


Research
Based
Curricula



**What Happens in
Adaptation? The Fate of
Literary Texts**
Key Stage 4 English Literature

2019



Contents

Part 1: Introduction

03	Welcome
04	University Skills
05	Information for Teachers
07	Introduction
10	Meet the PhD researcher
11	Glossary

Part 2: Resources

12	Resource 1
21	Resource 2
27	Resource 3
32	Resource 4
38	Resource 5
44	Resource 6

Part 3: Advice and Guidance

51	University Study Skills: Cornell Notes
53	University Study Skills: Key Instruction Words
55	University Guidance

For Pupils Welcome



To get into the best universities, you must demonstrate that you are intellectually curious, and will make the most of the wonderful academic opportunities available to you.

One of the best ways of demonstrating this, is by going above and beyond what is taught in school and studying something that is not on the curriculum.

This resource will give you exactly such an opportunity. You will have something interesting to write about in your application to university, something interesting to talk about in a university interview, and open whole new areas of study you might be interested in!

You will develop valuable academic skills as you go, that we have marked out with gold badges (see the next page on university skills). As you work through the resource you can look out for these badges so that you can explain which skills you have developed and what you did to demonstrate them. Developing these skills will help you get university ready!

If you have any questions while you are using the resources in this pack, you can contact your teacher or email us directly at schools@access-ed.ngo.

Good luck with your journey to higher education!



For Pupils University Skills



To complete this resource, you will have to demonstrate impressive academic skills. When universities are looking for new students, they will want young people who can study independently and go above and beyond the curriculum. All of these skills that you will see here will demonstrate your abilities as a university student – while you're still at school!

Every time you have to look something up, or write up a reference you are showing that you can work independently. Every time that you complete a challenging problem or write an answer to a difficult question, you might demonstrate your ability to think logically or build an argument. Every time that you evaluate the sources or data that you are presented with, you are showing that you can “dive deep” into an unfamiliar topic and learn from it.



Here are the skills that you will develop in this course:

independent research	your ability to work on your own and find answers online or in other books
creativity	your ability to create something original and express your ideas
problem solving	your ability to apply what you know to new problems
building an argument	your ability to logically express yourself
providing evidence	your ability to refer to sources that back up your opinions/ ideas
academic referencing	your ability to refer to what others have said in your answer, and credit them for their ideas
deep dive	your ability to go above and beyond the school curriculum to new areas of knowledge
source analysis	your ability to evaluate sources (e.g. for bias, origin, purpose)
data interpretation	your ability to discuss the implications of what the numbers show
active reading	your ability to engage with what you are reading by highlighting and annotating

For Teachers RBC Guide



Programme Aims The Research-Based Curriculum aims to support student attainment and university progression by providing classroom resources about cutting-edge research at local universities. The resources are designed to:

- ✓ promote intellectual curiosity through exposure to academic research
- ✓ stretch and challenge students to think deeply about content that may be beyond the confines of the curriculum
- ✓ develop core academic skills, including critical thinking, metacognition, and written and verbal communication
- ✓ inform students about how subjects are studied at university, and provide information, advice and guidance on pursuing subjects at undergraduate level

Content The programme represents a unique collaboration between universities and schools. Trained by AccessEd, PhD Researchers use their subject expertise to create rich resources that help bring new discoveries and debates to students.

The Research-Based Curriculum offers ten modules suitable for either KS4 or KS5 study. The modules span a range of disciplines, including EBacc and A-level subjects, as well as degree subjects like biochemistry. Each module includes six hours of teaching content, supported by student packs, teacher notes and slides. All modules are available online and free of charge for teachers at select schools.

Delivery Resources are designed to be used flexibly by teachers. The resources can be completed by students individually or in groups, in or out of the classroom.

For Teachers

RBC Guide



Here are five examples of delivery options:

Extra-Curricular Subject Enrichment Clubs

The resources can be completed in small groups (4-8 pupils) across a series of weekly lunch clubs or after-school clubs. Groups can reflect on their learning by presenting a talk or poster on the subject matter at the end of the course.

University Access Workshops

The resources can be used by students to explore subjects that they are interested in studying at university. This can inform their decision making with regards to university degree courses, and allow students to write more effective personal statements by including reflections on the Research-Based Curriculum.

Research Challenge

The resources can be used to ignite curiosity in new topics and encourage independent research. Schools could hold a research challenge across a class or year group to submit a piece of work based on the resources. Pupils could submit individually or in small groups, with a final celebration event.

Summer Project

Resource packs can function as 'transition' projects over the summer, serving as an introduction to the next level of study between KS3 and KS4, or KS4 and KS5. Students could present their reflections on the experience in a journal.

Evidence

The Research-Based Curricula programme builds on the University Learning in Schools programme (ULiS), which was successfully delivered and evaluated through the London Schools Excellence Fund in 2015. The project was designed in a collaboration between Achievement for All and The Brilliant Club, the latter of which is the sister organisation of AccessEd. ULiS resulted in the design and dissemination of 15 schemes of work based on PhD research for teachers and pupils at Key Stage 3. The project was evaluated by LKMCo. Overall, pupils made higher than expected progress and felt more engaged with the subject content. The full evaluation can be found here: [ULiS Evaluation](#).

Questions?

For more information contact hello@access-ed.ngo

Introduction to Topic Adaptation



Which is better the book or the film?

If you have read both a book and watched the adaptation, you will most likely have an opinion on this question. Yet, rather than discussing fidelity and making evaluative judgements, Adaptation studies concerns itself with a more critical approach to the study of how adaptation treats the source material and how this is connected to other various contexts.

The topics within this pack will include:

The Cinematic Novel

The Graphic Novel

Novel Inspiration

Cultural Contexts

Authors and Adaptation

The Afterlife of Adaptation

The term adaptation itself relates to the process of changing something – here a novel or play – to fit new circumstances or conditions. Just like the social and cultural evaluation of a literary text can give us a greater insight into the ideology of the time or even the writer, so too can the adaptation of a text provide us with different interpretations and understandings of not only the source text, but also the context in which it was created and the critical interchanges between two media.

Our approach to adaptation therefore needs to be analytical, asking questions in view of the circumstances and conditions. For example, what has been changed as well as why and how it has been changed or left unchanged.

The study of Adaptation surveys formal, generic, historical, cultural, narrative, and theoretical relationships between literature and film across a range of periods, genres, and cultures. Therefore, the subject itself is interdisciplinary, covering a broad range of critical and theoretical fields and practices.

At University, the study of adaptation can most often be found within Literature departments, where you are introduced to specific film adaptations alongside their source text. The aim here is to introduce you to interdisciplinary analysis and writing across disciplines, including other academic areas such as Sociology and Film, Media and Cultural Studies. This pack will touch upon these aspects and will give you an insight into the skills that you would be able to develop further at university.

Introduction to Subject English Literature at University



At University, students of English Literature will encounter and engage with English literature as both a rich canonical tradition and a heritage that is being constantly rewritten and reworked. It is a fascinating subject, as it contains a lot of diversity and encourages you think critically and independently.

The first year at University usually consists of an introductory course, which covers a wide historical range of texts and text forms, such as poetry, plays, short stories and novels. Not only are you being asked to engage with a broad range of literary traditions, but this also allows you to encounter literature which you might not have come across before. This furthermore means you are better informed when you choose a more specific approach to the literary texts that you would like to continue studying in second and third year. These often include, for example, modules on Shakespeare, Gothic Novels or Modern and Contemporary Literature. However, some Universities specialise in certain areas of literature more than others and therefore you could bear this in mind while you are looking at different Universities. Overall, English Literature courses encourage you to read more and engage in active interpretations of the texts you have read.

