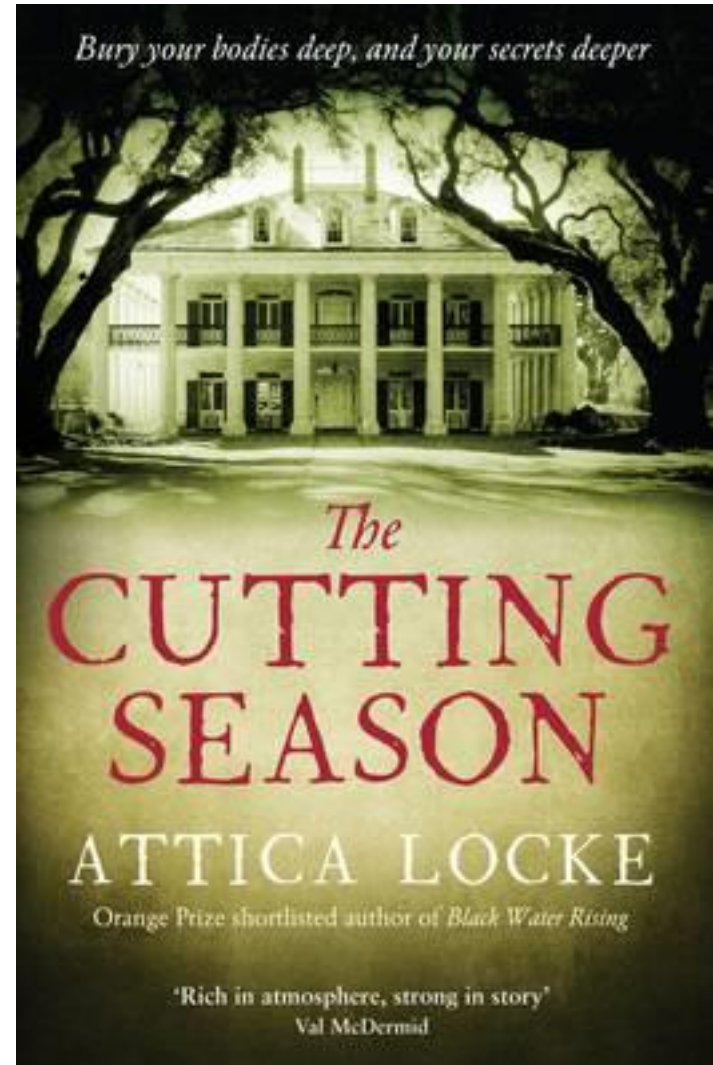
The novel follows the investigation of the death of Inés Avalo, a migrant worker whose body is found at Belle Vie plantation. The plantation, with its grand Antebellum mansion and slave quarters, has been redeveloped and now serves as a venue for events as well as an educational centre. Caren Grey, the manager of the venue who has strong familial links and roots with Belle Vie, is the main protagonist. Through her eyes, the reader learns more about the mystery of the death of Inés Avalo, but also about Caren's rich family history.

The novel focuses not just on crime and detection, but also on race, politics, law and injustice in America today and how many of these issues can be linked to the past.



# Themes

- Past and present
- Family and duty
- Work and community
- Race and injustice
- Law and order



# Useful Links

The following links may be a useful introduction to Attica Locke and her thoughts about *The Cutting Season*.

- [Attica Locke](#) – the author's own website provides a lot of useful information, written by Locke, about the ideas behind *The Cutting Season* and what inspired her to write it.
- [Noirwich 2020](#) – this long interview with Locke was recorded as part of the Noirwich 2020 festival. In it, she talks about all of her novels and what inspires her as a writer.
- Interview [part 1](#) and [part 2](#) – in these two videos, Attica Locke talks about *The Cutting Season* in detail.
- [The Guardian Interview](#) – in this interview about her 2017 novel, *Bluebird, Bluebird*, Locke talks about her life, her politics and her work.
- [The Guardian review of The Cutting Season](#) – this review from the Guardian newspaper praises Attica Locke's work.
- [The Independent review of The Cutting Season](#) – this review from The Independent newspaper praises but also has some reservations about the novel.
- The [introduction from the Penguin edition](#) is provided on the Edexcel website as a separate document for use – it includes a piece by Locke and questions on the novel.

# Podcast



# Questions from SAMs

## Texts

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *The Cutting Room*, Attica Locke; *In Cold Blood*, Truman Capote.

## EITHER

- 5** Compare the ways in which the writers of your **two** chosen texts use dialogue. You must relate your discussion to relevant contextual factors.

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(TOTAL FOR QUESTION 5 = 40 MARKS)

## OR

- 6** Compare the ways in which the writers of your **two** chosen texts present motive, or the lack of it, for committing crime. You must relate your discussion to relevant contextual factors.

