



Wath Sixth Form Subject Preparation Pack

ENGLISH LITERATURE

World-class learning

World-class learning every lesson, every day

The highest expectations

Everyone can be successful; always expect the highest standards

No excuses

Create solutions not excuses; make positive thinking a habit

Growth mindset

Believe you can improve; work hard and value feedback

Never give up

Resilience is essential; be relentless in the pursuit of excellence

Everyone is valued

Diversity is celebrated; see the best in everyone

Integrity

Be trustworthy and honest; deliver on promises and walk the talk

English Literature Transition Pack

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- Why should I study English Literature?
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What is English Literature?

Studying English Literature offers an opportunity like no other A-Level: the chance to explore the lives, narratives and worlds of others. Through the study of great literary works, you will dive into extraordinary and unique worlds, vicariously living and experiencing the joys and struggles of humanity. Through analysing the literary canon, you will develop close analysis skills and your own unique interpretations of texts, cultivating a love of language and writer's craft. English Literature opens the classroom to topical debates and critical discussion: you will be challenged to voice your own opinions and interpretations. You will also explore different historic periods and explore the contextual influence on genre, writers and their works of Literature.

Why should I study English Literature?

English Literature is a rigorous and highly academic A-Level that is sought after by all universities. Students of English Literature can go on to study Law, History, Politics, Journalism, Advertising and Media, as well as literature-based degree courses. The critical thinking, creative skills and development of a formal, professional writing style offered by the subject make it a perfect complement to arts or science subjects.

What careers can English Literature lead to?

The study of English literature focuses on analysis, debate and critical theorising about a large number of published works, be they novels, poems, plays or other literary works. This means, that there is a plethora of skills that you can demonstrate to employers. English graduates find opportunities in many different sectors. Public and private sector organisations such as the National Health Service (NHS), educational institutions, local and national government, financial and legal firms, and voluntary and charitable organisations employ English graduates in a range of roles, including:

- administration
- arts management
- events management
- finance
- general management
- teaching
- research.

Other typical employers include:

- Advertising, marketing and public relations agencies.
- Media organisations.
- Publishing companies.
- Journalism / media and creative outlets.
- Retail, leisure and tourism sectors.

What will I study?

At Wath Academy, we cover the **AQA A** syllabus, which develops a breadth of knowledge split across **2** papers and **1** piece of **Non-Examination Assessment** (coursework).

Paper 1

Love Through the Ages

In Love Through the Ages, the theme of love, one of the most central themes in literature, is explored across time.

Section A: Shakespeare: *The Taming of the Shrew*

Section B: Unseen poetry: compulsory essay question on two unseen poems

Section C: Comparing texts: *Pre 1900 Poetry Anthology* and *The Great Gatsby*

Paper 2

Texts in Shared Contexts: Modern Times - 1945 to the present day

You will explore both modern and contemporary Literature's engagement with some of the political, personal, and literary issues that have helped shape the 21st Century.

Section A: Poetry: *Feminine Gospels* – Carol Ann Duffy

Section B: *Unseen Prose; The Handmaid's Tale; A Streetcar Named Desire*

NEA

Independent Critical Study: Texts Across Time 2500 word

The title 'Independent critical study' highlights the important idea that, within a literature course, you should have the opportunity to work independently.

You can choose one post and pre 1900 text of their choice to write an independent study. Topics could include: sexuality; gender representation; race; identity; conflict; punishment and crime

How will I be assessed?

You will be formally assessed at the end of Y13 by way of two examinations. The first, *Love Through the Ages*, will last for 3 hours and consist of three parts, totalling 40% of your grade. The second examination, *Texts in Shared Contexts*, lasts for 2 hours 30 minutes and again, will total 40% of your final grade. The last part of assessment is your NEA, which will be marked internally, before sent off to be moderated by the exam board. This will complete the remaining 20% of your final grade and is completed at the end of the first year of the course.

As a department, we will conduct ongoing assessment throughout the two years which will reflect the full spectrum of skills and question styles assessed by the exam board.

