Researchers in Schools

What makes a good book good?

Key Stage 4 Programme

Pupil Name

Coursebook designed by **Dr A. Lutton**

Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1	4th December	1pm	University of Manchester
2			
3			
4			
5			
6 (Feedback)			
7 (Feedback)			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1		
Tutorial 2		
Tutorial 3		
Tutorial 4		
Tutorial 5		

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after 4pm on date assignment is due	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

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Course Rationale

Have you ever wondered why authors like J.K. Rowling are talked about so much, or why you really enjoy reading your favourite books? On this course, you will begin to look at literature from a new perspective, learning about the important roles and responsibilities of authors and readers, and also about how the ways in which books are designed and advertised affect how we understand them. By the end of the course, you will be able to make a strong and well-informed case for what makes your favourite works of literature valuable. To assist you with this work, you will receive a practical introduction to literary theory. This is nowhere near as scary as it sounds! Literary theory is a really rich, interesting, and useful area of study which you would not normally begin to experience until A Level, and consider in depth, as here, until university. As such, this is a unique chance for you to gain expertise which will enrich your studies now and give you a big head start on work you might like to undertake in the future.

The course has been designed, however, not only to increase your subject expertise and give you a new angle from which to approach your work in English, but also to allow you to develop skills which will help you across the curriculum as you progress into your GCSE years and beyond. You will gain experience of debate, presentation, and independent research and critical thinking. Further still, the content and focus of the course has been tailored to provide an insight into how you might expect to learn if you progress to Higher Education. To get to 'try out' university in year 9 is a rare opportunity, and one which should be as enjoyable as it is unusual!

Uni Pathways Mark Scheme 2019 – Essay-based assignments

	Skills	1st (70-100)	2:1 (60-69)	2:2 (50-59)	3rd (40-49)	Mark /100
Subject knowledge	Knowledge and understanding	o All content included and materials used are relevant to the general topic and to the specific question/title o Good understanding of all the relevant topics. o Technical terms are defined and used accurately throughout o Clear justification of how the material and content included is related to the specific issues that are the focus of the assignment	o Most of the materials used and content included are relevant to the general topic and to the specific question/title o Good understanding of most the relevant topics o Technical terms are mostly defined and used accurately o Adequate justification of how the material used and content included are related to the specific issues that are the focus of the essay	o Some of the materials used and content included are relevant to the general topic and to the specific question/title o Good understanding on some of the relevant topics but occasional confusion on others o Technical terms are sometimes used and defined accurately o Some justification of how the material used and content included are related to the specific issues that are the focus of the essay	o The content included and materials used are not applied to the question/title in a relevant manner o There is confusion in how understanding of the topics is expressed	
Critical thinking	Research and evidence	o Includes rich sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas o Uses evidence/calculations to support claims/assertions/ideas, consistently clearly and convincingly o Evidence of further reading beyond materials provided which were used in an appropriate context	o Includes adequate sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas o Uses evidence/calculations to support claims/assertions/ideas, mostly clearly and convincingly o Evidence of further reading beyond materials provided	o Includes some sources of research findings, data, quotations or other sourced material as evidence for the claims/ ideas o Uses evidence/calculations to support claims/assertions/ideas, at times clearly and convincingly o Limited evidence of further reading beyond materials provided	o Inclusion sources and materials is very limited and mostly not attributed o Applicable sources are rarely used to support ideas. o Data is not used or few appropriate conclusions are drawn from it.	
	Developing an argument	o A point of view or position in relation to the title or question is consistently clear. The position is developed effectively and consistently throughout the essay o Argument is exceptionally well-developed and well-justified o Makes links effectively between subjects that have not previously been associated o Uses concepts from the tutorials in an unfamiliar context and does so accurately and confidently. o Content is analysed effectively to support the argument	o A point of view or position in relation to the title or question is adequately clear. The position is well-developed in most of the essay o Argument is clear and well-developed, and position is justified o Some evidence of linking subjects that have not previously been associated o Uses some concepts from the tutorials in an unfamiliar context, but not always accurately o Analyses content to support the argument	o A point of view or position in relation to the title or question is somewhat clear. The position is well-developed in parts of the essay o Argument is clear but not well-developed o Limited evidence of linking subjects that have not previously been associated o Limited use of concepts from the tutorials in other contexts o Uses some analysis of content to support the argument	o There is not a clear point of view or position taken and sometimes the argument is not clearly established	
	Critical	o Moves beyond description to an assessment of the value or	o Mostly description but some assessment of the value or	o Describes with minimal assessment of the value or significance of	o The work is descriptive in nature and there is a	

	evaluation	significance of what is described o Evaluative points are consistently explicit/systematic/reasoned/justified o Effectively critiques the reliability of sources provided	significance of what is described o Evaluative points are mostly explicit/systematic/reasoned/justified o Some evidence of critiques on the reliability of sources provided	what is described o Evaluative points are at times explicit/systematic/reasoned/justified o Limited evidence of critiques on the reliability of sources provided	lack of critical engagement in the value of sources	
Written communication	Structure and presentation	o Ideas are presented in paragraphs and arranged in a logical structure that is appropriate for the assignment o The introduction clearly outlines how the essay/report will deal with the issues o The conclusion summarises all the main points clearly and concisely o All sources are referenced correctly in an agreed format	o Ideas are presented in paragraphs and arranged in a structure that is mostly appropriate for the assignment o The introduction adequately describes how the essay/report will deal with the issues o The conclusion summarises most of the main points clearly o Most sources are referenced correctly in an agreed format	o Ideas are presented in paragraphs and arranged in a structure o The introduction mentions how the essay/report will deal with the issues o The conclusion summarises some of the main points clearly o Some sources are referenced correctly in the agreed format with occasional errors	o Ideas are presented in paragraphs but there is a lack of structure in how the work is presented o The work lacks an introduction that establishes the scope of the question o The work lacks a conclusion that summarise the main points raised o Work is not referenced accurately	
	Language and style	o No spelling, grammar or punctuation errors o Writing style consistently clear, tone appropriate and easy to follow o Accurate and consistent use of technical language and vocabulary	o Minimal spelling, grammar or punctuation errors o Writing style mostly clear, tone appropriate and easy to follow o Some attempts of using technical language and vocab alary, but not always accurate	o Some spelling, grammar or punctuation errors o Writing style moderately clear, tone appropriate and easy to follow o Use of simple language and vocabulary effectively but struggles to use technical language	o There are a significant number of spelling, grammar and punctuation errors o Use of simple language and vocabulary effectively but a lack of technical language	
Overall Mark (average of the 6 marks from the criteria above)						

Baseline Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Knowledge and Understanding		Research and Evidence	
	mark		*mark*
Developing an Argument		**Critical Evaluation**	
	mark		*mark*
Structure and Presentation		**Language and Style**	
	mark		*mark*

Final Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

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Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Knowledge and Understanding		Research and Evidence	
	mark		*Mark*
Developing an Argument		**Critical Evaluation**	
	mark		*Mark*
Structure and Presentation		**Language and Style**	
	mark		*Mark*

Subject Vocabulary

Word	Definition	In a sentence (some sentences are included to get you started – fill in the rest for yourself!)
blog	A website which is regularly updated with new writing – generally short essays of a few paragraphs. Blogs are often written by one person and are casual or informal in style.	
canon	A selection of books believed to be the very best written throughout history (although there is currently much debate about whether the canon does truly represent the world's best literature). In the context of fan fiction, 'canon' refers to the original story and characters on which new writing by fans is based.	Shakespeare was a writer of great talent, and his plays definitely deserve their place in the canon.
fan fiction	Fiction written by fans of a particular series of books (or films, or a television series) which takes characters and events from the original stories and develops these in new and interesting directions. Fan fiction is usually shared online.	
epitext	One of two parts of the paratext. It is made up of materials created by the author or publisher of a book, which are not part of the book itself, but which still might affect how we read it. Some examples of these materials include advertising posters you might see on bus stops, interviews with authors you might see on television or YouTube, and so on.	
literary theory	Critical writing which became popular from the 1960s onwards, and is often studied in universities. It suggests many different ways of looking at literature.	
paratext	The materials surrounding the main text of a book which influence how we read it. The paratext has two parts: the peritext and the epitext (see other definitions).	

peritext	One of two parts of the paratext. The peritext describes all the physical and visual aspects of a book which exist in addition to its main text or story – including its cover, its title, its introduction, etc.	
publisher	A person or company responsible for printing and selling books and other written materials.	
reader response theory	A type of literary theory which suggests that it is a reader's response to the literature they read – and not the ideas the author had when they were writing – which is most interesting and important.	I wanted to understand how and why we read, so I decided to look at some reader response theory.

Tutorial 1 – Judging a book by its cover

What is the purpose of Tutorial 1?

By the end of this tutorial I will be able to…

- Understand how an author's name can impact on our thoughts about their writing.
- Make and explain my own judgments about the way a book's cover can affect how we view it.

Activity 1

To begin, write down one thing which you think makes a book good:

_____

_____

_____

Now, think about the book you selected on your trip to the library before this tutorial. Make a note of your reasons for choosing this book, and then discuss these with the person sitting next to you.

I chose my book because _____

_____.

My partner chose their book because _____

_____.

Make a note here of reasons other students gave for choosing their books which you thought were interesting:

_____ _____

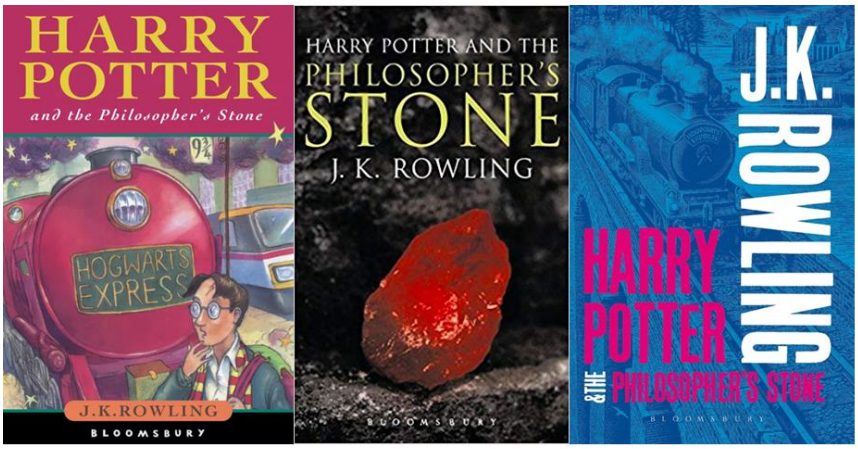
_____ _____

_____ _____

Activity 2

Now, let's think about how different covers might influence our opinions of a book.

One book, three covers…



First edition, 1997 | First adult edition, 2004 | Second adult edition, 2013

All published by Bloomsbury

Activity 3

Reflecting on how an author's name can influence our thoughts about their writing.

What is the first word that comes to mind when you hear the name 'J.K Rowling'? Write it down here: _____.

Theory blast:
Michel Foucault's
'What is an
Author?' (1969)

Foucault's three key points about the author's name:

1. Writing which carries an author's name is always taken more seriously and remembered for longer than casual communication (for example shopping lists, text messages, etc.).

Can you think of a time when an author's name has made you have certain expectations of a book before you began to read it? Make a note of this here:

_____
_____
_____.

2. An author's name can group together a variety of texts.

Discuss with your partner, and write down the names of any authors who spring to mind in relation to this point. Why are they relevant?

_____
_____
_____.

3. The author's name establishes a close relationship between texts – so even if an author's books are all very different, we will still tend to compare them.

Have you ever found yourself making comparisons between different books written by the same author? Make a note of your experience here, and then discuss with your partner:

_____
_____
_____.

In a nutshell:

My takeaway point from today is:

_____
_____.

Baseline Assignment

Title: What makes me enjoy reading?

Baseline assignment instructions:

Think of a book you have recently enjoyed reading, either in school or at home (this may be the book you have brought with you today, but does not need to be). What made you enjoy reading that book? Write 500 words reflecting on this.

When writing your assignment, you may like to consider:

- the way the book's story is told – is its plot constructed in an interesting way? Is it narrated from more than one perspective? (If you are responding to this prompt, be careful not to just retell the book's story – you should be writing about *why* the story is interesting).
- the language of the book – what was it about the way the book was written that you found particularly engaging?
- the author – if you are aware of anything about them apart from their name and the fact that they wrote the book, did this add to your positive feelings about their work?
- how the book made you feel – what did you, as a reader, experience while reading?
- the book's looks – think about whether the book's cover or any illustrations it contained gave a positive impression… (The author's name might be interesting here…)

Remember to be clear in your answer – always using examples to support your points, and explaining why these examples are interesting.

Baseline assignment success checklist – make sure you can tick all the boxes before you submit your work!

Have you fully explained why you enjoyed reading your chosen book? □

Have you responded to at least one of the prompts? □

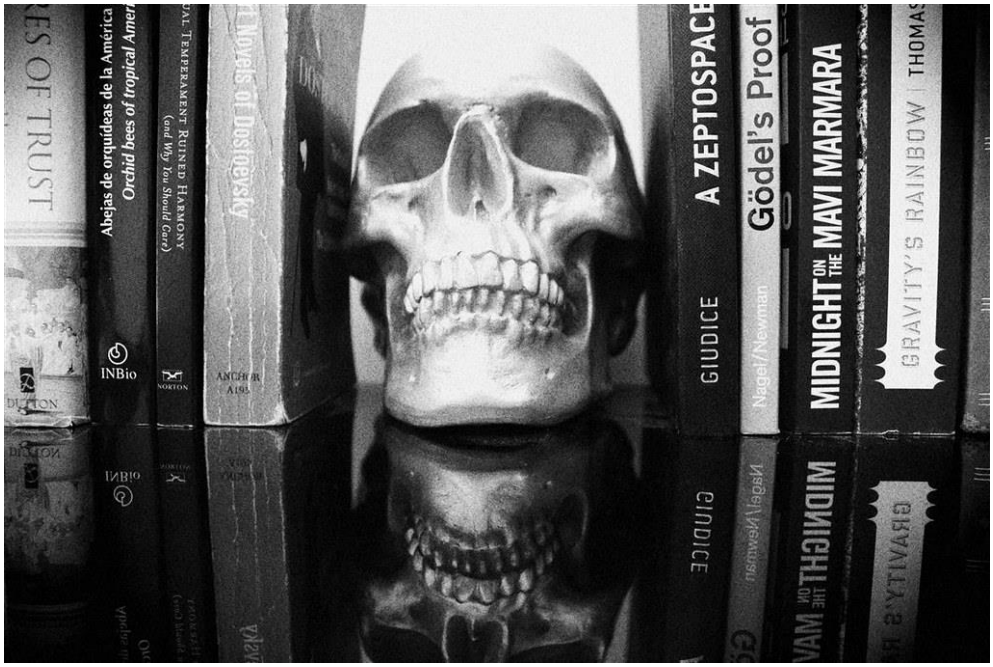
Have you used examples to support your points? □

Have you mentioned Foucault? □

Have you written clearly, using paragraphs? □

Have you proofread and checked spelling, punctuation, and grammar? □

Tutorial 2 – The ‘death’ of the author



What is the purpose of Tutorial 2?

By the end of this tutorial I will be able to…

- Understand what is meant by ‘the death of the author’
- Explain and justify my own thoughts on the role an author plays in making a book’s meaning.

What happens to an author’s writing when they die – does it change? Record your ideas here, and then spend some time discussing them with your partner.

_____

_____

_____

_____

Activity 1

Think back to our work on Foucault in the last tutorial. He wrote his theory about the author’s name in response to an essay written the previous year, in 1968, by another French critic named Roland Barthes, which was called ‘The Death of the Author’.

Take a few moments to consider this title – what does it make you think? Write down your first ideas.

_____

_____

_____

‘The Death of the Author’ is a famous essay in literary theory and so it’s a good idea to read some of it in Barthes’ own words.

In this first extract, Barthes describes the way in which he believes we typically understand the author and their role:

The explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent ***allegory*** *of the fiction, the voice of a single person, the author 'confiding' in us.*

The Author, when believed in, is always conceived of as the past of his own book: book and author stand automatically on a single line divided into a before and an after. The author is thought to nourish the book, which is to say that he exists before it, thinks, suffers, lives for it, is in the same relation of ***antecedence*** *to his work as a father to his child.*

allegory: a story, or poem or work of art, which is designed to illustrate a deeper truth. Here, Barthes is saying that the story of a book is often hiding the real story of the author's own life.
antecedence: going before or existing earlier in time.

In threes, discuss either a time you have looked at information about an author to help you understand their work, or an example of an author who you think is often interpreted as putting a lot of their own life experiences into their writing. How do you think knowing about an author's life impacts on the way we approach their work as readers? Does this knowledge always have a positive effect? Note down three key points which come up in your discussion:

1._____
2._____
3._____

Following this discussion, take some time to reflect individually. Do you agree with Barthes' ideas about how we typically view the author? Why/why not?

_____
_____
_____

After describing how we often see the author, Barthes goes on to say that there is a better way of describing this figure and their role. He introduces a new figure, the 'scriptor', who he thinks better describes what an author really does, especially in the modern day. The scriptor does not bring his past to the text in the same way the author does; instead, he simply exists to express the text's meaning:

[T]he modern scriptor is born simultaneously with the text, is in no way equipped with a being preceding or exceeding the writing […] there is no other time than that of the ***enunciation****, and every text is eternally written here and now.*

[…]

We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash.

Here, Barthes is arguing that the author does not necessarily create anything from scratch, but rather puts together, in a new way, lots of ideas, quotations, stories, and references which already exist.

[…]
Once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text […] to close the writing.

enunciation: the act of saying or expressing something clearly

Write down one word which you think sums up the scriptor's role, as described by Barthes:

_____

Now 'swap' this with your partner, and 'swap' again, noting down any other words which you think are particularly interesting:

_____

Do you find Barthes' definition of the scriptor useful? Why/why not? Remember to justify your answers.

_____

_____

_____

What are the three main points we can take from Barthes' argument in this section? Summarise these below:

1_____

_____

2_____

_____

3_____

_____

In the final extract from 'The Death of the Author' which we are going to look at together, Barthes introduces a new idea, and one which was revolutionary at the time he was writing – that is, that once we have realised that the author does not have absolute control of their text, we can begin to realise just how important we are as readers. He writes:

Thus is revealed the total existence of writing: a text is made of multiple writings, drawn from many cultures […] *but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. <u>The reader is the space on which all the quotations which make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but its destination</u>.*

In the underlined sentence, one of the most-quoted and most famous from this essay, Barthes is stressing what he sees as the deep importance of the reader; the reader, he says, is able to take all the information contained in a text and hold it together in their mind. Note that this doesn't necessarily mean that the reader consciously understands everything that they're reading – just that they, not the author, hold all the keys to unlocking the text's meaning.

Then, in the essay's deliberately challenging final sentence, Barthes makes a very clear statement about the reader's worth:

we know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author.

Barthes here suggests that we can only do justice to modern writing, and fully understand the importance of the reader in making the meaning of books, if we 'kill' the author – or, to put it slightly less aggressively, if we stop looking to them for the answers about their writing and instead trust that we, as readers, can find them for ourselves.

How does Barthes' argument here make you feel? Note down your first thoughts, and then discuss these with your partner.

_____

_____

_____

It's time to give a knee-jerk reaction – author or reader? Write your idea of who is more important, and three words summarising your views, here, and then copy these onto a real post-it, too:

Activity 2

Now, let's watch a section of a video which poses the question, 'Should I kill the Author?', and which will give us a sense of the kind of critical responses to Barthes' writing made by others. Make a note of three or four key points which really stand out to you, and record these below – again, you will also transfer these to real post-its to share with each other. Notice, and reflect on, how your views of Barthes' ideas may be developing…

Activity 3
Discussion time: was Barthes right?

Space for notes:

Homework: Should we 'kill' the author?
Homework instructions: Make bullet point notes on the pros and cons of Barthes' position, and then write a short (200 word max) account of your opinion of 'the death of the author', using at least one real book or author to support your views.
Homework success checklist – make sure you can tick all the boxes before you submit your work! • Have you bullet pointed at least two pros and two cons? □ • Have you fully explained your opinion of 'the death of the author', using PEEADL? □ • Have you referred to at least one book or author to support your views? □ • Have you written about your opinion clearly? □ • Have you proofread and checked spelling, punctuation, and grammar? □

Tutorial 3 – What are we doing when we read?

What is the purpose of Tutorial 3?

By the end of this tutorial I will be able to…

- Understand why some theorists believe that we, as readers, are just as important as authors.
- Debate the roles of authors and readers, using the PEEADL format to organise my argument.
- Write about my own views on my role as a reader, using examples from the theory I have studies to support my argument.

Write down one word to describe what you are doing when you're reading, and one word to describe what you are doing when you're talking to a friend – don't overthink this, just go with the first things that come to mind:

_____ _____

Activity 1

Our core theoretical reading today is taken from an essay entitled 'Interaction Between Text and Reader', written by German theorist Wolfgang Iser and first published in 1980. Iser was a **reader-response theorist** (see your subject vocabulary glossary for a definition of **reader-response theory**), and his writing generally, and this essay in particular, takes up, and further develops, Barthes' argument about the important role of the reader. Iser begins the essay by outlining how he understands the reading process to work. He sees this process as a conversation between the text and the reader, but picks out two ways in which this conversation is different from the kind of face-to-face chat you might have with a friend:

Central to the reading of every literary work is the interaction between its structure and its recipient.
[…]
As the reader passes through the various perspectives offered by the text, and relates the different views and patterns to one another, he sets the work in motion, and so sets himself in motion, too.
[…]
An obvious and major difference between reading and all forms of social interaction is the fact that with reading there is no face-to-face-situation. A text cannot adapt itself to each reader it comes into contact with […] *The reader* […] *can never learn from the text how accurate or inaccurate are his views of it* […] *Here, then, in conditions and intention, we find two basic differences between the text-reader relationship and the* ***dyadic*** *interaction between social partners.*

dyad: *something which consists of two parts; their interaction can be described as* ***dyadic***

In your own words, summarise the two key differences Iser identifies between the interaction between text and reader, and a normal verbal conversation:
1._____
_____
2._____
_____

Does it matter that, if Iser is right, we, as readers, cannot ever truly know what a text means? Note down your initial thoughts here, and then discuss these with your partner:
_____
_____
_____

In this next extract, Iser goes into further detail about how we might compare – and contrast – the interaction between a text and its reader, and a social interaction between two people:

Social communication arises out of the fact that people cannot experience how others experience them […] *Similarly, it is the gaps, the fundamental asymmetry between text and reader that gives rise to communication in the reading process; the lack of a common situation and a common frame of reference corresponds to the 'no-thing', which brings about the interaction between persons.*

Take a few moments to summarise Iser's key argument here in your own words:
_____
_____
_____

Can you think of a time when you have encountered a 'gap' you had to fill while reading, or can you think of a way a 'gap' might present itself in a text? Spend a few minutes noting your thoughts here, and then we will feed back as a group.
_____
_____
_____
_____
_____

In the final extract from 'Interaction Between Text and Reader' which we will look at together, Iser describes exactly how he believes the interaction between text and reader works:

Communication in literature, then, is a process set in motion and regulated […] *by a[n]* […] *interaction between revelation and concealment. What is concealed spurs the reader into action, but this action is also controlled by what is revealed; the explicit in its turn is transformed when the implicit has been brought to light. Whenever the reader bridges the gaps, communication begins.*

Think of a book you have recently read, either for English or independently. What was concealed from you at the start of the book, and what was revealed to you as you read? Note as many things as you can think of below:

Initially concealed	**Eventually revealed**

Now, make a note of anything you think you did, as a reader, to bridge the gaps left by the author:

Do you like Iser's account of the reading process? Why/why not? Make a few notes here, and then briefly summarise these on a post-it, to be shared with the whole group:

Activity 2:
Debate – who has more responsibility for making a book good – the author or the reader?

Notes for preparation:

Notes during the debate (please do make notes on the arguments presented by both sides, as you will need to use these to complete your homework!):

Activity 3
Reflection: what is my role as a reader?

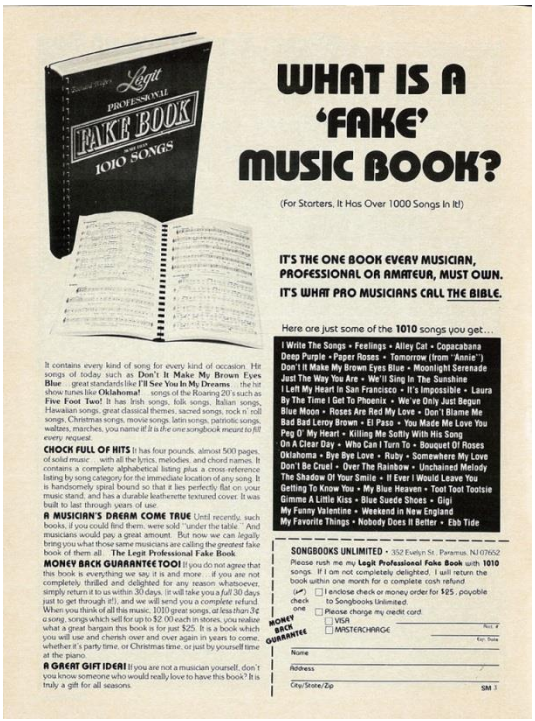
_____

_____

_____

Homework title: Who is responsible for making a book good: the author or the reader?
Homework instructions: **First section** Summarise the main arguments from both sides in the debate (150-200 words) **Second section** Which perspective were you more convinced by, and why (this does not need to be the same as your group's perspective)? Write 200 words, using at least one example from theory to justify your views.
Homework success checklist – make sure you can tick all the boxes before you submit your work! • For the first section – have you clearly summarised both main arguments? □ • For the second section - have you fully explained your opinion, using PEEADL? □ • Also for the second section – have you included at least one example from theory, and used it to support your views? □ • Have you written about your opinion clearly, using paragraphs? □ • Have you proofread and checked spelling, punctuation, and grammar? □

Tutorial 4 – What is the paratext and why does it matter?



WHAT IS A 'FAKE' MUSIC BOOK?

(For Starters, It Has Over 1000 Songs In It!)

IT'S THE ONE BOOK EVERY MUSICIAN, PROFESSIONAL OR AMATEUR, MUST OWN. IT'S WHAT PRO MUSICIANS CALL THE BIBLE.

Here are just some of the 1010 songs you get...

I Write The Songs • Feelings • Alley Cat • Copacabana
Deep Purple • Paper Roses • Tomorrow (from "Annie")
Don't It Make My Brown Eyes Blue • Moonlight Serenade
Just The Way You Are • We'll Sing In The Sunshine
I Left My Heart In San Francisco • It's Impossible • Laura
By The Time I Get To Phoenix • We've Only Just Begun
Blue Moon • Roses Are Red My Love • Don't Blame Me
Bad Bad Leroy Brown • El Paso • You Made Me Love You
Peg O' My Heart • Killing Me Softly With His Song
On A Clear Day • Who Can I Turn To • Bouquet Of Roses
Oklahoma • Bye Bye Love • Ruby • Somewhere My Love
Don't Be Cruel • Over The Rainbow • Unchained Melody
The Shadow Of Your Smile • If Ever I Would Leave You
Getting To Know You • My Blue Heaven • Tool Tool Toolsie
Gimme A Little Kiss • Blue Suede Shoes • Gigi
My Funny Valentine • Weekend in New England
My Favorite Things • Nobody Does It Better • Ebb Tide

What is the purpose of Tutorial 4?

By the end of this tutorial I will be able to…

- Understand what the paratext is and why it matters.
- Identify the difference between 'peritext' and 'epitext', and explain how each can impact on our views of a book.
- Evaluate the ways in which different covers can give us contrasting ideas about the same book.

What is the most important thing on a book's cover? Make a note of your idea here, and briefly explain why you think it is so important:

_____

_____

_____

Activity 1
Introducing the paratext

Our theorist today – and our final theorist of the course – is another French writer called Gerard Genette. While we have become used, through our work on Foucault, Barthes, and Iser, to reading theoretical essays focusing on the author and/or the reader, Genette has a different and very interesting take on who – or, rather, what – can make a text good. Writing in the 1980s, and particularly in his famous book *Paratexts: thresholds of interpretation* (1987), Genette defined the paratext – basically, as he sees it, all the parts of a book which make it a whole, and which act as a threshold – a sort of border – between the story and the reader. In the following extract, from the introduction to *Paratexts*, Genette introduces the idea of the paratext and how it works. **As we read it together, please highlight any key words which seem particularly important to you**:

A literary work consists, entirely or essentially, of a text, defined (very minimally) as a more or less long sequence of verbal statements […] *But this text is rarely presented in an* ***unadorned*** *state,* ***unreinforced*** *and* ***unaccompanied*** *by a certain number of verbal or other productions, such as an author's name, a title, a preface, illustrations. And although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text's presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book. These* ***accompanying*** *productions, which vary in extent and appearance, constitute what I have called elsewhere the work's paratext* […] *For us, accordingly, the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public. More than a boundary or a sealed border, the paratext is, rather, a* threshold...

unadorned: plain; not made to be attractive (here, to the reader).
unreinforced: not strengthened.
accompany: to exist alongside or at the same time as something else; something **unaccompanied** exists on its own.

Now, in a sentence and in your own words, summarise what the paratext is:

_____

_____

Next, in a sentence, summarise why the paratext might be important to us as readers:

_____

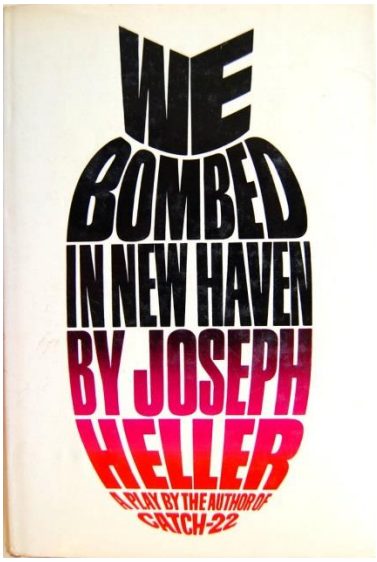
_____

Activity 2

Now we have a good understanding of what the paratext is, we can begin to think about its different parts. According to Genette, there are two different aspects of the paratext.

The extract we have just read – which identifies 'an author's name, a title, a preface, illustrations' as part of the paratext – tends to make us think most about what Genette would describe as the **peritext**. This is what we call all the parts of the paratext which make up the book as a physical object. Remember the work we did on book covers in our first tutorial…without realising it, you were already thinking critically about how the peritext shapes our opinions about books.

Now, I'd like you to think about an example of a striking peritext (or part of a peritext) you have noticed recently. This should be different from the book cover you wrote about for your first piece of homework. What was particularly interesting about it? How did it, to use Genette's word, act as a threshold between you and the main story/text of the book? If you cannot think of a good example, I have included one here for inspiration:



Take a few minutes to note down your ideas, and then discuss these with your partner.

_____

_____

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A lot of people think of the peritext – the physical and visual aspects of a book itself – and the paratext as one and the same thing. But there is another part of the paratext: the epitext. When Genette wrote that the role of the paratext was 'to ensure the text's presence in the world', he was not just thinking of the book as a physical object, but of other materials surrounding the book – but not physically attached to it – which might make us aware of it. Think of interviews with authors on TV or radio, advertising posters for books you might see on public transport, promotional posts on social media: all of these are examples of the epitext, which Genette describes as being 'anywhere outside the book'. There is an easy way to decide whether something is part of the epitext or not: if it was made by the author or publisher, it is; if it was not, it is not. So, a tweet from an author about a book is part of its epitext; a tweet from an ordinary reader about the same book is not.

Now, do the same as you did above for the peritext: think about an example of a striking part of a book's epitext which you have noticed recently. What was particularly interesting about it, and what did it make you think about the book in question? If you went on to read the book, or had already read it, how did it act as a threshold between you and the book, or make you think differently about the book? If you can't think of a good example of the epitext, you might like to write about this one:

Take a few minutes to note down your ideas, and then, again, discuss these with your partner.

Remember – and to quote Genette –

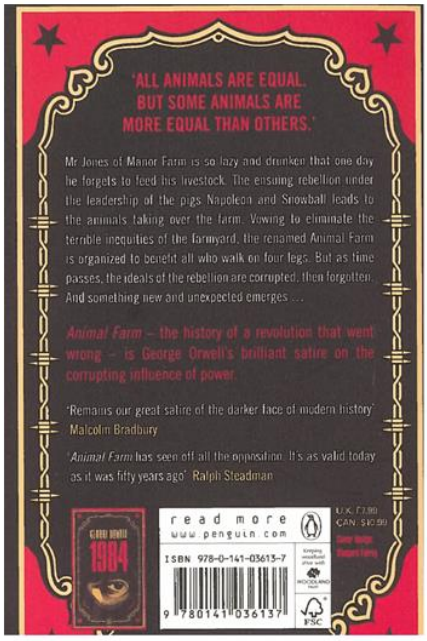
'*paratext = peritext + epitext*'!'

Activity 3

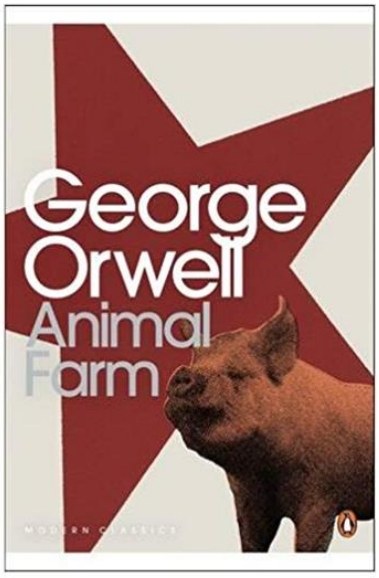
Now, it's time to apply your knowledge of the paratext (particularly, the peritext). Below are two different covers of the same book – a book with which you may already be familiar – George Orwell's *Animal Farm*. Spend some time discussing and making notes on:

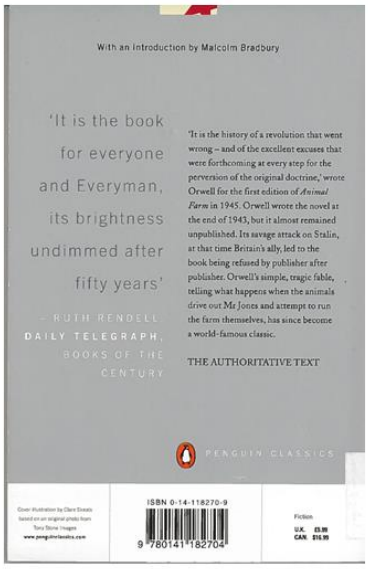
- What each cover tells you about the book – are they presenting the book in different ways? If so, how?
- Which peritext would be more likely to make you think the book was good, and why you would make this judgement.

Example 1
Publisher: Viking/Penguin
Date: 2008



Example 2
Publisher: Penguin
Date: 2000





Finally, to summarise, list three ways in which the paratext can impact our experience as readers. Remember to mention both the peritext and the epitext!

1.

2.

3.

Homework title: Judging a book by its cover
Homework instructions: Write up to 500 words about the paratext of a book of your choice; in order to complete the assignment successfully, you must have read the book in full as well as examining its paratext. In your response, you must address the following three points: 1. What are the most interesting aspects of the book's paratext, and why are these particularly interesting? 2. What ideas about the book do you get from its paratext? 3. Are these ideas different from the ideas about the book you have after reading it? Explain why or why not.
Homework success checklist – make sure you can tick all the boxes before you submit your work! • Have you written full answers to all three questions? □ • Have you compared the content of the book to the ideas you get about it from its paratext, using PEEADL to construct your answers? □ • Have you given examples from your chosen book's peritext and/or epitext, and written about these in detail? □ • Have you written about your opinion clearly, using paragraphs? □ • Have you proofread and checked spelling, punctuation, and grammar? □

Tutorial 5 – Reflecting and planning

What is the purpose of Tutorial 5?

By the end of this tutorial I will be able to…

- Use the theory I have studied over the past four weeks as evidence to inform my discussion of real authors and readers.
- Understand the success criteria and expectations for the final assignment.

If you could sit down and talk to the author of the book you are reading at the moment, what would you ask them?

_____

_____

_____

_____

_____

Activity 1

In order to think about how the theory we have looked at throughout the course can help us gain a more in-depth practical understanding of how authors, readers, and the paratext work to make a book good, we are today going to analyse a which gives a light-hearted, humorous but actually very useful representation of the ways in which J.K. Rowling, author of the Harry Potter book series (amongst other works!) has recently frustrated her readers by using Twitter to make corrections and additions to the stories of the books themselves.

1. Make a note of how the author, her readers (themselves authors of fanfiction), and the paratext are each identified as important in the video. Which do you think has the most important role to play in making the Harry Potter books good, and why?

_____
_____
_____
_____
_____
_____

2. Which of the theorists we have studied during the course could be used to help us understand the video? And why would they be useful? Write about as many or as few as you like, but make sure you give reasons for why you have chosen your theorist(s).

_____
_____
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_____
_____

Activity 2
Planning for the final assignment

To help you begin to prepare to write your final assignment, you now have some time to begin to fill in a planning form. Don't worry if you're not sure about your ideas yet – you might want to do a bit now and carry on later, or to fill it all in now and change certain things (or everything!) once you have done a bit more work. This won't be marked, and there is no pressure to make things perfect – it is just an opportunity for you to begin to put your thoughts on paper and get some immediate, non-judgmental feedback on how you might go about shaping your work.

.

Final Assignment – Initial Planning Form

I will argue that _____ make(s) a book good.

The key reasons it makes/they make a book good are:
1._____
_____
2._____
_____
3._____
_____

The theorist(s) I will use to help explain why it/they make(s) a good book is/are:

_____
_____

For the next section, please do not worry if you are really unsure about what you would like to do – just go with whatever you think might be good right now, and you can always change this later. Also, if you can only think of one point, or two, that's fine – there is no pressure to have three full points with theorists to match.

The first main point in support of my argument might be_____
_____

The key idea from theory I would use to contextualise this point is

The second main point in support of my argument might be

The key idea from theory I would use to contextualise this point is

The third main point in support of my argument might be

The key idea from theory I would use to contextualise this point is

Don't fill in this next, final point if you don't feel ready – if you like, you can wait until you have done more reading and planning. However, it might help you to note down an idea or two here, even if these are basic now.

I might draw my points together in a conclusion by stating that

Please use the space below and over the page to note down any changes you would like to make to your plan based on feedback you receive today, or following further thought and research.

Final assignment title: Who or what makes us see a book as 'good'?
Final assignment instructions: Write an essay of 1500- 2000 words answering this question, making a case for the importance of at least one of the following: • author(s) • reader(s) • paratextual material You might like to focus on a particular book or author, but it is also fine to draw on multiple examples.
Final assignment success checklist – make sure you can tick all the boxes before you submit your work! • Have you clearly communicated your opinion about what makes a book 'good', using PEEADL to convince the reader? □ • Have you included at least two examples from theory, and written in detail about why these are relevant to your approach? □ • Have you made links to topics we have worked on during tutorials? □ • Have you included research findings from a wide range of texts which are relevant to the topic? As well as using the texts we have studied together, you should discover some texts from your own independent reading (the books you wrote about for assignments 1 and 4 might be useful here, for example, but some further independent reading is also required). □ • Have you included an introduction which clearly outlines what the assignment will contain and the approach you will take? □ • Have you included a conclusion which summarises all the key points clearly, and makes a final case for your argument? □ • Have you written about your opinion clearly, using paragraphs? □ • Have you proofread and checked spelling, punctuation, and grammar? □ • Have you referenced everything correctly?

Tutorial 6 – Feedback tutorial

What is the Purpose of Tutorial 6?

- To receive feedback on your final assignment
- To respond to the feedback from your Uni Pathways teacher
- To write targets for improvement on your final assignment

Final assignment feedback from your Uni Pathways Teacher

(Remember to look at the mark scheme to help you understand what you have done well so far, and how you can do even better in your final assignment)

Here are three things that my Uni Pathways Teacher thought I did well in my draft assignment
•   •   •

Here are three things that my Uni Pathways Teacher thinks that I could do to get a higher mark in my final assignment
•   •   •

Tasks from my Uni Pathways Teacher to do during the feedback tutorial to help me improve
•   •   •
My response:

Actions I will take to improve my final assignment after this tutorial…
•   •   •

Hand-in date for my final assignment:	

Tutorial 7 – Final tutorial

What is the Purpose of Tutorial 7?

- To receive feedback and a grade on your final assignment.
- To reflect on the programme including what you enjoyed and what was challenging.
- To ask any questions you may have about university.

Final assignment feedback from my Uni Pathways Teacher

Final mark:	University style grade:
Feedback: Here are three things that my Uni Pathways teacher thought I did well in my final assignment • • •	

Here are three things that my Uni Pathways teacher thinks I should remember for when I am doing this kind of study in the future
• • •

University

What questions do you still have about University after taking part in Uni Pathways?
•   •   •

Reflecting on Uni Pathways

What did you most enjoy about Uni Pathways?
•   •   •

What did you find challenging about the programme?	How did you overcome these challenges?
• • •	• • •

Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should I use a reference?

You should use a reference when you:

- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.**How do I reference?**

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important to thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

1. **A marker in your assignment**: After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this is in your text with a number, e.g. [1]. The next time you use a reference you should use the next number, e.g. [2].

2. **Bibliography**: This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.

    a. **Websites** – Author (if possible), title of the web page, website address, [date you accessed it, in square brackets].

    E.g. Dan Snow, 'How did so many soldiers survive the trenches?', http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr [11 July 2014].

    b. **Books** – Author, date published, title of book (in italics), pages where the information came from.

    E.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.

    c. **Articles** – Author, 'title of the article' (with quotation marks), *where the article comes from* (newspaper, journal etc.), date of the article.

    E.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', Guardian, 10 July 2014.

Notes

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