

Nonsuch High School for Girls

Sixth Form

2025-2026

English Literature Handbook



"I declare after all there is no enjoyment like reading! How much sooner one tires of anything than of a book! -- When I have a house of my own, I shall be miserable if I have not an excellent library."

— Jane Austen, *Pride and Prejudice*

Name: _____

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Welcome to English Literature at A level

You will have two teachers at A level. Several members of the English Department teach the course but allocation varies from year to year.

We are:

Miss E Jones – Head of English
Ms J Yeadon – KS5 Coordinator
Ms C Stead – KS4 Coordinator
Miss W Bhasin – KS3 Coordinator
Mr F Tavares
Mr J Doré
Mrs C Baker
Mr B Duncan
Ms A Hustler

Advanced learning in this subject

English Literature demands a commitment to higher-level thinking and encourages students to read more widely, critically and independently, across centuries, genres and gender.

How is A Level different from GCSE?

The course builds on the skills developed at GCSE – essay writing, analysis and discussion. However, the requirement for wider and deeper independent reading provides the greatest challenge for many students. You need to embark on your reading as soon as possible if you have not already done so.

In what different ways will you be expected to work?

Within lessons you will be expected to take a more active role than you may have done at GCSE, including leading lessons and giving formal research presentations. Essay writing remains the main form of assessment and you will build upon the skills of comparison that you have previously developed.

What do successful learners in this subject do? What are their habits?

A successful student of English Literature is one who shows genuine intellectual curiosity, fully engages in critical debate and understands the importance of close textual scrutiny. They respond to developmental advice when their work is marked and ask for guidance if they find tasks difficult. Their attitude to learning is positive and reflective; they read around the subject without being told and develop their wider interest in the arts by becoming involved in the activities run by the department.

Overview of A level English
Year 12 Term 1

Yr 12	Teacher 1 Paper 1 – Love through the Ages	Teacher 2 Paper 2 – Texts in shared contexts (1945-)	No. of weeks (approx.)
A1	<i>Introductory unit on Literary Contexts/Literary Theory and concept of Historicism and Post Modernism</i> <i>Theme of Love. Prose and poetry comparison -The Great Gatsby and Love Through the Ages pre-1900 anthology</i>	Introductory unit on Literary Contexts /Literary Theory and concepts of Historicism and Post Modernism Unseen Prose Beginning Prose and poetry comparison post 1945 – <i>The Handmaid’s Tale and Feminine Gospels</i>	2 6
A2	Prose and poetry comparison – <i>The Great Gatsby</i> and <i>pre-1900 poetry anthology</i>	Prose and poetry comparison – <i>The Handmaid’s Tale and Feminine Gospels</i>	6
<u>Year 12 -Term 2</u>			
Sp1	Continue prose and poetry comparison – <i>The Great Gatsby</i> and <i>pre-1900 poetry anthology</i>	Continue prose and poetry comparison – <i>The Handmaid’s Tale and Feminine Gospels</i>	7
Sp2	Shakespeare – <i>The Winter’s Tale</i>	Continue prose and poetry comparison	6
Su1	Shakespeare – <i>The Winter’s Tale</i> <i>Mocks</i>	<i>Continue prose and poetry comparison</i> <i>Mocks</i>	6
Su2	<i>Beginning NEA</i>	<i>Beginning NEA</i>	7

<u>Year 13 Term 1</u>			
Yr 13	Teacher 1 Paper 1	Teacher 2 Paper 2	No. of weeks
A1	NEA	Modern Tragedy – A Streetcar Named Desire	7
A2	<i>Unseen Poetry</i>	<i>Modern Tragedy – A Streetcar Named Desire</i>	6
<u>Term 2</u>			
Sp1	Revision for Mocks	Revision for Mocks	7
Sp 2	Mocks Overview of course Paper 1. Focus on skills and literary theory. Revision	Mocks Overview of course Paper 2. Focus on skills and literary theory. Revision.	6
<u>Term 3</u>			
Su1	Revision	Revision	6
Su2	Study leave		7

Specification Summary

Paper 1: Love through the Ages

Study of three texts: one poetry and one prose text, of which one must be written pre-1900, and one Shakespeare play. The examination will include two unseen poems.

Assessed: Written exam: 3 hours, open book in Section C only, 75 marks, 40% of A-level.

