



*Leigh Technology Academy*

**A Level English  
Literature  
A2 Spec B**

**Student Guide  
2011 - 12**

**Name .....**  
**Tutor Group .....**

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## Year 12 AS English Literature Specification B

Students will study AQA English Literature 'Specification B'. This consists of 2 units in Year 12 (and a further 2 in Year 13).

### Year 12 AS

Areas of study: Aspects of Narrative & Dramatic Genres

This will cover all three literature genres: prose, drama & poetry.

AS is split into 2 Units:

**Unit 1** is a 2 hour open book exam.

Candidates must answer 2 questions –

**One from Section A** on either the set poetry text, or one of the prose texts.

The Section A question is split into 2 parts:

1<sup>st</sup> part is specific to the part of the text referred to in the question. You should analyse the form structure & language of the chapter/verses concerned.

2<sup>nd</sup> part asks you to write about the whole text focusing on the theme suggested in the named chapter/verses.

**One from Section B**, where the candidate answers a thematic question referring to 3 texts (excluding the text chosen in Section A), across the two genres - poetry & prose.

**Unit 2** is coursework – 2 essays (approx 1,500 words each). One literary essay comparing two drama texts (both of the tragedy genre - Shakespeare & contemporary drama), and one original writing essay (prose) linked to one of the set drama texts.

### **Unit 1 Aspects of Narrative - exam**

Set texts:

1. Great Expectations by Charles Dickens
2. The God of Small Things by Arundhati Roy  
OR Small Island by Andrea Levy
3. Robert Browning poetry selection
4. W H Auden poetry selection

### **Unit 2 Dramatic Genres - coursework**

Set texts: Othello by Shakespeare  
A Streetcar Named Desire by Tennessee Williams

The assessment for this is through two pieces of written coursework.

The 1<sup>st</sup> essay is based on the two drama texts.

The 2<sup>nd</sup> essay will be a prose original writing essay focused on an aspect of one of the set drama texts.

## Wider reading for AS English Literature

In addition to these 'core' texts students will be expected to read widely from a range of literature texts. A more detailed reading list will be provided to each student. A range of these will be read over the course.

## **Year 12 REMINDER**

### **AS: The exam (Unit 1) 2 hours**

The paper will consist of two sections and candidates will answer **one question** in each section. Candidates will be given a clean copy of the set poetry text in the examination room.

### **Section A Contextual Linking 45 marks**

There will be **one** compulsory question in this section. A short extract related to the area of study (from a work of criticism, diary, letter, biography, cultural commentary, for example) will be printed. Candidates will then be invited to analyse the text closely, and link all their wider reading to the focus of the given passage.

### **Section B Poetry 45 marks**

There will be a choice of two questions on each set poetry text. Candidates answer **one** question. One of the two questions will foreground one particular poem and its relation to the whole text, the other will provide a view about the poems for candidates to discuss.

### **Assessment Objectives for AS**

AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression

AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts

AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers

AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

**IMPORTANT: THE EXAM IS WORTH 60% OF YOUR FINAL AS GRADE, AND THE 2 COURSEWORK ESSAYS ARE WORTH 40%.**

## **Year 13 A2 English Literature 2741 Specification B 2745**

### **A2 ENGLISH LITERATURE AQA SPEC B**

#### **Unit 3 LITB3 - Texts and Genres**

##### Introduction

The aim of this unit is to develop ideas on the significance of genre which have been established during the AS course. Texts will be grouped within two broad categories: Elements of the Gothic and Elements of the Pastoral. Individual texts will be explored and evaluated against some of the commonly accepted principles of the chosen genre, and three texts (or more) will be compared as representatives of that genre.

##### Content

Candidates will study a minimum of three texts from the list below. At least one of these texts must be taken from the groups labelled 1300-1800.

#### **Elements of the Gothic**

##### **LTA chosen texts:**

**Macbeth**

**Frankenstein M Shelley OR Dracula B Stoker**

**The Bloody Chamber A Carter**

#### **Unit 3 LITB3 - the exam.**

Assessment will be by one written paper of 2 hours' duration. Candidates are not permitted to take their texts into the examination. The two topic areas for study will each have two sections: Section A and Section B. Candidates will be required to answer one question from Section A and one question from Section B. Each section will be marked out of 40, giving an overall maximum mark for the paper of 80 marks.

Section A will have one question on each of the set texts.

Candidates will answer one question on one text.

Section B will have three questions. Each question will require candidates to compare aspects of their chosen topic across at least three texts that they have studied.

Candidates will answer one question.

#### **Unit 4 LITB4 - Further and Independent Reading (coursework)**

##### **Introduction**

There are a number of aims to this unit. The first is to introduce candidates to the study of a wide range of texts, some of which may be of their own choosing. The second is to introduce candidates to different ways of reading texts for study, including independently. The third is to introduce candidates to some critical ideas, and for these ideas to be applied with discrimination to literary text.