Within the course, students will be asked to consider how literature relates to its historical, social, and cultural contexts. Students are introduced to a variety of theoretical and critical debates that will open up a sense of the interpretive possibilities available to them as readers and critics. You might find it surprising, but critical aspects of English Literature can be quite controversial, and even revolutionary at times, as discussions include topics, such as feminism, Marxism and post-colonialism. Questions are key within the study of English Literature and larger issues such as the value of having a literary canon are also explored.

Introduction to Subject English Literature at University



Studying English Literature at University will introduce you to study skills which you will need not just for University life, but also for life beyond and any future careers. These include, for example, analytical and critical skills, independent thinking, team working skills, time management, as well as both oral and written communication skills. Often, it is also possible to combine the study of English Literature with other academic disciplines, such as Linguistics, Psychology, Sociology, Film, Media and Cultural Studies.

Good luck!

Annie

Meet the PhD Researcher Annie Nissen



My interest in both literature and film goes back as far as I can remember. I was always fascinated by the ways in which literary texts were interpreted visually to the screen. At a young age, I was intrigued, for example, to learn that I already knew the outcome of Jane Austen's *Emma*, thanks to the adaptation *Clueless*, which I had watched long before seeing the period adaptation starring Gwyneth Paltrow. On finally reading the novel itself, I then realised it gave me even more depth to the story.

A-Level Subjects

English, History,
German, Biology

Undergraduate

BA Literature and Film

Postgraduate

MA Literary and Cultural
Studies

PhD English Literature

I decided to follow my passion with regard to literature and film at university and was lucky to find an undergraduate course at Lancaster University that offered me the combined study of Literature and Film as a major. Whilst studying these disciplines more broadly and really enjoying the experience, I became aware that I could follow my own particular area of interest even more closely by continuing with postgraduate study, so I went on to do a Master's degree in Literary and Cultural Studies before embarking on my PhD.

My PhD research investigates historical adaptation practices by looking at continuities and changes between theatrical adaptation of prose fiction in the nineteenth century and film adaptation of both prose and plays in the early twentieth century. I aim to contextualise the figure of the writer in view of adaptation and to explore how he/she is positioned when their writing is adapted to another media form. I seek to understand, for example, how social, cultural, economic, and legal contexts within the nineteenth and early twentieth century worked together to create power struggles between and within media, such as cultural prejudices that both promoted and limited adaptation across media. I believe that a study of these historical practices informs a lot of our understanding of cultural practices today. Having been able to study something that I really enjoy has been an added bonus to the fact that by following this path through University my career options for the future have been widened.

Glossary



Term	Definition
Adaptation	Here, the presentation of one art through another medium. For example, a film based upon or derived from a novel or play.
Interdisciplinary	Involving the combination of two or more academic disciplines within one activity. Thinking across the boundaries of a discipline.
Fidelity	In Literature and Adaptation, this relates to being faithful to the text. For example, does the film stay faithful to the words written in the text. The concept of fidelity is very debatable.
contextualise	Looking at the relationship between the content of a piece of work and its context. This could, for example, be in terms of historical, social, or cultural study.
Literary Canon	Refers to a body of texts, which are considered to be the most important and influential for a time and place and have therefore been chosen as part of a canon. For example, we often refer to the Western Canon.
Ideology	A collection of ideals and beliefs. In literary theory, texts are often analysed in view of ideologies.
Narrative	This includes plot, story, and narration.
Plot	All the events that are directly presented to us.
Story	All the events that are directly presented to us, plus all those that we infer or assume have occurred, i.e. that we construct for ourselves.
Narration	How the story is told. For example, from a first-person, third-person or omniscient (all-knowing) perspective.
Mise-en-scène	The staging of filmed events, i.e. what we see in the frame. For example, props, costume, scenery, etc
Adaptation	Here, the presentation of one art through another medium. For example, a film based upon or derived from a novel or play.
Interdisciplinary	Involving the combination of two or more academic disciplines within one activity. Thinking across the boundaries of a discipline.

Resource One Overview



Topic	The Cinematic Novel
GCSE Modules	The 19th Century Novel – Charles Dickens, Great Expectations
Objectives	<p>By the end of this resource you will have:</p> <ul style="list-style-type: none">✓ Been introduced the idea that some writers were already seen to be adopting a cinematic gaze before the invention of cinema.✓ Developed insights into formal narrative techniques and consider how some writers, such as Dickens, are seen to be writing through the eye of the cinematic camera.✓ Reflected on how this influences our reading and what implications this has for film adaptation.✓ Practised and developed the following skills: reading comprehension, critical reading and analysis, as well as producing clear and coherent writing.
Instructions	<ol style="list-style-type: none">1. Read the data source2. Complete the activities3. Explore the further reading
Context	<p>This extract is from Chapter VIII of <i>Great Expectations</i>, which was written in 1861 by Charles Dickens. There are a lot of different themes in the novel, such as class, crime, innocence and love. The novel is one of the best known texts of English Literature and it has been adapted numerous times to the screen.</p> <p><i>Great Expectations</i> is mostly described as a Bildungsroman, as it follows the story of an orphan named Pip from boyhood to adulthood. Pip's circumstances in life are not great to begin with, but an opportunity comes along to earn some money and improve himself, when the wealthy spinster Miss Havisham is looking for a boy to visit on occasions to entertain her adopted daughter Estella.</p> <p>The extract starts with Pip's first visit to Miss Havisham's house, where he meets both her and Estella for the first time.</p>

Resource One

Data Source



Extract [...]

For such reasons, I was very glad when ten o'clock came and we started for Miss Havisham's; though I was not at all at my ease regarding the manner in which I should acquit myself under that lady's roof. Within a quarter of an hour we came to Miss Havisham's house, which was of old brick, and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred. There was a courtyard in front, and that was barred; so we had to wait, after ringing the bell, until some one should come to open it. While we waited at the gate, I peeped in (even then Mr. Pumblechook said, "And fourteen?" but I pretended not to hear him), and saw that at the side of the house there was a large brewery. No brewing was going on in it, and none seemed to have gone on for a long long time.

A window was raised, and a clear voice demanded "What name?" To which my conductor replied, "Pumblechook." The voice returned, "Quite right," and the window was shut again, and a young lady came across the court-yard, with keys in her hand.

"This," said Mr. Pumblechook, "is Pip."

"This is Pip, is it?" returned the young lady, who was very pretty and seemed very proud; "come in, Pip."

Mr. Pumblechook was coming in also, when she stopped him with the gate.

"Oh!" she said. "Did you wish to see Miss Havisham?"

"If Miss Havisham wished to see me," returned Mr. Pumblechook, discomfited.

"Ah!" said the girl; "but you see she don't."

She said it so finally, and in such an undiscussible way, that Mr. Pumblechook, though in a condition of ruffled dignity, could not protest. But he eyed me severely,—as if I had done anything to him!—and departed with the words

Resource One

Data Source



reproachfully delivered: "Boy! Let your behaviour here be a credit unto them which brought you up by hand!" I was not free from apprehension that he would come back to propound through the gate, "And sixteen?" But he didn't.

My young conductress locked the gate, and we went across the courtyard. It was paved and clean, but grass was growing in every crevice. The brewery buildings had a little lane of communication with it, and the wooden gates of that lane stood open, and all the brewery beyond stood open, away to the high enclosing wall; and all was empty and disused. The cold wind seemed to blow colder there than outside the gate; and it made a shrill noise in howling in and out at the open sides of the brewery, like the noise of wind in the rigging of a ship at sea.

