

International GCSE

English Literature (9–1) (Modular)

Getting Started Guide

Pearson Edexcel International GCSE in English Literature (Modular) (4XET1)

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Issue 2



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This guide is Issue 2. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: www.edexcel.com/ial

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Summary of Changes Pearson Edexcel International GCSE in English Literature (Modular) Getting Started Guide

Issue 2 Changes

Summary of changes made between previous issue and this issue	Page number
<p>We have added text guidance and plot summary for the two new modern prose set texts, these are:</p> <ul style="list-style-type: none">• 'Klara and the Sun' by Kazuo Ishiguro, and• 'Western Lane' by Chetna Maroo <p>These two new set texts are for first teaching from September 2024 and first assessment in May 2026.</p>	17, 19, 76, 77

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.



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Introduction

This Getting Started Guide provides an overview of our International GCSE English Literature (Modular) qualification, to help you get to grips with the changes to content and assessment, and to help you understand what these mean for you and your learners.

Our package of support to help you plan and implement the specification includes:

Planning

We will provide a course planner and an editable scheme of work that you can adapt to suit your department. We also provide training for international and UK-based schools.

Teaching and learning

To support you in delivering this new specification, we will provide suggested resource lists and suggested activities.

Understanding the standard

Sample Assessment Materials and Extra Assessment Materials will be provided.

Tracking learner progress

ResultsPlus provides the most detailed analysis available of your students' examination performance. It can help you identify topics and skills where students could benefit from further learning. We will also offer **examWizard**, which is a free exam preparation tool containing a bank of past Edexcel exam questions, mark schemes and examiners' reports for a range of GCSE and GCE subjects.

Support

Our subject advisor ensures that you receive help and guidance from us. You can sign up to receive updates at <https://qualifications.pearson.com/en/forms/subject-advisor-updates-for-teachers-andtutors.html> or contact us using the support portal <https://support.pearson.com/uk/s/qualificationcontactus>.

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Key features of the qualification

Our new International GCSE in English Literature (Modular) is designed to closely align to our existing International GCSE in English Literature. It covers the same content and is assessed in the same way as our existing qualification. The modular qualification breaks the journey into units with an exam at the end of each unit, so students can sit their exams when they feel prepared and ready. It also allows learners to take advantage of multiple re-sit opportunities if needed.

The modular route provides learners with a sensible and authentic form of assessment that reflects how today's students sit other high stakes assessments in their lives, (i.e., when they are ready), such as driving tests, or tests of English proficiency. Spreading their examination load across exam series provides more opportunities to demonstrate their skills and abilities and to receive feedback to help improve their performance and secure the overall grades they need to progress.

How modular International GCSEs work

- **Units can be assessed in any exam series:** In the modular route, there are no restrictions on students taking units together; all units can be treated separately, and they can be taken in any International GCSE exam series.
- **No time limits on the qualification:** Students can take and re-sit individual unit assessments in any series. This means students have more opportunities to get feedback to improve their performance and get the grades they need to progress.
- **Students 'cash in' unit results when ready:** Once a student has all their unit results for the qualification they are taking, they 'swap' those for a grade – this is called 'cashing in'. To cash in, all units must have been entered.

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Through study of the International GCSE in English Literature students will be enabled to:

- engage with and develop the ability to read, understand and respond to a wide range of literary texts from around the world
- develop an appreciation of the ways in which authors achieve their literary effects
- develop the skills needed for literary study
- explore, through literature, the cultures of their own and other societies
- find enjoyment in reading literature and understand its influence on individuals and societies

Our ambition has been to develop new qualifications that will not only encourage the development of essential skills in your students but also support inspirational teaching

The International GCSE English Literature includes the following key features:

- a selection of **engaging texts** that are suitable for all students and include a **diverse range of authors**
- **poetry**: Includes both studying and comparing poems from within the *Pearson Edexcel International GCSE English Anthology* and responding to an unseen poem, which encourages reading across a range of different poems
- **unseen poetry**: Students will answer one question exploring the meaning and effects created in an unseen poem, allowing students to display independent analytical skills and giving you the freedom to develop students' knowledge and enthusiasm of poetry through the exploration of poetry outside the *Pearson Edexcel International GCSE English Anthology*
- students will approach the anthology poems studied using **comparative skills**, answering one question from a choice of two, comparing two poems from the *Pearson Edexcel International GCSE English Anthology*
- **worldwide modern prose and drama**: Includes texts from a list of engaging and challenging material especially selected to give students an international appreciation of literature
- strong focus on exploring literature within the context of its time period and social culture, helping students develop a stronger international perspective
- enables students to engage with the nuances of world issues and gain valuable cultural understanding

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- **continued focus on the importance of literary heritage:** Includes a variety of literary heritage texts to select, including Shakespeare texts
 - exploring works from internationally influential writers gives students an appreciation of the genealogy of literature
 - helps students understand the historical literary context in which modern writers work
- **transferable skills:** A series of cognitive, intrapersonal and interpersonal skills have been added to the course framework
 - alongside the regular course components, students will develop the transferable skills highly prized by higher education institutes and employers
 - students will be better equipped to respond to the rigours of undergraduate study and the world of work.

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Qualification overview

This section provides an overview of the course to help you see what you will need to teach. The overview gives a general summary of each of the units.

Specification overview

Students must complete Unit 1 and Unit 2.

Unit 1: Poetry and Modern Prose (Compulsory) 60% 2-hour examination	Unit 2: Modern Drama and Literary Heritage Texts 40% 1- hour 30-mins examination
Section A Unseen Poetry: One 20-mark essay question	Section A-Modern Drama: One 30-mark essay question
Section B <i>Pearson Edexcel International GCSE English Anthology</i> Poetry: One 30-mark essay question	Section B Literary Heritage Texts: One 30-mark essay question
Section C Modern Prose: One 40-mark essay question	

Assessment Objectives

AO1	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement	30%
AO2	Analyse the language, form and structure used by a writer to create meanings and effects	40%
AO3	Explore links and connections between texts	10%
AO4	Show understanding of the relationships between texts and the contexts in which they were written	20%



Assessment guidance

Unit 1, Section A: Unseen Poetry

Candidates are presented with a poem that has not been studied previously. The unseen poem will normally be between 20 to 35 lines and the question will begin with the same stem:

Explore how the writer presents ...

The three bullet points will always remain the same:

In your answer, you should consider the poet's:

- descriptive skills
- choice of language
- use of form and structure.

Candidates must attempt to deal with all three bullet points and consider the poem as a whole.

There are 20 marks available for this question. Candidates should support their points with examples from the poem and, where possible, refer to poetic terminology.

When answering the question, the best acronym to use is PETER (Point, Evidence, Technique, Effect on Reader), as this covers the points in the mark grid. If the candidates struggle with identifying specific techniques, then they should continue to explore what specific words or phrases mean.