Questions

Section A: Shakespeare: One passage-based question on *The Winter's Tale* with linked essay (25 marks).

Section B: Unseen poetry: One compulsory essay question comparing two unseen poems (25 marks).

Section C: Comparing texts: One essay question from a choice of two comparing two texts (25 marks). We will study *The Great Gatsby* and an AQA poetry anthology for this.

Paper 2: Texts in shared contexts

Modern Times: Literature from 1945 to the present day

Study of three texts: one prose, one poetry, and one drama, of which one must be written post-2000. The examination will include an unseen extract.

Assessed: Written exam: 2 hours 30 minutes, open book, 75 marks, 40% of A-level

Questions

Section A: Set text. One essay question from a choice of two on set text (25 marks). We will study *A Streetcar Named Desire* for this.

Section B: Contextual linking. One compulsory question on an unseen prose extract (25 marks), and one essay question comparing two texts (25 marks). We will study *The Handmaid's Tale* and *Feminine Gospels* for this.

Unit 3 – Comparative critical study of two texts, at least one of which must have been written pre-1900

One extended coursework essay (2500 words) and a bibliography

Assessed: 50 marks, 20% of A level, assessed by teachers, moderated by AQA

A Level set texts to purchase:

The Great Gatsby - ISBN 9780141182636

The Handmaid's Tale - ISBN 978-1-784-87144-4

Feminine Gospels - ISBN 9781509852918

The Winter's Tale – ISBN 978-1903436356

A Streetcar Named Desire - ISBN 978-0141190273

Subject Warning on the Impact of English Literature

Studying English Literature at A Level is both challenging and rewarding. Challenging in that great literature, whether in poetry, novels or plays, deals with big themes addressing the social world order over the centuries which are still pertinent in the today's world – hence its relevance. It is equally rewarding in pointing us towards thorough examination of the issues and possibly understanding their deeper causes and resolution.

Delving into the past shows us the world order of historical times and how people thought and operated within the then current societally acceptable norms; how this translates to the present and how these themes are still pertinent and continuing; we are also enabled to imagine how these themes might help to inform the future and, perhaps, how change might be effected.

The AQA syllabus encompasses a wide variety of texts from *The Winter's Tale* to *A Streetcar Named Desire*. The texts on the syllabus address long-lasting and enduring issues including: racism, slavery, colonialism, mental and domestic abuse, violence, rape, execution, homophobia, female oppression, misogyny, suicide, war, mental illness and anorexia which some students may find upsetting. These are problems which unfortunately persist in society – our engagement and debate is intended to stimulate our intellectual reasoning towards the analysis of texts. If you foresee any difficulties in these sensitive topics, please approach your teacher who will be happy to discuss your concerns.

Assessment Objectives

The table below explains what you need to demonstrate for each of the Assessment Objectives, (what you should be able to do), together with the weighting each has for the A Level qualification. Understanding what you are being assessed on can really help you to improve your grades, as many of you will have discovered last year, so familiarise yourself with these criteria.

AO1

Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

AO1 essentially requires informed and relevant responses which are accurately written and use appropriate concepts and terminology.

AO2

Analyse ways in which meanings are shaped in literary texts.

AO2 requires students to analyse ways in which meanings are shaped in literary texts, with particular focus on the writer's use of language, form and structure.

AO3

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

AO3 relates to the many possible contexts which arise out of the text, the specific task and the period being studied.

AQ4

Explore connections across literary texts.

AQ4 involves connections across texts and sees possible meanings and interpretations arising not only out of the contexts of the text itself (AQ3 above) but also out of the wider and broader contexts which comes from the study of period. Thus even when an individual text is being investigated, it should still be seen as being framed by a wider network of texts and contexts to which it connects.

AQ5

Explore literary texts informed by different interpretations.

AQ5 completes the picture by acknowledging that if work in AQs 2, 3 and 4 had been included in the response to the question then debate and interpretations will arise out of this work, showing that the interpretation of texts is not a fixed process but a dynamic one.

Overview of Literary Theories

You will be expected to have an overview and understanding of different literary theories in order to further develop your understanding of the texts studied. Do your own research on some of the following. How can you apply them to texts you have already read?