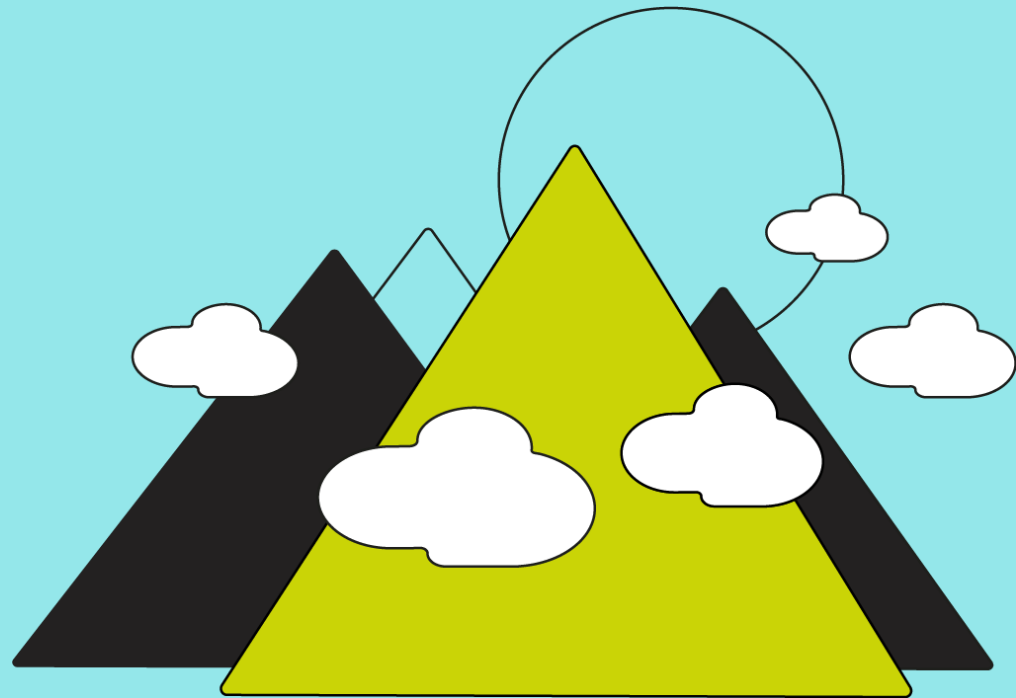
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(TOTAL FOR QUESTION 6 = 40 MARKS)

# SAMs Indicative Content

Question Number	Indicative content
5	<p><b>Crime and Detection</b></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"><li>• how writers use dialogue to convey ideas about social context, e.g. Locke's dialogue reveals Caren's outsider status in the community of workers at Belle Vie; Braddon's dialogue often shows the relationship between the social classes, e.g. Lady Audley and her servant, Phoebe; Capote uses the speeches of Holcomb people to convey the context of small-town rural Kansas</li><li>• how writers use speech styles and language in dialogue to present and distinguish characters, e.g. different speech styles and language of Hunt Abrams and the Clancy brothers; Lady Audley and Alicia Audley; Seegrave and Cuff; Dick and Perry</li><li>• how writers use dialogue to present relationships, e.g. Robert Audley and George Talboys in <i>Lady Audley's Secret</i>; Perry and Dick in <i>In Cold Blood</i></li><li>• how writers present the process of investigation through dialogue, e.g. Robert Audley's interviews with witnesses, Seegrave and Cuff, Caren Gray and Lee Owens, Dewey</li><li>• how writers use dialogue to present and develop themes, e.g. the conversation between Caren and Raymond Clancey reveals his duplicity and knowledge of his brother's crime; Collins' use of dialogue to reveal Rachel Verinder's motivations; Lady Audley's final confession</li><li>• extent to which writers use dialogue to carry the plot, e.g. the interview between Franklin Blake and Rachel Verinder establishes that she saw Franklin take the Moonstone; the confessions of Lady Audley and Luke Marks piece together the attempted murder of Talboys and his escape.</li></ul>

# Support



# Resources

*NB: these documents are also all in your download pack*

## New Sample Assessment Materials


(Find under the '[specification and SAMs](#)' heading of the course materials/teaching and learning materials tabs on the subject webpage.

## New specimen papers

(Find under the '[specimen paper and mark scheme](#)' heading of the course materials/teaching and learning materials tabs on the subject webpage).


Introductory guides – find under the '[Guide](#)' heading of the course materials/teaching and learning materials tabs on the subject webpage.

