



COMMONWEAL SIXTH FORM

A Level English Literature Spec B Student Guide

Name

Periods of English Literature*

800 BC -150 AD Classical Literature (Greek and Latin)

writers include Homer, Sophocles, Euripides (Greek)
Virgil, Horace, Ovid (Roman/ Latin)



450- 1066 Old English/ Anglo Saxon Literature

1066- 1500 Middle English Literature

Writers include Petrarch, Dante and Boccaccio (Italian writers)
and Chaucer (English writer)



1450- Invention of the printing press

1500- 1660 Renaissance/ Early Modern Literature

- 1558- 1603- Elizabethan Age

- 1603- 1625- Jacobean Age

- 1625- 1649- Caroline Age

- 1649- 1660- Commonwealth Period/ Puritan Interregnum

Writers include Marlowe, Jonson, Donne, Spenser, Marvell, Milton



1660- 1785 Neoclassical/ Enlightenment Literature

- 1660- 1700- Restoration Period

- 1700- 1745- The Augustan Age (Age of Pope)

- 1745- 1785- The Age of Sensibility (Age of Johnson)



including 1650-1750 Puritan/ Colonial Literature (America)
1750-1800 Age of Reason (America)



1785- 1832 Romantic Literature

Writers include Shelley, Byron, Keats, Blake,
Wordsworth, Coleridge, Austen,
Mary Shelley

1832- 1901 Victorian Literature

1848-1860 Pre-Raphaelites

1840- 1860 Transcendentalism (America)

1865-1900 Age of Realism (America)

Writers include Poe, Browning, Emily Dickinson, Henry James,
Bronte, Melville, Twain



1901-1914 Edwardian Literature (Europe)/ Naturalism (America)

1914-1944 The Modern Period

Writers include Eliot, Stein, Fitzgerald, Joyce, Beckett



1945- Today Post Modern Period including Contemporary

Writers include Salinger, Arthur Miller, William Golding,
Ishiguro, JK Rowling

* English Literature does not only include literature written in England but from all over the world including America, France, Italy, Russia, Africa, Australia etc.

A-Level English Literature

Unit 1A: Aspects of Tragedy

Closed book exam.

You will study two plays including one Shakespeare play and one further text.

At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others and in all texts there is an interplay between what might be seen as villains and victims. Some tragic features will be more in evidence in some texts than in others and you will need to understand how particular aspects of the tragic genre are used and how they work in the three chosen texts.

There can be no exhaustive list of the 'aspects' of tragedy but areas that can usefully be explored include:

- the type of the tragic text itself, whether it is classical and about public figures, like Lear, or domestic and about representations of ordinary people, like Tess
- the settings for the tragedy, both places and times
- the journey towards death of the protagonists, their flaws, pride and folly, their blindness and insight, their discovery and learning, their being a mix of good and evil
- the role of the tragic villain or opponent, who directly affects the fortune of the hero, who engages in a contest of power and is **partly responsible for the hero's demise**
- **the presence of fate, how the hero's end is inevitable**
- how the behaviour of the hero affects the world around him, creating chaos and affecting the lives of others
- the significance of violence and revenge, humour and moments of happiness
- the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end
- the use of plots and sub-plots
- the way that language is used to heighten the tragedy
- ultimately how the tragedy affects the audience, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.

Texts you will study:

- *Othello*, William Shakespeare
- *Death of a Salesman*, Arthur Miller
- *Selection of poetry*, John Keats



Unit 2B: Elements of political and social protest writing

Although it could be claimed that all texts are political, what defines the texts here is that they have

issues of power and powerlessness at their core, with political and social protest issues central to each **text's structure**. **The political and social protest genre covers representations of both public and private settings.**

All set texts foreground oppression and domination and they all look at the cultures we live in and have lived in over time. A crucial **word in the title of this option is 'Elements' and students need to consider the specific elements that exist in each of their texts.** The elements that might be explored, depending on each individual text, include:

- the type of the text itself, whether it is a post-modern novel, science fiction, satirical poetry, historical and political drama
- the settings that are created as backdrops for political and social action and the power struggles
- that are played out on them. Both places (real and imagined) and time settings will also be significant here
- the specific nature of the power struggle, the behaviours of those with power and those without,
- those who have their hands on the levers of power
- the pursuit of power itself, rebellion against those with power, warfare
- the workings of the ruling political classes
- corruption, conspiracy, control
- the connection of the smaller world to the larger world
- the focus on human organisation: domestically, in the work place, in local and national governments
- gender politics and issues of social class
- the structural patterning of the text, how political tensions are heightened and perhaps resolved
- the way that language is used in the worlds that are created

Texts you will study:

- **The Handmaid's Tale by Margaret Atwood**
- The Kite Runner by Khaled Hosseini
- Songs of Innocence and Experience by William Blake

Unit 3: Theory and independence (Year 13)

Non-exam assessment (Coursework)

You will independently select two texts, one must be poetry and one must be prose, and link this to critical, theoretical writing from an anthology.

You will study a number of critical theories and thinking that range from Post-colonialism, Marxism to feminism. You will select two texts independently and focus on producing a critical reading of each text. The coursework will form two distinct tasks one of which can be a re-creation piece.

Examples include:

- A Feminist reading of *Wuthering Heights*.
- An Aesthetic reading of *The Picture of Dorian Gray*.
- A Feminist recreation of *Pygmalion*.

A Level Literature

Paper 1A – Literary genres: Aspects of Tragedy

Closed book paper.

Section A – Othello

Analyse of passage in relation to the play as a whole. *Must discuss dramatic methods used.*

25 marks

Section B – Othello

Analyse the whole play in relation to: character, theme or relationship and how they are presented. *Must discuss dramatic methods used.*

25 marks.

Section C – Death of a Salesman and Keats Poetry.

Thematic comparison question based around a quote. To what extent do you agree with this view in relation to two texts you have studied? *Must include how writers have shaped meaning.*

25 marks.

Paper 2B – Texts and genres: Political and Social Protest Writing

Open book paper.

Section A – Unseen extract

Analyse the areas of crime writing in an unseen extract (context given) and analyse how the writer has shaped meanings. Worth **25 Marks**

Section B and C must cover three texts (The Handmaid's Tale, The Kite Runner, Blake's Songs of Innocence and Experience)

Section B – Choose a question about one of the three texts.