Theory	Summary
Feminism	A feminist critic will look at a piece of literature and reveal the extent to which the writing presents the subordination and oppression of women. Feminism reveals and challenges the cultural shaping of gender roles and practices. It exposes how, in plays, in novels and in other writing, patriarchal ideology distorts, ignores or represses that experience, misrepresenting how women feel, think or act. Feminist explorations of literature also celebrate where women contest male power. Critics associated with this theory include Elaine Showalter and Judith Butler.
Psychoanalysis	Sigmund Freud was the founding father of psychoanalysis. He argues that actions and motives do not simply spring from conscious, rational sources, but that unconscious desires and repressed memories also play an important role. A psychoanalytic study of a text includes focuses on a character study, exploring a character's feelings and personal relationships.
Structuralism	Structuralism examines the underlying structures in a text and how the author conveys meaning through these structures.
Deconstruction	A strategy of close reading that demonstrates the ways terms and concepts may be paradoxical (contradictory) or

	self-undermining, making their meaning un-decidable. Deconstruction suggests that a text's meaning is a false concept and can never be found. Critics associated with this theory include Jacques Derrida and Paul de Man.
<u>Political Perspective: New Historicism</u>	Considers a text as a product of its historical context, arguing that true meaning is found in a text's historical context. Critics associated with this theory include Stephen Greenblatt and Jonathan Goldberg.
Political Perspective: Cultural Materialism	Cultural Materialists not only look at a text's historical context to understand meaning but also considers a text in light of the reader's position and their context.
Reception Theory	Emphasises the reader's ideas of a text rather than an author's intended/ implied meaning.
Aestheticism	Often associated with Romanticism. Aestheticism is a philosophy defining aesthetic (the beauty) value as the primary goal of understanding literature. Critics associated with this theory include Oscar Wilde, Walter Pater and Harold Bloom.
Marxism	Emphasises the themes of class conflict in texts, including how rich people oppress the poor people in order to get richer. Critics associated with this theory include Raymond Williams and Terry Eagleton.
New Criticism	Looks at literary works on the basis of what is written and not at the goals of the author/ biographical/ historical/ contextual issues. Critics associated with this theory include F R Leavis.
Post-Colonialism	Focuses on the influence of colonialism in literature, especially regarding the historical conflict resulting from the exploitation of particular countries and their people. Critics associated with this theory include Edward Said.
Eco-Criticism	Explores cultural connections and human relationships to the natural world.
Queer Theory	Looks at the role of gender identity and sexuality in literature.

Overview of the ways that meanings are shaped in drama, poetry and prose texts

The ways that meanings are shaped in drama texts

Students will necessarily explore the dramatic methods chosen by playwrights to convey meaning: dramatic structure, stagecraft, dramatic characterisation and dramatic speech and language.

Dramatic structure

Students will consider how meaning is enhanced by the organisation of events in a play; how playwrights add to the significance of certain events by the position of those events in the play's narrative; what characters know and don't know at specific times.

Meanings might be constructed by:

- conventions of structure in both traditional and modern drama e.g. a classic five-act Shakespearian play includes: introduction, exposition, complication, crisis, resolution and denouement; a classic three-act 'well-made play' can be in real time (*Cat on a Hot Tin Roof*)
- the division of the play into acts and scenes
- the use of features such as sub-plot, frame, the 'Green World' etc.
- linearity, chronological events, flashbacks, climax, anti-climax, cyclical effect, repetition
- how the drama is set up and resolved in the opening and ending of the play
- conflict and change
- naturalistic, non-naturalistic dramatic effect
- choice of setting
- use of an allegory
- inclusion of protagonist, antagonist and catalyst.

Stagecraft

Students should consider the text as incomplete in written form, a blueprint for performance that needs the directors' and actors' input and interpretation, and should note how little or how much direction and specific detail playwrights give about aspects of stagecraft such as:

- stage directions
- lighting
- music/sound/sound effects
- set
- costume
- disguise
- status
- contrast
- act opening/ending
- scene opening/ending
- entrance/exit with opening and closing lines
- dramatic irony
- pace

- tension/suspense/surprise
- twist
- comic relief.

It is important to note that students should not offer their own suggestions for appropriate costume, or other stagecraft techniques, where textual detail is sparse.

Dramatic characterisation

Students should consider the range of strategies used by playwrights to create and develop characters such as:

- how characters are established
- how characters are presented: physical appearance or suggestions about this; actions and motives for them; what they say and think; how they interact with others; what others say and think about them
- how far the characters conform to or subvert stereotypes
- the function of minor characters
- relationships between characters.