##### Mode of Assessment

Assessment will be by the production of a coursework portfolio of two pieces of work. Each piece of work will be marked out of 30 to produce an overall mark out of 60 for the unit.

The coursework portfolio will consist of:

- A comparative study of an aspect of two texts of the candidate's choice. This piece should be 1500-2000 words.
- The application of critical ideas taken from the pre-released anthology to a text or texts of the candidate's own choice. This piece should be 1200-1500 words.

##### Content

**Candidates must study at least three texts.** In the definition of text here, one of the three will be a pre-released anthology of critical writing applied to a piece of literature.

The pack of critical material is designed for specific use with coursework Unit 4, but will have wider application across the whole of A2 study of English Literature. It will therefore contribute significantly

to the specification's commitment to progression from AS, stretch and challenge and synopticity. It is designed to help candidates to make connections across texts, and to see that the study of Literature is underpinned by certain methods and ideas.

The purpose of the pre-released pack of critical material is to introduce candidates to some different ways in which the study of Literature can be approached. Once they have studied the

material they will then apply some of it to a text or texts of their choice.

The pack is in three parts.

Section A looks at two connected 'schools' of critical approach: Marxism and Feminism. They are connected in that they both approach literary texts from a socio-economic point of view, looking to see who has power in the world of the text, and whether the world of the text reflects accurately the realities of the world as we know it.

Section B explores how meanings are made with particular reference to Metaphor. It looks at the topic from various angles, including the fact that all language is highly metaphorical, not just literary language.

Section C asks candidates to consider some fundamental questions about studying literature. Is it possible to define ways in which literature, as an art form, contains beauty? Why are some texts given high status? Does reading literature offer you anything of value?

There are various ways to approach this pack. It can be read and discussed at various different times during the A2 course, or it can be the focus for some intensive work in a shorter space of time. It is designed to put into critical context other work done in this subject and maybe other subjects too.

#### Mode of Assessment

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The coursework portfolio will consist of:

- A comparative study of an aspect of two texts of the candidate's choice. This piece should be 1500-2000 words.
- The application of critical ideas taken from the pre-released anthology to a text or texts of the candidate's own choice. This piece should be 1200-1500 words.

#### Example Tasks 1

1. Focusing on Ishiguro's *Remains of the Day* and Pinter's *The Servant* as starting points, but ranging more widely if you wish, compare some of the ways authors use servants in their stories.
2. Focusing on *Brideshead Revisited* and *Rebecca* as starting points, but ranging more widely if you wish, compare some of the ways in which authors create symbolic meanings out of houses.

#### Example Tasks 2

1. Having read the critical material on whether it is possible to define the aesthetic nature of literature, explore and evaluate the aesthetic qualities of a poem of your choice.
2. Based on your reading of the critical material, write an argument for the inclusion (or exclusion) of an author of your choice into the A Level Literature canon of texts.

#### **IMPORTANT:**

**UNIT 3 (EXAM) IS WORTH 60% OF YOUR A2 GRADE ,  
& THE COURSEWORK IS WORTH 30% OF A2.**

## Year 13 Programme of study

Module 1	Unit 4 coursework essay 1 & introduction to Unit 3
Module 2	Unit 4 coursework essay 2. Study of Unit 3 texts.
Module 3	Completion of the Unit 4 coursework essays & study of Unit 3 wider reading texts. <u>CW deadline: January 31<sup>st</sup> 2012</u>
Module 4	Unit 3 study of texts and exam preparation
Module 5	Unit 3 study of texts and exam preparation
Module 6	Final exams

### Assessment Objectives

AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression

AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts

AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers

AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

### **YOUR FINAL GRADE A LEVEL GRADE IS CALCULATED AS FOLLOWS:**

**Unit 1 (AS) – 30%**

**Unit 2 (AS) – 20%**

**Unit 3 (A2) – 30%**

**Unit 4 (A2) – 20%**

### NOTES:

## A General Guide to Grade Descriptions for A Level English Literature

The following indicate the level of attainment characteristic at A Level:

Grade A	Candidates demonstrate a comprehensive, detailed knowledge and understanding of a wide range of literary texts from the past to the present, and of the critical concepts associated with literary study. Their discussion of texts shows depth, independence and insight in response to the tasks set, and they analyse and evaluate the ways in which form, structure and language shape meanings. Where appropriate, candidates identify the influence on texts of the cultural and historical contexts in which they were written. They are able to make significant and productive comparisons between texts which enhance and extend their readings, and are sensitive to the scope of their own and others' interpretations of texts. Their material is well organised and presented, making effective use of textual evidence in support of arguments. Written expression is fluent, well structured, accurate and precise, and shows confident grasp of appropriate terminology.
Grade C	Candidates demonstrate secure knowledge and understanding of a range of texts from different periods and of different types, and make use of some of the critical concepts relevant to the study of literature. Candidates comment perceptively on texts in response to the tasks set. They respond to some details in the ways authors use form, structure and language to create meaning, as well as showing some awareness of contextual influences. They relate their own judgements to those of others as appropriate in developing interpretations of texts. They are able to pursue comparisons between texts in order to show how texts can illuminate one another. Their material is clearly organised and presented, and incorporates examples to help sustain a line of argument. Written expression is accurate and clear and shows a sound use of appropriate terminology.
Grade E	Candidates demonstrate some knowledge and understanding of a range of different texts and comment on them in response to the tasks set, sometimes supporting their views by reference to the links between meanings and author's uses of form, structure and language. Candidates note the possible effects of context and may show some understanding of how other readers interpret the texts. They can draw out broad lines of similarities and differences between texts, not necessarily within a wider critical framework. Their written work is generally accurate in conveying statements and opinions, sometimes supported by reference to the texts, and shows the use of some terminology appropriate to the subject.

### Guide to abbreviations used in essay marking

<i>in margin</i>	<i>meaning</i>
<b>Sp</b>	Spelling mistake (word underlined/circled)
<b>NS</b> or /	New Sentence: / shows sentence start.
<b>NP</b> or //	New paragraph: // shows paragraph start.
<b>△</b>	This part is confusing.
<b>^</b>	Something left out, or where to add more writing.
<b>NSE</b>	Non-Standard English: e.g. <i>my mate</i> used instead of <i>my friend</i> .
	Other mistakes may be underlined or circled.

## Studying A level English Literature

1. You should read texts other than those which are being examined. A minimum of one a month will help you gain a perspective on the texts you study in class. (Make use of the A Level reading list, as well as reading as many from the prescribed wider reading.)
2. You need to read and finish the texts you are studying in class as quickly as you can. Knowing how the text ends helps in your discussion. Remember, you should no longer be an innocent reader.
3. You need to re-read the text even if you have read them several times before. They need to be clear and present in your mind so that you can take the fullest part in discussion. Remember that you cannot cover every aspect of a text in lessons. You will just explore some of the major areas: the rest is up to you.
4. As you go through a text, you should make notes in the margin whether or not you agree with an interpretation. You can use the ideas you disagree with to construct an alternative argument in your essays. In the future you might even change your mind. You must be able to debate alternative viewpoints.
5. As you go through a text making notes, you need to transfer these notes briefly onto A4, chapter-by-chapter or scene by scene etc.
6. You will need one folder for school to transport your notes, jottings and current essays. You need another folder for home, which is just for English and which you subdivide for the different texts you study.
7. Be sure to keep all your past essays - even disasters. Remember: "*From the ashes of disaster grow the roses of success*"
7. You need to be familiar with literary terms (found later in this guide), which will help you to understand the text and explain your ideas.
8. Essays need to be planned and written over the whole period they are set, not rushed. If you have a problem with an essay, see your teacher. Do not struggle alone. If you need an extension - see the member of staff in time - not on the day the essay is due.
9. Incorrect spelling loses marks. Endeavour to improve your spelling over the two years. It will not improve itself. Correct punctuation and grammar is vital.
10. Work at developing your essay style. Take the opportunity to read others' essays.
11. Take great care with York Notes etc. The Examining Board wants to hear your ideas - your ***informed personal opinion*** - not regurgitated, half-digested ideas. Make ideas your own by fully understanding them and their implications. You will manage this through discussion - in and out of the lesson.

Be sure to explain your ideas fully in essays. Critical views and quotations are welcome but they must be acknowledged and analysed in your essay .Do you agree with what they say?

## **A Guide to Essay Writing at A Level**

You will be writing serious essays now. At A level there are two kinds: coursework essays, and the essays you write under exam conditions.

### **Coursework essays**

This is intended for essays written during the course, but also prepares you for the exam. To do well, you always need a thorough knowledge of the text. You are advised to use a computer: it makes it easier to re-structure or change your essay.

#### **1 First steps: the essay question or task – how to make a helpful essay title.**

Choose a particular theme that occurs in your text or texts. See how many things you can find to say about the theme. Are there a lot? For comparative essays make notes on the interesting differences and similarities concerning the theme. Can you find lots to say about the writers' techniques?

An example of a clear and helpful essay title: *"Compare the ways Miller and Shriver present parent and child relationships in "All My Sons" and "We Need to Talk About Kevin". How far do you agree with the view that Miller's relationships are more distant than Shriver's."*

#### **2 Do lots of research and make lots of notes.**

Do some detailed brainstorming (mind maps, lists, tables, however you plan best) of your ideas.