Guide **NEW**


 PDF

**Sweat, Lynn Nottage guide**  
AS & A level - issue 2. An introductory guide for this new drama text for first teaching September 2022.  
| PDF 620.9 KB | 10 March 2023


**NEW**


 PDF

**Key Women Writers-and-Texts: an introduction**  
AL - issue 1  
| PDF 2.1 MB | 04 October 2022


 PDF

**Pioneering Women Writers: A Guide**  
A level - this guide is to help with the choosing of coursework texts.  
| PDF 7.2 MB | 08 September 2022




 PDF

**Home Fire, Kamila Shamsie guide**  
AS & A level - issue 1. An introductory guide for this new prose text for first teaching September 2022.  
| PDF 615.7 KB | 02 December 2021

 PDF

**Les Blancs, Lorraine Hansberry guide**  
AS & A level - issue 2.1. An introductory guide for this new drama text for first teaching September 2022.  
| PDF 645.2 KB | 02 December 2021

 PDF

**The Cutting Season, Attica Locke guide**  
AS & A level - issue 2. An introductory guide for this new prose text for first teaching September 2022.  
| PDF 619.9 KB | 02 December 2021



# Discussion





# Plenary

- You have heard about the four texts, now is an opportunity to talk about them.
- Is there a text in particular you would like to study with your students?
- How would you introduce it into your teaching plans?
- Any other comments?

Poll time!



Additional DEI Support

# Broadening Horizons

When considering how to broaden out representation in our qualifications we hit some hurdles, for example Shakespeare will always be a white man from the Midlands!

- So we thought creatively about what we could do to help diversify the teaching of Shakespeare and decided to produce an additional critical anthology.
- This Critical Anthology is not intended to replace, but rather to supplement the current Shakespeare Critical Anthologies on [Tragedy](#) and [Comedy](#).

We also considered our Poetry components – at A level many centres use Paper 3 Section B to meet out pre-1900 requirements, so adding contemporary poetry possibly was not the best approach.

Plus we already have 12 choices here and the paper might have become unwieldy if we added another poetry movement and poet set.

- So we decided to produce an additional unseen poetry preparation anthology to partner the [one we have already produced](#).

# Shakespeare and Diversity

The study of Literature at A level requires you to read widely, deeply and independently to secure informed views about these texts.

Reading critically means not just having opinions but understanding how and why other readers might think differently.

This collection of critical passages is designed to approach the reading of Shakespeare through lenses of diversity:

- gender
- sexuality
- ethnicity
- disability.

*NB: this document is in your download pack but can also be found under the 'anthology' heading of the course materials/teaching and learning materials tabs on the subject webpage.*

# Texts and Criticism Coverage

Play – tragedy	Gender	Sexuality	Ethnicity	Disability
<i>Antony and Cleopatra</i>			x	
<i>Hamlet</i>	x	x		x
<i>King Lear</i>				x
<i>Othello</i>	x		x	

Play – comedy	Gender	Sexuality	Ethnicity	Disability
<i>A Midsummer Night's Dream</i>	x			
<i>Measure for Measure</i>	x	x		
<i>The Taming of the Shrew</i>	x			
<i>Twelfth Night</i>		x		x



# Discussion

- The anthology is in your pack – document **10**.
- Let's take a five minute break and give you a chance to skim read and look at the anthology.
- Are there any texts or topics which you think would be useful to your students?
- Any other comments?

# Additional Unseen Poetry Preparation Anthology

- This anthology can be found on the website and is also in your pack.
- This anthology provides a range of contemporary poems to help prepare for the unseen element of the course.
- There are also activities and as well as an exam-style question linking the unseen contemporary poem with a prescribed poem from the *Poems of the Decade* Anthology.
- It is available under the [‘anthology’](#) heading of the course materials/teaching and learning materials tabs on the subject webpage.

# Poetry List

- 'The Missing', Roger Robinson
- 'To the Welsh critic who doesn't find me identifiably Indian', Arundhati Subramaniam
- 'The Perseverance', Raymond Antrobus
- 'Fuck / Boys', Inua Ellams
- 'Stamping Grounds (Later)', Zaffar Kunial
- 'Our Parents' Children', Selina Nwulu
- 'Girls are Coming out of the Woods', Tishani Doshi
- 'Adventure Flight', Lemn Sissay
- 'Mother Tongue 母语', Nina Mingya Powles
- 'ETA', Ella Frears
- 'Cynganedd', Robert Minhinnic
- 'The First Time you Hold a Gun', Caleb Femi
- 'How I Abandoned my Body to his Keeping', Kim Moore
- 'Losers', Jay Bernard
- 'My Mother's Wedding Shoes', Liz Berry
- 'Notes Inside a Balikbayan Box', Romalyn Ante
- '7', Bhanu Kapil
- 'Fuck / Drums', Inua Ellams
- 'The Wasps', Mona Arshi
- 'The Little Miracles', Malika Booker
- 'Tame', Sarah Howe
- 'what was said at the bus stop', Danez Smith



# Activity Example 1

## *The Missing* by Roger Robinson

### Thinking/talking points

1. Whilst this poem arises from a real event, it presents a surreal perspective, straddling the harsh reality of the Grenfell disaster and the fantastical.