Dramatic speech and language

Students should consider the ways in which playwrights organise speech and language such as:

- dialogue
- use of monologues
- soliloquy
- asides
- functional and literal
- metaphorical, poetic, symbolic (e.g. 'there is something about her uncertain manner, as well as her white clothes, that suggests a moth' *A Streetcar Named Desire*)
- Shakespearian conventions of verse and prose
- the use of character to act as a mouthpiece for the playwright – authorial intrusion
- a character's personal vocabulary and syntactic patterns that project a certain way of seeing the world, which fits with/subverts stereotypes.

The ways that meanings are shaped in poetry texts

Students will necessarily explore the poetic methods chosen by poets to convey meaning: poetic structure, poetic imagery and sound effects. Analysis will reflect the

conventions of relevant poetry movements (e.g. Metaphysicals, Cavaliers, Romantics, Victorians, Modernists etc.) and relevant poetic form (e.g. elegy, ballad, lyric, dramatic monologue, sonnet etc.).

Poetic structure

Students will consider how meaning around subject matter and attitudes and ideas is shaped through such aspects as:

- stanza length (e.g. couplet, tercet, quatrain, sestet, octave etc.), shape, regularity
- line length, shape, regularity
- end-stopped lines, caesura, enjambment
- contrast
- motif
- cumulative effect (e.g. development of an argument, telling of a story)
- climax and anti-climax
- shift in mood or tone
- linear structure, cyclical structure.

Poetic imagery

Students will consider how subject matter, attitudes and ideas are conveyed using:

- image
- simile
- metaphor
- symbol
- use of colours
- concrete images
- abstract images
- personification
- pathetic fallacy
- natural imagery, pastoral imagery
- symbol, motif
- diction, military diction, biblical diction
- Sound and sound effects

Students will consider how subject matter, attitudes and ideas are conveyed using:

- voice
- tone
- alliteration
- sibilance
- rhyme
- rhythm
- pace
- sound repetition
- meter and regularity
- variation in meter
- open vowels
- rolling vowels
- hard or soft consonants
- plosive consonants
- onomatopoeia.

The ways that meanings are shaped in prose texts

Students will necessarily explore how writers use narrative structure, time and place, characterisation and point of view to shape meaning in their prose narratives.

Narrative structure

Students will explore how the events in a story are organised. Exploration of different possible narrative structures might include:

- simple chronology, framed narratives, use of flashbacks, cyclical structure, shifts in time and place, use of multiple narrators, foreshadowing, analeptic/proleptic narrative, stream of consciousness
- episodic novel, epistolary structure, autobiographical or diary form
- organisation by volumes, chapters, sections.

Students will also consider:

- how authors privilege certain events by their position in the narrative
- the privileged position of beginnings and endings in terms of narrative structure and their importance in introducing and concluding key aspects of setting, character, themes and context
- development of an incident, an idea or the story, suspense, tension contrast, twist, shift in tone, climax, anti-climax.

Time and place

Students will consider the importance of the time in which the story is set to the detail of the narrative; how the narrative is structured around time; how the author creates meaning through the locations used in the narrative such as:

- ways of using time and sequence to add complexity to a narrative (e.g. use of flashback, different narrators for different time periods)
- ways of describing settings through specific authorial methods
- how choice of place(s) can symbolise aspects of characters and relationships.

Characterisation

Students will consider the range of strategies used by authors and readers to create and develop characters such as:

- how characters are presented: physical appearance; their actions and motives; what they say and think; how they interact with others; what others say and think about them; any direct or implicit revelation of author's/narrator's attitude to them
- how realistic or unrealistic the presentation of character is
- the effect of 'gaps' in the reader's knowledge of a character

- the focus given to different characters at particular points in the novel
- use of symbolism
- caricature
- empathy or lack of towards a character
- conflict associated with a character
- pathos associated with a character
- characters as a vehicle for the author's views, through direct or indirect speech.

