



Transition Tasks to be handed in at the start of Year 12:

Task One

Prepare a three slide PowerPoint presentation titled:

***‘Books that are Important to Me.’***

This is not for formal assessing, but is to give your class teacher an idea of where your interests lie

Include:

● A minimum of two texts you have read and enjoyed

● Brief outline of the text

● Your personal response to it

There is no word count, it is up to you what you choose to say about each text.

Please be prepared to share some of your thoughts with class at the start of term.

Task Two

Othello – William Shakespeare

In this extract from early in the play, Iago and Roderigo, wake up Brabantio to tell him his daughter is

sleeping with Othello.

**Answer the following question:**

**In this extract, what does the writer reveal about the characters of:**

**● Iago**

**● Othello**

**In this extract, how does the writer reveal this?**

**BRABANTIO**

What is the matter there?

**RODERIGO** Signior, is all your family within?

**IAGO** Are your doors lock'd?

**BRABANTIO** Why, wherefore ask you this?

**IAGO** 'Zounds, sir, you're robb'd; for shame, put on

your gown;

Your heart is burst, you have lost half your soul;

Even now, now, very now, an old black ram

Is topping your white ewe. Arise, arise;

Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you:

Arise, I say.

**BRABANTIO** What, have you lost your wits?

**RODERIGO** Most reverend signior, do you know my voice?

**BRABANTIO** Not I; what are you? 90

**RODERIGO** My name is Roderigo.

**BRABANTIO** The worser welcome:

I have charged thee not to haunt about my doors:

In honest plainness thou hast heard me say

My daughter is not for thee; and now, in madness,

Being full of supper and distempering draughts,

Upon malicious bravery, dost thou come

To start my quiet.

**RODERIGO** Sir, sir, sir,--

**BRABANTIO** But thou must needs be sure

My spirit and my place have in them power

To make this bitter to thee.

**RODERIGO** Patience, good sir. 100

**BRABANTIO** What tell'st thou me of robbing? this is Venice;

My house is not a grange.

**RODERIGO** Most grave Brabantio,

In simple and pure soul I come to you.

**IAGO** 'Zounds, sir, you are one of those that will not

serve God, if the devil bid you. Because we come to

do you service and you think we are ruffians, you'll

have your daughter covered with a Barbary horse;

you'll have your nephews neigh to you; you'll have

coursers for cousins and gennets for germans.

**BRABANTIO** What profane wretch art thou?

**IAGO** I am one, sir, that comes to tell you your daughter

and the Moor are now making the beast with two backs.

**BRABANTIO** Thou art a villain.

**IAGO** You are--a senator.

**BRABANTIO** This thou shalt answer; I know thee, Roderigo.

Task Three

Go to these links on the AQA exam board site and read them. They are overviews of the genres that

are covered in each A Level paper:

**1 Paper One - Aspects of Tragedy:**

https://www.aqa.org.uk/subjects/english/as-and-a-level/english-literature-b-7716-7717/subject-con

tent-a-level/literary-genres

**2 Paper Two - Elements of crime writing**

https://www.aqa.org.uk/subjects/english/as-and-a-level/english-literature-b-7716-7717/subject-con

tent-a-level/texts-and-genres

After you have read these notes, make two mind maps outlining the key features of:

● The Tragic Genre

● The Crime Genre

CRITICAL VOCABULARY

**Abstract** Something that exists in thought or theory, rather than in concrete reality

**Aesthetic** Philosophy of beauty, a formal term for beauty – aesthetically pleasing

**Affected** Pretentious or artificial

**Allegory** A story with a secondary, moral meaning as well as its surface story

**Alliteration** Repetition of initial consonant sounds

**Anagnorisis** Moment where a character realises the truth about another character or themselves

- when Othello realises that Iago has deceived him, important as it is a dramatic moment that usually

highlights regret and deception

**Antagonist** The adversary or enemy

**Aristotle** Greek philosopher whose theories of tragedy are still referred to. He said tragedies

should include: 1) A flaw or error of judgment (hamartia) 2) A reversal of fortune (peripeteia)

brought about because of the hero's error in judgment. 3) The discovery or recognition that the

reversal was brought about by the hero's own actions (anagnorisis) 4) Excessive Pride (hubris) 5) The

character's fate must be greater than deserved.

**Assonance** Repetition of a vowel sound

**Ballad** Narrative poems that tell a clear story, like Keats’ La Belle Dame . . .

**Baroque** Something that is highly ornate and extravagant in style; originally from 17th and 18th

century Italian and German architecture

**Bathos** A sudden descent from the serious to the ludicrous

**Bildungsroman** A literary genre that focuses on the psychological and moral growth of the

protagonist from youth to adulthood, in which character change is important - seen