Thematic question based around a quote. *To what extent do you agree with this view in relation to one of the texts you have studied? Must include how the writer has shaped meaning.* Worth **25 Marks**

Section C – Must be based around the other two texts (not the text chosen for section B)

Exploration of two texts in relation to a quote given about an element of Political and Social Protest Writing. E.g.: ***'Political and social protest writing often focuses on rebellion against those in power.'***

Explore the significance of rebellion as it is presented in two political and social protest texts you have studied. Worth **25 Marks**

Marking criteria for Paper 1 and Paper 2

AO1 – Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression (28%) (7 marks)

AO2 – Analyse ways in which meaning are shaped in literary texts (24%) (6 marks)

AO3 – Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (24%) (6 marks)

AO4 – Explore connections across literary texts (12%) (3 marks)

AO5 – Explore literary texts informed by different interpretations (12%) (3 marks)

Marking comments:

Mark Band Descriptors	
Band 5	Perceptive/Assured
Band 4	Coherent/Thorough
Band 3	Straightforward/Relevant
Band 2	Simple/Generalised
Band 1	Largely irrelevant, largely misunderstood, largely inaccurate

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"*
8. 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.
9. 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.
10. Incorrect spelling loses marks. Endeavour to improve your spelling over the two years. It will not improve itself. Correct punctuation and grammar is vital.
11. **Work at developing your essay style. Take the opportunity to read others' essays.**
12. 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:

"Obviously"	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."
"Supposed"	As in " <i>Othello is supposed to be a great warrior</i> ". Who supposes this?
Unspecific opening:	" <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.
Narration:	Don't re-tell the story; the reader already knows it.
Translating:	Do not follow a quotation with a paraphrase or "translation". The reader can be assumed to know what the words mean.
Irrelevance	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.

English Literature Key Terms

Abstract/ Concrete Terms	Abstract- something existing in thought or as an idea but not having physical or concrete existence. Concrete- abstract's opposite- existing in material or physical form, ex. stones, trees, the sea.
Acronym	An abbreviation formed from the first letter of a group of words. These letters are then used to make one single word, ex. NASA, NSPCC, EU.
Acrostic	A poem where letters in each line form a word or set of words.
Adumbrate	To give a sketchy outline of- to disclose partially or guardedly.
Adynaton	A figure of speech in the form of hyperbole taken to such extreme lengths insinuating complete impossibility, for example 'I will sooner have a beard grow in the palm of my hand than he shall get one on his cheek'.
Aesthetic/ Aestheticism	Concerned with beauty or the appreciation of beauty.
Afflatus	A divine creative impulse or inspiration.
Aleatory	Something which is random- relating to forms of art involving random choice.
Allegory	The telling of one story in the guise of another in which each main element of the new story corresponds to an element in the original story. A story, poem, or picture which can be interpreted to reveal a hidden meaning, typically a moral or political one.
Alliteration	A literary device= repeating the same sound or letter at the beginning of words next to each other.
Allusion	A reference to another literary or historical figure, place or event, or to another piece of literature
Alterity	The state of being other or different.
Ameliorate	Make something better.
Anadiplosis	The repetition of a word or words in successive sentences- the last word of a sentence starts the beginning of the next.
Anachronism	A thing belonging or appropriate to a period other than that in which it exists, especially a thing that is old-fashioned.
Anacoluthon	An abrupt change of syntax ex. 'what I want is- like anybody cares'.
Anacoenosis	Asking the opinion of others in a way that demonstrates a common interest, ex. Do you not think we can do this now?
Anagnorisis	A moment where a character makes a critical discovery.
Analepsis	Another word for a flashback.
Analogy	A comparison between one thing and another.
Anamnesis	Recollection- thinking back to the past.
Anamorphosis	A distorted projection or drawing which appears normal when viewed from a particular point, see Hans Holbein's <i>The Ambassadors</i> 1533
Anaphora	The same word repeated at the beginning of successive lines, sentences, clauses ex. 'I repeat it was brilliant. I repeat it was good. I repeat it was amazing.' Opposite of Epistrophe.
Anastrophe	Inversion of the natural word order.
Andachtbilder	A devotional image usually to holy figures.
Anecdote	A little story, usually interesting or amusing.

Antonomasia	The use of an epithet or title instead of a proper name, ie. the bard for Shakespeare.
Anti-hero	A character who does not fit the normal mode of heroism.
Antiphrasis	Words used contrary to their meaning.
Antistrophe	Repeating the last word in successive phrases, ex. 'when from our state concord disappeared, liberty disappeared, good faith disappeared, friendship disappeared'.
Antimetabole	In rhetoric, a verbal pattern in which the second half of an expression is balanced against the first but with the words in reverse grammatical order (A-B-C, C-B-A)- I know what I like and I like what I know. It is like Chiasmus but chiasmus doesn't use the same words or phrases.
Antithesis	The placing of ideas/ words/ phrases next to each other which are contrasting or opposite.
Apercu	A brief sketch/ outline/ summary.
Aperture	An opening, hole or gap which allows light to pass through.
Aphorism	A pithy (short) observation which contains a general truth,
Apocope	omission of the final sound of a word, as when <i>cup of tea</i> is pronounced as <i>cuppa tea</i> .
Apophasis/ Paralipsis	Denial to speak about a subject but by doing so, you speak about it. ex. I shall not mention Tom's secret plots.
Aporia	An expression of doubt.
Aposiopesis	Suddenly breaking off in speech ex. his behaviour was—but I blush to mention that.
Apostrophe	An address to a person or thing (often a God).
Apotheosis	A climax- the highest point in the development of something.
Appellation	A name or title.
Applique	Used to refer to the structure of texts- how two plots interweave.
Arcadia	Rural simplicity and contentment- a pastoral/ countryside paradise.
Archetype/ Paradigm	An original or unique model which others are based or influenced from.
Aside	A very brief soliloquy within a normal sentence of dialogue in which a character speaks a short line specifically to the audience.
Assonance	The repetition of vowel sounds 'the queen will sweep past the deep crowds'.
Asyndeton	Deliberate omission of conjunctions ex 'chips, beans, peas, vinegar, salt, pepper' instead of 'chips and beans and peas and vinegar and salt and pepper'.
Aubode/ Serenade	Aubode= a morning love song. Serenade= an evening love song.
Autological/ Homological	is a word expressing a property which it also possesses itself (e.g., the word "short" is short, "noun" is a noun, "English" is English, "pentasyllabic" has five syllables. The opposite is a heterological word- which is a word which doesn't describe itself.
Autotelic/ Heterotelic	Autotelic= Having an end or purpose in itself. Heterotelic= Having an end or purpose of existence outside itself.
Auxesis	To place words in a certain order so as to create a climatic effect, ordering words in order of importance ex. "It's a well hit ball, it's a long drive, it might be, it could be, it IS . . . a home run."

Avant-garde	The leading edge of any artistic movement; art that sets out to challenge existing rules/ preoccupations
Ballad	A popular narrative poem , normally associated with oral tradition
Bathos	The movement from the elevated to the ridiculous, ordinary or mundane.
Bdelygmia	Expression of hatred or contempt.
Bildungsroman	The German term for the 'novel of development' or education- where we see a character grow and change, usually from a child to an adult on a journey in which they learn something.
Blank Verse	Unrhymed iambic pentameter (10 syllables and 5 stresses)- follows the natural pattern of the English language. A meter most used by Shakespeare.
Blazon/ Blason	Praising a woman through different parts of her body- used ironically in Shakespeare's Sonnet 130.
Bomphologia	Where a speaker/ poet/ writer/ character brags excessively.
Bucolic	relating to the pleasant aspects of the countryside and country life.
Burgeoning	begin to grow or increase rapidly; flourish.
Cacophony	A harsh discordant mixture of sounds.
Caesura	A pause, breathing place, usually near the middle of a line of verse, often, but not always, marked by punctuation. Comes from the Latin word meaning to 'cut or slice'. A medial caesura occurs in the middle of a line. An initial caesura occurs at the start of a line. A terminal caesura occurs near the end of a line. A masculine caesura occurs after a stressed syllable and a feminine caesura occurs after an unstressed syllable.
Canon	In literature, this is used to refer to the texts judged to be worthy of study by critics, academics and literary authorities. The canon is consistently changing and in recent years has become considerably more inclusive.
Cantabile	In a smooth singing style.
Carmen figuratum, concrete poem, emblem poem	is a poem that has a certain shape or pattern- it looks like a picture- formed either by all the words it contains or just by certain ones therein.
Catachresis	The use of a word in an incorrect way.
Catharsis	A term Aristotle used to describe the release of emotions.
Characterisation	The way in which an author creates and uses characters and why.
Chaos	Inversion of the normal order in a society. In some tragedies the central character breaks down, in others the whole of society disintegrates, while in several both the characters and the society fall apart and collapse. Chaos usually leads to death.
Chiaroscuro	In art- having light and shade- a deep contrast between white and black colours.
Chiasmus	A pattern having the structure ABBA, where the sequence of words or ideas is reversed in two parallel clauses ex. Trees cut to Statutes, Statues thick as trees'. Also see Antimetabole.
Chronological Order	The sequence of events as they happen. Opposite is Kairos.
Cladestine	Kept secret or done secretly.
Classical	Literature written in ancient Greece and Rome.
Climax	The highest point of tension in a play/ novel/ poem - the point where feelings/ plot have reached the highest point

Colloquialism	A word or phrase used in ordinary or familiar conversation, almost slang.
Concatenate	Link things together.
Conceit	An extended, elaborate, fancy metaphor or comparison.
Connotations	The implications and associations of a word (rather than the directly represented meaning). Also see denotations.
Consecrated	make or declare (something, typically a church) sacred; dedicate formally to a religious purpose.
Contemporary	Literature written in the late twentieth or twenty-first centuries.
Context	The circumstances surrounding a text which affect the way it is understood, ie. where it first appeared and the social attitudes of the day.
Contour	An outline representing or bounding the shape or form of something- the outlines of something.
Conventions	The accepted rules structures and customs we expect to see in a specific genre of writing.
Corporeal	Relating to the body.
Coup de foudre	A sudden unforeseen event, like love at first sight.
Couplet	A rhymed pair of lines, usually of the same length. If these are iambic pentameters it is termed a heroic couplet. Couplets of four iambic feet (8 syllables in all) are called octosyllabic couplets.
Decadence	moral or cultural decline as characterized by excessive indulgence in pleasure or luxury. Also means very luxurious.
Decorum	The appropriateness of a literary work to its subject, its genre and its audience.
Dehiscence	A bursting open.
Deixis	A word or phrase (such as <i>this, that, these, those, now, then</i>) that points to the time, place, or situation in which the speaker is speaking.
Demotic	Using the language of ordinary people.
Denotations	Related to connotations. The direct implications of a word or phrase.
Denouement	the final part of a play, film, or narrative in which the strands of the plot are drawn together and matters are explained or resolved.
Deus ex machina	an unexpected power or event saving a seemingly hopeless situation, especially as a contrived plot device in a play or novel.
Dialect	Regional and sometimes social variations in language.
Didactic	intended to teach, particularly in having moral instruction as an ulterior motive.
Diegesis	The telling of a story by the narrator who summarises events in the plot and comments on the conversations and thoughts etc. of the characters. Also see Mimesis.
Diphthong	a sound formed by the combination of two vowels in a single syllable, in which the sound begins as one vowel and moves towards another (as in <i>coin, loud, and side</i>). Its opposite is Monophthong which, rather than two, has one vowel.
Direct Speech	The actual words spoken characters in a narrative.
Dirge	a lament for the dead
Discourse Marker	a word or phrase whose function is to organize discourse into segments, for example <i>well</i> or <i>I mean</i> .

Disseminate	Spread throughout, ex. the teacher disseminated the work.
Dissonance	Lack of harmony.
Domestic	Refers to drama set in a household. It does not have a grand or ambitious theme.
Dramatic Irony	Occurs when an audience of a play know some crucial piece of information that the characters onstage do not know.
Dramatic Monologue	A poem where a fictional speaker addresses an audience
Dramatis Personae	The list of characters in a play, usually found at the start of the script.
Dysphemism	A term with negative associations for something which is inoffensive in reality. Opposite of Euphemism.
Ecorche	a painting or sculpture of a human figure with the skin removed to display the musculature.
Ecphrasis	A sentence consisting of a single word or short phrase ending with an exclamation point, ex. what!
Edification	the moral or intellectual instruction or improvement of someone.
Einbildungskraft	German for imagination- usually referring to Romantic poets.
Etiology	The cause or set of causes.
Ekphrasis	a literary description of or commentary on a visual work of art
Elegy	A piece of writing, most often a poem, which mourns the loss of someone or something- profoundly sombre. Elegies do three things: lament, praise, consol.
Elision	The omission of one or more letters or syllables from a word, usually marked by an apostrophe ex. 'he's'
Ellipsis	. The omission of words identified by a '...' or dot dot dot.
Empathise	. To identify with someone else's feelings or experiences.
Enargia	Vivid description.
End-stopping	The opposite to enjambment when the syntax of a line coincides with the metrical boundary at the end of a line.
Enjambment	The effect achieved when the syntax of a line goes on to the next line, where there is no punctuation.
Entropy	Disorder
Epanalepsis	A figure of speech in which the same word or phrase appears both at the beginning and at the end of a sentence.
Epic	A long narrative poem depicting the deeds of heroes. Literature which has a grand or ambitious theme.
Epidictic	Ceremonial rhetoric which might be found in a funeral or victory speech
Epigram	a pithy saying or remark expressing an idea in a clever and amusing way.
Epiphora	The repetition of a phrase or word at the end of several sentences, also called Anaphora.
Epitaph	a phrase or form of words written in memory of a person who has died, especially as an inscription on a tombstone.
Epistolary	Relating to the writing of letters- an epistolary novel is a book written in the form of letters.
Epistrophe	A succession of sentences, phrases, clauses that all end with the same word or group of words.
Epithalamium	. a song or poem in honor of a bride and bridegroom.

Epithet	. A term used as a descriptive and qualifying substitute for the name of a person, place or thing. Sometimes used as a term of abuse.
Epizeuxis	. Emphasising an idea using one word repetition.
Epoch	. A particular period of time in history.
Eponymous	. A terms used to describe a match in a title and a specific name; a work that is named after someone or something (King Lear, Macbeth, Jayne Eyre)
Eristic	. Communicating with the aim of winning the argument regardless of truth. The idea is not necessarily to lie, but to present the communication so cleverly that the audience is persuaded by the power of the presentation.
Erotema	. A 'rhetorical question', where a question is asked to which no answer is expected.
Establishment	. Refers to how texts begin involving the introduction of characters, establishing places and time.
Ethopoeia	. The act of putting oneself into the character of another to convey that persons feelings and thoughts more vividly.
Euphemism	. a mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing.
Euphony	The quality of being pleasing to the ear, contrast with cacophony.
Evanescence	To gradually fade away.
Excipient	an inactive substance that serves as the vehicle or medium for another substance.
Excursus	. a detailed discussion of a particular point in a book, usually in an appendix.
Extempore	Spoken or done without preparation.
Fable	A short allegorical story with a moral.
Feminism	(see literary theories section)
Feminine Rhyme	A rhyme of two syllables where the last is unstressed. A masculine rhyme has a stressed syllable at the end of it.
Figurative	Not a literal use of words but metaphorical. You say your hands are frozen, or you are so hungry you could eat a horse. That's being figurative.
Fin de siecle	Relating to a period of time- meaning the end of the century.
First-person narrative	A story told using 'I'- a story told through the perspective of the character who the events of the plot happen to.
Foot	The basic unit for describing metre, usually consisting of a certain number and combination of stressed and unstressed syllables.
Form	The aspects of a text in its totality that enable it to be identified as a novel, poem or play.
Free indirect discourse	Free indirect discourse is a big clunky phrase that describes a special type of third-person narration that slips in and out of characters' consciousness. In other words, characters' thoughts, feelings, and words are filtered through the third-person narrator in free indirect discourse. Often used in Modernist writing- it's a way of emulating and getting into the head of the characters.
Free Verse	Verse in which the metre and line length vary, and in which there is no discernible pattern of rhyme- it is 'free'.

Fulcrum	a thing that plays a central or essential role in an activity, event, or situation.
Funereal	having the mournful, sombre character appropriate to a funeral.
Genre	Works of literature tend to conform to certain types or kinds. All the resources of linguistic patterning, both stylistic and structural, contribute to a sense of a work's genre- epic, pastoral, satire, elegy.
Georgic	A poem or book dealing with agriculture or rural topics.
Haptic	Relating to the sense of touch.
Harmatia	Error committed by a tragic hero or heroine which leads to their downfall.
Hermetic	Seal or closure- airtight.
Heterocosm	A separate or alternative world
Hermenutic	Concerning interpretation.
Heroic Couplets	In English poetry, a sequence of couplets rhymed in pairs (AA, BB, CC) using iambic pentameter.
Heterodiegetic	A heterodiegetic narrator does not take part in the narrated action. S/he is therefore <u>not</u> a character of the story that is told. Very often a heterodiegetic narrator is omniscient (all knowing) or has at least a detailed overview of what is going on at any place of the story at any time. S/he usually has an insight into people's thoughts and feelings as well .
Hendiadys	Using two nouns linked by a conjunction to express a single complex idea- using two words to explain the same idea
Heuristic	Enabling a person to discover or learn something for themselves.
Homodiegetic	A homodiegetic narrator is a character in the narrated world that s/he describes.
Homograph	each of two or more words spelled the same but not necessarily pronounced the same and having different meanings and origins (e.g. bow (a knot) and bow (bowing to the queen)).
Homonym	each of two or more words having the same spelling or pronunciation but different meanings and origins (e.g. pole ¹ and pole ²).
Homophone	each of two or more words having the same pronunciation but different meanings, origins, or spelling (e.g. new and knew / maid or made).
Hubris	Excessive pride or self-confidence
Hypallage	A literary device that reverses the normal order of two words ex. 'her beauty's face'
Hyperbaton	A figure of speech in which words that naturally belong together are separated from each other for emphasis or effect.
Hyperbole	Exaggeration or overstatement for rhetorical effect
Hypophora	When a speaker asks aloud what his enemies have to say for themselves and then doesn't wait for their answer but answers it for themselves.
Hypsos	Great or worthy writing
Iambic Pentameter	In a line of poetry, an iamb is a foot or beat consisting of an unstressed syllable followed by a stressed syllable, or a short syllable followed by a long syllable. pentameter is a line of verse consisting of five metrical feet. When put together, iambic pentameter may be defined as a line of verse

	consisting of five metrical feet where each foot consists of an unstressed syllable and a stressed syllable.
Iconography	the visual images and symbols used in a work of art or the study or interpretation of these.
Ideology	The attitudes, values and assumptions that the text contains and which readers are expected to share- although they don't have to.
Idiolect	the speech habits peculiar to a particular person.
Idiom	A phrase specific to a language or culture.
Ignoratio Elenchi	Irrelevant conclusion.

Imagery	Gustatory imagery - imagery to do with taste Olfactory imagery- imagery relating to scent/ smell Tactile imagery- imagery relating to touch Aural imagery- imagery relating to hearing
Impasto	the process or technique of laying on paint or pigment thickly so that it stands out from a surface.
Impressionism	a literary or artistic style that seeks to capture a feeling or experience rather than to achieve accurate depiction.
Indirect Speech	Speech that is reported by the narrator, giving a version of the words spoken rather than the words themselves.
Inexpressibility Topos	A poetic device where the writer says something is indescribable.
Inexorable	Impossible to stop or prevent.
Interior Monologue	The inside thoughts and ideas of a character
Intertextuality	The presence of other texts in the text under discussion.
Invective	insulting, abusive, or highly critical language.
Irony	the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.
Isocolon	Isocolon is a rhetorical device that involves a succession of sentences, phrases and clauses of grammatically equal length. In this figure of speech, a sentence has a parallel structure that is made up of words, clauses or phrases of equal length, sound, meter and rhythm.
Kenning	a compound expression in Old English and Old Norse poetry with metaphorical meaning, e.g. <i>oar-steed</i> = ship.
Kunsteroman	a story which details the growth of a character as an artist. Related to Bildungsroman.
Lachrymosity	Shedding tears
Lacrimae Rerum	The Latin phrase for the 'tears of things'- the tragedy of life.
Lacuna	An unfilled space or gap.
Lapsarian	Of or pertaining to the fall of man from innocence, especially to the role of women in that fall.
Latinate	Having the character of Latin.
Leitmotif	a recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation.
Litotes	ironical understatement in which an affirmative is expressed by the negative of its contrary (e.g. <i>I shan't be sorry</i> for <i>I shall be glad</i>).

Locus amoenus	A locus amoenus is usually a beautiful, shady lawn or open woodland, or a group of idyllic islands, sometimes with connotations of Eden.
Lytic	A short poem giving thoughts and/ or feelings of a single speaker
Lyrical	Song-like, expressing feeling.
Manuscript	Usually a hand-written version of a text, either a completed text or a draft of a text, written before the final publicised version.
Mercurial	subject to sudden or unpredictable changes of mood or mind.
Metafiction	Fiction that is about fiction- about the art of telling stories. Stories that draw attention to their own fictional status.
Metamorphosis	A transformation, something or someone undergoes a change in form or appearance.
Metaphor	The transfer of a quality or attribute from one thing or idea to another in such a way as to imply some resemblance between the two things or ideas: 'his eyes blazed' implies his eyes become like fire. Essentially a metaphor is a comparison.
Metonymy	A figure of speech in which a term is substituted for something close to it; for example, referring to the police as 'the law'
Metre	The scheme of versification in any given poem, referring to the pattern of stresses that constitutes the regular rhythm (eg. Iambic Pentameter)
Milieu	The social and cultural context.
Mimesis	Imitating/ representing the real world in art and literature.
Mock-heroic/ Mock-epic	A style of writing that treats ordinary, everyday, or relatively trivial subjects in an epic way, as if they are worthy for heroic treatment in order to ridicule them.
Modesty Topos	A figure of speech in which the narrator emphasises their inability/ inadequacy to write.
Memento Mori	A reminder of death.
Monolithinc	Formed of a single block
Monomaniacal	Obsessed by one thing.
Monorhyme	A rhyme scheme in which all lines rhyme (aaa)
Monosyllabic	One syllable
Myth	a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events.
Nadir	
Narrative	Involves how the events and causes are shown, and the various methods used to do this showing.
Narrative Poem	Narrative poetry is a form of poetry that tells a story, often making use of the voices of a narrator and characters as well; the entire story is usually written in metred verse . The poems that make up this genre may be short or long, and the story it relates to may be complex.
Naturalism	(in art and literature) a style and theory of representation based on the accurate depiction of detail.
Neologism	a newly coined word or expression.
Nom de plume/ Pseudonym	an assumed name used by a writer instead of their real name; a pen-name.
Nomenclature	Another word for naming things- Cats is a nomenclature for a furry, domesticated animal.
Obliquely	Indirectly

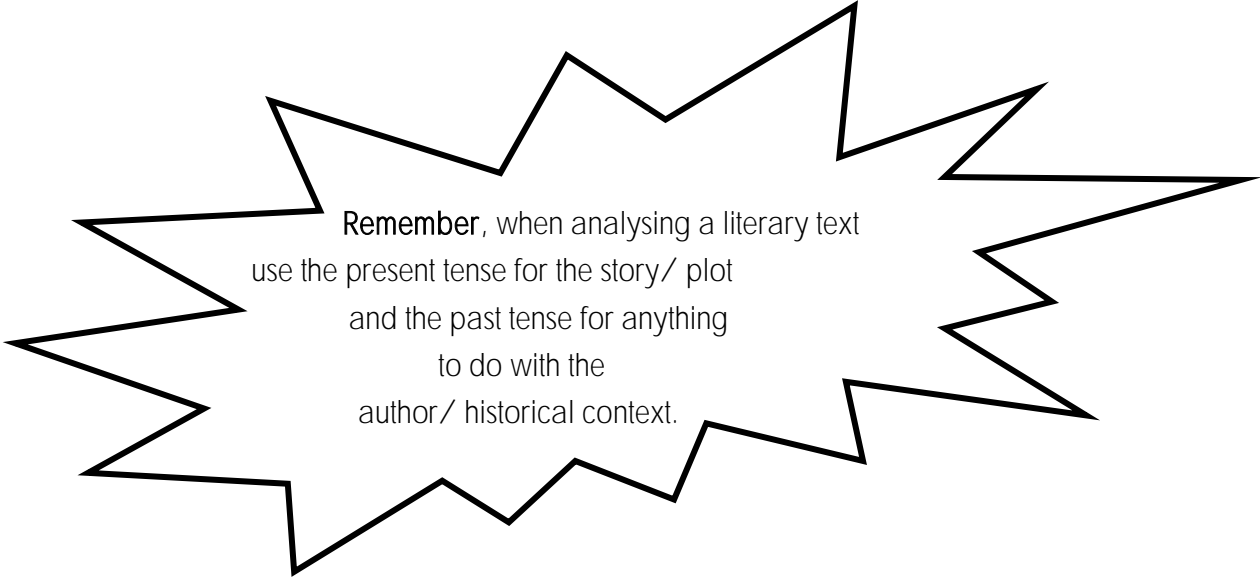
Occupatio	a rhetorical device (also known under the Greek name <i>para-lipsis</i>) by which a speaker emphasizes something by pretending to pass over it: 'I will not mention the time when... '
Oligarchy	A form of government in which the power is in the hands of an individual or a small group.
Oneiric	Relating to dreams or dreaming.
Onomatopoeia	The use of words or sounds which appear to resemble the sounds which they describe, snap, crackle, pop.
Opines	State an opinion.
Orthography	Another word for spelling
Ostensible	Represented/ appearing as such.
Oxymoron	a figure of speech in which apparently contradictory terms appear in conjunction (e.g. <i>faith unfaithful kept him falsely true</i>).
Palindrome	a word, phrase, or sequence that reads the same backwards as forwards, e.g. <i>madam</i> or <i>nurses run</i> .
Panegyric	a public speech or published text in praise of someone or something.
Panopticon	a circular prison with cells arranged around a central well, from which prisoners could at all times be observed.
Parachesis	Repetition of the same sound in several words in close succession.
Paradox	a seemingly absurd or contradictory statement or proposition which when investigated may prove to be well founded or true.
Paralanguage	the non-lexical component of communication by speech, for example intonation, pitch and speed of speaking, hesitation noises, gesture, and facial expression.
Parataxis	Parataxis is a literary technique, in writing or speaking, that favors short, simple sentences, with the use of coordinating rather than subordinating conjunctions. Example, 'I came, I saw, I conquered'.
Parody	an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect.
Pastiche	an artistic work in a style that imitates that of another work, artist, or period.
Pastoral	a work of literature portraying an idealized version of country life.
Pathetic Fallacy	The attribution of human feelings and responses to objects, natural phenomena or animals.
Pathos	The feeling of pity or sorrow evoked by a text.
Patriarchal	A social structure which places the man/father in a position of authority and power' hence, the dominant rule of men over women.
Pejorative	expressing contempt or disapproval.
Penultimate	last but one in a series of things; second last.
Performative	Refers to a thing or state that is created through speech and/ or action, as in the statement 'I now pronounce you man and wife'
Peripeteia	. A reversal of fortune. The term comes from Aristotle.
Periphrasis	. Indirect speech, where someone goes around the point and is usually long-winded. Using more words than necessary. The substitution of many or several words where one would suffice; usually to avoid using that particular word.
Persona	. The character who speaks a poem ie. a created voice, not the voice of the author.

Personification also called Prosopopoeia	. A figure of speech that gives human traits to animals, objects or ideas.
Phalanx	. a body of troops or police officers standing or moving in close formation.
Phallogocentric	. Seen from the perspective of the male and male sexuality.
Phenomenology	The science of phenomena as distinct from that of the nature of being. An approach that concentrates on the study of consciousness and the objects of direct experience.
Picturesque	(of a place or building) visually attractive, especially in a quaint or charming way. Also means artificially constructed as an artist creates and chooses what to draw- so does a writer- so the idea of the picturesque is created by man and not necessarily naturally occurring.
Piquant	having a pleasantly sharp taste or appetizing flavour.
Platitude	a remark or statement, especially one with a moral content, that has been used too often to be interesting or thoughtful.
Play-within-a-play	A short play presented in the course of the bigger play or action ie. in Hamlet. Sometimes this can be a mise en abyme- where the smaller play reflects the bigger play or is related to it.
Plethora	A large excessive amount of something.
Pleonasm	the use of more words than are necessary to convey meaning (e.g. <i>see with one's eyes</i>), either as a fault of style or for emphasis.
Ploce	A rhetorical term for the repetition of a word or name, often with a different sense, after the intervention of one or more other words.
Plosive	A consonantal sound where the passage of air in the mouth is blocked, such as 'p', 'b', 't'. A bi-labial plosive is made with the lips, 'p' and 'b'. A dental plosive is made by blocking the passage of air with the tongue and the teeth 'd', 't'. A uvular plosive is made right at the back of the throat 'q', 'g'.
Plot	The chain of causes and circumstances which connect the various events and places into some sort of relationship with each other.
Poetry	literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature. 3 Rules of Poetry -says a lot in a few words -puts images in the readers mind - readers decide what the images mean
Poet Laureate	A poet appointed by the government or monarch, who is expected to write poems to commemorate State occasions and other significant national events
Polyphonic	involving many sounds or voices.
Polyseme	A word which has multiple meanings.
Polysyndeton	Opposite of asyndeton, where multiple conjunctions are used ex. chips and beans and fish and eggs and peas.
Prefix	a word, letter, or number placed before another such as the 'royal' in 'royal family'.
Prelapsarian	Before the fall- before Eve ate the fruit from the tree of knowledge ie. a time of simplicity and innocence before sexual knowledge and evilness.
Prolepsis	Prolepsis is another word for flashforward. Analepsis means flashback.

Pragmatographic	Pragmatographia is description of an action (such as a battle, a feast, a marriage, a burial, etc.). A kind of enargia. It is used in plays to describe what happened off stage, or unseen events.
Prose	'Normal' speech in paragraphs and not poetry
Protagonist	the leading character or one of the major characters in a play, film, novel, etc.
Protreptic	The ability to persuade through language.
Proverb	A short sentence which people quote to give advice or to tell something about life.
Pun / Paronomasia	A play on words for comical effect. Also called paronomasia.
Quatrain	A verse stanza of four lines, often rhyming abab.
Quotidian	The everyday- something ordinary
Quixotic	extremely idealistic; unrealistic and impractical.
Realism	The attempt to portray human existence accurately, life as it is lived in literary works
Refrain	A repeated line, phrase or group of lines, which recurs at regular intervals through a poem or song, usually at the end of a stanza.
Register	Different types of grouped vocabulary used by an individual, including scientific, medical, commercial, legal, psychological, theological.
Reification	Regarding something abstract as a material thing
Roman a clef	a novel in which real people or events appear with invented names.
Repetition	Saying something over again
Replete	Full of something
Resolution	The point at which the chief dramatic complication is worked out, signalling the dawn of a new period of time in the imagined world of the play, where hopefully the mistakes will not be made.
Revelation	The offering of information to the audience about the characters and their situations.
Rhetoric	The art of using words effectively.
Rhetorical Question	A question which doesn't need an answer and is instead used to make a point.
Rhyme	correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry.
Rhythm	The pattern of stressed and unstressed syllables in verse or prose.
Satire	A mode of personal, social, or political critique, satire is typified by indirect methods, seeming, for instance, to condone and approve of that which it (really) deplors
Scatological	Obscene language or literature, especially that dealing with excrement and excretory functions.
Semantics / Semiotic	Branch of linguistics concerned with meaning/ the study of meaning-making
Semantic field	A set of words connected in meaning or association. For example, the various terms associated with music (guitar, soprano, classical, treble clef). In literature, the semantic field of a text can usually help determine its genre.
Semblance	the outward appearance or apparent form of something, especially when the reality is different.

Sensibility	An individual's capacity to sympathise with the sufferings of others and/ or the capacity to be affected by the beauties of art, literature and landscape.
Sesquipedalian	Characterised by long words
Setting	The location where something takes place.
Sfumato	the technique of allowing tones and colours to shade gradually into one another, producing softened outlines or hazy forms.
Sibilant	hissing sound
Simile	A comparison between two objects or ideas which is introduced by 'like' or 'as'. The literal object which evokes the comparison is called the tenor and the object which describes it is called the vehicle. So in the simile 'the car wheezed like an asthmatic donkey' the car is the tenor and the 'asthmatic donkey' is the vehicle.
Simulacrum	An image or representation of something.
Soliloquy	A speech spoken by a character who is alone- speaking their true, innermost thoughts solus (alone) loqui (speech).
Sonnet	A poem on the subject of love. sonnetto little song octave and sestet (pressure and release/ anguish and consolation Italian ABBA ABBA CDC DCD Shakespearean/ English ABAB CDCD EFEF GG
Speaker	The person who speaks.
Sprezzatura	The ability to appear that there is seemingly little effort used to attain success. The art of being able to show that that one is able to deceive.
Stanza	Another word for a verse.
Stichomythia	dialogue in which two characters speak alternate lines
Stream of consciousness	Narrative that attempts to follow the thoughts of a character, giving the reader access to private opinions and emotions.
Stress	An emphasis in verse.
Strophic	A repeated verse.
Structure	How the significant parts of a text work together to form a whole
Sub-plot	A secondary plot which parallels events of the main point of a drama or novel.
Subject/ Object	<ul style="list-style-type: none"> the subject is the "person/thing <i>doing</i> the action"; the object is the "person/thing <i>receiving</i> or <i>affected by</i> the action".
Suffix	A morpheme added at the end of a word to form a derivative (e.g. - <i>ation</i> , - <i>fy</i> , - <i>ing</i> , - <i>itis</i>). Opposite of prefix.
Syllable	The smallest unit of speech. Monosyllables contain only one syllable 'dog', 'big', 'shoe'. Polysyllables contain more than one syllable.
Symbol	An image that can have a number of possible meanings. Something that stands for something else. The connection is usually not directly stated and so the reader is expected to recognise the symbol of what it represents.
Syncatabasis	Adopting a level/ style suitable for the audience addressed.
Synecdoche	A figure of speech where a part of an object is used to represent the whole. e.g., "There are fifty head of cattle." (<i>Head</i> is substituting for the whole animal). "Show a <i>leg!</i> " (naval command to get out of bed = show yourself)

Synergy	Putting two things together- making something greater
Synonym	a word or phrase that means exactly or nearly the same as another word or phrase in the same language, for example <i>shut</i> is a synonym of <i>close</i> .
Syntax	the arrangement of words and phrases to create well-formed sentences in a language.
Tabula Rasa	the human mind, especially at birth, viewed as having no innate ideas.
Tautology	Unnecessary repetition of words or phrases in close proximity
Taxonomy	The classification of something
Tenebrism	Painting with lots of shadows and dark colours in creating a very dramatic effect with light and shade.
Theme	A central topic of discussion.
Three Unities	Action, time and place. If a play observes the three unities it will feature action that is sequential, takes place in one day and in one specific place.
Tone	The general character of a piece of writing.
Topography	Another word for setting or the place of the text's action.
Topos	a traditional theme or formula in literature.
Trompe l'oeil	visual illusion in art, especially as used to trick the eye into perceiving a painted detail as a three-dimensional, real-looking object.
Trope	A general term for a figure of speech which includes metaphors, similes, allegory, hyperbole, irony, synecdoche, metonymy, animism, anthropomorphism, prosopopeia. Using words not in their literal sense.
Utopian	A utopia is an idealized or perfect state, its opposite dystopia, a nightmarishly chaotic depiction of the universe.
Valediction	The action of saying farewell.
Vernacular	Language used in its ordinary everyday context/ the language or dialect spoken by the ordinary people of a country or region.
Verse	writing arranged with a metrical rhythm, typically having a rhyme.
Visceral	relating to deep inward feelings
Weltschmerz	A feeling of melancholy (depression)- where you are fed up with the world.
Zenith	Highest point of something. A nadir is its opposite meaning the lowest/ most unsuccessful point of something.
Zeugma	A device where one word is applied in two completely different senses, as in Pope's 'stain her Honour, or her new Brocade', where the verb 'stain' is applied literally to the noun 'Brocade', but metaphorically to the noun 'Honour'.



Remember, when analysing a literary text
use the present tense for the story/ plot
and the past tense for anything
to do with the
author/ historical context.

A and An

When to use A/ An: Use **A** before a consonant and **An** before a vowel. ie. a cat, a dog, a bike, an elephant, an i-phone, an Oreo biscuit.

However, the rule applies not to the letter (whether it is a consonant or a vowel) but to the sound the letters make. So, if the word sounds like a vowel when spoken, even though it may actually begin with a consonant, then you would use 'an' for example an hour compared to a hour.

Overview of Literary Theories



Theory	Summary
Feminism	<p>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 other writing, patriarchal ideology distorts, ignores or represses that experience, misrepresenting how women feel, think or act. Feminism explorations of literature also celebrate where women contest male power.</p> <p>Critics associated with this theory include Elaine Showalter and Judith Butler.</p>
Psychoanalysis	<p>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, explorign a character's feelings and personal relationships.</p>
Structuralism	<p>Structualism examines the underlying structures in a text and how the author conveys meaning through these structures.</p>
Deconstruction	<p>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.</p> <p>Critics associated with this theory include Jacques Derrida and Paul de Man.</p>
Political Perspective: New Historicism	<p>Considers a text as a product of its historical context, arguing that true meaning is found in a text's historical context.</p> <p>Critics associated with this theory include Stephen Greenblatt and Jonathan Goldberg.</p>
Political Perspective: Cultural Materialism	<p>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.</p>
Reception Theory	<p>Emphasises the reader's ideas of a text rather than an author's intended/ implied meaning.</p>
Aestheticism	<p>Often associated with Romanticism. Aestheticism is a philosophy defining aesthetic (the beauty) value as the primary goal of understanding literature.</p> <p>Critics associated with this theory include Oscar Wilde, Walter Pater and Harold Bloom.</p>

Marxism	<p>Emphasises the themes of class conflict in texts, including how rich people oppress the poor people in order to get richer.</p> <p>Critics associated with this theory include Raymond Williams and Terry Eagleton.</p>
New Criticism	<p>Looks at literary works on the basis of what is written and not at the goals of the author/ biographical/ historical/ contextual issues.</p> <p>Critics associated with this theory include F R Leavis.</p>
Post colonialism	<p>Focuses on the influence of colonialism in literature, especially regarding the historical conflict resulting from the exploitation of less developed countries and their people.</p> <p>Critics associated with this theory include Edward Said.</p>
Eco-Criticism	<p>Explores cultural connections and human relationships to the natural world.</p>
Queer Theory	<p>Looks at the role of gender identity and sexuality in literature.</p>

Some classic novels to read both modern and pre-1900

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
Bronte C	Jane Eyre
Bronte E	Wuthering Heights
Carter A	Nights at the Circus
Chekov	The Princess and other stories
Collins, Wilkie	The Moonstone, The Woman in White
Conrad J	The Heart of Darkness
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
Dostoyevsky	Crime and Punishment, Uncle's Dream and other stories
Eco U	Foucault's Pendulum
Eliot G	Silas Marner, Middlemarch, Daniel Deronda
Faulkner W	The Sound and the Fury, Sanctuary
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, Tess of the Durbeveilles, Jude the Obscure
Hawthorne N	The Scarlet Letter
Hemingway	The Old Man and the Sea, To have and To Have Not
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
Lessing D	The Grass is Singing
Miller A	The Crucible, All My Sons
Morrison T	Beloved
Murdoch	The Bell, The Red and the Green, A Severed Head
Orwell	1984, Animal Farm, Down and Out in Paris and London
Poe	Tales of Mystery and Imagination
Proulx A	Brokeback Mountain, The Shipping News
Rushdie S	The Satanic Verses
Salinger	Catcher in the Rye

Shelley M	Frankenstein
Shriver L	We Need To Talk About Kevin
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
Twain M	The Adventures of Huckleberry Finn
Walker A	The Color Purple
Wells HG	War of the Worlds, Ann Veronica, Kipps,
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

Man Booker – winners and shortlists

2019

Margaret Atwood	The Testaments
Lucy Ellmann	Ducks, Newburyport
Bernardine Evaristo	Girl, Woman, Other
Chigozie Obioma	An Orchestra of Minorities
Salman Rushdie	Quichotte
Elif Shafak	10 Minutes 38 Seconds in This Strange World

2018

Anna Burns	Milkman
Esi Edugyan	Washington Black
Daisy Johnson	Everything Under
Rachel Kushner	The Mars Room
Richard Powers	The Overstory
Robin Robertson	The Long Take

2017

Paul Auster	4321
Emily Fridlund	History of Wolves
Mohsin Hamid	Exit West
Fiona Mozley	Elmet
George Saunders	Lincoln in the Bardo
Ali Smith	Autumn

2016

Paul Beatty	The Sellout
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Deborah Levy	Hot Milk
Graeme Macrae Burnet	His Bloody Project
Otessa Moshfegh	Eileen
David Szalay	All That Man Is
Madeleine Thien	Do Not Say We Have Nothing

2015

Marlon James	A Brief History of Seven Killings
Tom McCarthy	Satin Island
Chigozie Obioma	The Fishermen
Sunjeev Sahota	The Year of the Runaways
Anne Tyler	A Spool of Blue Thread
Hanya Yanagihara	A Little Life

2014

Joshua Ferris	To Rise Again at a Decent Hour
Richard Flanagan	The Narrow Road to the Deep North
Karen Joy Fowler	We Are All Completely Beside Ourselves
Howard Jacobson	J
Neel Mukherjee	The Lives of Others
Ali Smith	How to be Both

2013

NoViolet Bulawayo	We Need New Names
Eleanor Catton	The Luminaries
Jim Crace	Harvest
Jhumpa Lahiri	The Lowland
Ruth Ozeki	A Tale for the Time Being
Colm Tóibín	The Testament of Mary

2012

Tan Twan Eng,	The Garden of Evening Mists
Deborah Levy,	Swimming Home
Hilary Mantel,	Bring up the Bodies
Alison Moore,	The Lighthouse
Will Self,	Umbrella
Jeet Thayil,	Narcopolis

2011

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
Yvette 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.
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
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
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
David Mitchell	Cloud Atlas
2003	
DBC Pierre	Vernon God Little
Monica Ali	Brick Lane

J M Coetzee	Disgrace
Zoe Heller	Notes on a Scandal
Margaret Atwood	Oryx and Crake

2002

Yann Martel	Life of Pi
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Whitbread– winners and shortlists

(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
Louis de Bernieres	Birds Without Wings
Kate Atkinson	Case Histories

2003

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

2002

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

Women's Fiction/Orange Book Awards and shortlists

2019

Tayari Jones	An American Marriage
Pat Barker	The Silence of the Girls
Oyinkan Braithwaite	My Sister, the Serial Killer
Anna Burns	Milkman
Diana Evans	Ordinary People
Madeline Miller	Circe

2018

Kamila Shamsie	Home Fire
Jesmyn Ward	Sing, Unburied, Sing
Elif Batuman	The Idiot
Jessie Greengrass	Sight

Imogen Hermes Gowar The Mermaid and Mrs Hancock
Meena Kandasamy When I hit you: or, a Portrait of the Writer as a Young Wife

2017

Naomi Alderman The Power
Ayobami Adebayo Stay With Me
Linda Grant The Dark Circle
C. E. Morgan The Sport of Kings
Gwendoline Riley First Love
Madeleine Thien Do Not Say We Have Nothing

2016

Lisa McInerney The Glorious Heresies
Cynthia Bond Ruby
Anne Enright The Green Road
Elizabeth McKenzie The Portable Veblen
Hannah Rothschild The Improbability of Love
Hanya Yangihara A Little Life

2015

Ali Smith How to be Both
Laline Paull The Bees
Anne Tyler A Spool of Blue Thread
Sarah Waters The Paying Guests
Kamila Shamsie A God in Every Stone
Rachel Cusk Outline

2014

Eimear McBride A Girl is a Half-formed Thing
Chimamanda Ngozi Adichie, Americanah
Hannah Kent, Burial Rites
Jhumpa Lahiri, The Lowland
Audrey Magee, The Undertaking
Donna Tartt, The Goldfinch

2013

M. Homes May we be Forgiven
Maria Semple, Where'd You Go Bernadette
Hilary Mantel, Bring Up the Bodies
Barbara Kingsolver, Flight Behaviour
Kate Atkinson, Life After Life
Zadie Smith, NW

2012

Esi Edugyan, Half-Blood Blues
Anne Enright, The Forgotten Waltz
Georgina Harding, Painter of Silence
Madeline Miller The Song of Achilles
Cynthia Ozick, Foreign Bodies
Ann Patchett, State of Wonder

2011

Emma Donohue	Room
Aminatta Forna	The memory of Love
Emma Henderson	Grace Williams Say it Loud
Nicole Krauss	Great House
Téa Obreht	The Tiger's Wife
Kathleen Winter	Annabel

2010

Irene Sabatini	The Boy Next Door
Jane Borodale	The Book of Fires
Evie Wyld	After The Fire, A Still Small Voice

2009

Marilynne Robinson	Home
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
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
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
Hilary Mantel	Beyond Black
Ali Smith	The Accidental
Kazuo Ishiguro	Never Let Me Go

2005

Maile Meloy	Liars and Saints
Sheri Holman	The Mammoth Cheese
Jane Gardam	Old Filth
Joolz Denby	Billie Morgan
David Mitchell	Cloud Atlas

Audrey Niffenegger

The Time Traveller's Wife

2004

Shirley Hazzard

The Great Fire

Chimamanda Ngozi Adichie

Purple Hibiscus

Gillian Slovo

Ice Road

Rose Tremain

The Colour

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.**

Useful Websites

- www.Litcharts.co.uk
- www.sparknotes.com
- www.shmoop.co.uk
- www.universalteacher.org.uk
- www.literature.org
- Poems | Poetry Foundation

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