Point of view

Students will consider the perspectives (often shifting) through which the narrative is presented and the methods used by the author to present those perspectives such as:

- different types of narration e.g. first person, second person, third person; third person narrative that privileges the perspective of a given character; third person narrative with character as the centre of consciousness; singular or multiple narrators
- events seen from different points of view (e.g. physical, ideological, perceptual); points of view which are privileged, those which are marginalised, those which create narrative gaps
- categories of speech and thought (e.g. direct, indirect and narrator's representation of speech/thought acts); the ambiguity created where indirect/free indirect speech/thought is not attributed to a particular character; patterns of or changes in a character's speech/thought across or at certain points of the novel
- reliable and unreliable narrators: self-reflexive narrator; the narrator who draws attention to the novel's artifice; intrusive narrator; omniscient narrator; narrative intrusion; subjective and objective narrators

English Department Expectations

- 1) **Initiative.** Read around the subject being tackled in class WITHOUT WAITING TO BE TOLD. Use the book lists supplied here and use the catalogues in the school and local libraries. Search the internet for information about the author and the text. Read book reviews and arts features in the newspapers. Make use of the

eMagazine online subscription and Massolit which your teacher will give you details of.

- 2) **Organisation.** It is essential to keep to deadlines. Never leave your work until the last minute. Use your private study periods wisely; if you find it difficult to work on essays in school, use the time for research, for reading or for developing lesson notes.
- 3) **Preparation.** You are being taught by two different teachers, who will use a variety of teaching methods. You must prepare for lessons whenever possible. Besides remembering to bring the correct books, you should also try to read ahead before each lesson so that any discussion or teacher's comment will actually make sense to you. You will need to read most of your texts at least twice in order to analyse them in sufficient detail. You will often be asked to prepare specific tasks for delivery to the class – make sure that you do this thoroughly, or your class mates will lose out.
- 4) **Participation.** This is perhaps the most obvious difference between GCSE and A Level lessons. In a GCSE class it was perhaps easy to coast along as a “passenger”, making a contribution only when oral assessments were being recorded. Not contributing to lessons will have a detrimental effect on the course. If you have followed the advice above, you should be quite confident about playing an active role in discussions.
- 5) **Revision.** Most students think of this as a few frantic days before exams. If you are sensible, you will revise as you go along. After each English lesson, spend 5 minutes reading through the notes that you have made, checking that you understand them, and comparing any unclear sections with what a friend has written. In this way you are reinforcing new information while it is fresh in your mind. You should also sort out, revise and organise your folder every so often.
- 6) **Attendance.** An exemplary level of attendance is expected from you – poor attendance always results in poor grades. If a school trip necessitates you missing a lesson, you should seek permission from your teacher in advance. Where absence is caused by ill health, you should provide your teacher with an explanation in the subsequent lesson. If homework is overdue as the result of an absence you should not wait for your next lesson but submit it immediately on your return.

How we will support you...

Teachers will provide regular written and oral feedback regarding each student's progress and will offer support to help each student fulfil their potential. Students must take responsibility for their own progress, for example by asking for help when

work is difficult; acting on developmental marking and the targets set during Learning Conversations; fully engaging with wider reading etc.

Leadership and Enrichment Opportunities in English

Become involved in at least one activity run by the English Department:

- Literary Society (LitSoc).
- The Nonsuch Literary Review
- Help Club for KS3
- English Extra for KS5
- Debating Society
- KS3 Creative Writing
- Upper School Book Club
- World Book Day Events

Do let us know if there is an Enrichment Opportunity you would like to establish.

Resources

You have chosen to study English Literature at A Level, so it is fair to assume that you value books and enjoy reading. As you have seen, you will be covering a wide range of texts on your course. If you are going to gain a real appreciation of Literature and the craft of the writer, however, it is vital that you extend your reading far beyond the texts that are studied in class.

Read as widely and as ambitiously as you can and share your finds with your teacher and your class. Establish a routine of reading regularly even during term time – if you wait to “have time” it will never happen.

Reference Materials

Every student of English should use a good library regularly and should feel relaxed in one. The school library carries a wide range of texts.

Essential:

- A good dictionary, such as Collins', Chambers' or the Concise Oxford
- A good pocket dictionary to support itinerant study
- A Roget's Thesaurus

Useful:

When you need to look up a reference to a biblical character (or to a Greek or Roman myth, or a philosopher) in a text, then a very useful book to have on your shelf is the **Pears Cyclopaedia**, a mini-encyclopaedia. In addition to sections on politics and a

gazetteer, giving lists of famous people and events in history etc., it has a very good section on how to appreciate poetry, a section on modern drama, and lists of foreign phrases in English. This book is helpful if you wish to refer to ideas from philosophy or psychology or politics in your essays. **Brewer's Dictionary of Phrase and Fable** is a useful guide to the meaning and origins of idioms and to both classical and modern references. **A Glossary of Literary Terms** (Abrams) provides invaluable explanation (with examples) of the literary terms you will be learning to use and **A Shakespeare Glossary** (Onions) allows you to find the meaning of any words not glossed in the edition you are using.

