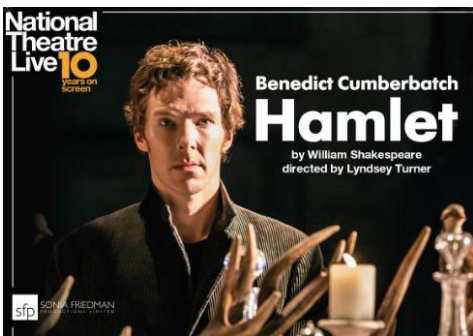
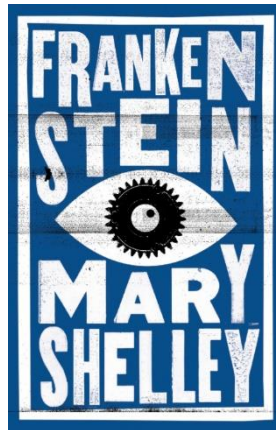
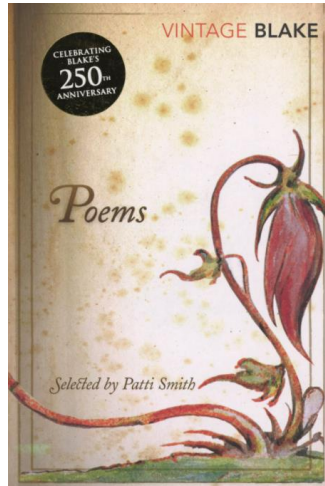
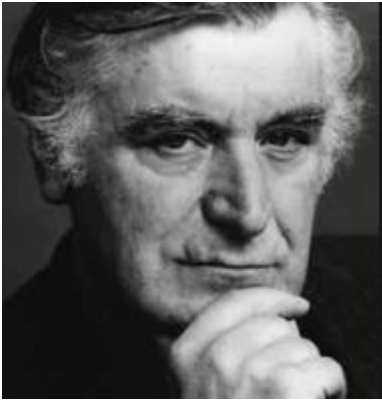




HILLCREST SIXTH FORM



English Literature Welcome Pack

The Basics

Exam board and course information

Eduqas A level English Literature

<https://www.eduqas.co.uk/qualifications/english-literature-as-a-level>

Equipment

Students of subject are expected to bring the following to every lesson:

- Copies of the set texts you are studying
- An A4 folder which is to be kept well organised using file dividers
- A4 lined paper to make notes on
- Pen, pencil, highlighter and ruler
- Preferable: a range of colours (felts, fine-liners, pencils or highlighters)

What you can expect in this course

- An introduction to a range of exciting Literature
- Teachers who are passionate about their subject
- Interesting lessons with lots of great discussions
- A range of resources to help you learn effectively and stay organised
- Lots of opportunity to share your ideas and challenge each other
- Homework tasks which help you to progress and work independently
- Support when you need it
- Excellent exam preparation
- A Sixth Form Book Club to develop your knowledge of Literature from 1880 -1910

Expectations of all students

- Excellent attendance and punctuality
- A positive attitude and good concentration in lessons
- Turning up fully-equipped to all lessons
- Keeping up to date with all reading set in advance of lessons
- Homework completed on time and to the best of your ability; any homework completed on a computer should be printed by you *before* the lesson unless you are given directions to the contrary.
- Taking on board feedback you are given and using it to improve your work
- Constant review and revision throughout the course
- Wider reading to develop your knowledge of context and critical views, as well as preparation for your attendance at book club and component 4 coursework unit of study
- It is expected that you spend approximately 3-5 hours per week working on this subject outside lessons, through a mixture of homework and self-directed study. There are suggestions for self-directed study in this booklet.

Remember: there is a direct relationship between your effort and your final grade.

In short, we expect 100% commitment. You will be treated like a young adult in lessons and you are expected to behave like one: with maturity, conscientiousness, politeness and common sense.

Subject content

Component 1: Poetry

This component encourages you to develop your ability to read widely and engage critically with a range of poetry from different times whilst developing further your techniques of analysis and evaluation.

In both sections, you will need to demonstrate your ability to:

- analyse how meanings are shaped in poetry texts and the ways writers adapt structure, form and language in poetry for effect
- show understanding of the cultural and contextual influences on readers and writers
- use accurately a range of literary concepts and terminology
- reflect on different interpretations of literary texts, including, where relevant, critical interpretation; debate alternative ideas about a text and consider multiple readings
- identify and consider how attitudes and values are expressed in texts
- use accurately quotations from and references to texts and sources
- organise responses in a clear and effective academic style and register with coherent written expression.

Section A: Poetry pre-1900 (open-book, clean copy)

Section A is based on the study of **William Blake: Poems selected by Patti Smith** (Vintage)

You are required to answer **one** question in **two separate but linked** parts:

- part (i) a question based on a poem or extract from the set text, assessing knowledge and understanding and close analysis of the poem or extract;
- part (ii) a question requiring you to show wider knowledge and understanding of the text as a whole

Section B: Poetry post-1900 (open-book, clean copy)

Section B is based on the study of **two** post-1900 paired poetry texts:

- Ted Hughes: Poems selected by Simon Armitage** (Faber) (Prescribed section: all poems up to and including 'Rain' on page 68)
- Sylvia Plath: Poems selected by Ted Hughes** (Faber)

Section B requires you to respond to **one** question from a choice of two on each pair of texts. In this section, you will need to demonstrate that in addition to the skills above, you can explore connections across your chosen set poetry texts.

Component 2: Drama

This component encourages you to explore the changing traditions of drama over time.

In both sections, you will need to demonstrate their ability to:

- analyse how meanings are shaped in drama texts
- show understanding of the cultural and contextual influences on readers and writers
- use accurately a range of literary concepts and terminology, including knowledge of the principles and conventions of drama and dramatic verse
- reflect on different interpretations of literary texts, including, where relevant, critical interpretation; debate alternative ideas about a text and consider multiple readings
- identify and consider how attitudes and values are expressed in texts
- organise responses in a clear and effective academic style and register with coherent written expression
- use accurately quotations and references to texts and sources.

Section A: Shakespeare (closed-book)

Section A is based on the study of one Shakespeare play: **Hamlet**

You are required to answer **one** question in **two separate but linked** parts:

- part (i) a question based on a printed extract from the set text, assessing knowledge and understanding and close analysis of the extract;
- part (ii) a question requiring you to show wider knowledge and understanding of the play as a whole.

Section B: Drama (closed-book)

Section B: based on the study of a pair of plays, one pre-1900 and the other post-1900.

- John Webster: The Duchess of Malfi** (Methuen)
- Tennessee Williams: A Streetcar Named Desire** (Penguin Modern Classics)

Section B requires you to respond to **one** question from a choice of two. In this section, you will need to demonstrate that in addition to the skills above, you can explore connections across two drama texts.

Component 3: Unseen Texts

This component gives you the opportunity to synthesise and reflect upon the knowledge you have gained from the course as a whole and to apply your skills of literary analysis to the examination of unseen prose and unseen poetry texts. Here, you have the opportunity to approach each section in a personal and engaged way, demonstrating your own critical skills as you encounter texts that have not been previously set for study as part of the course.

Section A: Unseen Prose

Section A requires you to respond to **one** question from a choice of two. Each question will offer an unseen prose passage for analysis.

Question 1 will take a prose passage from the period 1880-1910. – This is the period you will be studying.

Question 2 will take a prose passage from the period 1918-1939.

In your analysis of the unseen prose passage, you must focus your response on how meanings are shaped. In addition, you must give some consideration to relevant contexts and how texts may be read in more than one way. A set of brief supporting contextual and critical extracts will accompany each prose passage to help you consider the significance and influence of contexts and other readers' views.

In preparation for this section, you will be given the opportunity to read a wide range of prose from the defined periods above. You will need to show an understanding of the ways a variety of contexts can influence texts and also how texts may be read in more than one way.

Section B: Unseen Poetry

Section B requires you to respond to **one** question from a choice of two. Each question will offer an unseen poem or poetry extract from any period. In your response to the unseen poem, you must focus on the ways in which meanings are shaped.

In preparation for this section, you will be given the opportunity to read a wide range of poetry of different periods and forms.

Component 4: Prose Study

This component is internally assessed and externally moderated. It requires you to submit a 2500-3000-word assignment based on the reading of two prose texts by different authors, one published **pre-2000** and one published **post-2000**.

- Pre-2000 – **Frankenstein by Mary Shelley**
- Post- 2000 – student choice

Students' previous choices for Post-2000 texts:

A Thousand Splendid Suns – Khaled Hosseini – themes: suffering,

Oryx and Crake – Margaret Atwood – theme: creation; ambition

Never Let Me Go – Kazuo Ishiguro – theme: isolation; prejudice; kindness essential to a healthy society

Circe – Madeline Miller – theme: family relationship; masculinity or male oppression

Purple Hibiscus – Chimanda Ngozi Adichie – theme: monstrosity

Texts must be substantial and of sufficient literary merit for A level study. For the purposes of this component, the term 'prose text' will be taken to include **the novel, a collection of short stories, autobiography and memoir, travel writing and essays**.

The task for this assignment will allow you to show knowledge and understanding of ways in which texts relate to one another and to literary traditions, movements and genres. You are also required to consider the significance of different cultural and contextual influences in relation to your chosen texts for study.

This component is designed to enable you to pursue wider reading that is of interest to yourself and to undertake independent and sustained studies of literary texts. In selecting a text from post-2000, you are given the opportunity to engage with, and reflect on, literature published within their own lifetime.

You are required to demonstrate the following skills:

- read texts in a variety of ways and respond critically and creatively
- communicate fluently, accurately and effectively their knowledge, understanding and judgement of texts
- use literary critical concepts and terminology with understanding and discrimination
- explore comparisons and contrasts between texts, establishing links and relationships
- identify and consider how attitudes and values are expressed in texts
- show understanding of the cultural and contextual influences on readers and writers
- draw on their understanding of different interpretations in responding to and evaluating texts
- adopt a clear and appropriate academic style and register
- use accurately quotations from and references to texts and sources.

Study Skills

You can also find detail about study skills in your study skills booklet.

Being analytical in English Literature

Many of the subject specific study skills are listed above in the outline of each component. To summarise, in studying English Literature, you need to develop the following skills:

- **close reading** skills and ability to articulate your thoughts about what you read
- **analyse** the ways writers adapt structure, form and language to create meaning
- show **understanding of the cultural and contextual influences** on readers and writers
- use accurately a range of **literary concepts** and **terminology**
- **reflect on different interpretations** of literary texts, including, where relevant, critical interpretation; debate alternative ideas about a text and consider multiple readings
- identify and **consider how attitudes and values are expressed** in texts
- use accurately **quotations** from and references to texts and sources
- organise responses in a **clear and effective academic style** and register with coherent written expression.
- **explore connections** across two texts, considering comparisons and contrasts
- Develop a **coherent argument**

Study tip: Try going through a practice essay that you have completed with a different colour for each Assessment Objective – This will help you to visualise which AOs are not being given sufficient attention in your answers.

How should I revise for English Literature?

Retrieval Practice

This is a learning strategy that aims to pull information from your memory. This usually involves recalling information you have previously studied.

- Try creating flash cards key quotations, critical comments or contextual information from your notes
- Try regularly quizzing yourself to check your knowledge of a previous topic from a while ago

Knowledge Organisers

Your knowledge organiser contains the *basic information* you need to know to pass your exams. You should learn the content on your KO.

- Try creating your own version of the knowledge organiser as a revision task. This could incorporate dual coding
- Quiz yourself on characters/themes and key contextual facts (look, say, cover, write, check)

Dual Coding

Turning text into images, symbols or diagrams. These are mental aids to help your learning as you have verbal and visual information at the same time.

- Try summarising your notes on a poem, a scene or a chapter into images and key words to help you remember the content

Self-Quizzing

Self-quizzing means testing yourself on your subject knowledge.

- Try writing your own quizzes using your knowledge organiser or based on your class notes
- You could swap quizzes with your classmates

Videos and Podcasts

Visual aids can be really helpful for revision. Search YouTube, BBC iPlayer and Netflix for some helpful revision videos, documentaries and video lectures. Podcasts are easy to listen to whilst doing something you enjoy such as sport or drawing. See the 'read, watch, do, listen' section for some recommendations.

Revision Guides

Revision Guides can be a useful starting point for revision as it will contain the *basic information* you need to know to pass your exams. You should learn the knowledge content in your revision guide.

- Try creating your own version of the revision guide as a revision task. This could incorporate dual coding
- Quiz yourself on key pieces of knowledge (look, say, cover, write, check)

Scheme of Work

This is an approximate outline only.

	Autumn Term	Spring Term	Summer Term
Year 12 Mrs Drury	Drama – Section B - Duchess of Malfi by John Webster	Drama – Section B - Duchess of Malfi by John Webster Drama – Section B – A Streetcar Named Desire by Tennessee Williams	Drama – Section B – A Streetcar Named Desire by Tennessee Williams Revision, consolidation, end-of-year exam, outline and preparation work for Hamlet
Year 12 Mr James	Poetry – Section A – William Blake	Poetry – Section A – William Blake	Poetry – Section B – Ted Hughes and Sylvia Plath Revision, consolidation, end-of-year exam,
Year 12 Mrs Bhargav	Unseen Prose – Section A – 1880-1910 Prose Study – Pre-2000 Reading – Frankenstein by Mary Shelley	Unseen Prose – Section A – 1880-1910 Prose Study – Post-2000 Reading	Prose Study Completion
Year 13 Mrs Drury	Drama – Section A – Hamlet by William Shakespeare Unseen Prose – Section A – 1880-1910	Drama – Section A – Hamlet by William Shakespeare Unseen Prose – Section A – 1880-1910	Revision, consolidation and examination preparation
Year 13 Mr James	Poetry – Section B – Ted Hughes and Sylvia Plath Unseen Poetry – Section B	Unseen Poetry – Section B Revision, consolidation and examination preparation	Revision, consolidation and examination preparation

Assessment

Your final grade in this subject will come from three examinations taken at the end of Year 13 and a coursework essay.

Component 1 exam <i>Poetry</i>	2h Taken at the end of Year 13	30% of your final grade
Component 2 exam <i>Drama</i>	2h Taken at the end of Year 13	30% of your final grade
Component 3 exam <i>Unseen Texts</i>	2h Taken at the end of Year 13	20% of your final grade
Component 4: non-examined assessment <i>Prose Study</i>	2500~3000 word essay, preparation started in Y12 and written in Y13	20% of your final grade

Assessment objectives

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology , and coherent, accurate written expression	<i>AO1 is assessed in all components</i>
AO2	Analyse ways in which meanings are shaped in literary texts.	<i>AO2 is assessed in all components</i>
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.	<i>AO3 is assessed in all components</i>
AO4	Explore connections across literary texts	<i>AO4 is assessed in component 1, 2 and 4</i>
AO5	Explore literary texts informed by different interpretations	<i>AO5 is assessed in all components</i>

	AO1	AO2	AO3	AO4	AO5	Total
Component 1	7.5%	10%	5%	2.5%	5%	30%
Component 2	5%	7.5%	7.5%	5%	5%	30%
Component 3	7.5%	7.5%	2.5%		2.5%	20%
Component 4	5%	5%	5%	2.5%	2.5%	20%
Overall Weighting	25%	30%	20%	10%	15%	100%

Throughout the course, you will be assessed in the following ways:

- Knowledge quizzes
- Practice essays
- Half- termly assessments
- Internal examinations

Tracking your progress

Note on target grades: these are generated automatically by an organisation called LPUK, based on national averages about what people with similar GCSE grades to you go on to achieve in sixth form **if they push themselves**. They are **not what you will automatically get**, they are **not necessarily what you will be predicted on your UCAS or any other applications** and they are absolutely **not the maximum you can achieve**. What you achieve in sixth form will depend on **how much work you put in**. Your target grade is intended to be something for you to work towards: for you to try to do as good as or better than.

Your LPUK target grade:

Major assessments

Date	Assessment title	Mark/grade	Focus for improvement
Y12 January	The Duchess of Malfi		
	William Blake		
Y12 March	A Streetcar Named Desire		
	Frankenstein		
End of Y12 exam	The Duchess of Malfi and A A Streetcar Named Desire		
	William Blake		
	Unseen Prose		
	Prose Study		
Y13 December	Hamlet		
	Hughes and Plath		
	Unseen Poetry		
Y13 March	William Blake		
	The Duchess of Malfi and A A Streetcar Named Desire		

Essays: Poetry

Date	Title	AO1	AO2	AO3	AO4	AO5	Total	Focus for Improvement

Essays: Drama

Date	Title	AO1	AO2	AO3	AO4	AO5	Total	Focus for Improvement

Essays: Unseen Texts

Date	Title	AO1	AO2	AO3	AO4	AO5	Total	Focus for Improvement

Drafts: Prose Study

Date	Title	AO1	AO2	AO3	AO4	AO5	Total	Focus for Improvement

Useful resources and taking your work further

With Sixth Form studies, there is no such thing as “finished all your work”.

Read, Watch, Do, Listen

⚙ Available to read as part of Sixth Form Book Club

Read	<p>Academic books: Oxford: A Very Short Introduction series – Marx, Feminism, Freud, Literary Theory, English Literature 'Hamlet Poem Unlimited.' Harold Bloom 'Hamlet and his Problems.' T.S. Eliot https://www.bartleby.com/200/sw9.html Coleridge: 'Lectures on Shakespeare' (1811-1819) https://www.shakespearean.org.uk/lectures-and-notes-on-shakspeare-and-other-english-poets-by-samuel-taylor-coleridge/ 'Shakespearean Tragedy.' A.C. Bradley https://www.gutenberg.org/files/16966/16966-h/16966-h.htm 'The Complete Essays' Michel de Montaigne R. B. Graves 'The Duchess of Malfi at the Globe and Blackfriars' Ren. D (1978) pp. 193-209 Harold Bloom 'Tennessee Williams' 'The Cambridge Companion to Tennessee Williams' Matthew. C. Roudane</p> <p>Articles: BBC Arts – The of Duchess of Malfi: https://www.bbc.co.uk/programmes/articles/2nFIZyFkQlq8RdSvrYYbZDW/the-duchess-of-malfi Encyclopaedia Britannica: https://www.britannica.com/topic/The-Duchess-of-Malfi https://www.britannica.com/topic/A-Streetcar-Named-Desire-play https://www.britannica.com/topic/Hamlet-by-Shakespeare https://www.britannica.com/art/Jacobean-literature Critical metamorphosis of Shelley's Frankenstein: https://openjournals.library.sydney.edu.au/index.php/SSE/article/download/538/509</p> <p>British Library on texts and authors: https://www.bl.uk/works/the-duchess-of-malfi https://www.bl.uk/works/hamlet https://www.bl.uk/people/ted-hughes https://www.bl.uk/people/sylvia-plath https://www.bl.uk/people/william-blake https://www.bl.uk/people/mary-shelley</p> <p>Critical Reading: https://www.brainscape.com/flashcards/frankenstein-critical-quotes-2321912/packs/2340531</p> <p>Blogs and Websites: Susan Strachan A Level Blog - https://missstrachanenglishstudentfacingblog.wordpress.com/about/ Freudian Theory https://www.verywellmind.com/freudian-theory-2795845 Writing of Karl Marx https://www.marxists.org/archive/marx/works/1843/critique-hpr/intro.htm The Open University's Duchess of Malfi course: https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=1796&printable=1</p> <p>Fiction (Component 3): All of these books were written during 1880-1910 and reflect in some way the society they were written in. Think or read about what they tell you about the society they were produced in as part of your wider reading for Component 3 Unseen Prose. <i>Washington Square</i> by Henry James (1880) <i>Adventures of Huckleberry Finn</i> by Mark Twain (1884) <i>The Mayor of Casterbridge The Life and Death of a Man of Character</i> by Thomas Hardy (1886) <i>Three Men in a Boat</i> by Jerome K. Jerome (1889) <i>The Picture of Dorian Gray</i> by Oscar Wilde (1890) ⚙ <i>The Sign of Four</i> by Arthur Conan Doyle (1890) ⚙ <i>The Yellow Wallpaper</i> by Charlotte Perkins Gilman (1892) ⚙ <i>The Diary of a Nobody</i> by George & Weedon Grossmith (1892) <i>The Time Machine</i> by H. G. Wells (1893) <i>Dracula</i> by Bram Stoker (1895) ⚙</p>
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The Turn of the Screw by Henry James (1896) ✨
Moonfleet by John Meade Falkner (1896)
War of the Worlds by H. G. Wells (1898)
The Awakening by Kate Chopin (1899) ✨
Heart of Darkness by Joseph Conrad (1902)
A Room with a View by E. M. Forster *1908)

Fiction (Component 4):

Read a number of post-2000 novels in order to make a sensible choice for Component 4 – Prose Study
Suggested post-2000 novels:

Cerise by Madeline Miller
Atonement by Ian McKewan
Purple Hibiscus by Chimamanda Ngozi Adiche
A Thousand Splendid Suns by Khaled Hosseini
Never Let Me Go by Kazuo Ishiguro
Oryx and Crake by Margaret Atwood
I, Lucifer by Glen Duncan
Life of Pi by Yan Martel
Small Island by Andrea Levy
Life after Life by Kate Atkinson
Frankenstein by Jeanette Winterson
The Little Stranger by Sarah Waters
Vernon God Little by DBC Pierre
Thirteenth Tale by Diane Setterfield

The Bell Jar by Sylvia Plath as an accompaniment to Sylvia Plath poetry study for Component I

Online Study Guides:

SparkNotes, LitCharts, Cliff Notes, Shmoop etc – notes on plot, character, key themes and quotations
Shakespeare Online - <http://www.shakespeare-online.com/plays/hamlet/hamletcharacter.html>

Interviews:

Gillian Anderson on playing Blanche – <https://www.theguardian.com/stage/2020/may/20/gillian-anderson-interview-streetcar-named-desire-national-theatre-at-home>
Ted Hughes: <https://www.theparisreview.org/interviews/1669/the-art-of-poetry-no-71-ted-hughes>

Art:

The Victoria and Albert museum for Women in Renaissance Art and Literature
<https://www.vam.ac.uk/collections/renaissance>

Interviews:

Gemma Aterton – Duchess of Malfi <https://www.youtube.com/watch?v=7tnsk83aitE>
Royal Shakespeare Company – interviews and trailers - <https://www.rsc.org.uk/the-duchess-of-malfi/>
National Theatre – Hamlet- a character study - <https://www.youtube.com/watch?v=OcoHJWdETnw>

YouTube Videos

Chaucer (Historical Context) - <https://www.youtube.com/watch?v=IepKYZURHB8>
Alec Baldwin in 'A Streetcar Named Desire' https://www.youtube.com/watch?v=wNP_2Omaciw
Gemma Aterton in 'The Duchess of Malfi' <https://www.youtube.com/watch?v=0NXMWSzugDs>
Lawrence Olivier in 'Hamlet' https://www.youtube.com/watch?v=wNP_2Omaciw
Marlon Brando in 'A Streetcar Named Desire'
Victorians: Religion and Science: <https://www.youtube.com/watch?v=w4wPkCAmIlo>
Frankenstein Lecture at Carnegie Hall: <https://www.youtube.com/watch?v=GPKiluehyPY>
Mothering Monsters: <https://www.youtube.com/watch?v=Rd-eKRRQzcQ>
Frankenstein Inspiring the Monster: <https://www.youtube.com/watch?v=q8JxlnHxinM>
Frankenstein: Defining the Monster: <https://www.youtube.com/watch?v=DzTgn4NU3pQ>
Frankenstein's Critique of Reason: <https://www.youtube.com/watch?v=EJQ5x6wNwHY>
The Myth of Prometheus: https://www.youtube.com/watch?v=U_u9ISjrEOE

Films:

Kenneth Branagh/Robert De Niro version (1994)
James McAvoy and Daniel Radcliffe version (2015)

Drama:

Watch

	<p><i>Culture in Quarantine: Shakespeare</i> - https://www.bbc.co.uk/iplayer/episode/p089zf8r/culture-in-quarantine-shakespeare-hamlet</p> <p><i>Ophelia</i> – available on Netflix, a retelling of ‘Hamlet’ from Ophelia’s point of view</p> <p><i>The Brilliant Bronte Sisters</i> – documentary on the Bronte sisters</p> <p><i>The Duchess of Malfi</i> – a Jacobean Revenge tragedy</p> <p><i>A Streetcar Named Desire</i> – the tragedy of Blanche Dubois’s inability to adapt to a changing American landscape</p> <p><i>Hamlet</i> – a play of madness and revenge</p> <p><i>Gone with the Wind</i> - Set in the American Deep South</p> <p>Various adaptations of Hamlet available on DVD including featuring actors David Tenant, Kenneth Brannagh and Mel Gibson</p> <p>The National Theatre Production of <i>Frankenstein</i>: https://www.youtube.com/watch?v=IV23Y9DiSBc</p> <p>Documentaries/lectures:</p> <p>Harold Bloom’s ‘Lectures on Hamlet’ https://www.youtube.com/watch?v=jrDAkFqCEqw</p> <p>Gresham College for various lectures including ‘Hamlet’ and Sylvia Plath https://www.gresham.ac.uk/</p>
<p>Do</p>	<p>Theatre:</p> <p>Try to watch a live performance of Hamlet, <i>A Streetcar Named Desire</i> or <i>The Duchess of Malfi</i> if any are being shown throughout the duration of your course</p> <p>Library and Museums:</p> <p>Visit Birmingham Central Library to research critics or literary theories for any of the set texts you are studying</p> <p>Visit Shakespeare’s Birthplace, in Stratford-Upon-Avon</p> <p>Try to go visit The Globe Theatre, London or the RSC Theatre, Stratford</p> <p>Try to visit the Victoria and Albert Museum, London www.vam.ac.uk</p> <p>Useful Websites:</p> <p>Eduqas Student Support - https://www.eduqas.co.uk/home/student-support/</p> <p>Eduqas Digital Resources - https://resources.eduqas.co.uk/Pages/ResourceByArgs?subId=57</p> <p>Other:</p> <p>Attend the Sovereign Lectures that we organise</p> <p>Use <i>Quizlet</i> to research critical comments on set texts, revise context and learn key quotations</p> <p>Explore resources at the <i>British Library</i> – see Articles Links</p> <p>Create your own glossary of new terms</p> <p>Create your own version of your knowledge organiser</p> <p>Use <i>Seneca</i> to revise <i>A Streetcar Named Desire</i></p>
<p>Listen</p>	<p>BBC Programmes and Podcasts:</p> <p>Meridian – <i>A Streetcar Named Desire</i> - https://www.bbc.co.uk/sounds/play/p03m0x70</p> <p>Meridian – <i>A Streetcar Named Desire</i> – Reviewed - https://www.bbc.co.uk/sounds/play/p03m0x87</p> <p>Spotify ‘Revise: A Level English Lit Revision’ A series of Podcasts on ‘<i>A Streetcar Named Desire</i>’ https://open.spotify.com/show/4omoQIDAieF1C9Xu6jC1bYW</p> <p>BBC Radio 4 – Great Lives – Tennessee Williams https://www.bbc.co.uk/programmes/b00p8dkb</p> <p>University of Oxford – Hamlet Podcasts – http://podcasts.ox.ac.uk/gsearch/hamlet</p> <p>In Our Time – Hamlet - https://www.bbc.co.uk/programmes/b09jqtfs</p> <p>Apple Podcasts - The Hamlet Podcast - https://podcasts.apple.com/gb/podcast/the-hamlet-podcast/id1269589417</p> <p>In Our Time – Songs of Innocence and Experience – William Blake BBC Radio 4 - In Our Time, Songs of Innocence and of Experience</p> <p>University of Oxford – William Blake - William Blake University of Oxford Podcasts - Audio and Video Lectures</p> <p>University of Oxford – Frankenstein - frankenstein University of Oxford Podcasts - Audio and Video Lectures</p> <p>Apple Podcasts – Frankenstein In Our Time: Frankenstein on Apple Podcasts</p> <p>University of Oxford – Duchess of Malfi Podcasts - http://podcasts.ox.ac.uk/gsearch/duchess%20malfi</p> <p>Apple Podcasts – Duchess of Malfi: Deconstructing the Play - https://podcasts.apple.com/gb/podcast/duchess-of-malfi-deconstructing-the-play-for-ipod-iphone/id470843398</p> <p>Player FM ‘From Renaissance to the Augustan Age’. Several podcasts on contextual knowledge including ‘Restoration and the Monarchy’, ‘Hamlet’, ‘Literature of the Restoration’, ‘Renaissance Theatre’, ‘The Elizabethan Age’ and ‘The Rise of the Novel’.</p> <p>Player FM Hamlet Podcasts https://player.fm/podcasts/Hamlet</p> <p>Player FM ‘The Daily Poem’ https://player.fm/series/the-daily-poem</p> <p>Lectures:</p> <p>Series of audio from various lectures on Shakespeare https://www.thebritishacademy.ac.uk/lectures/shakespeare-lectures</p>