Unit 1, Section B: *Pearson Edexcel International GCSE English Anthology* poetry

Section B of the unit assesses AO2 and AO3

In this section, we have provided some notes in relation to language, form and structure (AO2) for each of the poems studied. Centres are reminded that AO3 is also assessed in this section (links and connections between texts). (Please note, context is not assessed in this part of the unit.)

If– by Rudyard Kipling

This poem represents the advice a father would give to his son. It focuses on human qualities.

- Kipling's guidance takes the form of a sequence of opposites, for example 'keep...lose' and 'trust...doubt'. These slowly build up in the course of the poem to reveal only in the concluding line the main reward for doing so, that is, as a symbol of having reached manhood. The alternate rhyme scheme maintains the momentum of the counsel and, since this lengthy poem appears to be merely one sentence long, this implies that the spiritual and mental journey to manhood is a long, complicated and challenging one.

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- By constant repetition of the second person singular 'you' (with implications of a plural address too, encompassing us all), the narrator achieves a direct appeal and maintains our interest. By the end of the poem we are intrigued to discover where his lengthy advice leads.
 - Poetic techniques strengthen the counsel. Fulfilling every moment in an energetic and enthusiastic manner as possible is advocated in the metaphor 'fill the...minute/With sixty seconds' worth of distance run'. Personification is used to promote caution against 'impostors', such as 'Triumph and Disaster'.
 - The imperatives issued do not feel commanding, but friendly and good-natured: 'don't deal in lies... don't give way to hating'. The focus is on avoiding excesses in life (notice they are largely inner qualities and values, as material excesses are only briefly mentioned: 'winnings'). The advice is to approach all things moderately, with a degree of patience and maturity.
-

Prayer Before Birth by Louis MacNeice

This poem is in the form of a prayer from an unborn child to be protected from the threats and horrors of the world.

- The poem is in the first person, with a series of imperatives to God imploring his help. Each stanza follows a distinctive pattern of the voice stating how it is an unborn child (different aspects of this) and followed by an imperative in the form of one request (these are on the same line). The repetition of the pronouns 'I' and 'Me' may be felt to suggest the increasingly desperate pleas of the unborn child. The poem has the tone and rhythm of a prayer. The poem is written in free verse.
 - Imagery is used, such as the metaphor 'cog in a machine', to reflect the fact that the voice does not want to be just an automaton or mindless tool of the state. The simile 'like thistledown thither' suggests the way that human beings can be pushed haphazardly by turns and twists of fate or the acts of others. The use of assonance in 'black racks rack' is emphatic in its bleak sound, representing a lack of hope for the future which may be like a form of torture.
 - The use of animals and the supernatural reference to the 'ghoul' suggests the threat posed by predators and creatures of myth. The bat is described as 'bloodsucking', which has connotations of vampirism and gothic horror. Alliteration, for example in 'grass to grow' and 'trees to talk', suggests a childish innocence and a hope that the future will be kind.
 - A semantic field of inhumanity is created in language such as: 'dragoon me into a lethal automaton' and 'dissipate my entirety'. The unborn child prays to salvage some humanity in a hostile world. The concluding two lines of the poem suggest that the 'voice' would rather be killed before birth than be made into 'stone'.
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Blessing by Imtiaz Dharker

In a dry, poor country, a water pipe bursts and the people rejoice in collecting water in whatever receptacles are to hand.

- Free verse is used to mirror the outpouring of water and emotion of the people that happens when the municipal pipe bursts. The lengths of lines vary, creating an informal rhythm. Enjambment is used to create a lyrical, magical quality while other lines are end-stopped. Combined with the use of caesura, to break up the lines into short units, the poet uses these structural techniques to capture the tension and then the rush of excitement caused by the event. The use of listing creates a sense of all of the people, with their different types of pot, all crowding in on the water: it was a scene that had a sense of universality since all were affected.
 - Onomatopoeia conveys a sense of immediacy and realism that emphasises the excitement and intensity of the event. The use of ‘cracks’ in the opening line contrasts with ‘splash’ in the second stanza to demonstrate the dryness of the ground against the precious water. As the pipe bursts, the word ‘crashes’ captures the idea of water gushing out.
 - Imagery is used to create vivid descriptions of the scene. The simile ‘skin cracks like a pod’ stresses the dryness of the earth, while the metaphor ‘silver crashes to the ground’ emphasises the preciousness and metallic colour of the water. The metaphor ‘liquid sun’ has connotations of water sparkling and reflecting the light. The water itself is the ‘blessing’, which is described as ‘singing’. This mixture of the senses offers a spiritual sense, confirming that the outpouring of water is like the answer to prayers.
 - The universality of the need for water is expressed in the reference to ‘every man woman child for streets around’, which emphasises that this is important to all parts of humanity. The alliteration in ‘polished to perfection’ conveys a sense of brilliance and flawlessness in this scene.
-

Search for my Tongue by Sujata Bhatt

The poem is about cultural identity. The poet uses English now that she lives in Britain but still thinks and dreams about the Gujarati language that is her mother tongue.

- The poem is divided into three parts, reflecting the poet’s divided identity. The opening stanza is in the first person, creating an informal tone that draws the reader into the poet’s dilemma. The use of ‘you’ in the opening line suggests personal engagement. The poem starts in English, moves to Gujarati and back to English again, the third stanza being a translation of the earlier Gujarati.
- Extended metaphors are used to show the conflict between the two languages. The idea of the tongue that would ‘rot and die in your mouth’ is graphic and shocking. The repetition of ‘rot’ is horrific and emphatic. It conveys the poet’s feelings of inner conflict when trying to reconcile her new English language with her mother tongue.

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- The extended tongue metaphor is used again in the third stanza, but this time it is likened to a flower: ‘the bud opens in my mouth’. This is a much more agreeable image with connotations of life; it offers a contrast to the imagery of the first stanza.
 - The poet refers to ‘Gujarati’, her childhood language, as her ‘mother tongue’. This suggests she prefers it and considers it a richer, more valuable language. The use of real Gujarati words brings the language alive in the poem and emphasises its sounds and cadences for the reader. It may also suggest the idea of strangeness in language to those who are unfamiliar with it.
-

Half-past two by U A Fanthorpe

A young school child is kept behind by his teacher but cannot comprehend the time. When his teacher realises she has forgotten him, she dismisses him straight away.

