



General Certificate of Education

English Literature 5746

Specification B

LTB1 Introduction to the Study of Literature

Mark Scheme

2008 examination - January 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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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.

Pride and Prejudice: Jane Austen

1(a) Look again at Chapter 43. Then answer the questions.

- i) What do you learn about Pemberley in this chapter?
- ii) How does Austen tell the story in this chapter?
- iii) What uses does Austen make of locations in the novel as a whole?

Possible content:

- i) Seen first through Pemberley woods, wide extent, large park, variation in relief, half mile road to house, house at top of incline, house on opposite side of valley, handsome stone building backed by woods, stream in front, access by bridge, no artificial appearance, blends with nature/ House – hall, dining parlour – large, well equipped, rooms lofty, pictures over mantelpiece, spacious landing, picture gallery, etc.
- ii) Structure – begins with visit of Elizabeth, ends with departure, centre is the climactic meeting with Darcy, use of the unexpected, visit seen through Elizabeth's perceptions/ use of irony re. E. and D's relationship, use of contrasts, abstract description of house, matter of fact style – no artifice, irony of comment: Elizabeth thought 'to be mistress of Pemberley might be something'/ repetition of 'handsome', 'large' to describe house/ house described through what it isn't 'neither gaudy nor uselessly fine'/ comparison with Rosings, E's internal musings printed as speech, dialogue between Mrs Reynolds, Gardiners and E. / tentative reflections of E./ use of lists, use of questions and exclamations/ use of free indirect speech, formal Latinate style, etc.
- iii) Austen writes with careful sense of location – whether it is the room, house, village or town but there is little description of them/ relevant to what happens within/ places inform plot – major happenings occur at Meryton, Netherfield, Hunsford, Pemberley, Brighton/ London represents sophistication (Mr Bingley's sisters) and less fashionable side (Cheapside)/ link with snobbery/ also place of secrecy and immorality (where Wickham and Lydia hide in disgrace)// Brighton – reputation as a 'louche' pleasure resort, from where Lydia elopes with Wickham//luxurious houses of Pemberley and Rosings/ contrast with Longbourn, Mr and Mrs Philips's and the vicarage at Hunsford//beauty of Derbyshire, etc.

1(b) Look again at Chapter 34. Then answer the questions.

- i) What do you learn about Darcy's and Elizabeth's feelings in this chapter?
- ii) How does Austen tell the story in this chapter?
- iii) Some readers have commented on the significance of marriage proposals in the design of *Pride and Prejudice*. What do you think is important about Austen's use of marriage proposals in the novel?

Possible content:

- i) Elizabeth – agitated, angry, happier that Darcy will soon be leaving and she will see Jane, sad that Colonel Fitzwilliam will be leaving, but resilient, anxious and excited by the sound of the doorbell, thinking it might be C.F., astonished at Darcy's proposal, dislike for Darcy, but some pity, flattered, ultimately angry and exasperated, bitter, distressed, astonished/ Darcy – agitated, in love with E., contempt for her family, apprehensive, anxious, but confident, resentful at her refusal, discomposed, hurt, indignant, mortified, incredulous, etc.
- ii) Omniscient authorial perspective, but closely following E's thoughts/ structure – begins with E. reflecting on Jane's letters and C F.'s disclosure; dramatic centre is Darcy's proposal; end – with E in tears/ use of dialogue initially for D's proposal and avowal of love, then reported speech/ much authorial comment/ long speech for E's refusal, emotive and theatrical dialogue/ contrasts of sentence types and lengths/ use of premodification/ repetition of colour, use of questions and exclamations, dramatic impact of 'gentleman-like manner', use of lists, use of E's accusations/ formal address/ final paragraph – broken thought pattern/ use of free indirect speech/ Latinate vocabulary, etc.
- iii) Structure – Darcy's proposal is half way through, this changes the novel's focus in the second half/ second half about E's learning, reassessing/ second proposal of Darcy is withheld until the end, effects closure/ Collins's to E. – used to further the plot, further the theme of marriage, money, the position of women/Lydia and Wickham – no actual proposal shown, reported in letter, leads to elopement to Gretna (apparently)/ Bingley's proposal to Jane – to tie up loose ends and reinforce the theme of love, some comedy// used to reveal society in Austen's England/ female challenge// proposals reveal character and attitude, etc.