A very useful book if you wish to extend your own reading is '**The Good Reading Guide**' by Kenneth MacLeish (Bloomsbury Publishing) which cross-references authors and novels under themes and topics.

Useful Library Reference Section Books (many of these are in the school library):

- 'Brewer's Dictionary of Phrase and Fable'
- 'Brewer's Dictionary of Twentieth Century Fact and Fable'
- 'The Oxford Dictionary of Foreign Words and Phrases'
- 'The New Oxford Book of English Prose'
- 'The Atlas of Literature'
- 'The Oxford Companion to English Literature'
- 'The Reader's Guide to Twentieth Century Writers'
- 'A Glossary of Literary Terms' (Abrams)
- 'Chambers Biographical Dictionary'
- 'The Cambridge Guide To Theatre'
- 'The Language of the Theatre'
- 'The Oxford Illustrated History of Theatre'
- 'The Good English Guide'
- 'The Oxford Book of Literary Quotations'
- 'The Oxford Dictionary of Proverbs'
- 'A Shakespeare Glossary' (Onions)

Enrichment and extracurricular opportunities

In order to support your learning, we recommend that you engage in activities from all of the sections below to help widen your interest in the subject as well as begin to

introduce you to the kind of independent learning activities we encourage you to engage with during A level study.

We would suggest that you complete the following:

- Read at least one text from the subject reading list
- Complete a reading log on at least 3 articles

Subject Reading List

Our recommendation is that you read at least one book from this list prior to beginning the course in September. The essential reading is outlined in the bridging work and this could be completed in conjunction with the reading of one text below.

1. David Lodge: The Art of Fiction
2. John Mullan: How Novels Work
3. James Wood: How Fiction Works
4. John Sutherland: How to read a novel – a user's guide
5. Jane Smiley: 13 ways of looking at a novel
6. Terry Eagleton: How to read a poem
7. Ruth Padel: 52 Ways of Looking at a Poem
8. Bill Bryson: Shakespeare – The World as a Stage

Links

Reading articles is a good way of developing an understanding of the many different interpretations and readings of texts in English Literature. When reading articles, you should keep a reading log of the article title, a summary of the content (no more than 250 words) and one opinion you have in relation to the article. You should read articles for your reading log.

1. EMC *emagazine* : <https://www.englishandmedia.co.uk/>
2. JSTOR: <https://www.jstor.org/>
3. Online reviews, book groups, blogs
e.g. <http://blogs.guardian.co.uk/books/>
BBC World Service:
http://www.bbc.co.uk/worldservice/programmes/world_book_club.shtml
4. The London Review of Books: <https://www.lrb.co.uk/>
5. Arts and Review pages of national and regional newspapers, plus associated websites; reviews of books, films, theatre, as well as more sustained literary and cultural analysis.

EMC *emagazine* log in details:

Username: NonsuchEnglish / Password: EMC2025

JSTOR log in details:

Username: Nonsuch / Password: Library

Massolit (details sent by Mrs Berry the librarian)