- An eleven-stanza, free verse poem of equal line length written in the third (and occasionally first) person singular. These small three-lined ‘chunks’ of narrative, aided by enjambment, resemble the small boy’s tendency to compartmentalise his day into time modules, as mirrored in Fanthorpe’s presentation of his words, which lack spaces.
 - The fairy tale opening ‘Once upon a’ builds our expectations of a narrative and links perfectly to a child’s experience at primary school, aptly delivered in a child-like tone. This is one technique Fanthorpe uses to encourage us to identify with the boy’s experiences and see the world through his eyes.
 - Fanthorpe’s language choices match the vocabulary stereotypically heard in primary schools (‘cross...wicked’) and help locate our imaginations within that setting. The lack of spaces in the boy’s language, expressed as compound words such as ‘Gettinguptime’, communicate his interpretation of their visual representation, as this is exactly how he hears these words spoken. Stanza six marks a move away from conversational to more poetic language, with the personification in ‘little eyes...two long legs’ and the onomatopoeic ‘click’. Yet despite the elevated mood of this verse, the language still remains child-like in tone, as the vocabulary demonstrates a way of teaching the time.
 - Enjambement carries the element of fantasy introduced here into the next two verses, as if we too are soaring with his imagination ‘onceupona ... timefors...escaped’. The pattern of four repetitions of ‘into’ appeals to our senses of smell, sound (with the oxymoron ‘silent noise’) and touch, retaining the dream-like quality already introduced, as if he himself is daydreaming.
-

Piano by D H Lawrence

A man reminisces about an event from his childhood when he hears a woman singing.

- The uniformity of this poem, with its rhyming couplets, equal number of lines per verse and regular syllable count, matches the sense of harmony and security the childhood memories bring. Despite the hints of negativity shown by the words ‘insidious ...

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betrays... weeps', the rhyme and rhythm remain upbeat, reminiscent of the many references to music and its power to uplift.

- The narrator's description of his mother in line four, though short, speaks volumes. His relationship with her is a physically close one, 'pressing', and suggests a devoted bonding. Her feet are 'poised', implying elegance, sophistication, dignity and precision, and her mood is one of happy 'smiles'.
 - Allusions to sound are echoed throughout the poem and in the first stanza the calm of 'Softly' is contrasted with the powerfully, musical onomatopoeic 'boom of the tingling strings' (which is enhanced and prolonged by the internal rhyme), as he advances in his memory. This technique is later repeated in 'tinkling' in stanza two. Song is a powerful tool here (further evoked in 'insidious mastery of song'), capable of transporting him into the happiness of his childhood 'taking me back...vista of years'.
 - The narrator recognises in the final stanza that he can no longer 'be a man' because of the emotions he feels: 'my manhood is cast/Down in the flood of remembrance'. He is overwhelmed by the unstoppable waves of emotion he has experienced, emotion that is intensified by the use of the present tense throughout the poem, and is inconsolable: 'I weep'. He is pulled away from the current musical scene he is experiencing as a man, back into childhood associations that are the more powerful.
-

Hide and Seek by Vernon Scannell

A young boy finds out that his friends have left him alone while playing hide and seek.

- The poem is written in free verse in one single stanza. This captures the anecdotal tone of the poem. The narrator is the child who is hiding and it is his inner thoughts and voice that are heard as he tries to work out what to do. The poet uses direct speech to convey a sense of immediacy in the poem: 'I'm ready! Come and find me!' The child narrator invites empathy in readers and may prompt thoughts about their own childhood experiences.
 - Imagery is used in the form of personification: 'the cold bites through your coat', presenting the discomfort of the child's hiding place. His physical comfort is shared by the reader's unease that he has in fact been abandoned by his friends. Alliteration is also used to create this effect: 'dark, damp smell of sand.'
 - Assonance creates a sense of the sound that the other children make. They cannot be seen as, in the boy's hiding place, they are out of his line of sight. Use of 'stumbles', 'mutters' and 'scuffle' are examples that show the sounds as the children move around. Sibilance is used in 'seaside' and 'salty' to suggest other childhood experiences.
 - At the end of the poem, the phrase 'the darkening garden watches' personifies the child's surroundings in an almost sinister way as he realises that he is alone and learns a lesson about friendship and betrayal. The question: 'But where are they who sought you?' ends the poem with a reflective and somewhat pessimistic tone.
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Sonnet 116 by William Shakespeare

This poem reflects on the nature of love as an enduring quality, considering what love is and what it is not.

- The conventional form of the Shakespearian sonnet is followed. The poem is 14 lines long – subdivided into three quatrains (four lines each) and a rhyming couplet. Each line is constructed of 10 syllables (iambic pentameter). The poem ends with a rhyming couplet. The volta, in the final couplet, is the sonnet’s final turn of thought, stating that if what the poet says about love is not true: ‘I never writ, nor no man ever loved’.
 - Personification is used to explore the nature of true love that does not change even if the circumstances around it do, looking ‘on tempests, and is never shaken’. It is also described metaphorically in: ‘It is the star to every wandering bark.’ (‘Bark’ comes from an old French word for boat, ‘barque’.)
 - ‘Love’s not Time’s Fool’ once again uses personification to describe love. Time is also personified here with the later reference to ‘Within his bending sickle’s compass come’, aligning time with the figure of Death in the form of the Grim Reaper. This argues that love is not defeated or changed by death.
 - Alliteration is used in ‘Love is not love’ and ‘compass come’ – this adds emphasis to the poet’s message of love as an immovable, intransigent quality that cannot be altered if it is true. A semantic field of measurement is evident in references to time, height and compass. This suggests the idea that, while people may try to measure love, it is not possible to quantify it if the love is genuine.
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La Belle Dame Sans Merci by John Keats

A knight falls in love with a mysterious young woman (or faery) who charms him but then leaves him alone and desperate to see her again.

- The poem is in the form of a ballad, a traditional or heroic story focused on a specific event. Medieval ballads often dealt with mystery and the supernatural (relevant here as the Romantics were interested in this aspect). The rhyme scheme follows the common ABCB pattern used in ballads, conveying the dramatic romance of the story effectively. It is organised into 12 quatrains with a rhythm of iambic tetrameter, but the final line in each stanza is just four syllables.
- Flower imagery is used to convey a number of aspects in the poem. In the third stanza, it is the ‘lily on thy brow’ that suggests that the knight is pale and possibly ill. The lily is a flower of death, so a suggestion of fear and mortality lingers around this metaphor. The ‘fading rose’ also suggests that he is losing all colour in his cheeks. References to ‘garlands’ and ‘bracelets’ later in the poem suggest romance and love.
- A semantic field of dreaming and sleep is evident in language such as ‘slumber’d on the moss’ and ‘The latest dream I ever dream’d’, which gives the poem a sense of illusion and unreality. It is never fully clear what the knight genuinely experiences and is open to a number of different interpretations. The warning he receives from the ‘pale Kings and

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princes too' is sinister and presents a change in tone from the passion and romance of earlier stanzas.

- Alliteration is used to emphasise the gifts of nature offered by the young woman to the knight: 'roots of relish sweet', magical gifts offering a sensory experience of taste as well as sight. The references to 'honey' and 'manna' are related to heaven, suggesting that the knight's experiences with this woman are close to the divine. These references link closely to the fact that she is a 'faery', not a 'normal woman': the magical/supernatural elements are central to the woman's presentation.

Poem at Thirty-Nine by Alice Walker

A woman remembers her father who died and what she learnt and appreciated about him.