***Tess of the d'Urbervilles*: Thomas Hardy**

2(a) Look again at Chapters 24 and 35. Then answer the questions.

- i) What feelings are shown by Tess and Angel Clare in these chapters?
- ii) How does Hardy tell the story in these chapters?
- iii) 'An utterly bleak portrayal of romantic love.' How do you respond to this view of *Tess of the d'Urbervilles*?

Possible content:

- i) 24 -Angel's growing passion for Tess/ intoxicated by her physical beauty/ disturbed by her / sorry to have upset her/ tenderness/ Tess – feelings of ecstasy/ her growing agitation/ sorrowful// 35 - Angel's anger, disbelief, coldness, grief, acutely hostile, etc //Tess – unaltered love, desperate for forgiveness, despair, pain, anguish, self-pity, etc.
- ii) Opening 24 – setting Froom Vale- fecund, ripe for love, generalised authorial description of love, climactic embrace, declaration of love; end with the significance of the moment, use of adjectives for Tess 'soft and silent', natural description, rich imagery, sensual description of Tess, touch of humour (cows' reaction)// 35 opening links with 34, subdued tone, bitter; ends with Angel's angry reflection, nightmare quality, imagery of the diabolical, use of pathetic fallacy, use of short climactic sentence 'But the essence of things had changed', surreal description, fragmented dialogue, emotive language, use of dialect and Standard English, authorial commentary, use of 'agape', references to *Hamlet* and *King Lear*, authorial reporting style, // Accept any comparisons and contrasts // No need for candidates to treat the two chapters equally.
- iii) Some will agree with reference to Angel and Tess – Angel's powerful feelings but unreal, idealises Tess; his love is fragile; Tess – utterly selfless love but this leads to tragedy/ other dairy maids love for Angel leads to misery// Alec – lust not love, leads to bullying and rape of Tess// some might argue that the love between T. and A. is beautiful, survives and transcends death, some might see them as victims of Victorian attitudes and religion/ love itself is not at fault but society and convention, etc.

2(b) Look again at Chapter 11. Then answer the questions.

- i) What do you learn of the relationship between Tess and Alec in this chapter?
- ii) How does Hardy tell the story in this chapter?
- iii) '*Tess of the d'Urbervilles* is about the relentless domination of women by men.' How do you respond to this view?

Possible content:

- i) Tess dependent on Alec for rescue/ partly grateful yet afraid/ 'begs' him to slow the horse/ Alec seeks gratitude from Tess/ Tess – humble; Alec – a sexual predator/ Tess – honest, Alec pleased Tess is angry 'anything was better than frigidity'/ Tess helpless, struggling to be assertive because he has power, he is her rescuer/ A. deceives her – takes her to Trantridge/ takes advantage of her tiredness, vulnerability/ Tess – trusting/ aggression of A./ A. – manipulative – uses bribery, buys horse for her father, toys for children/ A. – opportunist, deliberately takes her off course to rape her, etc.
- ii) Link to chapter 10. Tess aware of mixed blessing of A's rescue; chapter ends with understated rape; finally put into wider context of time by Hardy/ use of speech to give dramatic intensity/ contrast of speech patterns/ question and answer format/ descriptive detail of night/ use of poetic prose/ aggressive speech/ use of coaxing and emotive language/ imagery of light and darkness/ pathetic fallacy/ use of fog/ setting – primeval forest/ religious imagery/ authorial voice/ classical imagery/ use of time/ use of aphorism/ understated brutality of rape, much unsaid, etc.
- iii) Some will agree – Mr Durbeyfield makes Tess go to ancestors/Alec's preying on Tess, Alec's rape / cruelty of men, farmer at Flintcomb-Ash, Angel Clare/ Alec's lying/ police at Stonehenge// some will say that women are responsible for their own fate, Tess makes choices, eventually murders Alec, becomes heroic perhaps/ Not relentless perhaps/ moments of contentment, joy, harmony/ women could also be seen to be seeking dominance over other women: Mrs Durbyfield, Marian, Alec's mother, girls at Talbothays, Car and the girls on the night of Tess's rape/ some may say that fate and social convention are the real aggressors, etc.

Great Expectations: Charles Dickens

3(a) Look again at Chapter 7. Then answer the questions.

- i) What is revealed of Pip's education in this chapter?
- ii) How does Dickens tell the story in this chapter?
- iii) 'Pip's education makes him wiser but also sadder.' What do you think of this view?

Possible content:

- i) When the story begins he can only just read; he reads literally, takes language at face value/ attends the Dame School kept by Wopsle's great aunt though Pip knows it is only an interim measure before he is to be apprenticed to Joe/ education shown to be a way to rise in the world/ Pip learns by listening to Wopsle's orations and by Biddy teaching him the alphabet/ writes on a slate and learns by trying to teach Joe/ Joe greatly respects Pip's learning/ Pip writes phonetically/ Some candidates may say that Pip learns through listening to Joe's story, etc.
- ii) Descriptive narrative/ first person retrospective narration/ structure – begins by reflecting back to churchyard (and his search for identity); ends with his invitation to Satis House, so sense of journey/ use of humour/ non-standard forms from Joe/ contrast with Pip's Standard English/ chronology/ Latinate diction reflecting the older Pip's learning/ malapropism/ simple language of Joe – direct speech/ use of imperatives from Mrs Joe/ sequence of verbs in last half page to give pace to narrative, etc.
- iii) Education and literacy could be linked to Pip's search for identity/ Pip learns academically to be a gentleman and scholar/ sadness of tone at the end/ contrast with Joe and Biddy/ Some may argue that Pip is never wise; some may say that wisdom is a long time coming, a slow process/ some may question sadness and see Pip as ultimately happy with Estella, etc.

3(b) Look again at Chapter 38. Then respond to the following tasks.

- i) What feelings does Pip experience in this chapter?
- ii) Write about the ways Dickens tells the story in this chapter.
- iii) '*Great Expectations* is a story of tortured love'. What do you think of this view of relationships in the novel?

Possible content:

- i) Agitation, wretchedness, embarrassment, torment, jealousy, misery, unhappiness, love, anguish, incense, anger, pain, pity, etc.
- ii) Begins with overview of reflective first person retrospective narrative; melodramatic climax; ends with ominous preparation for the return of Magwith/ use of emotive language/ emotional intensity of the argument between Miss Haversham and Estella/ climactic argument/ dramatic surprise, theatrical, sequence of questions and accusations/ rhetorical questions/ violent language of Miss Haversham/ self conscious storyteller/ extended metaphor to end chapter/ gothic imagery/ moth imagery/ death imagery/ shifts in location and chronology/ intertextual reference to fairy story about a sultan crushed by a huge stone slab, etc.
- iii) Expect some focus on Pip's unrequited love and his unchanging love for Estella; their both being part of a bizarre tortured experiment and lust for revenge; some might write about Estella's sexual attractiveness but also her being emotionally crippled; some may pity her// There may be some discussion of the hints of happiness at the end/ some may refer to Dickens's pandering to his publisher's request// Accept discussion of Miss H. and Compeyson and Herbert and Clara/ some might mention Joe and Mrs Joe and Joe and Biddy, etc.

***The Color Purple*: Alice Walker**

4(a) Look again at Letters 57 and 58 (to be found on pages 116–118 of The Women’s Press edition and on pages 123–125 of the Orion/Phoenix edition). Then respond to the following tasks.

- i) What do you learn about slavery and the legacy of slavery in these letters?
- ii) Write about the ways Walker tells the story in these letters.
- iii) ‘Slavery casts an ugly shadow over events in *The Color Purple*.’ How significant is slavery in the novel.

Possible Content:

- i) Anti slavery society in England, Africa’s ‘hard times’ were made harder by the English; millions and millions of Africans were captured and sold into slavery/ cities destroyed by ‘slave catching wars’/ Africans sold into slavery their strongest people/ now riddled by disease and sunk in spiritual and physical confusion/ Monrovia founded by ex slaves from America who returned to Africa/ president of Monrovia still treats ‘natives’ as second class citizens/ land owned by Dutch chocolate companies/ sight of African coast inspires deep feelings in Nettie who understands that slavery was about death, etc.
- ii) Epistolary form, Nettie’s narrative, factual detail, use of Standard English/ contrast with Celie’s narrative/ some humour about English/ use of lists, dates, specific places to give sense of travel journal/ tender form of address and signature/ colour imagery, focus on blackness/ use of exclamation/ use of questions and apostrophe to set up expectation of reunion with Celie/ recreation of Samuel’s speech, more sophisticated lexis and syntax than earlier in novel etc.
- iii) Some will agree and talk about the treatment of blacks by whites/ reference might be made to Miss Millie’s treatment of Sofia leading to S’s arrest and imprisonment/ some will talk about the Olinka’s part in the slave trade/ some will talk about the legacy of attitudes (‘girl’ and ‘boy’ as means of address)/ Alphonso and Albert treat women like slaves; // some may argue against the given statement and say the real issues are men and women and Walker does not force the slave background on the reader; some may argue that far from ugly, slave narratives are echoed in Celie’s story and carry defiance and a kind of beauty/ some will say it is not an ‘ugly shadow’ at all, etc.

4(b) Look again at Letters 1 to 7 (to be found on pages 3- 10 of The Women's Press edition and on pages 3-10 of the Orion/Phoenix edition). Then answer the questions.

- i) What types of cruelty are shown in these letters?
- ii) How does Walker tell the story in these letters?
- iii) 'After the explosive opening to *The Color Purple* the rest of the story is an anticlimax.' What do you think?

Possible content:

- i) Alphonso's demands on his sick wife, demand for sex from Celie, his rape of Celie, tells her to shut up and get used to it, no sympathy from her mother, Celie led to believe her baby has been killed in the woods, led to believe her second child is sold, cruel speech after she delivers her baby, Alphonso's perverted attention to Nettie, murder of woman by Nettie's boyfriend, beating of Celie, contempt from Alphonso for new wife, selling of Celie to Mr – etc.
- ii) Epistolary style, use of 1st person, use of non standard grammatical forms, simple language, short fragmented letters, limited vocabulary, direct style, sentence fragments, use of humour, address to God, etc.
- iii) Some will agree – the opening letters are shocking and compelling, engaging the reader's sympathies for the narrator, reader appalled by Celie's situation and treatment// some might say the rest of the story is more of the same until the unconvincing ending, some might say that the focus on womanism is heavy handed// some will disagree and say there is much to engage the reader throughout, focus might be on Celie's development, shift in theme, introduction of interesting characters: Shug, Sofia, // some might not be impressed with the opening, etc.

***The Great Gatsby*: F. Scott Fitzgerald**

5(a) Look again at Chapter 1. Then respond to the following tasks.

- i) What do you learn about the character of Tom Buchanan in this chapter?
- ii) Write about the ways Fitzgerald tells the story in this chapter.
- iii) '*The Great Gatsby* is about the misery inflicted on human beings by others.' What do you think of this view of the novel?

Possible content:

- i) Physical presence, wealthy, seems to be searching for some glorious past, arrogant, aggressive, proud, cruel, contemptuous of others, opinionated, needing of Nick's approval, boastful, domineering, racist, adulterous, violent, etc.
- ii) Self conscious narrator, / grammatically complex sentences, detached authorial stance, retrospective narrator, 1st person, / opens with description of Nick and his moral position; ends with Gatsby's reaching out across the bay towards the green light: the story is his/setting important: time – after the Great War/ location – East and West Egg/ Gatsby introduced very gradually – by name, but is a shadowy, distant figure/ use of contrasts: Nick and Gatsby, East and West Egg/ description of Daisy's house/ use of dialogue/ romantic imagery/ description of Daisy and Jordan – use of poetic prose, etc.
- iii) Some will agree and refer to Tom's treatment of Daisy, Gatsby, George and Myrtle; some will consider Myrtle's treatment of George; Tom and Daisy ultimately cruel and thoughtless towards Gatsby/ from a Marxist viewpoint some might argue that ordinary people suffer as a result of the extraordinary wealth of the rich (Valley of the Ashes contains untold stories)//some will say that the novel is about other things// there must be some consideration of the ideas set up by the question, etc.

5 (b) Look again at Chapter 9. Then respond to the following tasks.

- i) What do you learn about Gatsby's life and death in this chapter?
- ii) Write about the ways Fitzgerald tells the story in this chapter.
- iii) 'Gatsby's dream is false but somehow valuable.' What do you think of this view in relation to the novel as a whole?

Possible content:

- i) Has a father who is proud, who tells of Gatsby's self-discipline – his work schedule when he was young/ Mr Gatz says his son was clever, loved the East/ involved in disreputable bonds trading/ no one wants to attend the funeral/ Nick takes charge of events and supports as a friend/Daisy abandons him/ Wolfsheim says Gatsby was a war hero who was hard up and hungry/ W. set him up in business and 'made him'/ he saw Gatsby's potential/ Nobody comes to the funeral apart from Nick, Mr Gatz, 5 servants, a postman and Owl Eyes, etc
- ii) First person, retrospective narration/ time leap – 2 years have past/ Nick's life seems suspended/ about memory/ Wilson described by a reporter/ exotic language, use of French 'racy pasquinade'/ dialogue/ variations of pace/ use of Wolfsheim's letter/ stray voice of Slagle for intrigue, mystery/ description of Mr Gatz/ imagery of utopia/ car imagery/ valedictory quality/ nature imagery/ final reference to the Dutch sailors/ important use of the final word of the novel which is 'past', etc.
- iii) Some will agree and will respond as Nick does: Gatsby is better than the rest because he has a dream, a passion. Gatsby's dream gives Nick the inspiration to write and record the experience (and of course the dream inspires Fitzgerald to write the novel)/ Gatsby is 'great' in Nick's eyes/ Gatsby's life is given a purpose because of the dream – the green light which links him to the experience of the Dutch sailors/ the dream preserves the sense of wonder, human potential, free from limits/ Gatsby is mourned by Nick and the reader whereas the others, the realists, perhaps, are shallow, dull//some will disagree. Gatsby deludes himself, the dream is death centred/ he needs material world to support his dream/ based on a disregard for other people/ equated with getting rich at all costs/ linked with inheritance and crime/ Gatsby's ideal is tainted by crime, / in the end Gatsby's house becomes a tourist attraction – taxi driver like a tourist guide, telling of the scandal – stories could even be fabricated//candidates might discuss 2 aspects of the American Dream// Nick and Wilson might also be discussed, etc.

The God of Small Things: Arundhati Roy

6(a) Look again at Chapter 11. Then answer the questions.

- i) What emotional experiences are presented in this chapter?
- ii) How does Roy tell the story in this chapter?
- iii) Speaking of the novel's title, Roy said that people had to put their faith in small things. What meanings do **you** find in the novel's title?

Possible content:

- i) Happiness of Ammu in her dream world/ contentment/ fear of children that she might be dying/ Ammu's aching love for the children/ desire for sexual passion/ subconscious desire for Velutha/ children's love for each other/ children's need to connect with Ammu/ Ammu's fear of the future/ fear of loneliness/ Rahel's later incestuous desire for her brother/ Estha's later fear of being Returned, etc.
- ii) Title of chapter, dream imagery, erotic descriptions, poetic prose, surreal description/ structure – opens with dreams, ends with future happenings/ use of flashbacks and flash forwards/ use of contrast – dream imagery and children's matter of fact language, emphasis on 'small things', references to earlier images (orangedrinkman), light imagery, water imagery/ use of foreshadowing/ links – one armed man and Velutha, disappearance linked with death/ forbidden love motif/ use of Malayalam words/ use of dialogue/ use of Chacko's Latin/ use of humour/ use of chronology/ death imagery/ significance of Ammu's promise/ sequence of images, single words, etc.
- iii) Some may comment on what Roy said and debate the ideas/ references to the emotional lives of human beings/ simple and powerful experiences/ difference between grand geological and political events and the domestic and personal/ candidates may talk about destiny and personal control over small aspects of life/ individual autonomy versus the unknown/ may be references to religion, imperialism, politics, communist background of novel, etc.

6 (b) Look again at Chapters 20 and 21. Then answer the questions.

- i) What different kinds of love are shown in these chapters?
- ii) How does Roy tell the story in Chapter 21?
- iii) 'The central concern of *The God of Small Things* is the desire of human beings to be loved.' What do you think of this view?

Possible content:

- i) Ammu's, Rahel's and Estha's guilty love for Velutha, child love for mother, desperate love for stability, for home, for comfort, incestuous love of E and A, sexual love of V and A, passionate, erotic love, secretive love, etc.
- ii) Title of chapter – double meaning/ interesting choice of ending of novel, incident of V and A's sexual encounter which happened midway in the story/ juxtaposition of these scenes of love making with that of E and A in chapter 20/ use of lyrics from Ruby Tuesday, 3rd person narrative yet using Ammu's consciousness/ use of natural imagery/ descriptive detail/ minor sentences/ erotic language/water imagery/ echoes of language patterns from earlier (Lay ter)/ poetic forms/ reference to small things and big things/ indirect free speech/ surreal imagery/ enigmatic ending, etc.
- iii) Many will agree and discuss E and Rahel, Ammu and Velutha, Baby K, Margaret Kochamma, Chacko. Some debate might occur about whether the need is 'desperate' – more desperate in Ammu and the twins because of their being outsiders and because they are the centres of consciousness/ some will challenge the 'central concern'; candidates might argue that the central concern is politics, family life, religion, imperialism, the caste system, etc.

Waterland: Graham Swift

7(a) Look again at Chapters 17 and 50. Then respond to the following tasks.

- i) What do you learn about Henry Crick's character in these chapters?
- ii) Write about the ways Swift tells the story in Chapter 50.
- iii) 'Henry Crick is the character for whom the reader feels the most sympathy in *Waterland*.' What do you think of this view?

Possible content:

- i) Efficient lock keeper, phlegmatic, sentimental, story teller, sensitive, nostalgic, understands nature, enjoys cooking and eating eels, shell shocked in war, fell in love with Helen, quiet, reflective, grief stricken for Helen, stubborn, doesn't want to be rescued from 47 flood, needs to tell his final story, etc.
- ii) First person narration; ironic chapter heading, much told through Henry's consciousness, use of time frame 1947, almost omniscient narrator, use of asides, water imagery, biblical references, references to war, references to history and the past, supernatural references (Sarah Atkinson), repetition, simple and complex sentences, ellipsis, snatches of dialogue, shifts of consciousness, internal stories, final fairy tale to elide with 51, etc.
- iii) Many will agree: Henry is a tragic victim of war and the power of Ernest Atkinson, he has a mild and gentle nature, loves Helen, devastated by her death, used by Helen and Ernest, fears Tom's knowledge, loves Dick, bullied by Metcalf, dies after cottage is destroyed, watches Dick die; he may be discussed in terms of fate, time and social contexts//some will disagree, Henry is not a major character, all characters are victims of a greater power, all inspire pathos; some might sympathise more with women/ Henry at least has some happiness/ reader doesn't see enough through his consciousness/ could say that all are victims of the historical process, etc.

7(b) Look again at Chapter 52. Then respond to the following tasks.

- i) What different reactions to the pursuit of Dick are shown in this chapter?
- ii) Write about the ways Swift tells the story in this chapter.
- iii) 'A grim intertwining of drunkenness, incest, murder and suicide.' How appropriate do you find this as a description of *Waterland*?

Possible content:

- i) Tom – tense, Stan Booth's guilt (he had abdicated responsibility to go to the pub), Henry's anguish, Stan's bafflement/ confessional outburst of Henry/ fearful excitement of the US servicemen/ Tom's confession – his victory perhaps, etc.
- ii) Sounds like the young Tom narrating, echo of Jack Parr's illicit trade, use of lists, fragmented sentences, snatches of speech, repetition, use of onomatopoeia and alliteration ('befouled and belogged bucket ladder', 'dextrous, docile, dependable') use of specific place names, name of craft Rosa II – chapter heading, imagery of mud and silt, chronology, tension, detached style for when Dick began work, flash backs, image of Velocette, slow pace, build up to Dick's suicide, dynamic verbs for action and pursuit of Dick, use of onomatopoeia for sound of engines, dialogue, touch of humour, contrasts, Henry's confession – feel of heroic drama, war imagery, reference to saviour of the world, exclamation, language of triumph/ poetry for Dick's death, melancholic end, etc.
- iii) Some will agree and focus on the drunkenness of the Atkinsons, Jack Parr, Dick, Freddie; incest – Helen and Ernest; murder – Dick, Tom, Mary/suicide – Dick, Ernest/ discussion might focus on sensational incident// some might challenge 'grim' and say the story is more compelling and intriguing from a narrative point of view// some might say the description doesn't tell the whole story/ discussion might move to the Grand Narrative, history, war, place// question might be looked at from a feminist perspective: women might be seen as characters who are as significant as men though the suffering of women is largely untold, etc.