- Identify the words and phrases that reflect reality and the surreal. Consider the effect of this combination.

2. Pinpoint the tone of this poem.

You might like to choose from the words below or select your own:

- melancholy
- celebratory
- religious
- angry
- hopeful
- tragic.

Do you identify any change in tone at any point in the poem? Think carefully about the evidence for this and its effect.

**\*TIP\*** Take care to identify the tone of a poem. It is easy to make assumptions based on the topic of a poem. Just because a poem is about loss does not mean it is sad. Just because a poem focuses on a topic that has raised political anger, does not mean that the poem itself is angry and indignant. Look at the web of words in the poem itself to gain the evidence.

# Example of an activity

## Exam-style questions

Read the poem 'The Missing' by Roger Robinson and reread the anthology poem 'Effects' by Alan Jenkins. Compare the methods both poets use to explore death.

OR

Read the poem 'The Missing' by Roger Robinson and reread the anthology poem 'History' by John Burnside. Compare the methods both poets use to explore human loss.



# Discussion

- The anthology is in your pack – document **11**.
- Let's take a break and give you a chance to skim read and look at the anthology.
- Are there any poems/activities which you think would be useful to your students?
- Any other comments?

# Anthologies

*NB: these documents are also all in your download pack*

The new anthologies can be found under the '[Anthology](#)' heading of the course materials/teaching and learning materials tabs on the subject webpage.

## Anthology



### Unseen Poetry Preparation Anthology II

A level

| PDF 3.9 MB | 22 March 2022



### Shakespeare and Diversity Anthology

AL - issue 1 - additional Shakespeare critical anthology focused on diverse readings of prescribed plays

| PDF 936.2 KB | 21 February 2022



### Unseen Poetry Preparation Anthology I

A level

| PDF 756.7 KB | 25 August 2020



### South Asian and other diaspora poems 'Unseen' anthology

Can be used in preparation for A level Section A Paper 3

| PDF 2.5 MB | 05 August 2020



### English Literature Shakespeare comedy Anthology

| PDF 3.7 MB | 04 June 2016

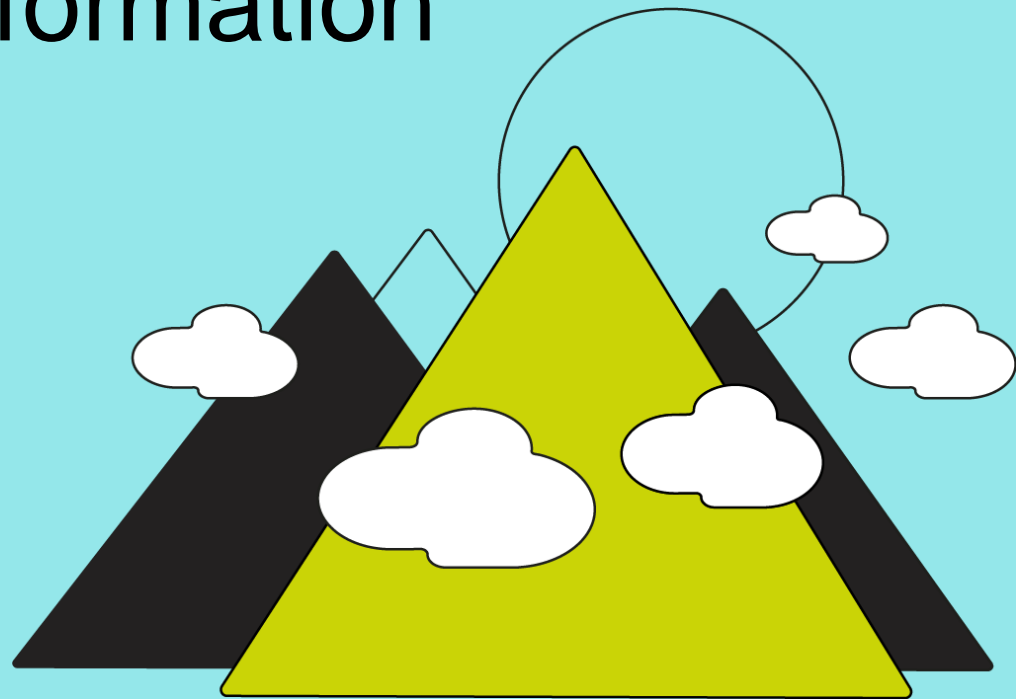


### English Literature Shakespeare tragedy Anthology

| PDF 3.6 MB | 04 June 2016



# Other Useful Information



# Your Subject Advisor

Clare Haviland

Pronouns: She, her, hers

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