- Free verse matches the mood of this six-stanza poem, as Walker's tone is quite informal and conversational (yet coupled with lively poetic phrases), flowing freely on the page as she flits from memories in the past to her subsequent actions in the present. Enjambment appears more in some verses than others, as at times her thoughts are more spontaneous, whilst at others she uses punctuation consciously to pause and reflect on her father.

- The direct opening line 'How I miss my father' is echoed later in the fourth stanza with the reinforcement of an exclamation mark. Both lines are the only ones in the poem to appear as full sentences, highlighting the sadness she continues to feel at his loss. This repeated euphemism for death (along with 'before the end') serves to comfort her as, despite the fact his death could have happened several years before, the pain of bereavement is still deeply felt.

- The word 'beating' has connotations of violence and brutality. Yet she does not judge her father and commends the advice he gave her as being honest, highlighted by the alliteration 'taught ... telling the truth'. Ironically she applies the word 'grieved' to her father, not herself, as she feels guilty at her past actions and how they must have upset him during his life.

- The simile 'He cooked like a person/dancing/in a yoga meditation' reflects the joy and passion her father felt whilst preparing food, which totally absorbed him; this conveys his delight in sharing it. Assonance across the verses 'cooked...good food' links her father's past actions with her present ones 'Now I look....cook'.

War Photographer by Carol Ann Duffy

A world-weary war photographer processes photographs from a war zone and relives the horror of his experiences.

The poem is written in regular sestet (six-line stanzas), reflecting the idea of a man trying to make sense of scenes of confusion and slaughter. The regular rhyme scheme – abbcdd - complements this in its predictability in the face of horror and violence of war. A

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third person voice lends a sense of detachment to the atrocities that may reflect what the photographer himself experiences

- Imagery is used in the sibilant metaphor ‘spools of suffering’, aligning the rolls of film to their contents – photographs of horror and grief. A simile, ‘as though this were a church’, likens the darkroom to a place of worship. The softly glowing light suggests a sombre seriousness and sense of spirituality.
- Rural England and its ‘ordinary pain’ are juxtaposed with the famous names of war zones: ‘Belfast. Beirut. Phnom Penh.’ Later, the apathy of the newspaper readers who see the photographer’s images is exposed with a tone of anger and bitter irony: ‘The reader’s eyeballs prick with tears between the bath and pre-lunch beers.’
- The horrors of the photographer’s work are reflected in imagery: ‘fields which don’t explode beneath the feet’. The pictures are presented in the moving abstract: ‘A hundred agonies in black and white.’ In the first stanza, the metaphor ‘All flesh is grass’ starkly presents the physical realities of war and its brutality.

The Tyger by William Blake

The poem deals with the forces of nature and the role of God or perhaps another creator in creating a fearsome creature like a tiger alongside other creatures.

- The poem has a strongly formal structure, written in rhyming couplets over six quatrains. The rhythm is largely trochaic, which supports a steady and powerful tone. The symmetrical structure of the poem mirrors the ‘fearful symmetry’ of the tiger and strongly suggests the existence of an omniscient creator of the universe. The first stanza and the last are identical, making the poem cyclical in nature.
- Alliteration reinforces the portrayal of the tiger: ‘burning bright’. This metaphor uses the plosive ‘b’ sound to emphasise the tiger’s power and vitality. The use of the question: ‘What immortal hand or eye can frame thy fearful symmetry?’ expresses the inability of mortals to fathom the power of beings that could create something as awe-inspiring as the tiger. The questions continue through the poem, drawing the reader into the metaphysical debate.
- The imagery of a blacksmith’s workshop is extended in the fourth stanza. References to ‘hammer’, ‘furnace’ and ‘anvil’ create a more mythological scene of heaven with divine powers labouring in physically demanding conditions to create life such as the tiger. The tiger is contrasted with the Lamb, subject of one of Blake’s ‘Songs of Innocence’, in the penultimate stanza. The poet questions how it is possible that a power that can make a tiger can also make a lamb as the creatures are so different.
- Personification is used in ‘When the stars threw down their spears’, creating the sense that the universe is aware and sentient. There is a sense that all living things are connected in some way. The alliterative ‘distant deeps and skies’ earlier in the poem supports this idea..

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My Last Duchess by Robert Browning

A duke negotiates with a visitor for a new bride, showing him around his home and collection of art. He tells the visitor about his last duchess who, it is implied, he has had killed.

- The poem is in the form of a dramatic monologue. It is a long speech, structured as if it is a conversation between the duke and his visitor. We learn towards the end of the poem that he is an envoy/ambassador from a count and that the duke is discussing the dowry and a marriage to the count's daughter.
- The poem is written in iambic pentameters and uses rhyming couplets to convey a clear and steady tone. It is the cold detachment of this tone that makes the duke's words chilling for the reader. Enjambement is used to enhance the speaker's pomposity and self-importance.
- The painting of the duchess serves to personify the now-dead woman. 'The depth and passion of its earnest glance' brings her to life and invites sympathy with her. The duke's complaint that the duchess had vivacity and a love of life that was not always focused on him is expressed through the metaphor for her blushes: 'that spot of joy'. The reference to 'half-flush that dies along her throat' develops the idea of colour and life but is countered by the sinister reference to death.
- Questions are used to present the conversation between the duke and his visitor while 'I gave commands' and 'all smiles stopped together' are euphemisms for the fact that the duke had her put to death because her vivacious and outgoing nature angered and frustrated him.
- As the poem ends, the duke moves on to some of the other pieces in his collection, serving further to emphasise how the duke saw the last duchess as a possession: her picture is hidden behind curtains that the duke controls. Alliteration emphasises the duke's statue of the mythological god: 'Notice Neptune'. Ironically he is 'taming a seahorse', paralleling the relationship between the duke and his 'last Duchess'.

Half-caste by John Agard

In this poem a man protests against the demeaning manner in which his racial heritage is described.

- The poem is free verse but the use of repetition, occasional rhyme and lack of punctuation give an emphatic rhythm and fast pace. The opening and closing 3-line stanzas stand apart from the rest; this gives added impact to the initial, absurd image of the speaker 'standing on one leg' and his final, forceful request for the listener/reader to return and hear 'de other half of my story'. The opening line, 'Excuse me', whilst sounding apologetic, conceals the caustic humour and irony that is present throughout the poem as the speaker presents his arguments that are intended to persuade the reader to be more open-minded and respectful of others.
- The title 'Half-caste' immediately suggests something incomplete, but Agard goes on to present mixture as an essential part of great art. He ridicules those who use the term half-caste with his references to 'when Picasso mix red an green is a half-caste canvas'

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and Tchaikovsky 'mix a black key wid a white key is a half-caste symphony', suggesting how combining can lead to creative masterpieces. Further satirical humour is employed in the comment about English weather but the tone becomes insistently serious as the speaker moves through the absurdities of listening with 'half of mih ear' and looking with 'half of mih eye', to the powerful and emotive image of 'I half-caste human being cast half a shadow', implying that he is not considered to be a whole person. The closing instruction to the listeners to return the next day 'wid de whole of yu mind' turns the idea of 'incompleteness' on to them.

- Throughout the poem the narrator addresses the audience in a confrontational way, challenging their judgements with the repeated command to 'Explain yusef wha yu mean'. The phonetic spelling increases the awareness of the speaker's voice and his insistence on being answered draws in the audience and lends a mocking energy to his voice.
 - Much of the poem is written in Caribbean dialect (Creole) but there are also a number of lines that are written in Standard English which clearly emphasise how the narrator is of mixed heritage and illustrate his verbal dexterity.
-

Do Not Go Gentle into that Good Night by Dylan Thomas

The poet grieves for his father's decline in health and closeness to death, urging him to fight against dying rather than giving up and letting it overtake him.

- The poem is a villanelle, consisting of a rigid ABA ABA ABA ABA ABAA rhyme scheme. There are 19 lines spread over three five-line stanzas and one four-line stanza. Iambic pentameter sets the rhythm for the poem. The tight structure of the poem matches its thematic focus and overarching message about 'raging' against death and the dying of the light.
 - The metaphors of 'lightning' and 'meteors' demonstrate the idea of strength in the face of death. Dylan Thomas wants his father to fight against the inevitable demise that awaits him and strive to fight against it. Sunrise and sunset are developed as extended metaphors for the beginning and end of life. The repetition of 'Do not go gentle' is emphatic and drives the message home – that it is better to struggle and prevail than to give in to death. The different examples of types of men facing death provide a range of examples for the poet's father to emulate.
 - 'Grave men' is a play on words to describe the seriousness of men on their death beds. The oxymoron 'blinding sight' is used to describe the state at the end of life.
 - Contradiction is evident in the oxymoron 'Curse, bless me' to reflect the poet's view of the paradox of death. He advocates putting it off but, ironically, death is inevitable and inescapable. He refers to his father's 'fierce tears', the adjective describing the struggle and strength required to battle against death.
-

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Remember by Christina Rossetti

The theme of grief after the imagined death of a loved one (the narrator) is explored. Initially the narrator advocates his thinking of her, but then advises that it is better for him to forget her so that he can get on with his life.

- The sonnet form is employed, with the use of an ABBA rhyme scheme twice, but then, instead of following the pattern of using CDE twice, the pattern changes to CDDECE. This is done as the meaning and message of the poem change in the sestet to the idea of forgetting and being happy, rather than instructions to remember, which is the message of the octave.
- Repetition is an important feature of this sonnet, such as ‘Remember...gone...no more’. The first ‘Remember me’ is addressed directly to her loved one and, although it is an imperative, it does not feel in any way imposing or commanding. The personal pronouns signal this is a very personal, emotional poem. The euphemism for death, ‘gone away’, is sadly touching and its power is heightened by the addition of distance: ‘gone far’. Rossetti’s metaphor ‘silent land’ portrays a calm, peaceful afterlife and serves to lessen the pain of her departure for him.
- The alliteration of ‘hold me by the hand’ makes clear their relationship and hints at the physical contact that will be lost, coupled with the monosyllables in line three which add an air of finality. The poignant tone is increased here by the allusion to their future, with even the possibility of a wedding ‘that you planned’.
- Rossetti’s punctuation break of a semicolon in line seven indicates the change of meaning she advocates in the sestet, as she hints at an unselfish love, with the potentiality of forgetting her. She would rather he forget her and be happy than wallow in grief for her - ‘darkness and corruption’. The ending is therefore optimistic as the poem allows for the opportunity of moving on and forgetting, in contrast to the opening that requested his remembrances of her.

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Unit 1: Text guidance

Section C of the unit assesses AO1 and AO4

Modern prose texts (Unit 1)

The points in this section provide some content (themes) and contextual ideas (AO1 and AO4). The points should only be used as a guide. This will help focus study on the AOs for this section. It should be noted carefully that **context** must always be studied in a way that connects it closely to the content and ideas of the text, rather than in a vacuum: students need to understand that they should not write about context in a way that is disconnected from or only loosely connected to the text: contextual points should always emerge from text-based points. For each text, a synopsis of the plot is also given: these are appended as the appendix to this document.

Unit 1, Section C

To Kill a Mockingbird by Harper Lee

Context and content

- Some aspects of *To Kill a Mockingbird* are based on aspects of Harper Lee's life: like Atticus, Lee's father was a lawyer.
- The novel was published in 1960 at a time when civil rights issues were rising to the fore in America.
- The backdrop to the novel is the ingrained racism that prevailed in the American South during the Great Depression.
- Many thousands of slaves had worked on the farms and plantations of states such as Alabama until slavery was abolished in 1865 but thereafter conditions in the southern states did not improve significantly for black people.
- It would have been unthinkable at that time in the South for a black person's word to be believed over that of a white person: vigilante justice was doled out by lynch mobs, who were free to hang and burn black men and women with no evidence that they had committed any crimes and with no due process of justice.
- In the Great Depression, prejudice and violence against black people rose as jobs and money were squeezed.
- Injustice and segregation were rife in the Deep South. Separate white and black stores were the norm and in *To Kill a Mockingbird*, Calpurnia worships at a 'blacks only' church.
- In the courtroom, the white people are given preferential seating on the ground floor, while black people must sit or stand on the hotter, more cramped balcony.
- In 1931, when Harper Lee was a child, the famous Scottsboro case resulted in the conviction of nine young black men, on flimsy evidence, of having raped a white woman. The witnesses were later proved to have made up the accusations.

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Themes

- **Prejudice and racism:** very significant, with racism referred to as ‘Maycomb’s usual disease’. Most of the white people in the town see black people as inferior. Mrs Dubose insults Atticus, stating that he is ‘no better’ than black people while Mr Cunningham is part of the lynch mob who tries to get at Tom in the town jail. Even the wider Finch family members such as Aunt Alexandra are racist. Miss Maudie, Scout, Jem and Atticus are characters who do not hold racist views. Prejudice is also significant as Boo Radley is prejudiced against because of his past and his reclusive nature and the Ewells are prejudiced against because they are poor.
- **Courage:** Atticus shows great courage in taking on the defence of Tom Robinson, even though he knows it is a hopeless case that he can never win. Jem shows courage when defending his sister from the murderous Mr Ewell and Mrs Dubose has the courage to stop taking morphine so that she can be her true self when she dies.
- **Innocence:** the story is told from the point of view of a child. Boo Radley’s intentions in giving Jem and Scout gifts and protecting them from Bob Ewell are also innocent. Tom Robinson’s innocence is rejected by the jury.

Unit 1, Section C

Of Mice and Men by John Steinbeck

Context and content

- Set in Salinas, California in the 1930s at the time of the Great Depression.
- The author, John Steinbeck, came from this area and took an interest in the lives of agricultural workers who were employed on the ranches; he wrote the novel in 1937.
- In the autumn of 1929, the Wall Street Crash meant that millions of dollars were wiped off the stock market and the country spiralled into a period of unemployment and runaway inflation.
- At a time of no welfare state, many ordinary people became homeless and hungry.
- George and Lennie represent many men who had to travel around the country to find work with only their bindles (sacks of possessions) containing a few basic items.
- A number of droughts meant that harvests failed and there was even less food to go round: people consequently became more desperate, living in very poor conditions.
- Steinbeck demonstrates this poverty in his descriptions of the bunkhouse and its shabby furnishings.
- There was little regular work and men could be sacked (‘canned’) on the whim of the ranch boss.
- The context of racial prejudice against black people is explored, especially through the character of Crooks.

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Themes

- **Dreams:** and especially the ‘**American Dream**’, are a key theme.
- **Loneliness:** shown in the example of Curley’s wife, who craves any kind of companionship, and Crooks who bemoans his isolation.
- **Death:** the numerous deaths in the novel build from Lennie’s crushing of a tiny mouse through to the killing of Curley’s wife in the barn and Lennie’s own death at the hands of his friend.
- **Friendship:** juxtaposed and contrasted with the theme of loneliness as George and Lennie’s friendship stands out as unique in the bleak world of the ranch.

Unit 1, Section C

The Whale Rider by Witi Ihimaera

Context and content

- Whale riding stories and traditions pervade Maori culture and many tribes have their own individual stories and legends.
- Often, stories involve a heroic ancestor arriving in New Zealand on the back of a whale. A famous whale rider of legend, Paikea, got his name from the humpbacked whale that rescued him after his brother tried to kill him. The story of Kahutia Te Rangi relates to legends such as this one. By making Kahu, a girl, the central character, Ihimaera has put a twist on the Maori tradition whereby the boys are usually the heroes.
- The Maori tribes of New Zealand – their culture, stories and traditions – form the context for *The Whale Rider*. The Maori are the native people of New Zealand who, legend says, came originally from Polynesia.
- When European settlers arrived, some Maori tribesmen learnt how to hunt whales and other marine life by accompanying them on expeditions. By the end of the 18th century, the Maori population was in decline and there was a concern that their culture would be wiped out completely.
- As reflected in *The Whale Rider*, in Rawiri’s experiences in Australia and Koro’s attempts to hang on to the old ways, the Maori culture was compromised again in the 20th century.
- This happened when some younger generations of Maori left the villages for big towns and cities. There has since been a renewal of interest in Maori culture and traditions.

Themes

- **Traditional identity:** a main theme, with Koro desperate to preserve the traditions of the Whangara and Rawiri’s struggle to settle in the city. He is torn between the Maori way of life and the draw of modern life, eventually choosing to return to his Maori roots. He experiences racism in Papua New Guinea.
- **Gender:** Kahu struggles to gain her great-grandfather’s love and respect in the face of a culture that does not value girls. Nanny Flowers is another strong female character and role model for Kahu.

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- **Nature:** at the heart of the novel, with the whales and their plight taking up significant parts of the narrative. Their way of life is threatened by mankind and they are the targets of hunters. Their link with humanity and communication with Kahu reflects the importance of this relationship to the world's survival.
- **Love:** this drives Kahu to learn about Maori life as she loves and wishes to please Koro. Koro so loves his people and culture that he wants to preserve and fight for its traditions at all costs. The bull whale returns Kahu to the shore out of love for Kahutia Te Rangī.

Unit 1, Section C

The Joy Luck Club by Amy Tan

Context and content

- *The Joy Luck Club* is a semi-autobiographical novel that was published in 1989.
- It enjoyed great commercial success, opening the way for other Asian-American writers.
- Amy Tan was the daughter of Chinese immigrants and lived in a number of different American states.
- Her mother suffered a serious illness and, in 1987 when she had recovered, she and Amy visited China and met the two daughters that her mother had left behind, Amy's half-sisters.
- The trip led Tan to a new understanding of her mother's life and identity: this was her inspiration for *The Joy Luck Club*.
- The novel deals with the experience of Chinese immigrants and the tensions between them and their children born in America.
- In the novel, a young Suyuan runs away from China when the Japanese army invades Kweilin.
- This was a real historical event during the Second Sino-Japanese War in the Far East that overlapped with Second World War.
- Mainland China was violently attacked in an attempt to expand the Japanese empire.
- More than 20 million Chinese people were killed or became refugees.
- When the atom bombs effectively ended the war, Japan surrendered and China regained its land in 1946.

Themes

- **Attitudes towards America:** a key theme in the novel as the older women have very specific views on their adopted country. These views are not all negative: the women value the independence that America offers them as women, but they also dislike the impolite and insincere aspects of the stereotyped American personality.
- **Friendship:** the women share not only their backgrounds but their views and criticisms in *The Joy Luck Club* where they meet. They support each other when help is needed.

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- **Identity:** each character struggles to come to terms with different parts of his or her personality and past. The identity of mothers held a different meaning and status in China from those it had in America. The tension between American and Chinese- American values is palpable throughout.
- **Hope:** the American Dream is a key feature of the mothers' hopes for their daughters (**mother/daughter relationships**). They wish for them to live modern, successful lives but also to hold on to their Chinese heritage.

Unit 1, Section C

Things Fall Apart by Chinua Achebe

Context and content

- *Things Fall Apart*, an African novel written in English, was published in 1958 during a period of time when Nigerian writers were producing powerful new fiction that drew on the oral tradition of their culture.
- After studying history and theology at university, Achebe became interested in traditional Nigerian culture and customs but does not flinch from showing the negative elements of their practices as well as the positive.
- The novel reflects this with its references to the rituals and beliefs of the Igbo tribe such as the Egwuwu ceremony and the festival of the locusts.
- Achebe succeeds in presenting a realistic portrayal of Igbo life, integrating into the text the specific vocabulary of the tribe.
- The novel is set in the 1890s and Achebe uses it as a vehicle to highlight the influences of colonialism on African cultures, including the inefficiencies of colonial local government.
- Achebe's novel challenges the assumption prevalent in 1958 that native Africans were somehow inferior and uncivilised compared to white Europeans.
- White characters such as the District Commissioner, Mr Brown, and the fervent Reverend Smith are examples of characters created by Achebe to demonstrate this.
- Reverend Smith in particular represents the inflexible and dogmatic application of Christianity to the African communities. The District Commissioner sees himself as a moderniser and support to the tribespeople while in fact oversimplifying things.

Themes

- **Masculinity or what it is to be a man:** a key theme of the novel, as Okonkwo struggles to come to terms with his own actions and responsibilities as a leader, father and husband. The fact that his own father was hopeless motivates him even more to reject weakness and behave with strength. Unfortunately, Okonkwo's quest to be masculine often leads to misery as he suffers the consequences of his own violent actions, such as beating his wives and murdering Ikemefuna.

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- **Tradition and religion:** significant because of Igbo rituals and ceremonies at the centre of many of the novel's concerns. Respect for native gods is set alongside newer attitudes to religion by the younger generation and the fact that Christianity had been brought in by the westerners.
- **Fate, linked to free will:** evident in Okonkwo's presentation and development. Bad luck seems to strike him, no matter what he does to try to avoid it - such as the accidental shooting of Ezeudu's 16-year-old son at the funeral.
- **Family:** Okonkwo struggles to lead his large extended family. He tries to be a good example but never quite manages to do this and his son Nwoye adopts the modern ways of society, moving away from his tribal past.
- **Clash of cultures:** African cultures and traditions come into conflict with colonialism and European influences.

Unit 1, Section C

Klara and the Sun by Kazuo Ishiguro

Context and content

- The novel was published in 2021, just after the Covid-19 pandemic. Although the novel does not directly refer to this, there are parallels with Josie being homeschooled and the isolation and loneliness a lot of the characters feel in their lives. The novel highlights the dangers of loneliness on the human psyche and shows how difficult it is for humans to make friends and connections if they do not see many people.
- The novel also explores the ethical issues around technology and scientific innovations. Josie is 'lifted' which means that she has been genetically altered to ensure she is intelligent and able to go to college. This not only makes her ill, but also sets her apart from Rick, her lifelong friend, who has not been afforded such advantages.
- This educational division where some wealthier children go to college and others do not, creates a division in society with many 'unlifted' children fighting to get spaces at colleges which will accept them. This could be seen to reflect many modern-day societies where not everyone has access to the same educational systems and opportunities as others.
- The novel also explores the tensions between technological advances and humans which exists in the present day. We see how the robots are taking over when we are introduced to Paul, Josie's father who was an engineer and has been 'substituted' by a robot. This loss of jobs can cause discontent and unease in society. His discussion with Helen in Part 4 of the novel shows that the divisions and resentments may be getting serious as the area he lives in has a lot of violence with guns and gangs and Helen is worried that this may spread to other areas.
- The ethical implications of technology are also explored in the novel which relates to modern society. Josie and the other 'lifted' children have been genetically modified to help them succeed which leaves readers with some ethical questions. The idea of the misuse of technology and how it infringes on human rights is also addressed when Rick talks to Vance about his drones and is asked about their surveillance capabilities. This is something which is widely discussed as a modern issue around privacy and tracking.

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- The Cootings Machine could be seen to represent modern day life with its pollution and how it blocks out the sun. Even after Klara destroys one of them, a newer and larger machine springs up in its place.
- Klara and the Sun is seen as both a dystopian and a science fiction novel and follows a number of the key elements of these genres. It looks into an unknown future and discusses how humans and technology will interact with each other. It also examines how what it is to be human in a changing world and although it is quite dark in places, we can see some optimism and light.
- Ishiguro has explore similar themes in his other novels 'The remains of the Day' and 'Never Let Me Go'.

Themes

- **Loneliness:** this is shown in Josie and her need for an AF. Almost all of the human characters are lonely in their own way. Mother is stuck in a job and does not see Josie very much. Like Rick's mother, Miss Helen, they want what is best for their children but are raising children alone whilst dealing with grief and loss. Manager is also quite lonely as we see how she misses the AFs at the end of the novel and visits 'The Yard' to see them.
- **Kindness/Friendship:** although the novel is quite bleak in places, there is an undercurrent of kindness and thoughtfulness throughout. Klara, as an AF, is designed to exhibit these qualities, but she is very observant and goes out of her way to help others, often risking her own safety and wellbeing. Rick is also a very kind character who deals with both his own mother, and Josie's mother with love and compassion. He also tries to help Klara when she is in need, and he visits Josie when she is ill.
- **Growing up:** Josie and Rick are both quite young when the novel starts, and we see how they mature and grow. In her own way, Klara also grows up in the novel as she learns more and more about human emotion and what it means to care about things.
- **Love and relationships:** there are a lot of different relationships in the novel: many of which are formed out of love. Josie and Rick are in love and have a 'plan' to stay together. Mother's love for both Josie and Sal causes her to take extreme actions to replace them in her life. Klara loves Josie conditionally and also has a relationship with Rick, his mother and Mother. She also has a love for the Sun whom she worships (and personifies) like a god.
- **Divisions:** there are many divisions and conflicts in the novel. Some are between humans with Josie's parents' relationship as well as the conflicts they have with Dr Capaldi and his plans for the 'portrait'. There are many class divisions with Miss Helen and Mother living next door to each other but having very different lives. The concept of being 'lifted' also creates divisions and conflict with Josie being on a different path to Rick. We also see how the 'unlifted' are perceived at the interaction meeting which is hosted at Josie's house. Paul and Miss Helen also talk about the divisions which are forming between the wealthy and the unwealthy. There is also unrest around the robots taking jobs from humans.

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Unit 1, Section C

Western Lane by Chetna Maroo

Context and content

- The novel was published in 2023 and is the first novel by Chetna Maroo, a British Indian author who was born in Kenya and lives in London. Her heritage is reflected in the novel as the family are British Indian with family in Mombasa.
- The novel was shortlisted for the Booker Prize in 2023. The [Booker Prizes](https://thebookerprizes.com/the-booker-library/books/western-lane) (<https://thebookerprizes.com/the-booker-library/books/western-lane>) website describes the novel as ‘a tender and moving debut novel about grief, sisterhood, a teenage girl's struggle to transcend herself – and squash’.
- The novel explores the life of a British Indian family. Gopi, Khush and Mona and their father, Pa. Maroo includes references to Indian life and culture such as Diwali and we learn about wedding and mourning traditions. These references not only remind the sisters of their dead mother, but also ensure that they do not forget this part of their heritage.
- The sisters also go to Gujarati school on Saturdays. We are told that their mother spoke mainly in Gujarati and when Khush talks to her late mother on the landing at night, she also talks in Gujarati. Gopi also remembers learning passages in Gujarati to recite to her mother and this brings back memories of her.
- Gender roles in family life are explored in the novel through the grief of the family. Pa, as the head of a Jain family, is expected to be the head of the household and give spiritual and moral guidance. He is overwhelmed by grief and feels unable to talk about his feelings. This also ties in with the more ‘traditional’ view of men/fathers who need to be stoic and not show their feelings.
- After the death of Ma, Mona slowly takes over the role of female head of the household. She covers for Pa and even goes to work when he is unable to. She supports the family financially and also makes sure her sisters are cared for. The sisters also never show that they are struggling to cope in public. They always keep up their physical appearances and Mona always makes sure Pa is with her when she is paying for things so that no one is aware that it is her money.
- The sisters’ Aunt Ranjan also represents a more ‘traditional’ view of women as in the first chapter, she tells Pa that she feels the girls are too ‘wild’ and should behave.
- Squash also plays a big part in the novel. In response to Ranjan’s comments about the sisters being too wild, Pa begins them on a squash ‘regime’ at Western Lane and Gopi is a talented player. Maroo uses the names, playing styles and matches of real players. Squash becomes an extended metaphor for life and how the characters interact throughout the novel with each chapter starting with a reference to the sport. Gopi uses squash to bond with both her father and to Ged and it becomes an important part of her life and her healing process following the death of her mother.
- Racism and life in multi-cultural UK is also a key theme in the novel. In the opening chapters, Gopi discusses how she and Khush use the fort as ‘no one spat on us from a height and told us to go home’ out there. They also allude to an underpass which they never use.