Other Opportunities

Participating, writing, editing, producing

1. A comprehensive list of writing competitions can be found here:
<https://www.neonbooks.org.uk/big-list-writing-competitions/>
2. Oxford and Cambridge Essays Competitions:
<https://openoxbridge.wordpress.com/2018/08/13/essay-competitions/>
 - Gould Prize For Essays In English Literature – Trinity College Cambridge, Summer
 - Thomas Campion English Prize – Peterhouse College Cambridge, Winter/Spring
 - Corpus Christopher Marlowe Prize for English – Corpus Christi College Cambridge – Winter/Spring
 - The Estelle Prize for English – Queens' College Cambridge, Winter/Spring
 - Christopher Tower Poetry Competition – Tower Poetry
 - NCH Essay Competition – NCH
 - The Queen's Commonwealth Essay Competition – Royal Commonwealth Society
 - Connell Guides Essay Prize – Connell Guides
3. TS Eliot Prize for Poetry Writing Competitions – organised by *emagazine* in the second half of the Autumn Term (approx. January).
4. Book groups – see local libraries, bookshops or set up your own
5. Online book clubs
6. Poetry events: slams, open mic – at local venues
7. Readings at local bookshops
8. Literary festivals: For example:
<http://www.londonwordfestival.com/>
<http://www.bathlitfest.org.uk>
<http://www.cambridgewordfest.co.uk>
<https://www.wimbledonbookfest.org/>
9. Workshops: e.g. Guardian Poetry workshop:
<http://books.guardian.co.uk/poetryworkshop/0,,1314872,00.html>
10. Writing for emagazine: www.emagazine.org.uk
Email: barbara@englishandmedia.co.uk
11. BBC Writers Room: <http://www.bbc.co.uk/writersroom/>
12. Writing competitions:
<http://www.bridportprize.org.uk/>

Listening

1. Front Row: <http://www.bbc.co.uk/radio4/arts/frontrow/>
2. Saturday Review: <http://www.bbc.co.uk/radio4/arts/saturdayreview.shtml>
3. R4 Bookclub: <http://www.bbc.co.uk/radio4/arts/bookclub/>
4. A Good Read: <http://www.bbc.co.uk/radio4/arts/agoodread.shtml>
5. Open Book: <http://www.bbc.co.uk/radio4/arts/openbook/openbook.shtml>
6. Film Programme:
<http://www.bbc.co.uk/radio4/arts/filmprogramme/filmprogramme.shtml>
7. Nightwaves: <http://www.bbc.co.uk/radio3/nightwaves/>
8. The Verb: <http://www.bbc.co.uk/radio3/theverb/index.shtml>
9. In Our Time: <http://www.bbc.co.uk/radio4/history/inourtime/>
10. BBC Arts/Culture/Ideas podcasts: <http://www.bbc.co.uk/radio/podcasts>
11. R4 Front Row highlights: <http://www.bbc.co.uk/radio/podcasts/frontrow/>
12. World Service World Book Club: <http://www.bbc.co.uk/radio/podcasts/wbc/>
13. Radio 3 Arts and Ideas podcast: <http://www.bbc.co.uk/radio/podcasts/r3arts/>

NB: You can subscribe to all podcasts free of charge through iTunes, or download or listen to individual episodes online.

Watching

1. Newsnight Review:
<http://news.bbc.co.uk/1/hi/programmes/newsnight/review/default.stm>
2. The Late Edition (BBC 4)
3. Book Talk (BBC4)
4. Mark Lawson Talks to... (BBC 4)
5. The Culture Show (BBC2)
6. Channel 4 Culture: <http://www.channel4.com/culture/>

Researching

1. Publisher sites, especially:

Faber: <http://www.faber.co.uk/>
Bloomsbury: www.bloomsbury.com/
Penguin: <http://www.penguin.co.uk/>
Vintage: <https://www.penguin.co.uk/company/about-us.html/vintage/>

2. Newspaper/magazine sites, especially:

The Guardian: <http://books.guardian.co.uk/>
The Independent:
<http://www.independent.co.uk/arts-entertainment/books/>
New York Times: www.nytimes.com/books

3. Literary sites, especially:

emagazine: www.emagazine.org.uk

Norton Anthology Online Topics:

<http://www.wwnorton.com/college/english/nael/>

British Library: <http://www.bl.uk/learning/langlit/index.html>

British Library Treasures: <http://www.bl.uk/treasures> – view and download facsimiles of the Caxton Chaucer, Shakespeare Quartos, Malory, Guttenberg Bible – and more. Each ‘treasure’ has translations, expert commentary, contextual information and so on.

BBC Arts: <http://www.bbc.co.uk/arts/>

4. University websites: lecture outlines, lecture notes, support material for undergraduates

5. Theatre sites: sometimes have good archives such as:

Royal National Theatre archive: <http://www.nationaltheatre.org.uk/archive>

Royal Shakespeare Company: www.rsc.org.uk

The Liverpool Everyman: <http://www.everymanplayhouse.com/>

Sheffield Theatres (Crucible and Lyceum): <https://www.sheffieldtheatres.co.uk/>

Donmar: <http://www.donmarwarehouse.com/>

Bristol Old Vic: <https://bristololdvic.org.uk/>

Notes: