



General Certificate of Education

English Literature 5746

Specification B

LTB1 Introduction to the Study of Literature

Mark Scheme

2008 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Unit 1 LTB1

This Unit is an Open Book examination and it tests all the Assessment Objectives.

Assessment Objectives

The examination will assess a candidate's ability to:

- A01 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
- A02i respond with knowledge and understanding to literary texts of different types and periods
- A03 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
- A04 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
- A05i show understanding of the contexts in which literary texts are written and understood

The Unit is worth 35% of the whole AS.

The model for the construction of the Question Paper is as follows:

- Each question has a central concern, which embraces all sub-divisions.
- Most questions are divided into three parts, which are stepped up in terms of range.
- If a candidate chooses, the question can be answered as a whole rather than in parts or they may merge any of the parts: whatever the choice, the sub-divisions can be used to shape the answer.
- No method of answering is judged more favourably than any other.
- Where the questions are divided or bullet pointed
 - i) generally tests AO2i
 - ii) generally tests AO3
 - iii) generally tests AO4 and AO5i
- AO1 is tested throughout the answer.
- The weightings for the Assessment Objectives are:
 - 5 out of 35 marks for AO2i
 - 10 out of 35 marks for AO3
 - 10 out of 35 marks for AO4 and AO5i
 - 10 out of 35 marks for AO1
- The above weightings are for guidance only; each question is to be marked holistically out of 35 but there needs to be awareness that the Assessment Objectives have been met.
- There needs to be a flexible approach to marking.
- The mark scheme includes some possible content but examiners must have an open approach and accept other relevant material.
- The responses to AO3 may well contain Linguistics terminology; full credit must be given to such responses when the commenting is accurate and relevant.

LTB1
Mark scheme: Skills Descriptors

BAND 1 : MARK RANGE 0 – 5

AO1	technical weaknesses which impede the communication of meaning
AO1	unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO3	very little understanding of language features and structural devices
AO3	very little discussion of how author's techniques shape meanings
AO4	little personal response based on slender evidence or misreading
AO5i	very limited awareness of context

BAND 2 : MARK RANGE 6 – 11

AO1	simple attempt at structuring argument
AO1	some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO3	some limited understanding of language features and structural devices
AO3	some limited discussion of how author's techniques shape meanings
AO4	reference to different interpretations of text with some evidence of personal response
AO5i	some limited awareness of link between text and context

BAND 3 : MARK RANGE 12 – 17

AO1	use of critical vocabulary and generally clear expression
AO1	some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO3	some understanding of language features and structural devices
AO3	some discussion of how author's techniques shape meanings
AO4	some consideration of different interpretations of text with evidence of personal response
AO5i	awareness of the importance of some possible contexts

BAND 4 : MARK RANGE 18 – 23

AO1	clear expression and use of accurate critical vocabulary
AO1	clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO3	consideration of language features and structural devices
AO3	consideration of how author's techniques shape meanings
AO4	clear consideration of different interpretations of text with clear evidence of personal response
AO5i	clear consideration of some possible contexts

BAND 5: MARK RANGE 24 – 29

AO1	accurate expression and effective use of appropriate critical vocabulary
AO1	well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO3	exploration of language features and structural devices
AO3	some evaluation of how author's techniques shape meanings
AO4	clear consideration of different interpretations of text with some evaluation of their strengths and weaknesses and clear evidence of personal response
AO5i	detailed exploration of some possible contexts

BAND 6: MARK RANGE 30 - 35

AO1	technically fluent style and use of appropriate critical vocabulary
AO1	well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive reference
AO3	exploration and analysis of key language features and structural devices
AO3	perceptive evaluation of how author's techniques shape meanings
AO4	perceptive consideration of different interpretations of text with evaluation of their strengths and weaknesses and clear evidence of confident personal response
AO5i	excellent understanding and explanation of appropriate contexts

Question Specific Notes

The following question specific notes are intended for use in conjunction with the overall generic band descriptors. These notes are NOT intended to be prescriptive but are designed to indicate some of the rationale behind the setting of the questions and to demonstrate the links between questions and the designated assessment objectives. Examiners should always be prepared to reward any well-argued, relevant initiatives shown by candidates in their responses.

JANE AUSTEN: *Pride and Prejudice*

1(a) Look again at Chapter 41. Then answer the questions.

- i) What do you learn about Mr and Mrs Bennet as parents in this chapter?
- ii) How does Austen tell the story in this chapter?
- iii) Is it too severe a judgement simply to condemn Mr and Mrs Bennet as irresponsible parents in the novel?

Possible content:

- i) Mrs Bennet – affectionate mother, she shares her younger daughters’ misery at the departure of the regiment, but also indulgent, irresponsible/ when Lydia gets the offer to go to Brighton Mrs B shares her excitement, offers her no correction or restraint, encourages her to flirt/ wants a vicarious experience, tells Lydia to ‘enjoy herself as much as possible’//Mr Bennet – irresponsible, thinks of his own pleasure and convenience in allowing L to go/ ignores E, laughs at her scruples/ ignores dangers/ doesn’t see problems for whole family especially Kitty/ evades hard truths/ shows selfishness – one reason for letting her go is so that she can expose herself in Brighton rather than Longbourn, etc.
- ii) structure – begins with time reference – the regiment have gone, E’s young sisters are in mourning/ ends with Lydia’s ominous departure/ humour – all the young ladies in the neighbourhood were ‘drooping apace’/ use of emotive language ‘bitterness of woe’, etc. to satirise, irony- Mrs Bennet called an ‘affectionate mother’/ use of dialogue/ use of E’s internal reflections/ use of abstract nouns – rapture, adoration, delight, mortification/ dramatic confrontation between E and Mrs B/ solemn reaction of E – contrast between E and Mrs B./ use of list of verbs to describe Wickham/ general pace of chapter/ contrast of speech patterns between E and W, etc.
- iii) Some will disagree and say these parents bring disaster and disgrace on the whole family, their behaviour almost costs E and J their chances of happy marriages/ Mr Bennet has been careless about the entail, he abdicates responsibility by going into his library, sees the world as a source of amusement, degrades his wife and daughters/ accepts the pay off for Lydia/ doesn’t offer moral guidance/ wants easy life, misjudges// Mrs B. – indulgent, no moral correction, has blind pleasure at Lydia’s elopement/ blind to financial and moral propriety/ loud, vulgar, encourages Lydia and Kitty’s flirtatiousness/ can’t rationalise/ embarrasses children in public, etc.// But - their indulgence gives the children freedom to grow/ Jane and Elizabeth are able to develop their own sense of morality and the ability to choose their marriage partners (E. does not want a marriage like her parents)/ E’s wildness and individuality encouraged by the absence of excessive parental control – she walks 3 miles to Netherfield, she refuses Mr Collins’s proposal, she stands up to Lady C, she attracts Mr D./ Mr B gives E independence/ allows Lydia to have fun even though ‘society’ says she shouldn’t be ‘out’ before her older sisters are married// Lydia as a modern woman has power, is assured, assertive/ her behaviour ironically leads to union of E and D, etc.

1(b) Look again at Chapters 10 and 16. Then answer the questions.

- i) What attitudes to Darcy are revealed in these chapters?
- ii) How does Austen tell the story in Chapter 10?
- iii) Whilst some readers admire Darcy, others are more critical. How do you respond to Darcy in the novel as a whole?

Possible content:

- i) Miss Bingley simpering, sycophantic, admiring of D, reveres him, in love with him, desperate for attention, recognition/ subservient, fawning, rapturous, complimenting, eager to please, desperate for him to disapprove of E/ deference of Bingley towards D, in awe of him/ Elizabeth – contemptuous, playful/ in 16 finds him disagreeable, dislikes him/ Mr Wickham – apparently disgusted, envious, apparently aggrieved, angry, contemptuous, vicious (because W. lies)/E. says everyone finds him despicable, etc.
- ii) Omniscient authorial perspective, sense of time moving/ connection with previous chapter/ structure – opens with Jane's illness, climax is Darcy's and E's conversation, his growing interest/ ends with E's leaving him with Caroline Bingley and Mrs Hurst/ quick paced chapter driven by dialogue – often with no verbs of saying/ contrast of C B and E/ speech tags to characterise Mrs B – 'upon my honour', exclamations/ direct speech, sophisticated expression and vocab/ kind of fencing match between E and D/ change from omniscient narrator to E's consciousness/ E's sarcasm/ focus on language use – Mr D's letters are full of 'words of 4 syllables', Bingley's are careless and abbreviated, etc.
- iii) Some will debate the given statement/ some will consider Darcy's hero status, his good looks, money, intelligence, integrity, protective attitude towards women, his decisiveness, confidence, his ability to take action may be used to support argument for those who admire Darcy/ some will consider how Austen understands female desire and that Darcy is particularly a female reader's hero/ some will look at D from a male perspective or simply a negative perspective – irksome, too noble, rich/ may focus on his negative characteristics – pride, prejudice, aloofness, seriousness, bullying of friend, arrogance // some may look at his role in the novel as a hero, a romantic, a character to illustrate themes of money, marriage/ may see him as intimidating – Mr Bennet, Mr Bingley// may be necessary to look at him in terms of behaviour/ may be discussed from a Marxist perspective or from a literary perspective (his role rather than character might be discussed), etc.

THOMAS HARDY: *Tess of the D'Urbervilles*

2(a) Look again at Chapter 39. Then answer the questions.

- i) What different attitudes towards Tess are shown in this chapter?
- ii) How does Hardy tell the story in this chapter?
- iii) Hardy subtitled this novel 'A Pure Woman'. How appropriate do you think this description is?

Possible content:

- i) Angel – critical, blaming, wonders if he has been unfair, wanted to possess her, ashamed of her, claims she is spotless to his mother, anger that his career is wrecked because of her/ incensed that Tess has ruined his chances/ his attitude is ultimately conventional// Hardy's authorial opinion: 'that essentially this young wife of his was as deserving of the praise of King Lemuel as any other woman...', etc.
- ii) Begins with Angel's ghost like return to parents and decision to leave for Brazil; dramatic climax of visit – Tess under scrutiny as is her virtue: Hardy's final challenge of Angel/ touches of humour (reference to Catholicism and Brazil); biblical references, natural imagery/ emotive language/ sombre tone/ Angel's consciousness/ conventional language of the Clare's/ romantic, sensual imagery to describe Tess/ question and answer format of Angel and his mother/ authorial judgement/ Hardy condemnation/ strong sense of narratorial authority, Latinate language/ contrasts with Chapter 38, etc.
- iii) Some will think it is appropriate and agree with Hardy/ comment will focus on the definition perhaps of 'pure'/ Hardy sees Tess as morally pure, a victim of society and Christian morality/ she is a victim, a child of Nature, a victim of circumstance and of men/ she might be seen in terms of her heroism, her ability to endure/ she is linked with natural images/ candidates might say that she is pure in spite of her transgression of moral and social laws – she has a child outside of marriage, she becomes a prostitute of sorts, she murders Alec// Some will argue that the subtitle is inappropriate, perhaps because of her crimes, perhaps because she must take some responsibility/ she is indecisive – not assertive enough, allows herself to be bullied, doesn't fight back against Angel Clare – not pure but weak/ also she is guilty of pride and she can act independently/ she doesn't tell the truth about her past/ she doesn't have an emotional scene with Angel Clare, etc.

2(b) Look again at Chapters 42 and 43. Then answer the questions.

- i) What do you learn about Flintcomb-Ash in these chapters?
- ii) How does Hardy tell the story in Chapter 43?
- iii) What uses does Hardy make of locations in the novel as a whole?

Possible content:

- i) Located near Bulbarrow and Nettlecombe trout, Blackmoor and the English Channel, a small village, a 'starve – acre place', dreary farmhouse, no trees, large fields – fallow and turnips, fields divided by hedges, uncared for village, stubborn soil, Tess works in a swede field of 100 acres, chalk formations/ exposed location, severe winter – arrival of birds from North Pole, etc.
- ii) Structure – framed by Hardy's authorial observation, description, centre of chapter is the conversation of the girls, ends with omniscient comment on Tess's misery, use of colour, descriptive detail, imagery of flies, link with previous chapter, setting, religious and classical imagery, pathetic fallacy, use of contrast with Talbothay's dairy/ dialogue, balanced phrasing/ comparison with North Pole/ cosmic imagery/ use of coincidence/ use of names – Mrs Angel Clare, Tess/ use of dialect words/ accumulation of misery, etc.
- iii) Contrasts – Flintcomb-Ash and Talbothays Dairy/ tragic destiny – Stonehenge/ the Chase where Tess is raped – Nature offering no comfort/ realism – rural Wessex/ geographical reality to give authenticity to Tess's tragic tale/ Brazilian background for Angel to confront his conscience, to see the impossibility of his ideals/ realises his love for Tess/ parallels and patterns in the structure of the narrative/ places revisited, places used for dramatic moments/references might be made to Marlott, the Pure Drop Inn, Kingsbere, Angel Clare's family home.

CHARLES DICKENS: *Great Expectations*

3(a) Look again at Chapter 8. Then answer the questions.

- i) What fairy-tale elements are there in this chapter?
- ii) How does Dickens tell the story in this chapter?
- iii) Pip refers to himself as a character in a fairy-tale. Is *Great Expectations* anything more than a fairy-tale?

Possible content:

- i) house with iron bars, rusting iron, desolate, distant inhabitants, mysterious fairy princess, locking of gate, enigmatic speech, child imprisonment, name of house – Satis, dark staircase lit by candle, bizarre room with dressing table, mirror, Miss Havisham in her white/ yellow wedding clothes, described like a waxwork, time stopped at 20 to 9, odd instruction for Pip ‘to play’, self confession of having ‘sick fancies’, Estella’s name, power of Miss H over Pip – game playing, timeless quality, final fairy tale image of Estella, Pip’s visionary glimpse of the hanging figure of Miss H in the brewery/ casting of the spell by Miss H, seductive quality, etc.
- ii) structure – begins with the known grotesque of Pumblechook; ends with release from Satis House; climactic centre –the meeting with Miss H/ imagery of death ‘grave clothes’, ‘shroud’/ disdainful exclamations of Estella: ‘He calls the knaves, Jacks, this boy!’, social dialect, / first person retrospective narration/ chronology/ Latinate diction reflecting the older Pip’s learning/, emotive language/ broken sentences to reflect Pip’s anguish/ descriptive detail/ use of time/contrast of E’s speech and Pip’s sensitive introspection/ use of names – Havisham (having/sham), Estella (star), Pip(seed)/ foreshadowing –Miss H’s skeleton image telling of her fate, imagery of food/ patterning, etc.
- iii) Fairy tale – rags to riches, quest, beautiful woman, ending could be seen as happy ever after, evil beings (Orlick, Compeyson, Magwitch – at the start), fantastic, eccentric Miss H/ doesn’t live in real world/ confusion of nightmare and reality/ focus on dreams//some may say the fairy tale element is overplayed; other readings more rewarding/ accept argument/ Dickens’s description of the novel as a tragi-comedy//Something more – social realism, growth, psychological reality, love story, insight into criminal world and mind, etc.

3(b) Look again at Chapter 56. Then respond to the tasks.

- i) What do you learn about the relationship between Pip and Magwitch in this chapter?
- ii) Write about the ways Dickens tells the story in this chapter.
- iii) 'In *Great Expectations* Dickens blurs the boundaries between the criminal and the respectable citizen.' What do you think of this view?

Possible content:

- i) Pip cares for M during his illness in prison; M devoted to Pip and dotes on him/ Pip pities him as M physically deteriorates/ P aware of M's growing dignity and desire to be a better man/ M loves P, respects him/ believes that P understands him/ P's growing love for M, holds his hand at the trial/ sense of togetherness when M. is sentenced/ P prays that he will die naturally/ P wants to excuse him, seeks release, sends petitions/ P gives joy to M; mutual love but Pip possibly still feels superior/ offers love and happiness to M on his deathbed/ ultimate respect, etc.
- ii) reflective first person retrospective narrative; climax of Pip and M holding hands, sharing guilt/ chilling tone of justice at work/ sombre tone as P looks back/ juxtaposition of this chapter about death with 55 which is about marriage/ imagery of hands/ trial – theatrical centrepiece/ colour imagery/ detailed description/ summary of Ms history as a criminal – detached authorial position/ use of capitalization for Death and Die/ light/dark imagery/ religious symbolism/ distortion of biblical quotation: 'O lord be merciful to him a sinner' (O Lord be merciful to me a sinner)/ link between Pip and the proud Pharisee/ Publican = Magwitch- sincere, humble, penitent, etc.
- iii) Expect debate about P and M – how M's sincerity is a contrast to P's arrogance and need of moral growth/ comment might also be made about Jaggers, Drummle, Miss H//some might disagree and say Joe and Biddy, Herbert and Wemmick are above censure/ may say Orlick, Drummle, Compeyson are always evil// question may be discussed in terms not of character but symbolism/ narrative parallels/ may discuss respectable citizens and criminals together and how the two are inextricably bound; may discuss E and her origins/ Dickens may be saying that the riches and privileges of the few are gained by the exclusion and exploitation of the many, etc.

ALICE WALKER: *The Color Purple*

4(a) Look again at Letters 73 and 86 (to be found on pages 164–168 and 217–219 respectively of The Women’s Press edition and on pages 173–178 and 232–234 respectively of the Orion/Phoenix editions). Then respond to the tasks.

- i) What different attitudes to religion are shown in these letters?
- ii) Write about the ways Walker tells the story in Letter 73.
- iii) Some readers think that *The Color Purple* is a powerful expression of religious faith. What do you think?

Possible Content:

- i) Celie rejects God, cynical, blasphemous, speaks of her disappointment/ feels God doesn’t care/ Shug has faith, praises God for giving life, health, love, sees happiness as an expression of god, feels God is inside individuals/ in Shug’s religion she believes God is to be shared not found/ Celie’s view – conventional God – ‘big, old, graybearded – white’; Shug sees God as an It, manifest in nature and sex and the field of the colour purple/ Nettie sees God as spiritual, internal; turns back on conventional notions, etc.
- ii) epistolary form, address to Nettie, simple style, much is reported speech of conversation between Celie and Shug/ direct style/ some sophistication in vocabulary – ‘blaspheme’ ‘trifling’ ‘admiration’/ comic description of God/ religious imagery/ Question and answer format/ dramatic representation of speech/ lots of discourse markers/ poetic description/ colour imagery/ black American vernacular/ ellipsis/ use of historic present, etc.
- iii) Some will agree and say it is a powerful message, reinforced by Celie, Shug, Nettie, convincing powerful messages supported by the narrative design/ focus on oneness//some will debate the ways Walker uses Celie to reject conventional religion/ the patriarchal God/ some will say that the religious element is vague, unconvincing/ some will say novel’s ending is heavy handed, etc.

4(b) Look again at Letters 17 and 78 (to be found on pages 28–31 and 185–188 respectively of The Women's Press edition and on pages 29–32 and 196–200 respectively of the Orion/Phoenix editions). Then respond to the tasks.

- i) What do you learn about Sofia's character in these letters?
- ii) Compare and contrast the ways Walker tells the story in these letters.
- iii) 'Sofia is the true heroine of *The Color Purple*.' What do you think?

Possible content:

- i) Confident, resilient, cheerful, practical, articulate, mature, bold, aggressive, assertive, challenging, willing to smoke refers, open to new experiences, daring, etc.
- ii) Longer sentences in 78 reflecting Celie's growth/ confident tone/ humour, reported dialogue, joyful tone/ use of simile/ colourful language/ onomatopoeia/ pace driven by dialogue/ fluent, involved narrator// 17 staccato style, tentative voice behind narrative, contrast of Celie's tentative style to the confident dynamic speech in 78/ fragmented episodes in 17; 78 fluent/ imagery of war in 17- more recording of other characters' speech in 17; more of Celie's speech in 78// both use black Am vernacular, epistolary style, colloquialisms, short sentences, dramatic incident, etc.
- iii) some will agree – Sofia is courageous, assertive, her story shapes the growth of women in the novel, suffers appallingly and overcomes adversity/ reference might be made to her marriage to Harpo, her treatment by the major's wife, her imprisonment and ultimate triumph//some might disagree and argue that Celie is the heroine; it is her story, her consciousness; could argue Shug is more admirable/ there could be discussion of the meaning of 'heroine', etc.

F. SCOTT FITZGERALD: *The Great Gatsby*

5(a) Look again at Chapter 3. Then respond to the tasks.

- i) What do you learn about Gatsby's character in this chapter?
- ii) Write about the ways that Fitzgerald tells the story in this chapter.
- iii) Gatsby has been labelled 'a gentleman gangster' and 'an admirable fool'. How do you respond to Gatsby's character and role in the light of these views?

Possible content:

- i) polite, particular (has real books), tentative, studied, understanding, intense, serious, careful, generous, lonely, non-drinker, remote, assertive, etc. (might get character comments based on rumours about his being a German spy, in American army during the war, his having killed a man, his being an Oxford man, etc)
- ii) self conscious narrator, / grammatically complex sentences, detached authorial stance, retrospective narrator, 1st person, / opens with generalised account of the summer parties, moves to Nick's first party; ends with focus on Nick and Jordan's relationship and Nick's reminder that he is one of the few honest people he has ever known/ car symbolism/ descriptive detail/ poetic description/ almost omniscient in vision/ surreal description/ sensual description of Jordan/ choric voices and rumour/ topical references/ use of time/ dramatic explosion of Gatsby's entrance/ narratorial distancing of last 2 pages, etc.
- iii) Some might agree with one or both labels; some might challenge the views/ the labels invite discussion of role – gangster, fool/ some may say there are other ways of looking at Gatsby's character and role/ could say he is hardly a character at all – simply a creation enlivened only by romantic passion/ some might say he is 'unreal' framed by rumour, a fairytale giant, etc

5(b) Look again at Chapter 8. Then respond to the tasks.

- i) What feelings does Gatsby experience in this chapter?
- ii) Write about the ways Fitzgerald tells the story in this chapter.
- iii) Does Fitzgerald present a criticism of romantic love in *The Great Gatsby*?

Possible content:

- i) For Daisy – sadness, desire as he waits for her/ concern, love, caring/ desperate clutching at hope//talks of past desire ‘breathless intensity’ mesmerised by her, overwhelmed by her youth and mystery// gloomy, anxious, anaesthetised, numb (according to Nick), etc.
- ii) First person, retrospective narration/ use of chronology, self conscious style – after the events Nick has decided to write a book/ exotic description of Daisy’s house and Gatsby’s young man’s relationship with her/ exotic language and imagery – ‘extraordinary’, ‘grail’/ romantic language/ Arthurian legend/ use of tag ‘old sport’/ colour imagery/biblical imagery of displacement/ use of time – autumn, twilight/ colloquial language from Nick. Slow timeless pace/ contrasts – valley of Ashes and New York/ detached narrative for discussing Wilson/ use of reporting style/ exclamation of ‘Oh, my God!’/ imagery of eyes/ surreal/ blood imagery/ use of word ‘holocaust’/structured patterns/ echoes of earlier/ indirect description of Gatsby’s death, etc.
- iii) Some will agree and focus on G and D and the futility of G’s dream/ Daisy –shallow, insincere, can’t cope with how G got his money; ultimately a coward/ ultimately she is silent//For Tom love is self serving and exploitative/ Myrtle loves Tom for status/ T uses M for sex/ Jordan seeks love because she is bored/ George worships m in a pathetic way/ Nick’s feelings for J are shallow; he tries to talk himself into similar feelings to Gatsby/ G – a fool to love/ a boy scrawls an obscenity on his steps and undermines the romance// some might challenge the quotation/ the vision is greater than the reality/ in dreaming G and the novel connects him and us to an ancient tradition/ he remains glorious and chivalric/ without love there would be the dull brutality of M and T, the emptiness of Nick and Jordan/ finally it is beautiful, fragile and unforgettable, etc.

ARUNDHATI ROY: *The God of Small Things*

6(a) Look again at Chapter 13. Then answer the questions.

- i) What do you learn about Margaret Kochamma's character in both parts of this chapter?
- ii) How does Roy tell the story in this chapter?
- iii) 'The women in this novel are courageous and assertive.' What do you think of this view?

Possible content:

- i) Young – desire for independence, traditional, attracted to Chacko's otherness, capable of reflection, mistakes love for Chacko for need to learn about herself, uncertain of feelings// Older – reflective, attracted to Joe, sense of obligation to Chacko about news of Sophie Mol, fondness for Chacko, has no regrets about divorcing Chacko, practical, grief stricken after Sophie Mol's death, etc
- ii) title of chapter, contrasts set up by title, begins with sleeping room arrangements for S M; ends with self criticism of Margaret for taking S M to Ayemenem/ background and consequences of S M's visit/ use of 3rd person/ distanced authorial perspective at start/, poetic prose, surreal description/ butterfly imagery/ use of camera and filmic scenes/ use of Chacko's joke/ snatches of child language, etc.
- iii) Some will agree and write about Ammu, Baby K, Mammachi, Margaret, Rahel and select evidence of their power and courage/ some will focus on women as being victims in a male dominated world/ some will focus on their being victims of political, religious and social restraints, the legacy of imperialism perhaps/ contrasts might be drawn between the English and Indian women, etc.

6(b) Look again at Chapter 19. Then answer the questions.

- i) What tragic elements are there in this chapter?
- ii) How does Roy tell the story in this chapter?
- iii) 'At the end of the novel, one is largely unmoved by the tragedy that unfolds.' What do you think of this view?

Possible content:

- i) children's behaviour, retreating into own world; keeping apart of Baby K and the children; blaming of Baby K for V's beating – misinformation; the Death in Custody of an innocent man; rape charge; pressure put on children; bullying of Baby K; violent language, accusation against child, lying of B K, children being squeezed and trapped; singling out of Estha for the lie; emotional blackmail/ mangled body of Velutha, his later death/ Ammu's anger/ Ammu's eviction; Estha's being returned, B K's stirring up of Chacko, etc.
- ii) Title of chapter/ factual style/ structure – begins at police station; ends with A's eviction/ child language/ games with words/ use of short minor sentences/ contrast of speech of Inspector JMatthew and children/ 3rd person narrative/ shifts of perspective/ descriptive detail/ use of questions for police interrogation/ snatches of song, jokes/ description of Velutha – graphic; use of metaphor/ poetic lyrical style in places/ use of dialect, etc.
- iii) Some will agree and say the shifts in consciousness keep us distant/ some will say the exotic style keeps us at bay/ some may say situations are unconvincing/ some may say the Indian background is alienating// many will disagree – find the story moving, may focus on lives of Ammu, Velutha and the twins/ some may focus on Baby K and Margaret, etc Many will agree and discuss E and R, Ammu and Velutha, Baby K, Margaret Kochamma, Chacko, etc.

GRAHAM SWIFT: *Waterland*

7(a) Look again at Chapter 14. Then respond to the tasks.

- i) What do you learn about The French Revolution from Tom's account?
- ii) Write about the ways Swift tells the story in this chapter.
- iii) 'The French Revolution, World War 1, World War 2 and a possible World War 3 haunt *Waterland*.' What do you think is important about Swift's use of war in the novel?

Possible content:

- i) Fr Rev placed in context of time and history – 'no compasses for journeying in time'/ called a watershed of history/ revolutionaries seen as naïve – asking for rights of Man/ 1790 French thought revolution was over and dressed up in Arcadian simplicity/ people became more religious and now the revolution had to keep renewing itself with Grand Purge/ Rokespierre, Marat – extremists in new world looked back to ancient Rome for inspiration/ Robespierre - ruthless fanatic/ importance of the people – National Assembly, inconsistency of the mob – they are not the revolutionaries// Revolution – curious thing, impenetrable, exists in the imagination, Tom asks why the revolution ended with an Emperor and why people followed Napoleon/ why could revolution not succeed with death of 6000 in Paris alone/ why is nothing learned? etc.
- ii) first person narration; address to children, French chapter heading, Question and answer format/ begins with a wide sweep of history and the teacher's personal gloss/ debates revolution and link to all wars, bloodbaths, cycles, ends with introduction into the Ouse/ fast paced narrative/ edenic imagery/ biblical references/ pedagogic style/ use of 'and'/ interruption - Price/ drama/ Tom writes of himself in 3rd person/ stage directions in brackets/ use of questions, brackets, dialogue, etc.
- iii) Progress linked with destruction/ aeroplane, weapons splitting of the atom/ WW2 setting for 1940 story/ Fr Rev as subject for History class in 1980 story; WW3 – for theme of fear – reflecting post modern condition/ played out through Price/ WW1 used for parallel setting to fens and the water logged fens/ imagery of mud/ Fr Rev used for uprising of proletariat, linked to Crick's class/ WW2 bombers roaring overhead throughout story – reflecting danger, threat, leads to climax of Dick's suicide/ war part of plot/ Henry injured in war/ Tom becomes a soldier on Rhine and because of his experiences he writes to Mary/ gives story authenticity/ new perspective leads to his belief in education/ sees ruins after WW2 – realises fragility of civilisation/ focus on war part of novel's didactic message – to remember the importance of history/ war part of adult world – suggests that future is for children/ points up nuclear threat that dominated 80s/ form a Marxist viewpoint: war used to suggest the conflict in society, esp. class war/ national wars used to keep things as they are/ soldiers – political/ those with the least to gain financially – give the most, their lives, bodies, mental stability// Fr Rev – parts of novel's symbolism about return/ Revolution – to move forward but also to return// importance of fear, death – link to novel's themes/ Grand Narrative versus individual personal history, etc.

7(b) Look again at Chapter 32. Then respond to the tasks.

- i) What do you learn about Dick's background and character in this chapter?
- ii) Write about the ways Swift tells the story in this chapter.
- iii) What do you think is important about Dick's character and role in *Waterland*?

Possible content:

- i) A potato head, can't read and write, inarticulate, no memory, named Richard, can't be educated, Tom tries to teach him, Henry tells Tom to stop, strong, works on dredger, rides motor bike, can't understand mother's death, searches for her in beer bottle, seeks his mother in the river/ excited by Mary and the eels but doesn't understand/ love sick, curious, generous, loves Mary, desire to be clean for Mary, etc.
- ii) Use of 3rd person and 1st person/ fairy tale title, use of preposition 'about', seen through Tom, colloquial language to describe Dick, climax of Dick's question 'Where do ba-babies come from?'/ irony/ Dick's idiolect/ natural imagery/ repetition/Tom's reporting of events as if he were present, humour of Dick's smell/ sexual imagery, story telling tags/ story told giving Mary's version of events, use of ellipsis, simple language, use of brackets, breaks in paragraphs and sentences/ narrative shifts, time jumps, etc.
- iii) Could debate Dick as a true water person in contrast to Tom and Price who are intellectual 'land' people/ could see him in terms of victim, sinner/ as contributing to the detective, crime novel/ as part of the novel's exploration of sex, madness, drunkenness, etc, as part of Cain and Abel theme – being murdered by his brother/ contributing to themes of death, exploration, love// used to reveal characters of Ernest and Henry, Tom and Mary/ used for sensational incident and the climactic ending, etc.