in The Kite Runner

**Blank** **verse** Poetry which does not rhyme.

**Catharsis** A moment, often in the final part of a tragedy, when the hero is cleansed of emotion

as a result of his experiences

**Cliché** Very commonly used phrase or opinion, which has lost its originality

**Conceit** An elaborate, surprising contrast between two dissimilar things

**Couplet** A two line section of a poem, which rhymes

**Caesura** The main pause in a line of verse

**Cadence** A fall in the pitch of the voice, a tonal inflection

**Denouement** The final resolution of a play or novel; in which all plots are unravelled

**Diction** A poet’s choice and arrangement of words

**Didactic** A work of art intended to teach; something with a clear lesson or moral

**Dramatic** **Irony** When the audience know more about events and characters than the characters

themselves do

**Dramatic** **Monologue** First person speaker articulates their thoughts, usually in narrative poems,

which tell a story

**Dystopia** Nightmarish vision of future - see The Handmaid’s Tale

**Effect** The result or consequence of something, the effect of words / images.

**Elegy** A poem of lament or mourning

**End** **Stopping** A verse line with a pause or stop at the end of it

**Enjambment** When one verse line runs into the next without a formal pause

**Epic** A long narrative poem

**Epigraphs** three quotations at the start of a text - see The Handmaid’s Tale

**Epigram** A brief, pointed and often witty saying

**Euphemism** Expressing something unpleasant in much milder language

**Exposition** The opening of a narrative that establishes setting, character and some plot

**Fable** A short tale or story conveying a clear moral lesson

**Falling** **action** The inevitable events that cannot be stopped, after the climax of the story - the

things that you know will happen and nothing can stop

**Fictive** autobiography text presented as an autobiography, but an invented life story - The

Handmaid’s Tale

**Figurative** Non-literal language, which represents something beyond itself

**First**-**person** Passages written from the ‘I’ point of view

**Feminist** **Criticism** Literary theory that explores the male bias of much literature, and examines

closely the portrayal of women

**Foreshadowing** A literary device in which a writer gives an advance hint of what is to come later in

the story

**Fragmented**, discontinuous narrative When a narrative does not go chronologically, instead it

zig-zags from the present to past and back again, creating an unsettling effect

**Gothic** **Novel** Popular novel in the 18 and 19th centuries, concerned with violence, passion and

supernatural events

**Hamartia** The fatal flaw of a character

**Hubris** Arrogant pride which lets tragic heroes to ignore warnings from the Gods

**Hyperbole** A deliberate exaggeration or overstatement

**Interior** **Monologue** A passage written from the first person, which is only going on in the speaker’s

head (novel’s version of drama’s soliloquy)

**Imagery** In its most basic form, figurative language, which enables you to picture the

described scene

Irony Saying one thing while meaning another

**Lyric** Firstly, a song played on an early stringed instrument, the lyre, but now a song-like

poem, dealing with thoughts and feelings, and is not narrative

**Machiavellian** **figure** a plotting, deceiving and dangerous character who has ill intent - they

want to cause trouble - like Iago in Othello

**Metaphor** A comparison between two objects, which states that one thing is not like

something else, but actually is something else

**Metre** The regular and repetitive use of stressed and unstressed syllables in poetry

**Omniscient** All knowing

**Omnipresent** Present everywhere

**Onomatopoeia** When the sound of the word resembles the thing being described – hiss, gargled,

buzz, plop . . .

**Oxymoron** A figure of speech in which two contradictory words are put together – dead lively,

open secret

**Pastoral** Literature that is concerned with country life

**Pathetic** **Fallacy** When a writer represents characters’ moods through their description of the natural

world about them

**Pathos** Moments in literature, which evoke strong feelings of sadness and pity

**Peripeteia** A sudden reversal of fortune

**Personify** Represent an abstract object as a person ‘Death walked in the door.’

**Picaresque** A novel in which the hero takes a journey.

**Political** **and social protest writing** Texts that focus on issues of power and powerlessness at their

core, with political and social protest issues central

**Protagonist** Leading character in literary text

**Rising** **action** The complications that create interest in a play - Iago’s trickery and deception

**Rhythm** The flow of words which, in poetry, can be measured in feet and metre.

**Satire** The use of ridicule, irony or even sarcasm in speech or writing to expose vice or folly.

**Semantic** **field** Group of related and linked words - key for imagery

**Semantics** A branch of linguistics concerned with the meaning of language

**Sibilance** In sibilance, hissing sounds are created. These soft consonants are s, with sh, ch, and

th. See Keats’ Lamia where the sibilance reinforces Lamias ‘serpent’ form

**Simile** A comparison of one thing with another, using the words, ‘as’ and ‘like’

**Soliloquy** A stage speech made by a character speaking his thoughts alone

**Sonnet** A poem of 14 lines with a fixed rhyme scheme.

**Stream** **of** **consciousness** The attempt in a novel to recreate the actual flow, pattern and

sense of thoughts as they pass through someone’s mind – an extended interior

monologue

**Subjective** A personal, individual outlook on something, distinct from an objective view

**Sub**-**plot** A secondary plot in a book or a play, which may provide comic relief from the main

events, or a different way of looking at things

**Symbol** A concrete expression of an abstract idea – the Cross is a symbol of Christianity.

**Synaesthesia** A way to present ideas, characters, or places so they appeal to more than one sense,

like hearing, sight, smell, and touch at a given time think of the transformation in Keats’ Lamia -

**Theme** The central idea, or ideas, examined by a book

**Third**-**person** Passages which are written from the ‘he’ or ‘she’ point of view

**Tragedy** Tragedy is a form of drama based on human suffering that invokes catharsis in

audiences, who regret the final outcome. The protagonist must die at the end as a result of earlier

hamartia, peripeteia, hubris and anagnorisis and the audience see the doomed protagonist suffer

greatly, largely as a result of their tragic flaw.

**Tragic** **flaw** The defect of a character that leads to the destruction of the protagonist in a tragedy

**Tragic** **hero** A literary character who makes a judgment error that inevitably leads to his/her own destruction.

**Tone** The mood of the poem – serious, regretful, comic . . .

**Writer’s** **intention** What the writer wanted to achieve by writing a piece – to pass on a message? a philosophical observation? to describe a person or place? to evoke anemotion or feeling?