#### **3 Plan your conclusion**

This is the point to which all the rest of the essay is leading. It's your considered response to the question, and you must save it up. If you open with this, you've destroyed any reason the reader had to read your essay. You should build up to your conclusion.

#### **4 Pick an opening**

This should be something relevant and specific. You are trying to show two things: that you have understood the question and that you are relating it to the text.

#### **5 Planning the rest**

Take the material from **2** and chart a path from the opening to the conclusion. It might be useful to write in pencil or different colour ink for this. Bracket or number ideas that go together. Decide which are the main points and which are subsidiary. You should find that the natural divisions between the paragraphs become clear. Pick which quotations to use.

#### **6 Start writing. Check and re-check what you have written. Make sure each sentence is a gem.**

#### **Remember:**

- Turn opinion into criticism. One opinion is worth as much as another; you must persuade the reader that your views are worth taking seriously. To do this you need supporting evidence. This will often be quotation.
- A quotation by itself is not usually enough to support a point: analysis is needed. This is not so much a matter of explaining what the words mean as explaining how they support the point you are making. (Remember: Point – Evidence – Explain).

### Musts to avoid in essay writing:

<b>"Obviously"</b>	If it's obvious it doesn't need saying. What "Obviously" usually means is: "I'm not quite sure about this point but if I state it firmly enough perhaps the reader will be bullied into believing me."
<b>"Supposed"</b>	As in " <i>Othello is supposed to be a great warrior</i> ". Who supposes this?
<b>Unspecific opening:</b>	" <i>There are many issues involved in this question</i> ". " <i>The answer to this question cannot be properly considered until we have looked at what we mean by 'credible'</i> ". These will send the reader to sleep - however true they may be as observations. The points should emerge as the essay moves from its specific starting points.
<b>Narration:</b>	Don't re-tell the story; the reader already knows it.
<b>Translating:</b>	Do not follow a quotation with a paraphrase or "translation". The reader can be assumed to know what the words mean.
<b>Irrelevance.</b>	However fascinating or true your information may be, there is no point at all in writing it down unless it is relevant. This is particularly true of biographical details.

Finally: **Trust to your own judgement.**

There are no "right answers" in English, though some may be so peculiar as to be wrong. The words which all A Level examiners have at the front of their minds are **INFORMED PERSONAL RESPONSE**. The above notes should help you to clarify your thoughts and to express them clearly and persuasively.

### Effective coursework essay writing - a checklist

Prior to writing the final draft of any coursework essay, check through using the following:

1	Does the introduction refer specifically to the question?	
2	Is it clear what each paragraph is going to be about from the opening sentence?	
3	Does everything in a paragraph relate to the topic sentence of that paragraph?	
4	Have I backed up each point by reference to the text?	
5	Are quotations brief and clearly related to the point they illustrate?	
6	Is there a clear structure and sense of development between the paragraphs?	
7	Is each paragraph developed to full paragraph length?	
8	Does my conclusion round off the essay without merely summarising it?	
9	Check spelling and punctuation and ensure that the style is appropriate to the task.	

## **Technical Terms in English Literature**

You do not have to know all of these - but some kind of familiarity will help you to look closely at poetry and prose by knowing what devices authors consciously use and for what effect. A facility for using technical terms alone will not impress examiners - being sensitive to shades of meaning and multiple meanings does.

**Allegory:** Use of words which gives them double significance: a superficial one and an underlying, more important one. e.g. *Pilgrim's Progress, Animal Farm.*

**Assonance:** Repetition of vowel sounds e.g.  
*And in the stream the long-leaved flowers weep.*

**Ballad:** Originally a dance, but it has come to mean a narrative poem written in four line stanzas, rhyming abcb or abab, sometimes with a refrain.

**Blank verse:** Unrhymed iambic pentameters.

**Couplet:** Two consecutive lines of verse which rhyme and usually have the same metre e.g. *Had we but World enough and time  
This coyness, lady, were no crime.*

**Dirge:** public song of lament (see also Elegy)

**Dissonance:** Harsh sounding words as in Hopkins:  
*No worst, there is none. Pitched past pitch of grief*

**Elegy:** (or monody or threnody) A personal poem in honour of the dead. (See Dirge)

**Ellipsis:** Words necessary to the completion of a sentence from a grammatical point of view sometimes omitted by authors. e.g.

*Jack (**went up the hill**) and Jill went up the hill*  
Sometimes the missing words are represented by three dots.

**Enjambment:** or run on - where the sense continues from one line to another.

**Epic:** celebration of some great theme of human life, legend or tradition. It is necessarily long, and its diction and form are in a "high" style. e.g. Milton's *Paradise Lost*. It is sometimes called a Heroic poem.