Set Text List:

The Taming of the Shrew – William Shakespeare

The Great Gatsby – F Scott Fitzgerald

AQA Pre-1900 Poetry Anthology

The Feminine Gospels – Carol Ann Duffy

The Handmaid's Tale – Margaret Atwood

A Streetcar Named Desire – Tennessee Williams

The Picture of Dorian Gray – Oscar Wilde

Some great NEA (coursework) titles from previous years

In *The Merchant Of Venice*, Morocco pointedly remarks that "all that glitters is not gold".

Compare and contrast the presentation of appearance vs reality in Shakespeare's *Hamlet* and Carroll's *Alice's Adventures In Wonderland* in light of the view.

J.K.Rowling (1997) argues that to a 'well organised mind, death is but the next great adventure'.

Compare and contrast the presentation of death in Wilde's *The Picture of Dorian Gray* and Barrie's *Peter Pan* in light of this view.

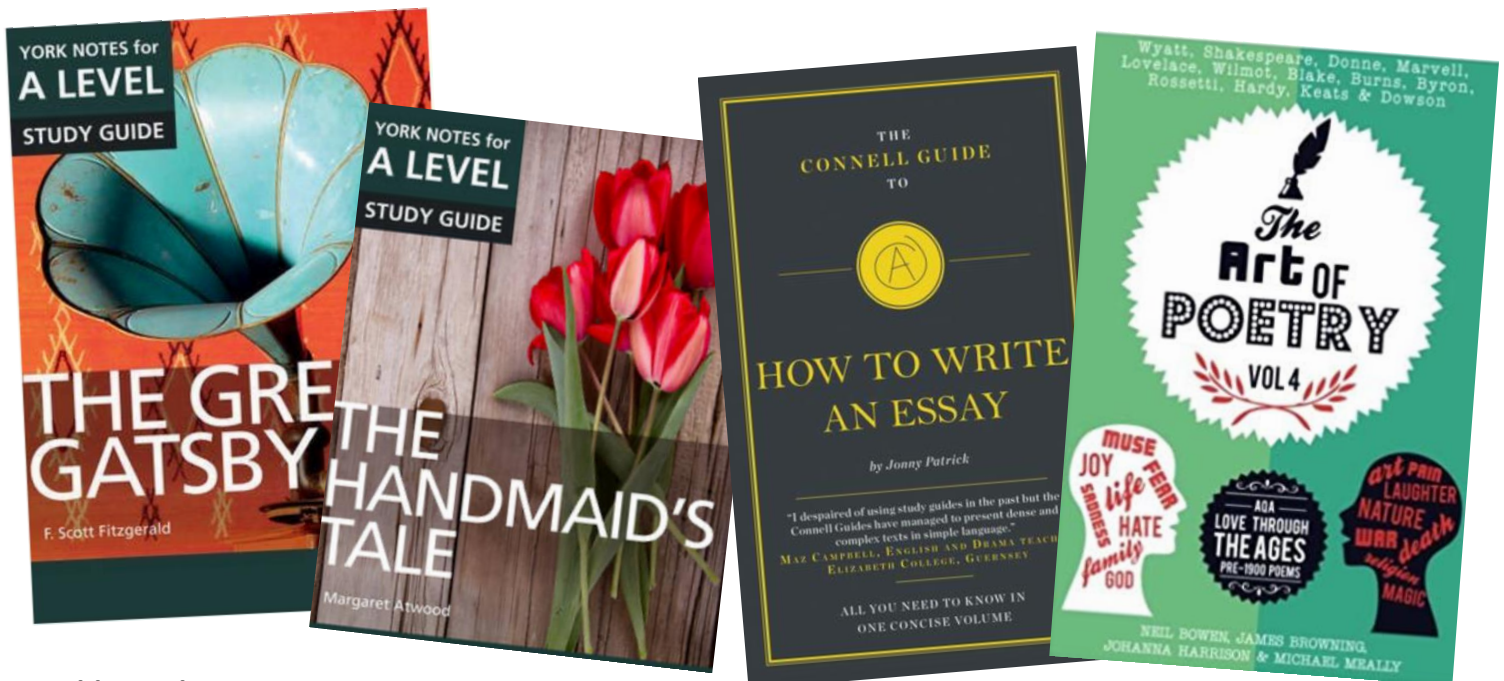
According to an Italian proverb, "after the game, the king and the pawn go into the same box."

Compare and contrast the presentation of mortality in Shakespeare's *Hamlet* and Rowling's *Harry Potter and the Half-Blood Prince* in light of this view.

Recommended resources

There is no set textbook in English Literature and all copies of the text will be provided for use in lessons. It is advisable to purchase your own copy to enable you to highlight and annotate the texts. If you would like additional revision guides, please find some recommendations below:

Any of the guides produced by York Notes or Connell on the key texts of the course will be useful, plus Neil Bowen's *The Art of Poetry* to support study of the Anthology.



Additional resources

The following resources may or may not link directly to the specification but are useful in developing your wider understanding of key theories and concepts.

TV/Netflix:

The Handmaid's Tale

Reading:

1984 – George Orwell

The Testaments – Margaret Atwood

The Virgin Suicides – Jeffery Eugenides

Breakfast at Tiffany's – Truman Capote

The Wide Sargasso Sea – Jean Rhys

Jane Eyre – Charlotte Bronte

Film:

The Great Gatsby

A Streetcar Named Desire

The Picture of Dorian Gray

10 Things I Hate About You

<https://www.goodreads.com/shelf/show/literary-canon>

<https://www.theguardian.com/books/2015/aug/17/the-100-best-novels-written-in-english-the-full-list>

Meet the Team

Miss Radford – Teacher of English – Head of English Faculty



I have always loved reading and I wanted to inspire others, especially young people, to discover other identities, cultures, worlds and ideas through fiction. My genre of choice is prose from 19th century Gothic novels to modern crime and dystopia, there are very few novels I wouldn't give a chance! Through novels, plays and poetry, A Level Literature is a subject that opens your eyes to much wider experiences and perspectives. Through debate, discussion and analysis you will study a range of texts, including, through the NEA, two texts of your own choice.

Miss Eames – Teacher of English – English KS4 Co-ordinator



I have always had a passion for English Literature and, as a result, since a young age I knew that I wanted to become a Teacher of English and share my love of Literature with others. At home, my bookshelf is filled with 19th century romance novels. My all-time favourite novel is 'Pride and Prejudice' as it combines witty humour with serious social messages; plus there is the added bonus of heartthrob Mr Darcy. Reading gives you an amazing opportunity to re-visit the past, see other countries and place yourself in another person's situation. At A-Level, you will be given the opportunity to read a breadth of texts. Reading widely will expand your vocabulary and this will help greatly with other essay based subjects too!

Miss Mason – Teacher of English



Throughout my time as a teacher, I have discovered that English Literature honestly is my favourite thing to teach! I find it fascinating to unpick individual characters' personalities and relationships and really enjoy discussing and debating these characters with my students. English Literature is a subject that touches everything else that we know and experience, giving us windows into other lives, mindsets and historical periods, but also allows us to bring what we already know to the table and use it to shed light on texts. Anthology poetry isn't everyone's favourite, but it is definitely mine- each poem offers a new experience and contrasting them provides endless interesting opportunities for discussion and analysis.

Ms Wilson – Teacher of English



My favourite thing about literary criticism is the absolute absence of absolutism: it's very difficult to be absolutely wrong but even harder to be undeniably right! This makes it the perfect pastime for recalcitrant refuseniks everywhere. If you relate to that sentiment, I think you'll enjoy studying it... and if you saw words you don't know and felt an overwhelming urge to look them up, then I'm even more confident English Literature is the subject for you! Through a combination of lively debate and private analysis, studying English Literature A-Level enables you to better critique the world - past and present, real and imagined. Neil Gaimen once said that "stories are tiny windows into other worlds and other minds and other dreams" and I'm pretty certain plenty of other people have said it too because stories - whether plays or novels or poems or.. well, anything really - give us an insight into someone's unique perspective and an improved vantage point from which to view the world.