She saw me looking at it, and she said, "You could drink without hurt all the strong beer that's brewed there now, boy."

"I should think I could, miss," said I, in a shy way.

"Better not try to brew beer there now, or it would turn out sour, boy; don't you think so?"

"It looks like it, miss."

"Not that anybody means to try," she added, "for that's all done with, and the place will stand as idle as it is till it falls. As to strong beer, there's enough of it in the cellars already, to drown the Manor House."

"Is that the name of this house, miss?"

"One of its names, boy."

"It has more than one, then, miss?"

"One more. Its other name was Satis; which is Greek, or Latin, or Hebrew, or all three—or all one to me—for enough."

"Enough House," said I; "that's a curious name, miss."

Resource One

Data Source



"Yes," she replied; "but it meant more than it said. It meant, when it was given, that whoever had this house could want nothing else. They must have been easily satisfied in those days, I should think. But don't loiter, boy."

Though she called me "boy" so often, and with a carelessness that was far from complimentary, she was of about my own age. She seemed much older than I, of course, being a girl, and beautiful and self-possessed; and she was as scornful of me as if she had been one-and-twenty, and a queen.

We went into the house by a side door, the great front entrance had two chains across it outside,—and the first thing I noticed was, that the passages were all dark, and that she had left a candle burning there. She took it up, and we went through more passages and up a staircase, and still it was all dark, and only the candle lighted us.

At last we came to the door of a room, and she said, "Go in."

I answered, more in shyness than politeness, "After you, miss."

To this she returned: "Don't be ridiculous, boy; I am not going in." And scornfully walked away, and—what was worse—took the candle with her.

This was very uncomfortable, and I was half afraid. However, the only thing to be done being to knock at the door, I knocked, and was told from within to enter. I entered, therefore, and found myself in a pretty large room, well lighted with wax candles. No glimpse of daylight was to be seen in it. It was a dressing-room, as I supposed from the furniture, though much of it was of forms and uses then quite unknown to me. But prominent in it was a draped table with a gilded looking-glass, and that I made out at first sight to be a fine lady's dressing-table.

Resource One

Data Source



Whether I should have made out this object so soon if there had been no fine lady sitting at it, I cannot say. In an arm-chair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see.

She was dressed in rich materials,—satins, and lace, and silks,—all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on,—the other was on the table near her hand,—her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a Prayer-Book all confusedly heaped about the looking-glass.

It was not in the first few moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose had shrunk to skin and bone. Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had

Resource One

Data Source



been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress that had been dug out of a vault under the church pavement. Now, waxwork and skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could.

"Who is it?" said the lady at the table.

"Pip, ma'am."

"Pip?"

"Mr. Pumblechook's boy, ma'am. Come—to play."

"Come nearer; let me look at you. Come close."

It was when I stood before her, avoiding her eyes, that I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine.

"Look at me," said Miss Havisham. "You are not afraid of a woman who has never seen the sun since you were born?"

I regret to state that I was not afraid of telling the enormous lie comprehended in the answer "No."

"Do you know what I touch here?" she said, laying her hands, one upon the other, on her left side.

"Yes, ma'am." (It made me think of the young man.)

"What do I touch?"

"Your heart."

"Broken!"

Resource One

Data Source



She uttered the word with an eager look, and with strong emphasis, and with a weird smile that had a kind of boast in it. Afterwards she kept her hands there for a little while, and slowly took them away as if they were heavy.

"I am tired," said Miss Havisham. "I want diversion, and I have done with men and women. Play."

I think it will be conceded by my most disputatious reader, that she could hardly have directed an unfortunate boy to do anything in the wide world more difficult to be done under the circumstances.

[...]

Figure 1

Gillian Anderson as Miss Havisham (2011)



Figure 2

Helena Bonham Carter as Miss Havisham (2012)



Resource One Activities



Activities



1. Read the extract again, but this time annotate it in view of the descriptions that the reader is being given. Consider the following statement critically while annotating: 'Wherever we turn in the nineteenth century we can see the novelist cultivating the camera-eye and the camera movement.' (Leon Edel, 'Novel and the Cinema', *The Theory of the Novel*, 1977)
2. Now, write a brief response to the following questions including examples from the extract to illustrate your answer:
 - a) What can you say about the narrative and the position of the reader?
 - b) How can the writing of Dickens be considered cinematic before cinema was even invented?
3. What effect might Dickens' cinematic writing have for a film adaptation of this scene? Consider both the positive and the negative aspects. For example, for the director.

Resource One

Further Reading



Explore



1. Charles Dickens, *Great Expectations* (1861)
2. Sergei Eisenstein, 'Dickens, Griffiths, and the Film Today' (1944)
3. Grahame Smith, *Dickens and the Dream of Cinema* (2003)
4. Brian McFarlane, *Screen Adaptations: Great Expectations: A Close Study of the Relationship between Text and Film* (2014)

Adaptations to watch

1. *Great Expectations* (1946), dir. David Lean, starring John Mills
2. *Great Expectations* (1998), dir. Alfonso Cuarón, starring Ethan Hawke, Gwyneth Paltrow and Robert De Niro
3. *Great Expectations* (2011), BBC Mini-Series, starring Douglas Booth, Ray Winstone and Gillian Anderson
4. *Great Expectations* (2012), dir. Mike Newell, starring Jeremy Irvine, Ralph Fiennes and Helena Bonham Carter

Resource Two

Overview



Topic	The Relationship between Word and Image
GCSE Modules	Shakespeare – Macbeth
Objectives	<p>By the end of this resource you will have:</p> <ul style="list-style-type: none">✓ Been introduced to a different approach to adaptation through the graphic novel form and to consider the relationship between word and image.✓ Developed insights into the function of visual and textual elements.✓ An understanding of the process of adaptation and how our reading and interpretation are formed through active engagement.✓ Built analytical skills of both text and image, as well as with formulating clear and coherent arguments through critical evaluation and comparison.
Instructions	<ol style="list-style-type: none">1. Read the data source2. Complete the activities3. Explore the further reading
Context	<p>The data source is taken from <i>Macbeth – The Graphic Novel</i> (Classical Comics, 2008).</p> <p>Macbeth is a play written by William Shakespeare and was first performed in 1606. Set in Scotland and centring around the character of Macbeth and his ambitions, it is described as a tragedy.</p> <p>The extract opens with the first scene of the play and continues with the third scene to follow the first encounter with the three witches and Macbeth's meeting with them, which sets up the events of the play.</p>

Resource Two Data Source



Act One Scene One



Resource Two Data Source



Act One Scene Three



Resource Two Data Source



Resource Two Activities



Activities 1. Go over the graphic novel sequence again, before writing a brief response to the following questions:



- What information is being given on the different pages? How is it being told? For example, what do we learn about the story and the characters.
- How does your process of reading the comic book differ from your reading of the play (or a novel)? Consider how word and images interact. For example, through the positioning of the panels, their sizing and the writing within them.

2. In view of the additional images below depicting the different versions of graphic novel adaptations, make a case for the following: Why you would want to use a graphic novel instead of the original play in class?

- ✓ Include which version you would choose and explain why.
- ✓ Consider how it changes your approach to Shakespeare's work, but also what the negative side of using graphic novel adaptations is.