**Genre:** Different forms of literature e.g. novel, poem, play

**Imagery:** Comparison between two or more usually unrelated objects or ideas e.g.  
*"Sleep that knits up the ravelled sleeve of care."*

**Lyric:** originally a song sung to a lyre (musical instrument), has come to mean short poem expressing feelings and ideas.

**Malapropism:** where words are confused e.g. Bottom in MSND "*comparisons are odorous.*"

## Technical Terms in English Literature - continued

**Parody:** deliberate comic imitation of a series original. Lamoon = any published attack which is savage and full of hatred. Caricature: imitation which deliberately distorts features of the original. Travesty: unintentional parody.

**Pastoral:** a poetic tradition which poets have used in many ages; it deals with the countryside, especially the life of shepherds, usually from an unrealistic point of view: the weather is always fine, and the shepherds do no work other than composing verses and songs. Developed from Greece and Rome. In the sixteenth century came to be sentimental and lavish, removed from the real world, so took on a fairy-like Arcadian quality, idyllic, beautiful but ideal. The faithful pipe-Playing shepherd is the hero and Chlorinda, lovely and limp, is the heroine. e.g. Marlowe's *The Passionate Shepherd to his Love*. They are sometimes called bucolics. See also ECLOGUE

**Pathetic fallacy:** phrase to describe the idea that inanimate objects have feelings and are able to sympathise with human situations e.g. Wilfred Owen's:

*"Where even the little brambles would not yield,  
But clutched and clung to them like sorrowing hands."*

**Poetic diction:** The type of language used by poets to create effects. To the Augustans it meant "words refined from the grossness of domestic use"; to Wordsworth it meant "the real language of men in a state of vivid sensation."

**Prosody:** There are four major "feet" in English Poetry:

Iambus	X /	(tee-tum)
Trochee	/ X	(tum-tee)
Anapaest	X X /	(tee-tee-tum)
Dactyl	/ X X	(tum-tee-tee)

**Sonnet:** a short poem with fourteen lines, usually ten-syllable rhyming lines, divided into two, three, or four sections.

It was introduced into England in 16<sup>th</sup> century and comes from the 13<sup>th</sup> century Italian poet Petrarch (1304-1374). A Petrarchan sonnet is a single stanza divided into an octave and sestet with the rhyme scheme abbaabba and cdecde (or cdecde). A Shakespearian sonnet rhyme scheme is abab cdcd efef gg.

**Symbol:** simple image or comparison which sums up a much larger sphere of activity or interest e.g. cross for Christianity.

**Wit:** Facility with words. In the 17<sup>th</sup> century a comparison which "compels interest by its far-fetched or outrageous quality". In the 18<sup>th</sup> century "thoughts and words elegantly adapted to the subject." Wilde's work contains some good examples.

**NOTES:**

**Some classic novels to read**  
**(both modern and pre-1914)**

**Reading is still the most effective way of improving one's vocabulary,  
punctuation, style of writing – in short, one's written expression.**

Ackroyd P	First Light - Chatterton, The Great Fire of London
Adams R	Watership Down
Angelou Maya	I Know Why the Caged Bird Sings
Atwood M	The Handmaid's Tale, Oryx and Crake
Austen	Pride and Prejudice, Sense and Sensibility, Persuasion, Emma
Baldwin J	Another Country, Tell me How Long the Train's Been Gone
Barnes Julian	Metroland
Bernieres de, L	Captain Corelli's Mandolin
Borges Jorge Luis	Extraordinary Tales
Brink A	A Dry White Season
Bronte C	Jane Eyre
Bronte E	Wuthering Heights
Camus	The Trial, The Plague, The Outsider
Carey P	The True History of the Kelly Gang, Oscar and Lucinda,
Carter A	Wise Children, Nights at the Circus
Chekov	The Princess and other stories
Chopin K	The Awakening
Coetzee J	Disgrace, Waiting for the Barbarians
Collins, Wilkie	The Moonstone, The Woman in White
Conrad J	The Heart of Darkness
Clarke Lindsay	The Chemical Wedding The
Dahl R	Tales of the Unexpected
Defoe	Moll Flanders, Robinson Crusoe
Desai, Anita	The Village by the Sea
Dickens	Oliver Twist, Hard Times, Little Dorrit, Dombey and Son
"	David Copperfield, A Christmas Carol, Great Expectations
Dos Passos	U.S.A.
Dostoyevsky	Crime and Punishment, Uncle's Dream and other stories
Eco U	Foucault's Pendulum
Eliot G	Silas Marner, Middlemarch, Daniel Deronda
Farrell J G	The Siege of Krishnapur
Faulkner W	The Sound and the Fury, Sanctuary
Fielding	Joseph Andrews
FitzGerald S	The Great Gatsby, Tycoon
Forster	Howard's End, Room with a View, Where Angels Fear to Tread
Frayn M	Spies
Golding	Lord of the Flies, Pincher Martin, The Spire, Rites of Passage,
Graves R	Goodbye to All That
Greene G	The Power and the Glory, Brighton Rock, A Burnt out Case
Hardy	Far from the Madding Crowd, The Mayor of Casterbridge
Hardy	Tess of the Durbeveilles, Jude the Obscure
Hartley LP	The Go-Between
Hawthorne N	The Scarlet Letter
Heller Z	Notes on a Scandal

Hemingway	The Old Man and the Sea, To have and To Have Not
Hesse	Steppenwolf
Hill S	Strange Meeting, The Woman in Black
Huxley A	Eyeless in Gaza, Point Counter Point, Brave New World
Ishiguro K	The Remains of the Day
Joyce, James	The Turn of the Screw, Portrait of a Lady Dubliners, Portrait of the Artist
Kafka	Metamorphosis
Lawrence D H	Women In Love, Sons and Lovers, The Rainbow,
Lee L	Cider with Rosie
Lehmann R	Invitation to the Waltz
Lessing D	The Grass is Singing
Mansfield K	Collected Stories
Miller A	The Crucible, All My Sons
Morrisson T	Beloved
Murdoch	The Bell, The Red and the Green, A Severed Head
Orwell	1984, Animal Farm, Down and Out in Paris and London
Pagnol M	Manon of the Springs, Jean de Florette
Poe	Tales of Mystery and Imagination
Powell A	A Dance to the Music of Time
Peake M	Gormenghast, Titus Groan
Proulx A	Brokeback Mountain, The Shipping News
Rushdie S	The Satanic Verses
Sackville West V	The Edwardians, No Signposts in the Sea, All Passion Spent
Salinger	Catcher in the Rye
Satre	Roads to Freedom Trilogy
Shelley M	Frankenstein
Shriver L	We Need To Talk About Kevin
Solzhenitsyn	A Day in the life of Ivan Denizovitch, Cancer Ward, Third Circle
Soyinka W	You Must Set Forth at Dawn
Steinbeck	The Grapes of Wrath, Of Mice and Men
Stevenson R L	Treasure Island
Swift J	Gulliver's Travels
Thackeray	Vanity Fair
Tolkien	The Hobbit, Lord of the Rings
Tolstoy	War and Peace
Trollope A	The Last Chronicle of Barset
Twain M	The Adventures of Huckleberry Finn
Walker A	The Color Purple
Waters, S	Fingersmith
Waugh E	Vile Bodies, A Hand Full of Dust, Decline and Fall
Wells HG	War of the Worlds, Ann Veronica, Kipps,
West, Nathaniel	The Day of the Locust
Wilde O	The Happy Prince & other stories, The Importance of Being Earnest
Winterson J	Oranges are Not the Only Fruit, Sexing the Cherry,
Wolfe T	Bonfire of the Vanities
Woolf V	To The Lighthouse, Jacob's Room, Orlando

## **And some twenty-first century classic novels to try**

### **Booker – winners and shortlists**

#### **2011** Long list

Julian Barnes *The Sense of an Ending*  
Sebastian Barry *On Canaan's Side*  
Carol Birch *Jamrach's Menagerie*  
Patrick deWitt *The Sisters Brothers*  
Esi Edugyan *Half Blood Blues*  
Yvonne Edwards *A Cupboard Full of Coats*  
Alan Hollinghurst *The Stranger's Child*  
Stephen Kelman *Pigeon English*  
Patrick McGuinness *The Last Hundred Days*  
A D Miller *Snowdrops*  
Alison Pick *Far to Go*  
Jane Rogers *The Testament of Jessie Lamb*  
D J Taylor *Derby Day*

#### **2010**

Howard Jacobson *The Finkler Question*  
Peter Carey *Parrot and Olivier in America*  
Andrea Levy *The Long Song*

#### **2009**

Hilary Mantel *Wolf Hall*  
A S Byatt *The Children's Book*  
J M Coetzee *Summertime*

#### **2008**

Aravind Adiga *The White Tiger*  
Sebastian Barry *The Secret Scripture*  
Tom Rob Smith *Child 44*

#### **2007**

Anne Enright *The Gathering*. (winner Booker)  
Nicola Barker *Darkmans*  
Mohsin Hamid *The Reluctant Fundamentalist*  
Lloyd Jones *Mister Pip*  
Ian McEwan *On Chesil Beach*  
Indra Sinha *Animal's People*

#### **2006**

Kiran Desai *The Inheritance of Loss* (winner Booker)  
Kate Grenville *The Secret River*  
M J Hyland *Carry Me Down*  
Hisham Matar *In the Country of Men*  
Edward St Aubyn *Mother's Milk*  
Sarah Waters *The Night Watch*

#### **2005**

John Banville *The Sea* (winner Booker)  
Julian Barnes *Arthur and George*  
Sebastian Barry *A Long, Long Way*  
Kazuo Ishiguro *Never Let Me Go*  
Ali Smith *The Accidental*  
Zadie Smith *On Beauty*

#### **2004**

Alan Hollinghurst *The Line of Beauty* (winner Booker; short-list Whitbread)  
David Mitchell *Cloud Atlas* (shortlist AC Clarke SF Award)

**2003**

DBC Pierre *Vernon God Little* (winner Booker; winner Whitbread)  
Monica Ali *Brick Lane*  
J M Coetzee *Disgrace*  
Zoe Heller *Notes on a Scandal*  
Margaret Atwood *Oryx and Crake* (shortlist Orange)

**2002**

Yann Martel *Life of Pi* (winner)  
Sarah Waters *Fingersmith* (shortlist Orange)

**Whitbread– winners and shortlists**

(Unfortunately, this prize stopped in 2006)

**2005**

Nick Hornby *A Long Way Down*  
Salman Rushdie *Shalimar The Clown*  
Ali Smith *The Accidental*  
Christopher Wilson *The Ballad of Lee Cotton*

**2004**

**Best Novel**

Andrea Levy *Small Island* (winner Whitbread; winner Orange)  
Alan Hollinghurst *The Line of Beauty* (winner Booker Prize 2004)  
Louis de Bernieres *Birds Without Wings*  
Kate Atkinson *Case Histories*

**2003**

Mark Haddon *The Curious Incident of the Dog in the Night-Time* (winner)  
Rachel Cusk *The Lucky Ones*  
Sheens MacKay *Heligoland* (shortlist Orange)  
Barbara Trapido *Frankie and Stankie*

**2002**

Michael Frayn *Spies* (winner)  
Justin Cartwright *White Lightning*  
Tim Lott *Rumours of a Hurricane*  
William Trevor *The Story of Lucy Gault* (short list Booker)

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**Orange Book Awards and shortlists**

**2009**

Marilynne Robinson *Home* (winner)  
Steve Toltz *A Fraction of the Whole*  
Ellen Feldman *Scottsboro*  
Samantha Harvey *The Wilderness*  
Samantha Hunt *The Invention of Everything Else*  
Deirdre Madden *Molly Fox's Birthday*  
Kamila Shamsie *Burnt Shadows*

**2008**

Rose Tremain *The Road Home* (winner)  
Nancy Huston *Fault Lines*  
Sadie Jones *The Outcast*  
Charlotte Mendelson *When We Were Bad*  
Heather O'Neill *Lullabies for Little Criminals*  
Patricia Wood *Lottery*

**2007**

Chimamanda Ngozi Adichie *Half of a Yellow Sun* (winner)  
Rachel Cusk *Arlington Park*  
Kiran Desai *The Inheritance of Loss*  
Xiaolu Guo *A Concise Chinese-English Dictionary for Lovers*  
Anne Tyler *Digging to America*

**2006**

Zadie Smith *On Beauty* (winner)  
Hilary Mantel *Beyond Black*  
Ali Smith *The Accidental*  
Sarah Waters *The Night Watch*

**2005**

Lionel Shriver *We Need to Talk About Kevin* (winner)  
Maile Meloy *Liars and Saints*  
Sheri Holman *The Mammoth Cheese*  
Jane Gardam *Old Filth*  
Joolz Denby *Billie Morgan*

**2004**

Andrea Levy *Small Island* (winner Whitbread; winner Orange)  
Margaret Atwood *Oryx and Crake* (shortlist Booker)  
Shirley Hazzard *The Great Fire*  
Chimamanda Ngozi Adichie *Purple Hibiscus*  
Gillian Slovo *Ice Road*  
Rose Tremain *The Colour*

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**AC Clarke SF Award – winners and shortlists**

**2009**

Ian R. MacLeod *Song of Time*  
Paul McAuley *The Quiet War*  
Alastair Reynolds *House of Suns*  
Neal Stephenson *Anathem*  
Sheri S. Tepper *The Margarets*  
Mark Wernham *Martin Martin's on the Other Side*

**2008**

Matthew de Abaitua, *The Red Men* (winner)  
Stephen Baxter, *The H-Bomb Girl*  
Sarah Hall *The Carhullan Army*  
Steven Hall, *The Raw Shark Texts*  
Ken MacLeod *The Execution Channel*

**2007**

M. John Harrison *Nova Swing* (winner)  
Jon Courtenay Grimwood *End of the World Blues*  
Lydia Millet *Oh Pure and Radiant Heart*  
Jan Morris *Hav*  
Adam Roberts *Gradisil*  
Brian Stableford *Streaking*