Mr Gardiner – Teacher of English



The choice to take English Literature for A Level was an easy one for me; not only was it an academic qualification well regarded by universities but one which allowed me to help develop how I viewed the world. The lessons I have taken from literature have allowed me to better understand and contextualise key moments within my own life providing me with the means of expression through the words of others. My favourite fiction is one rooted in historical truth so think anything from *Wolf Hall* to *Things Fall Apart*.

Transition tasks

Aim: The following activities are designed to give you an idea as to the type of lessons /discussion and critical thinking that your A-Level Literature lessons will contain.

**LEARNING
QUESTION**

I wonder how writers create an effective, original narrative voice?

Task 1: Understanding the concept

Complete the questionnaire and give yourself a mark out of 2 for each statement. For the most accurate results, take your time and be totally honest.

0 mark = Not me

1 mark = This describes me somewhat

2 marks = This is definitely me

1. 'Live in the moment' is what I say; the future will take care of itself and the past is just the past.
2. If something goes wrong or turns out badly, my instinct is to say it's not my fault.
3. It's pointless feeling remorse, shame or guilt for something I've said or done.
4. I'm very impulsive.
5. I do what I want, when I want, regardless of what other people want.
6. I've been in trouble with the police.
7. I do nothing to help others.
8. I was often in trouble when I was younger.
9. Most people would describe me as attractive and charming.
10. I am the best at what I do - nobody could ever take my place.
11. I don't see the point in feeling sorry for other people.
12. I do whatever I feel like doing and I don't care what others think.
13. I have no problem lying in order to get what I want.
14. I can turn my charm on and off - like a tap.
15. It's every person for themselves in this life.
16. I don't see the point in taking on responsibilities of any kind - they'd just weigh me down and stop me living my life

Total out of 32:

You've just completed a psychopathy test! How did you do?

0-16 = No psychopathic tendencies

17-22 = Moderate to minor psychopathic tendencies

23-32 = Strong Psychopathic tendencies

The ideas behind this test were originally developed in the 1970s by the Canadian psychologist Robert D. Hare for use in psychology experiments. He identified 20 Psychopathic traits. They are:

Hare Psychopathy Checklist

The twenty traits assessed by the PCL-R score are:

- glib and superficial charm
- grandiose (exaggeratedly high) estimation of self
- need for stimulation
- pathological lying
- cunning and manipulateness
- lack of remorse or guilt
- shallow affect (superficial emotional responsiveness)
- callousness and lack of empathy
- parasitic lifestyle
- poor behavioral controls
- sexual promiscuity
- early behavior problems
- lack of realistic long-term goals
- impulsivity
- irresponsibility
- failure to accept responsibility for own actions
- many short-term marital relationships
- juvenile delinquency
- revocation of conditional release
- criminal versatility

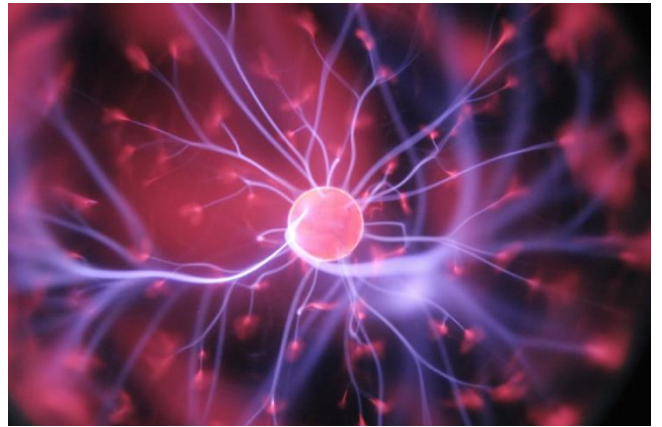
Please note: The test you took was designed to be a bit of fun to get you started! It's not meant to diagnose psychopathy or tell you definitively whether or not you're a psychopath!

However, it might help you think further about characters that you may have come across in Literature; on film & TV; or maybe even heard about on the news.

Many psychologists actually dismiss the term all together as **highly subjective**. They argue it encompasses too many different behaviours and too broad a range of underlying and possibly unrelated conditions.

Task 2: Context

Although no psychiatric or psychological organization has sanctioned a diagnosis titled "psychopathy", the term is widely used in criminal justice settings in some nations and may have important consequences for individuals. As such it's an interesting term to apply to some texts - particularly texts that depict crime and examine the criminal psyche.



We might use such a term in Year 12, when we prepare for our NEA by reading *The Picture of Dorian Gray*, where we explore the dramatic demise of Dorian's character and fall from Victorian society.

Just like Dorian, Robert Browning (our poet today) lived during Queen Victoria's reign – so it is important to understand, contextually, the period these writers were influenced by.

Read through the following contextual information and highlight / make notes of anything significant:

- Browning lived and wrote during a time of major societal and intellectual upheaval, and his poems written between the 1840s and 1880s reflect the enormous changes happening in world.
- England was becoming increasingly urban, and newspapers daily assaulted the senses with sensational tales of crime and lust in the city. For the first time in history, in 1851, more people lived in cities than in rural settings.
- Alongside this, was the rise of the sensation novel as a literary genre of fiction that flourished in Britain in the 1860s. These novels featured dramatic thrilling events. Their plots often revolved around sinister conspiracies, hidden secrets, crimes, and villainous schemes. They broke from the accepted social norms and tried to unearth aspects of criminality and passion beneath the respectable surface.
- New scientific theories rocked society—most notably Charles Darwin's theory of evolution, contained in his 1859 *The Origin of Species*.
- During the 1800s, church attendances fell as many people began to lose faith in religion and many questioned the old bases of morality.
- Mid 19th-century Britain experienced economic turmoil as well: wealth and consumption were on the rise at the same time that poverty soared.
- Psychology as an area of academic study had been growing since the 'Enlightenment' of the 1700s. By the mid 1800s it was an established area of study in a number of major European universities
- Browning explores all of these issues in his poetry. He sets many of them in the Renaissance or other distant historical periods to avoid seeming overly moralistic.
- Browning's dramatic monologues became vehicles for a Victorian readership, who were fascinated by the capacity to transgress against their own strict moral and Christian standards.

Task 3: Case Study 1 – Porphyria's Lover

A Criminal Psychologist has been asked to piece together the disturbing events that have led to murder in an isolated cottage.

Both the (male) murderer and his apparent (female) victim have been found together at the scene. The suspected murderer does not appear to have left the crime scene, or indeed moved at all.

Compile detailed and carefully selected evidence from the dramatic monologue in order to establish:

- The actions of Porphyria
- The actions of her lover
- The thoughts and motive of her lover
- How far can Hare's psychopathy checklist be applied?



Watch and listen to the poem here: <https://www.youtube.com/watch?v=dSIIm1KYZO> |

Browning: The Psychopathic Narrator

Arrange the following into chronological order:

- He strangles her with her own hair
- He opens her eyes
- He rests her head on his shoulder
- She covers his face with her hair
- He wonders what to do then decides
- Porphyria arrives
- She speaks but he doesn't reply
- Porphyria's lover waits in the cottage
- The weather is stormy
- She takes off her wet clothes
- He sits with her all night
- She tells him she loves him

Porphyria's Lover

The rain set early in to-night,
The sullen wind was soon awake,
It tore the elm-tops down for spite,
And did its worst to vex the lake:
I listened with heart fit to break.
When glided in Porphyria; straight
She shut the cold out and the storm,
And kneeled and made the cheerless grate
Blaze up, and all the cottage warm;
Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
And, last, she sat down by my side
And called me. When no voice replied,
She put my arm about her waist,
And made her smooth white shoulder bare,
And all her yellow hair displaced,
And, stooping, made my cheek lie there,
And spread, o'er all, her yellow hair,
Murmuring how she loved me — she
Too weak, for all her heart's endeavour,
To set its struggling passion free
From pride, and vainer ties dissever,
And give herself to me for ever.
But passion sometimes would prevail,
Nor could to-night's gay feast restrain
A sudden thought of one so pale
For love of her, and all in vain:
So, she was come through wind and rain.

Be sure I looked up at her eyes
Happy and proud; at last I knew
Porphyria worshipped me; surprise
Made my heart swell, and still it grew
While I debated what to do.
That moment she was mine, mine, fair,
Perfectly pure and good: I found
A thing to do, and all her hair
In one long yellow string I wound
Three times her little throat around,
And strangled her. No pain felt she;
I am quite sure she felt no pain.
As a shut bud that holds a bee,
I warily oped her lids: again
Laughed the blue eyes without a stain.
And I untightened next the tress
About her neck; her cheek once more
Blushed bright beneath my burning kiss:
I propped her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still:
The smiling rosy little head,
So glad it has its utmost will,
That all it scorned at once is fled,
And I, its love, am gained instead!
Porphyria's love: she guessed not how
Her darling one wish would be heard.
And thus we sit together now,
And all night long we have not stirred,
And yet God has not said a word!

How has meaning been shaped? Some of you may be familiar with the poem, possibly having already studied it at GCSE – however, let's look further for meaning:

- The monologue first appeared in the Monthly Repository in Jan 1836 - a small monthly magazine which drew scant attention.
- It is perhaps quite rightly seen as Browning's earliest and most shocking dramatic monologue.
- The speaker recounts how he killed his illicit lover Porphyria, by strangling her with her own hair.
- He aims to keep her HIS forever.
- In the monologue he relives his story to justify his actions and to preserve the moment of her death.
- The narrator's language is shockingly simple.
- Form is precise - 60 lines / asymmetrical rhyming pattern ababb rhyme scheme- suggests the concealment of madness under the speaker's outwardly calm manner and reasonable tone.
- Iambic pentameter - gives the effect of the straightforward diction of the speaker
- MAIN THEMES are sex, violence, and madness
- These themes were of particular interest to the Victorians who revelled in the sensational tales of horror and depravity, despite their own societal condemnation of all things immoral.
- However, the sex between Porphyria and her lover seems natural and reciprocated
- Therefore, the reader questions the relationship between sex and violence, as well as examining the speaker's madness.
- How is the narrator revealed to be mad?
- How do we understand society's condemnation of sexual transgression?
- Why is sexuality so often linked with dominance and power?
- The poem is widely seen as one of the finest poetic explorations of criminal pathology
- Deals with the idea of Browning's 'infinite moment,' a reaction against the Romantic idea of love.
- The study of madness is subtly presented.
- At the beginning of the poem there is little sense that that narrator is insane.
- Description of storm / description of Porphyria's arrival and attempts to bring order to the scene
- Speaker catalogues his lover's movements - shuts out the cold, kneels down, makes a fire, takes off her coat & sits by his side.
- This all appears reasonable and calm. As such there is nothing to belie the psychological upheaval in the speaker's mind.
- There is a sudden shift in the presentation of Porphyria - at first strong and commanding, but in the next, weak and indecisive
- Would this be possible? The suggestion that her feelings and his interpretation of them are not in accord.
- In the second half of the poem the speaker is not just broken hearted or confused, but delusional and mad.
- His reasoning for the murder is twisted - she wanted it!!! - His pursuit of the 'infinite moment.'
- All of this is presented in a manner of eerie calm.
- He twists her own hair around her neck and strangles her.
- At the moment of her death there is NO SHIFT in RHYTHM
- There is an absolute DETACHMENT with which her death is reported
- The tone, rhythm and diction stay regular and so there is NOTHING to suggest that this a panicked or chaotic moment.
- He is graphic about the nature of the murder and the winding of her own hair about her throat.
- As the poem ends, we are forced to accept his madness - he insists on suggesting that Porphyria is happy as she lies dead in his arms.
- Browning has DELIBERATELY not used disjointed language or sudden changes in rhyme or rhythm
- Is Browning suggesting that there is a fine line between madness and sanity?
- Madness is a complex phenomenon that has more in common with sanity than we would like to think.
- What is the psychology of a 'Crime of passion?' Are crimes of passion only committed by those that are mentally unstable, or are 'normal' people also capable of such acts?
- What would be a suitable punishment for the 'criminally insane' in Victorian England?

Task 4: Case Study 2 – The Duke of Ferrara

The same psychologist, having conducted an initial assessment on the Duke of Ferrara believes that Browning constructs, *'a vivid portrait of a deeply disturbed and disturbing individual'* in his portrayal of the Duke in the famous dramatic monologue 'My Last Duchess'.

She has asked you to support her findings after a careful reading of 'My Last Duchess'.

Compile detailed and carefully selected evidence from the dramatic monologue for the case of the Duke being **disturbed and disturbing**.



My Last Duchess

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek; perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?— too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each

Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but
thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Listen to the poem here: <https://www.youtube.com/watch?v=DZxg3r7TIHo>

How has meaning been shaped? let's look for further meaning:

- Dramatic Lyrics 1842
- Dramatic monologue
- Psychological portrait of a powerful Renaissance aristocrat
- Sense of 'eavesdropping of a slice of conversation'
- Duke of Ferrara talking to a representative of his fiancée's family
- Standing in front of a portrait of the Duke's last wife - now dead - the Duke outlines her failings and imperfections
- The dramatic irony of the poem surfaces when the reader realises that the young woman's faults were qualities like compassion, modesty, humility, delight in simple pleasures and courtesy to those that served her.
- The Duke finds fault because she did not reserve her attentions for him, his rank, and his power.
- Moreover, as the Duke is speaking to the messenger, his long list of complaints presents a thinly veiled threat about the behaviour that he will and will not tolerate in any new wife.
- 'I gave commands...' - the Duke is connected, somehow, the death of his last wife
- Browning has allowed the speaker to reveal his inner thoughts, but more importantly has exposed the greatly sinister failings and imperfections of the Duke himself to the reader.
- Set in Renaissance Italy
- Tells us MORE about Victorian views towards 'the Renaissance,' than the Renaissance itself.
- The incident in the poem dramatises the life of Alfonso II, a nobleman of Spanish origin who was Duke of Ferrara in Italy during the C16th.
- Alfonso's first wife was Lucrezia Borgia - Italian family and the daughter of a man who later became the Pope.
- She died three years into the marriage and was replaced by the daughter of the Count of Tyrol
- However:
- In her time as Duchess of Ferrara Lucrezia Borgia was said to have transformed the Court of Ferrara into a gathering place for Renaissance artists, including the Venetian artist Titian.
- As a result, Ferrara became central to the aesthetic awakening that was taking place throughout Italy.
- The term Renaissance means 'rebirth.' (taken from French) & the time to which it is applied in Italy is characterised by cultural and intellectual developments and political events.
- The Renaissance is generally defined as the period between 1400 - 1700, when in Europe, citizens experienced the resurrection of classical Greek and Roman ideals, lost or lying dormant since the collapse of Rome in the C5th.
- Artists and thinkers believed that classical art, science, philosophy and literature had been lost during the 'dark ages', that followed the collapse of ROME,
- They thought that these ideas and ideals had waited to be rediscovered and Italians in particular looked to the Romans for what they thought was their true legacy for achievement.
- It seems natural that the Renaissance should begin in Italy where the ruins of an ancient civilisation provided a continual reminder of the achievements of the past.
- In Italy, the artistic achievements of the Renaissance were facilitated by a system of patronage: wealthy individuals commissioned paintings, sculptures and buildings, to glorify their own achievements.
- Michelangelo, Donatello, Leonardo da Vinci and Raphael were a direct result of patronage.
- Renaissance artists valued the condition of earthly life and glorified man's nature. They celebrated individual achievements.
- The Renaissance brought a new spirit of optimism and the belief that man was capable of producing great things.
- Is it not ironic then, that the voice of the Duke and his actions take place against this context and again that he appears to appreciate the 'life' in the painting more than the life itself

- **Task 5: Consolidation**

Browning: The Psychopathic Narrator

An Introduction to 'Elements of Crime' in A Level English Literature



Plenary

"The Duke and Porphyria's Lover are clear-cut psychopaths."

How far do you agree?

On the continuum, decide where you would place each of the 2 characters.

Provide 3 reasons to support your thoughts, drawing on your findings from today and evidence in the poems.

DISAGREE ----- AGREE

1 5 10