Resource Two

Further Reading



Explore



1. William Shakespeare, *Macbeth*
2. *Macbeth* (Manga Classics, 2018), William Shakespeare, Julien Choy and Crystal S. Chan
3. Marion Perret, 'Not Just Condensation: How Comic Books Interpret Shakespeare' (2004)
4. Scott, McCloud *Understanding Comics* (1994)
5. Stephen E. Tabachnick, ed. *The Cambridge Companion to the Graphic Novel* (2017)
6. Liam Burke, *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre* (2015)

Adaptations to watch:

1. *Macbeth* (2015), dir. Justin Kurzel, starring Michael Fassbender and Marion Cotillard
2. *Throne of Blood* (1957), dir. Akira Kurosawa, starring Toshiro Mifune

Resource Three

Overview



Topic	Novel Inspiration
GCSE Modules	The 19th-century novel
Objectives	<p>By the end of this resource you will have:</p> <ul style="list-style-type: none">✓ Been introduced to a different form of adaptation and interpretation of a novel through lyrics.✓ Developed an understanding of the influence novels can have on other creative and cultural forms and how meaning can be derived from these.✓ Considered the impact words can have, especially in this condensed form and how we can derive meaning from them.✓ Developed skills of close analysis and engagement with a poetic form. Other skills include the ability to critically evaluate writing and compare textual forms with one another and to effectively write about these.
Instructions	<ol style="list-style-type: none">1. Read the data source2. Complete the activities3. Explore the further reading
Context	<p>'Wuthering Heights' is a song by Kate Bush, which was released as her debut single in 1978. Bush wrote the song within a few hours after seeing the 1976 adaptation of Emily Brontë's 1847 novel Wuthering Heights.</p> <p>The novel was originally published under the pseudonym Ellis Bell, as it was difficult for a woman to be published in those days. There was a lot of speculation as to who wrote the novel, with many assuming only a man could have written it. In 1850, the novel was finally published under Emily Brontë's own name, although she never got to witness this or know the fame she would achieve, as she died in 1848, aged 30.</p> <p>The song, which was inspired by the adaptation of the novel, was the first ever written by a female artist to top the UK charts. Bush was 18 at the time.</p> <p>Set against the backdrop of the Yorkshire moors, the novel tells the story of the relationship between Catherine Earnshaw and Heathcliff, a foundling adopted by Catherine's father.</p>

Resource Three

Data Source



Kate Bush

'Wuthering Heights'

Heathcliff, it's me, I'm Cathy
I've come home, I'm so cold
Let me in through your window...

Out on the wiley, windy moors
We'd roll and fall in green
You had a temper like my jealousy
Too hot, too greedy
How could you leave me
When I needed to possess you?
I hated you, I loved you, too

Bad dreams in the night
They told me I was going to lose the fight
Leave behind my wuthering, wuthering
Wuthering Heights

Heathcliff, it's me, I'm Cathy
I've come home, I'm so cold
Let me in through your window

Heathcliff, it's me, I'm Cathy
I've come home, I'm so cold
Let me in through your window

Ooh, it gets dark, it gets lonely
On the other side from you
I pine a lot, I find the lot
Falls through without you
I'm coming back, love
Cruel Heathcliff, my one dream
My only master

Too long I roam in the night
I'm coming back to his side, to put it right
I'm coming home to wuthering, wuthering
Wuthering Heights

Heathcliff, it's me, I'm Cathy
I've come home, I'm so cold
Let me in through your window

Heathcliff, it's me, I'm Cathy
I've come home, I'm so cold
Let me in through your window

Ooh, let me have it
Let me grab your soul away
Ooh, let me have it
Let me grab your soul away
You know it's me, Cathy

Heathcliff, it's me, I'm Cathy
I've come home, I'm so cold
Let me in through your window

Heathcliff, it's me, I'm Cathy
I've come home, I'm so cold
Let me in through your window

Heathcliff, it's me, I'm Cathy
I've come home, I'm so cold

Resource Three

Data Source



Figure 1

Kate Bush aged 18



Figure 2

Portrait of Emily Brontë
aged 26



Figure 3

Charlotte Riley and Tom
Hardy as Cathy and
Heathcliff (Wuthering
Heights, 2009)



Resource Three

Activities



Activities



1. Read the lyrics again and consider each line slowly as you go along. Highlight the following literary imagery devices used:

- Similes
- Metaphors
- Personification
- Onomatopoeia
- Descriptive words

2. Choose a section (verse or chorus) where lots of these devices are used and describe the image that is created in the song, referring to the use of these devices in your answer

3. Write a brief response to the following questions:

- a) What information do we receive about Cathy, Heathcliff and their relationship? For example, in terms of plot, theme and atmosphere.
- b) What techniques are used within the lyrics and to what effect?
- c) Consider how the addition of music can influence the words.



4. How do the lyrics to the pop song influence our understanding of the novel? Consider, for example, whether you need to have read the novel to understand the lyrics.

Resource Three

Further Reading



Explore



1. Emily Brontë, *Wuthering Heights* (1847)
2. Kate Bush, *How To Be Invisible* (2018)
3. Walter Bernhart, 'From Novel to Song via Myth: *Wuthering Heights* as a Case of Popular Intermedial Adaptation' (2008)
4. Listen to: 'Wuthering Heights' Kate Bush

Adaptations to watch:

1. *Wuthering Heights* (1939), dir. William Wyler, starring Laurence Olivier, Merle Oberon and David Niven
2. *Wuthering Heights* (1967), BBC mini-series, starring Ian McShane and Angela Scoular
3. *Wuthering Heights* (1992), dir. Peter Kosminsky, starring Juliette Binoche and Ralph Fiennes
4. *Wuthering Heights* (2009) ITV mini-series, starring Tom Hardy and Charlotte Riley
5. *Wuthering Heights* (2011), dir. Andrea Arnold, starring Kaya Scodelario and James Howson

Resource Four

Overview



Topic	Cultural Contexts of Adaptation
GCSE Modules	Shakespeare, The 19th–century novel
Objectives	<p>By the end of this recourse, you will have:</p> <ul style="list-style-type: none">✓ Engaged with different interpretations of adaptation and consider how modern day culture can influence a source text.✓ Developed an understanding of how adaptation can be shaped through cultural contexts and encourage critical engagement with the reasons behind alterations to a source text.✓ Built skills of comparative analysis and evaluative interpretation. It encourages creative and independent thinking through developing arguments to extend critical comprehension.
Instructions	<ol style="list-style-type: none">1. Read the data source2. Complete the activities3. Explore the further reading
Context	<p>Adaptations of classic novels are often known as 'period dramas'. This is because the action takes place in the historical time in which they were set and written. This means, for example, that the language, the costumes and the manners of the characters are often strange to the person watching today.</p> <p>Modern adaptations update the classic texts by setting them into contemporary culture and changing certain aspects to create different effects.</p>

Resource Four

Data Source



Section A Romeo and Juliet (~ 1591?) – William Shakespeare

West Side Story (1961) dirs. Robert Wise and Jerome Robbins

Set in Italy in the late sixteenth century, Shakespeare's tragic romance *Romeo & Juliet* revolves around two star-crossed young lovers and their feuding families, the Montagues and the Capulets. When Romeo Montague and Juliet Capulet fall in love they have to hide it from their parents and friends with tragic consequences to both families.

West Side Story is a musical set in 1950s New York amidst the tensions between two rival gangs, a group of white Americans called the Jets and a group of Puerto Ricans called the Sharks. American Tony (Richard Beymer) and Puerto Rican immigrant Maria (Natalie Wood) fall in love. Whilst trying to create peace between the two factions, the troubles escalate.

Figure 1

Cover of the first print edition 1597

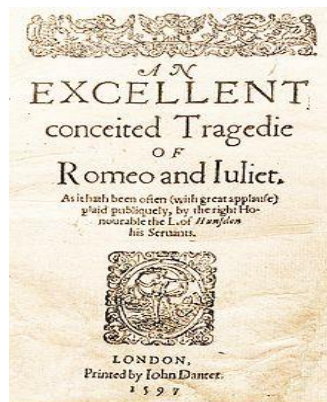
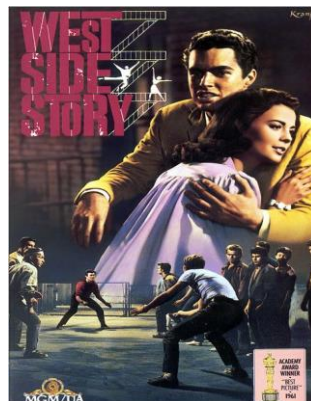


Figure 2

Film Poster 1961



Resource Four Data Source



Section B Pride and Prejudice (1813) – Jane Austen

Bride & Prejudice (2004), dir. Gurinder Chadha

Set in the late eighteenth century, Jane Austen's novel *Pride and Prejudice* about class and society revolves around witty and intelligent Elizabeth Bennett and her family. Elizabeth has four sisters and the family's future happiness and security is dependent on the daughters making good marriages, which their mother is anxious to secure them. When two wealthy young bachelors, named Bingley and Darcy, arrive in their Herefordshire neighbourhood their expectations are raised. Whereas her elder sister Jane falls in love with Bingley, Elizabeth considers Darcy to be arrogant and conceited. Her impression is further confirmed by an old childhood companion of Darcy's. Yet, as events unfold, Elizabeth needs to reconsider her feelings for Darcy.

In *Bride & Prejudice*, a modern-day Bollywood musical update of Jane Austen's story, Mrs. Bakshi is eager to find suitable husbands for her four unmarried daughters. When the rich single British-Indian Balraj (Naveen Andrews) comes to visit India for a friend's wedding, Mrs. Bakshi has high hopes for her oldest daughter Jaya. Yet when smart, outspoken Lalita Bakshi (Aishwarya Rai) meets his American friend Darcy (Martin Henderson), she finds his attitude toward India and Indian culture intolerant. As they travel across India together and meet again in England and America, Lalita wonders if she hasn't misjudged Darcy after all.

Figure 3 (left)

First Edition Cover 1813

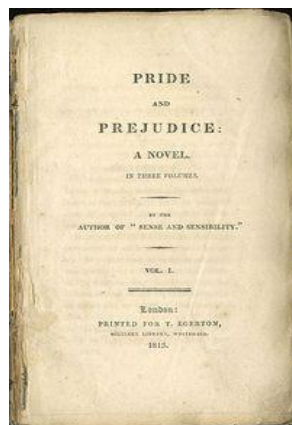


Figure 4 (right)

Film Poster 2004



Resource Four

Data Source



Section C

Sherlock Holmes (1887) – Arthur Conan Doyle

Elementary (TV Series 2012-9)

Set in Victorian London, Sherlock Holmes and Dr John Watson solve a variety of cases together in stories written by Arthur Conan Doyle. Holmes is a private detective who uses logical reasoning, deduction and science to solve cases which the police cannot. He is assisted by Watson, a former army surgeon, who also acts as his biographer. Holmes' occasional drug use and Watson's disdain of this, is mentioned within some of the stories, but is not dwelt upon.

Set in modern-day New York, Sherlock Holmes (Jonny Lee Miller), who is still British, is a recovering drug addict and former police consultant living in Manhattan. He meets Joan Watson (Lucy Liu), a former doctor, who is hired by his father as his 'sober companion'. Initially their relationship is strictly professional, and somewhat frosty, but they grow to understand and work with one another, eventually forming a friendship and partnership. Together they assist Captain Gregson and Detective Bell of the NYPD, where Holmes' observational abilities and deductive talent unravel a series of complicated cases.

Figure 5

Original Illustration of
Watson and Sherlock
Holmes by Sidney Paget
in The Strand Magazine
(1891)



Figure 6

TV Series Poster 2012



Resource Four Activities



Activities

Choose one example from the data source and write a brief response to the following question:

1. How does this re-interpretation change the original source? Explore what the differences are between the two and consider the possible reasons why the changes might have been made.

Consider all three examples and write a longer essay answering the following question:

2. What are the overall benefits of and drawbacks to creating modern versions of classic texts? Use examples from the data source to enhance your arguments.

In your answer you should consider and address:

- Which you would prefer and why.
- What effect or impact a modern adaptation has on the audience
- What effect or impact this has on the original text.



Resource Four

Further Reading



Explore

1. Julie Sanders, *Adaptation and Appropriation* (2007)
2. Greg M. Colón Semenza and Bob Hasenfratz, *The History of British Literature on Film* (2015)



Modern Adaptations of classic literary texts to watch:

1. *Scrooged* (1988), dir. Richard Donner, starring Bill Murray and Karen Allen
2. *Romeo + Juliet* (1996), dir. Baz Luhrmann, starring Leonardo DiCaprio and Claire Danes
3. *10 Things I Hate About You* (1999), dir. Gil Junger, starring Heath Leger, Julia Stiles and Joseph Gordon-Levitt
4. *Hamlet* (2000), dir. Michael Almereyda, starring Ethan Hawke, Julia Stiles and Bill Murray
5. *O* (2001), dir. Tim Blake Nelson, starring Mekhi Phifer, Julia Stiles and Josh Hartnett
6. *Clueless* (1995), dir. Amy Heckerling, starring Alicia Silverstone and Paul Rudd
7. *Sherlock* (2010–2017), BBC TV-Series, starring Benedict Cumberbatch and Martin Freeman

Resource Five Overview



Topic	Authors and Adaptation
GCSE Modules	Modern Texts – Alan Bennett, The History Boys
Objectives	<p>By the end of this resource, you will have:</p> <ul style="list-style-type: none">✓ Engaged with the figure of the author in relation to his work and the differences between forms of adaptation.✓ Developed an understanding of the mechanics of adaptation in theatre and film more widely and encourage not only thinking beyond the text✓ Considered the role of the author in adaptation.✓ Developed interpretative analysis and applying problem solving skills to wider contexts. It encourages critical and evaluative thinking and writing.
Instructions	<ol style="list-style-type: none">1. Read the data source2. Complete the activities3. Explore the further reading
Context	<p>The play <i>The History Boys</i> by Alan Bennett was first performed at the Royal National Theatre in 2004, winning both the Laurence Olivier and Tony Award for Best New Play, among others.</p> <p>In 2006 the film adaptation was released, which was directed by Nicholas Hytner, who had also directed the play. The film also featured the original cast of the play along with new additions.</p> <p>The data source is taken from <i>The Faber Educational Edition</i> of the play, which provides further study material and information on the play itself and the context around it. The extract here specifically discusses the differences between the play and the film.</p>

Resource Five

Data Source



Alan Bennett

'The Film of The History Boys'

Many film versions vary dramatically from the original novel or play, but *The History Boys* remains largely true to the original play. The screenplay was written by Alan Bennett himself, and the cast in the film were the same as for the stage production. Because of this closeness, it is important to analyse what differences there are between stage and screen productions.

Figure 1

Original History Boys Cast at the National Theatre (2004)



Differences Between the Play and the Film

1. In the film the complex timeline of the play is simplified, with events taking place in chronological order. Gone are the opening scenes of each act, which focus on Irwin as government adviser and historian. Gone too is Scripps's role as narrator. The combined result is to help the film audience to indulge in escapism much more easily. Just as the fractured timeline and regular address of the audience in the play was used to make the audience stop and think about what was taking place, the film version achieves the opposite, with a greater focus on escapism and entertainment.

Resource Five

Data Source



2. Perhaps the most noticeable change is the addition of the PE teacher. There is much comedy in Adrian Scarborough's performance as Mr Wilkes, but also a more sinister thread of religious bigotry. The theme of religion in the play is examined through the character of Scripps. It's a minor theme, and we get the impression that Scripps's faith is genuine yet held with a sceptical eye. The film version adds a much more critical approach to Christianity. Wilkes is proven an idiot when he mistakenly questions Timms, 'Did Jesus say, "Can I be excused the crucifixion?" No.' It is up to Scripps to correct him: 'Actually, sir I think he did.'
3. The Art History lessons with Mrs. Bibby are a new addition. These scenes allow more time to focus on the theme of homosexuality, with Timm's line about 'men with tits ... put on with an ice-cream scoop' actually being taken from Bennett's 1988 play *A Question of Attribution*.
4. The film contains a number of location changes. The film was shot at locations which include Fountains Abbey and colleges in both Oxford and Cambridge. The trip to Fountains Abbey is reminiscent of the opening moments of Act 2 where Irwin is a TV historian.
5. A lollipop lady is used to replace the role of the Headmaster's wife. She discovers Hector groping a student.
6. The ending. There are a number of differences in the 'flash-forward' to the boys' future lives. Significantly, Posner becomes a teacher in the film, and there is an accompanying air of optimism about his future, which differs from the play. This is in keeping with the genre of the film which, as a comedy, should end optimistically.

Resource Five

Data Source



7. Some minor moments from the play left out of the film, notably including Posner's parents' complaint, along with the subsequent meetings between Headmaster and Irwin, and between Irwin and Posner.'

Figure 2

The History Boys Film
Cast (2006)



Resource Five

Activities



Activities



1. Summarise the main changes between the play and film of *The History Boys* and explore the effect this might have for the audience.
 - ✓ Consider the reasons behind the changes and how a film audience is different to a theatre audience.
2. Explore more widely, how does a film adaptation of a play differ from that of a novel?
 - ✓ Consider different aspects of form and content within a play and a novel.
 - ✓ Also think about the differences between theatre and filmmaking, such as technical aspects.
3. Considering the writer: Do you think it is a good idea that the original author is involved in the adaptation of his/her work?
 - ✓ Consider how this influences the film itself and the filmmakers, but also the reader of the novel and the film audience.

Resource Five

Further Reading



Explore



1. Alan Bennett, *The History Boys* (2004)
2. Joseph H. O'Mealy, 'Rewriting history: Alan Bennett's collaboration with Nicholas Hytner on the adaptations of *The Madness of George III* and *The History Boys*' in *Modern British Drama on Screen* (2013)
3. Bert Cardullo, *Stage and Screen: Adaptation Theory from 1916 to 2000* (2011)
4. Michael Ingham, *Stage-Play and Screen-Play: The Intermediality of Theatre and Cinema* (2016)

Adaptations to watch:

1. *The History Boys* (2006), dir. Nicholas Hytner, starring Richard Griffiths, Dominic Cooper and James Cordon.
2. *The Madness of King George III*. (1994), dir. Nicholas Hytner, starring Nigel Hawthorne, Rupert Everett and Helen Mirren
3. *The Lady in the Van* (2015), dir. Nicholas Hytner, starring Maggie Smith and Alex Jennings.

Resource Six Overview



Topic	The Afterlife of Adaptation
GCSE Modules	Modern Texts
Objectives	<p>By the end of this resource, you will have:</p> <ul style="list-style-type: none">✓ Engaged with the economy of adaptation and how this is supported through media convergence.✓ Considered the relationship between media and literature and how literary sources are utilised in modern popular culture and through different media forms and relations.✓ Built critical and evaluative skills. It tests wider comprehensive skills and interpretations while also encouraging creative and independent thinking, which is to be effectively communicated through clear and coherent writing.
Instructions	<ol style="list-style-type: none">1. Read the data source2. Complete the activities3. Explore the further reading
Context	<p>The data source is an article published on The Guardian website on November 15th, 2018. It is written by journalist Pauline Block in response to the new film <i>Fantastic Beasts: The Crimes of Grindelwald</i> (2018).</p> <p><i>The Crimes of Grindelwald</i> is the second film in the <i>Fantastic Beasts</i> franchise and is linked to the <i>Harry Potter</i> universe created by J.K. Rowling. The films centre around Newt Scamander (played by Eddie Redmayne), who was merely referenced as the author of one of <i>Harry's</i> schoolbooks, entitled <i>Fantastic Beasts and Where to Find Them</i>.</p> <p>It is therefore a film spin-off from the original books as well as a prequel, as it is set in the 1920s, where it explores characters and events that came before the events in <i>Harry Potter</i>. There are reportedly five films planned in total for the <i>Fantastic Beasts</i> series.</p>

Resource Six

Data Source



'Thanks, JK Rowling, but I've had it with Harry Potter'

Hogwarts formed the backdrop to my childhood – but, as *The Crimes of Grindelwald* is released, it's time to say goodbye.

Would JK Rowling please leave Harry Potter in peace? Back in 2010 was a good time to move on. Harry Potter's last adventures had hit the bookstores in 2007, and three years later the Warner Bros adaptations had just about run their course in cinemas too. For many millennials, the young wizard had worked his magic through most of their childhood.

But it's 2018 now, and a new Harry Potter extended universe film, *Fantastic Beasts: The Crimes of Grindelwald*, is out this week. The Harry Potter series, it would seem, truly "opened at the close". By Dumbledore, I wish it hadn't.

I love Harry Potter and I always will. It's all there in my Pensieve: the first delight at reading "Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much"; the wizarding treasure hunt thrown by my parents for my ninth birthday, with my dad dressed as Hagrid in the garden shed; the Beauxbatons parchment letter, written in green ink, sent by my older cousin during my 11th summer; deciphering my copy of *Deathly Hallows*, the first book I read in English, and having to check the French for "wand"; the 2001 trip to the cinema to see *Philosopher's Stone*, and all the ones that followed.

But, in 2010, just as I caught up with Harry's age of 17, I thought it was finally over.

Someone needs to call a halt to the excessive afterlife of Potter's fictional universe. It was vast enough in the (seven) books and (eight) films – we didn't and don't need a community website, a theatre play, the printed script of said play, a new movie, the printed script of said movie, and even more movies.

Resource Six

Data Source



I remember Rowling being interviewed, back when she was still writing the books. She talked about the silliest HP marketing ideas that were continually being run by her. On one occasion she was obliged to veto a toilet flush system that sounded like Moaning Myrtle. In my eyes, the *Cursed Child* play and the *Fantastic Beasts* films should have had the same treatment: they are inherently unnecessary and, frankly, just a little bit insulting.

My mistake was engaging with them. I didn't see the play – the script was enough. It mixed the worst elements of bad fanfiction (trying to prolong a hero's story by moving on to the children; time travel; the utter lack of respect for a fallen character's arc; and – surprise! – the villain has had children too), with zero inspiration. The first *Fantastic Beasts* film wasn't a catastrophe, but it was completely missable even before the series became a magnet for terrible editorial choices, such as giving Voldemort's snake a very problematic back story. At this point, the whole thing feels like a Cruciatus curse (often used on Muggles): it's all very painful, and I wish it would stop.

The saddest thing is that Rowling has been complicit in all this. She helped with the writing of *Cursed Child* and penned the scripts of the *Fantastic Beasts* series. She regularly "reveals" new details about Potter's magical world on Twitter.

Rowling's talent is immense: she has created a 21st-century modern literary classic. As I grew up, I looked up to her as the textbook class writer: respectfully engaging with readers, successful but wise enough to retreat.

She spoke only when a new book came out, or about causes she held dear. She spoke openly of her struggles living on benefits while writing the first books, and about her early

Resource Six

Data Source



work for Amnesty International. In 2011 alone, she donated 16% of her net worth to charities (about £120m). Of all contemporary authors who hit gold, Rowling remains one of the very most inspirational.

Yet, a few days ago, I gave up: I unfollowed Rowling on Twitter. Every Potterhead has a question they would like Rowling to answer (mine is whether Platform 9 ¾ is linked to the legend that the Celtic queen Boudicca is buried under King's Cross platforms 9 and 10) and she is kind enough to often take time to read and tweet back. Harry's world changed her life – I can only imagine how great a task it must be to truly close this chapter.

It's easier for me, and my choice is made. I won't follow the next tweet revelations, and I don't want to see the new film. Thank you, Joanne Kathleen Rowling. My Pensieve is full of cherished stories – I don't need any more.

Figure 1 (left)

2018 Film Poster – Jude Law as young Dumbledore and Eddie Redmayne as Newt Scamander



Figure 2 (right)

J.K. Rowling with the first Harry Potter book in 1997

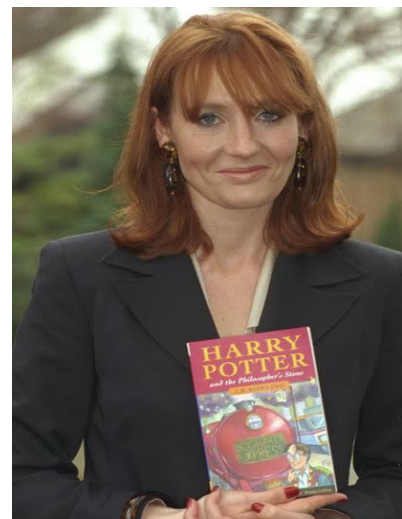


Figure 3 (bottom)

Selection of official Fantastic Beast Merchandise



Resource Six Activities



Activities

1. Briefly summarise and explain the view and opinion of the article writer.
 - ✓ Consider also, the use of terminology that you think someone who is unfamiliar with Harry Potter would have difficulties with and the effect this might have on their understanding of the article.
2. Discuss: How would you describe the advantages and disadvantage of continuing and extending the original novel through different forms of adaptation?
 - ✓ Consider negative and positive effects for the author, the book reader and the film viewer.
3. Thinking more widely: In what ways do we engage with different forms of adaptation today?
 - ✓ Consider, for example, how this is made possible through our use of media. Include other examples where you encounter a book, a film, or a character across multiple media platforms.



Resource Six

Further Reading



Explore



1. Diane Patterson, *Harry Potter's World Wide Influence* (2009)
2. Susan Gunelius, *Harry Potter: The Story of a Global Business Phenomenon* (2008)
3. Cassie Brummitt, 'Pottermore: Transmedia Storytelling and Authorship in Harry Potter' (2016)
4. Simone Murray, *The Adaptation Industry* (2012)
5. Roberta Pearson and Anthony Smith, eds. *Storytelling in the Media Convergence Age: Exploring Screen Narratives* (2014)

Final Reflection



Topic	Adaptation: The Never-Ending Story
Objectives	<p>The final reflection will help to critically evaluate the content and subject of the pack as a whole, as well as extending the ability to apply the knowledge learnt here more widely.</p> <p>The instructions aim to develop the following skills: critical and evaluative reflection, practising creative and independent critical skills, as well as building an argument through clear and coherent writing.</p>
Instructions	<p>Consider your own relationship with adaptation in view of the resources you have studied and write an essay which addresses the following questions:</p> <ol style="list-style-type: none">1. What are the different forms of adaptation you have encountered?<ul style="list-style-type: none">✓ Elaborate on some of the reasons for certain types of adaptation, including negative and/or positive aspects of these.2. In view of what you have learnt, how can the title of this reflection 'Adaptation: The Never-Ending Story' be interpreted?3. How has your close engagement with different forms of adaptation changed your understanding of the process of adaptation?<ul style="list-style-type: none">✓ Consider whether this will change you attitude more specifically, for example when watching an adaptation.

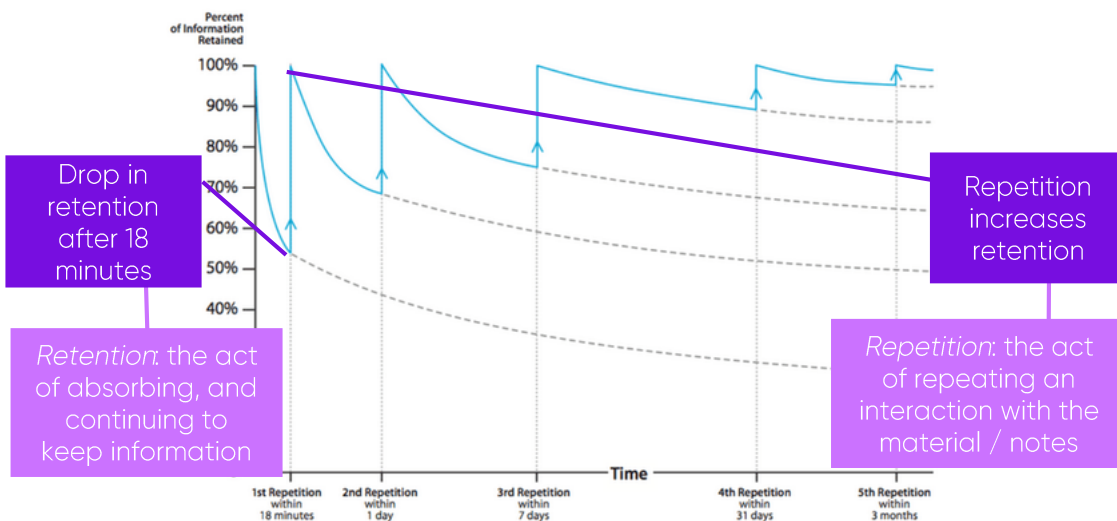
University Study Skills Cornell Notes



Why is good note taking important?

If it feels like you forget new information almost as quickly as you hear it, even if you write it down, that's because we tend to lose almost 40% of new information within the first 24 hours of first reading or hearing it.

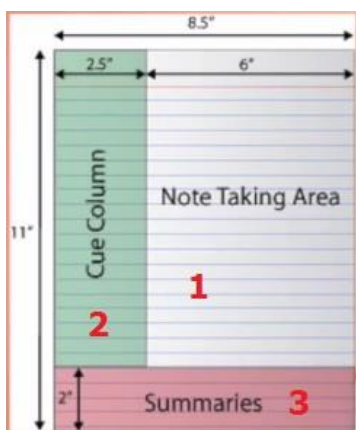
If we take notes effectively, however, we can retain and retrieve almost 100% of the information we receive. Consider this graph on the rate of forgetting with study/repetition:



Learning a new system

The Cornell Note System was developed in the 1950s at the University of Cornell in the USA. The system includes interacting with your notes and is suitable for all subjects. There are three steps to the Cornell Note System.

Step 1: Note-Taking



1. Create Format: Notes are set up in the Cornell Way. This means creating 3 boxes like the ones on the left. You should put your name, date, and topic at the top of the page.

2. Write and Organise: You then take your notes in area on the right side of the page. You should organise these notes by keeping a line or a space between 'chunks' /main ideas of information. You can also use bullet points for lists of information to help organise your notes.

Step 2 Note-Making

1. Revise and Edit Notes: Go back to box 1, the note taking area and spend some time revising and editing. You can do this by: highlighting 'chunks' of information with a number or a colour; circling all key words in a different colour; highlighting main ideas; adding new information in another colour

2. Note Key Idea: Go to box 2 on the left hand side of the page and develop some questions about the main ideas in your notes. The questions should be 'high level'. This means they should encourage you to think deeper about the ideas. Example 'high level' questions would be:

- Which is most important / significant reason for...
- To what extent...
- How does the (data / text / ideas) support the viewpoint?
- How do we know that...

Here is an example of step 1 and step 2 for notes on the story of Cinderella:

Questions:	Notes:
How does C's mother die?	<ul style="list-style-type: none"> • Cinderella is an only child • Cinderella's dad might <u>spoil</u> her • Cinderella's Step-Mother is <u>jealous</u> of her beauty • Maybe Cinderella becomes the <u>woman of the house</u>
Why does C make the Step-M so angry?	<ul style="list-style-type: none"> ↳ BUT then the Step-Mother wants that <u>position</u>.
↓ what language shows this?	<ul style="list-style-type: none"> * <u>Key point</u> → fairy takes teach ↳ <u>morals</u>
* What is the moral of 'C'?	<ul style="list-style-type: none"> • Cinderella is <u>kind</u> → her Step-M is not
How do I know?	
Is this just one side of the story?	<ul style="list-style-type: none"> • Is there a <u>reason</u> for C to be badly be treated?

Step 3 Note-Interacting

1. Summary: Go to box 3 at the bottom of the page and summarise the main ideas in box 1 and answer the essential questions in box 2.

Summary:
Because C is an only child, she takes over as 'woman of the house' when her real M die. Her Step-M is jealous and angry. We only get C's side of the story so it is difficult to know whether C is really badly treated for no reason.

Give the Cornell Note Taking System a try and see if it works for you!

University Study Skills

Key Instruction Words



These words will often be used when university tutors set you essay questions – it is a good idea to carefully read instruction words before attempting to answer the question.

Analyse – When you analyse something you consider it carefully and in detail in order to understand and explain it. To analyse, identify the main parts or ideas of a subject and examine or interpret the connections between them.

Comment on – When you comment on a subject or the ideas in a subject, you say something that gives your opinion about it or an explanation for it.

Compare – To compare things means to point out the differences or similarities between them. A comparison essay would involve examining qualities/characteristics of a subject and emphasising the similarities and differences.

Contrast – When you contrast two subjects you show how they differ when compared with each other. A contrast essay should emphasise striking differences between two elements.

Compare and contrast – To write a compare and contrast essay you would examine the similarities and differences of two subjects.

Criticise – When you criticise you make judgments about a subject after thinking about it carefully and deeply. Express your judgement with respect to the correctness or merit of the factors under consideration. Give the results of your own analysis and discuss the limitations and contributions of the factors in question. Support your judgement with evidence.

Define – When you define something you show, describe, or state clearly what it is and what it is like, you can also say what its limits are. Do not include details but do include what distinguishes it from the other related things, sometimes by giving examples.

Describe – To describe in an essay requires you to give a detailed account of characteristics, properties or qualities of a subject.

Discuss – To discuss in an essay consider your subject from different points of view. Examine, analyse and present considerations for and against the problem or statement.

University Study Skills

Key Instruction Words



Evaluate – When you evaluate in an essay, decide on your subject’s significance, value, or quality after carefully studying its good and bad features. Use authoritative (e.g. from established authors or theorists in the field) and, to some extent, personal appraisal of both contributions and limitations of the subject. Similar to **assess**.

Illustrate – If asked to illustrate in an essay, explain the points that you are making clearly by using examples, diagrams, statistics etc.

Interpret – In an essay that requires you to interpret, you should translate, solve, give examples, or comment upon the subject and evaluate it in terms of your judgement or reaction. Basically, give an explanation of what your subject means. Similar to **explain**.

Justify – When asked to justify a statement in an essay you should provide the reasons and grounds for the conclusions you draw from the statement. Present your evidence in a form that will convince your reader.

Outline – Outlining requires that you explain ideas, plans, or theories in a general way, without giving all the details. Organise and systematically describe the main points or general principles. Use essential supplementary material, but omit minor details.

Prove – When proving a statement, experiment or theory in an essay, you must confirm or verify it. You are expected to evaluate the material and present experimental evidence and/or logical argument.

Relate – To relate two things, you should state or claim the connection or link between them. Show the relationship by emphasising these connections and associations.

Review – When you review, critically examine, analyse and comment on the major points of a subject in an organised manner



Exploring Careers and Study Options

- ✓ Find job descriptions, salaries and hours, routes into different careers, and more at <https://www.startprofile.com/>
- ✓ Research career and study choices, and see videos of those who have pursued various routes at <http://www.careerpilot.org.uk/>
- ✓ See videos about what it's like to work in different jobs and for different organisations at <https://www.careersbox.co.uk/>
- ✓ Find out what different degrees could lead to, how to choose the right course for you, and how to apply for courses and student finance at <https://www.prospects.ac.uk/>
- ✓ Explore job descriptions and career options, and contact careers advisers at <https://nationalcareersservice.direct.gov.uk/>
- ✓ Discover which subjects and qualifications (not just A levels) lead to different degrees, and what careers these degrees can lead to, at <http://www.russellgroup.ac.uk/media/5457/informed-choices-2016.pdf>

Comparing Universities

- ✓ <https://www.whatuni.com/>
- ✓ <http://unistats.direct.gov.uk/>
- ✓ <https://www.thecompleteuniversityguide.co.uk/>
- ✓ Which? Explorer tool – find out your degree options based on your A level and BTEC subjects: <https://university.which.co.uk/>

UCAS

- ✓ Key dates and deadlines: <https://university.which.co.uk/advice/ucas-application/ucas-deadlines-key-application-dates>
- ✓ Untangle UCAS terminology at <https://www.ucas.com/corporate/about-us/who-we-are/ucas-terms-explained>
- ✓ Get advice on writing a UCAS personal statement at <https://www.ucas.com/ucas/undergraduate/getting-started/when-apply/how-write-ucas-undergraduate-personal-statement>
- ✓ You can also find a template to help you structure a UCAS statement, at <https://www.ucas.com/sites/default/files/ucas-personal-statement-worksheet.pdf>
- ✓ How to survive Clearing: <https://university.which.co.uk/advice/clearing-results-day/the-survivors-guide-to-clearing>



English Literature at University



- ✓ English Literature involves reading, thinking, and writing critically and creatively. It is diverse and can lead to a wide range of careers in various sectors and industries.
- ✓ English can be combined with a range of subjects, including history, biology, and psychology.
- ✓ You can find out more about different courses and entry requirements by exploring the UCAS English guide online:
<https://www.ucas.com/ucas/subject-guide-list/english>
- ✓ You can find out more about the different careers by exploring the UCAS English Careers online: <https://www.ucas.com/ucas/after-gcses/find-career-ideas/explore-jobs/job-subjects/english?f=/job-subjects/english>

A Deeper Look Into English Literature

- ✓ Read: Robert Eagleton *Doing English: A Guide for Literary Students* (2017)
- ✓ Read: Rob Pope *The English Studies Book* (2005)
- ✓ Read: Tory Young *Studying English Literature: A Practical Guide* (2008)
- ✓ Read: Chris Baldick *The Oxford Dictionary of Literary Terms* (2015)



www.researchbasedcurricula.com



www.access-ed.ngo



[@_AccessEd](https://twitter.com/_AccessEd)



hello@access-ed.ngo



100 Black Prince Road
London, SE1 7SJ



AccessEd is a non-profit company
registered in England (#10383890)