**2006**

Kazuo Ishiguro *Never Let Me Go*

**2005**

China Mieville *Iron Council* (winner)  
David Mitchell *Cloud Atlas* (shortlist Booker)  
Audrey Niffenegger *The Time Traveller's Wife*

**And finally some writers worth discovering:**  
(How many have you heard of?)

Chinua Achebe, Richard Adams, Louisa Alcott, Kingsley Amis, Maya Angelou, Isaac Asimov, Margaret Atwood, WH Auden, Jane Austen, Alan Ayckbourn, Beryl Bainbridge, James Baldwin, Iain Banks, Julian Barnes, HE Bates, Samuel Beckett, Saul Bellow, Alan Bennett, Arnold Bennett, Louis de Bernieres, Steven Berkoff, Alan Bleasdale, Ray Bradbury, Andre Brink, Charlotte Bronte, Robert Browning, Anthony Burgess, Geoffrey Chaucer, Peter Carey, Joyce Cary, Angela Carter, Raymond Chandler, GK Chesterton, Kate Chopin, AC Clarke, JM Coetzee, Wilkie Collins, Ivy Compton-Burnett, William Congreve, Joseph Conrad, Stephen Crane, Roald Dahl, Thomas De Quincey, Daniel Defoe, Len Deighton, Anita Desai, Charles Dickens, John Dos Passos, Sir A Conan-Doyle, Daphne Du Maurier, Michael Moorcock, Gerald Durrell, Lawrence Durrell, George Eliot, TS Eliot, Ralph Ellison, WC Faulkner, Henry Fielding, F Scott Fitzgerald, Ian Fleming, EM Forster, John Fowles, Michael Frayn, Marilyn French, Elizabeth Gaskell, William Golding, Nadine Gordimer, Robert Graves, Graham Greene, Thomas Hardy, Nathaniel Hawthorne, Joseph Heller, Ernest Hemmingway, Patricia Highsmith, Susan Hill, Chenjerai Hove, Langston Hughes, Aldous Huxley, John Irving, Christopher Isherwood, Henry James, Samuel Johnson, James Joyce, Rudyard Kipling, DH Lawrence, TE Lawrence, Edward Lear, John LeCarre, Harper Lee, Ursula LeGuin, Doris Lessing, David Lodge, Jack London, Ian McEwan, Norman Mailer, Katherine Mansfield, Nagio Marsh, Somerset Maugham, Herman Melville, George Meredith, Arthur Miller, Henry Miller, Toni Morrison, Charles Mungoshi, Iris Murdoch, Shiva Naipaul, RK Narayan, Njabulo S Ndebele, James Ngugi, Anais Nin, Edna O'Brien, Sean O'Casey, Flannery O'Connor, Ben Okri, Michael Ondaatje, Eugene O'Neill, Joe Orton, George Orwell, John Osborne, Alan Paton, Mervyn Peake, Samuel Pepys, Harold Pinter, Edgar Allen Poe, Anthony Powell, JB Priestley, Annie Proulx, Ruth Rendell, Mary Renault, Jean Rhys, Samuel Richardson, Mordecai Richler, Philip Roth, Salman Rushdie, Vita Sackville-West, JD Salinger, Siegfried Sassoon, Walter Scott, Shakespeare, George Bernard Shaw, Mary Shelley, Richard Sheridan, Nevil Shute, Osbert Sitwell, Tobias Smollett, Wole Soyinka, Muriel Spark, Lawrence Sterne, RL Stevenson, Harriet Beecher Stowe, Jonathan Swift, W.Makepeace Thackeray, Paul Theroux, Dylan Thomas, JRR Tolkien / Claire Tomlinson, Anthony Trollope, Mark Twain, John Updike, Laurens van der Post, Gore Vidal, Kurt Vonnegut, Alice Walker, Sarah Waters, Evelyn Waugh, HG Wells, Nathaniel West, Rebecca West, Edith Wharton, Patrick White, Oscar Wilde, David Williamson (Aus), PG Wodehouse, Tom Wolfe, Mary Wollstonecraft, Virginia Woolfe, Richard Wright. John Wyndham. WB Yeats. Benjamin Zephaniah.

Some websites to help you with your reading:

[www.amazon.co.uk](http://www.amazon.co.uk)  
[www.cool-reads.co.uk](http://www.cool-reads.co.uk)

and with your studying:

[www.sparknotes.com](http://www.sparknotes.com)  
[www.onlineshakespeare.com](http://www.onlineshakespeare.com)  
[www.universalteacher.org.uk](http://www.universalteacher.org.uk)  
[www.literature.org](http://www.literature.org)  
[www.bibliomania.com](http://www.bibliomania.com)

**NOTES:**