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- The discussion of race is also continued with the burgeoning relationships of Gopi and Mona. Gopi has feelings for Ged, a white boy from Western Lane. She is told that Pa only lets her play squash with him as he knows none of the family will find out. Mona begins to fall for Shaan, a young Pakistani boy. Khush later tells Gopi that Mona would not have pursued the relationship as she was worried about what the family would think.
- Western Lane is an example of a Bildungsroman novel. Through the narration of 11-year-old, Gopi, we can see how she is growing up and learning about the world.

Themes

- **Growing up:** this is a key theme in the novel. The narrator is Gopi, who is 11 at the time the novel starts shortly after her mother, Ma, has died. Her sisters Khush and Mona are 13 and 15 respectively. The novel shows how they all support each other as they grow and mature. Khush helps Gopi when she has her first period and Mona tends to her when she sprains her ankle. We also see how the sisters grow through their relationships with others. Gopi has feelings which she can't articulate for Ged and Mona is disappointed and hurt when her feelings for Shaan are not reciprocated in the way she had hoped. Pa also sees that the sisters are growing up and does not go into their room to respect their privacy. He also struggles to support them both emotionally and financially as he feels out of his depth and is also mourning his wife.
- **Grief and Loss:** the memory of Ma, and the family's grief, pervades the novel. Pa is at a loss and unable to express his feelings to anyone. He begins to miss work and starts to talk to his wife at night. The sisters also miss their mother. Khush also talks to her on the landing at night and Gopi cries and remembers her mother often throughout the novel. The extended family also grieve the loss of Ma with Pavan and Ranjan also talking about her and her memory. The loss of Ma is also linked to the idea of squash and training as Pa wants to occupy both himself and his daughters.
- **Family and loyalty:** this theme is linked to grief and loss as we see that, through their adversity and grief, the family are very close. The sisters look after each other (and also fight) and need to be physically close to each other at first. Pa is close to his brother and also writes to, or visits, the extended family. Ged and his mother also seem close, and we learn about other family dynamics (such as Jinal at Gujarati school who has also lost her father) throughout the novel. It is through Jinal and her mother, Susilaben that we also see how protective of Pa the sisters are. They snub her invitations for dinner and make excuses for him. Mona, in particular, also protects him as she pays for some things for the family but always ensures that nobody outside of the family knows this.
- **Gender roles:** the 'traditional' role of men and women is discussed in the novel through the family and the tasks/roles the sisters take on. Pa is also seen as the patriarch of the family. Ranjan is a very dominant woman with Pavan, her husband, learning how to broach difficult subjects with her.
- **Sport and ambition:** squash becomes a large part of Gopi's life and, as she gets better and better, she gains in confidence. We see her become more ambitious as the competition gets closer. Both Ged and her father are also ambitious, and sport is also a unifying factor within the novel.

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Unit 2: Text guidance

Modern drama texts (Unit 2)

Section A assesses AO1 and AO2

The points in this section provide some notes in relation to themes (AO1) and form and structure (AO2). The points should only be used as a guide. This will help focus study on the AOs for this section.

For each text, a synopsis of the plot is also given: these are appended as the appendix to this document.

Unit 2, Section A

A View from the Bridge by Arthur Miller

Themes

- **Fate:** Alfieri communicates the inevitable outcome, as we are warned of Eddie's destiny from the start and reminded of it during the play: 'powerless as I...run its bloody course'.
- **Jealousy**, linked to the theme of **love**: evident in Eddie's overprotectiveness towards Catherine that appears to exceed the natural concerns of an uncle. His frequent derogatory labelling of Rodolpho is intended to undermine his status as a rival. Eddie's complaint to Catherine is redolent of a resentful lover: 'I don't see you no more', and his 'reasons' for Rodolpho's unsuitability as a potential husband are mostly unsound. Beatrice sees his jealousy.
- **Attitudes to sexuality:** Eddie fails to articulate fully what it is he dislikes about Rodolpho. It is clear he is hinting at homosexuality by referring to his singing and cooking, qualities considered effeminate in the play's context of 1950s America.
- **Masculinity:** Different versions are offered by the three main male characters, each of which is valid, despite Eddie's attempts, concerning Rodolpho, to suggest otherwise; similarly the play explores notions of **femininity** and what it means to be a woman in this society.
- **Law:** different perspectives on the law can be seen as Alfieri represents the criminal law of America, which Eddie mostly subscribes to, whilst Marco's law is based on family loyalty, believing that justice is in the hands of man, not God. Yet Eddie goes against the Italian code of honour by denouncing the cousins, then conveniently tries to take the law into his own hands in the last scene.
- **Community:** the play looks closely at life in a particular New York community, but this is set in a wider context of post-war USA society and the Italian origins of the family.

Form and structure

The play follows the structure of a Greek Tragedy with Eddie as the tragic character who falls from grace to commit acts that lead to his ultimate destruction. Alfieri takes the role of the Greek Chorus, commenting on and at times moving forward the play's action. The climax takes place when Marco stabs Eddie near the end of the play. He dies in Beatrice's arms, but secures some small redemption when his last words are: 'My B!'

As a play, the dramatic structure of the text reflects the rising tension between Eddie and other characters. Alfieri, a lawyer in his fifties who represents the community in legal matters, is there to comment on the unfolding action and he is also a part of it, offering suggestions as to how an audience may react to characters and events. There are no scene

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divisions, but pace is manipulated by Miller's craft, for example after the arrest of the immigrants, the other characters exit swiftly. This signals Eddie's guilt and status as an outcast now that he has broken the unspoken law of community loyalty.

Unit 2, Section A

An Inspector Calls by J.B. Priestley

Themes

- **Class:** Priestley writes from a socialist perspective, using the fate of Eva Smith to convey his views about how people should treat each other. Lady Croft may disapprove of Gerald marrying Sheila because the Crofts are a class above the Birlings. Mrs Birling herself came from a higher social class than her husband. Mrs Birling is very dismissive of Eva, referring to girls 'of that class.'

Responsibility: the Inspector tries to get all characters to take on board how they have contributed to Eva's death. The Birlings and Gerald do not learn the Inspector's lessons about responsibility while the younger generation, represented by Eric and Sheila, changes, showing hope for the future.

- Relationships between **parents and children:** their importance can be seen in the way that Mr and Mrs Birling have brought up Sheila and Eric. Sheila is spoilt and overprotected while Eric is feckless and directionless, addicted to alcohol. Although both of them show signs of change at the end of the play, they are products of their parents' narrow values and prejudice. Eric is treated like a young boy by his mother who cannot believe anything bad of him, while Sheila is overprotected, her parents suggesting she leave the room so she is not upset by the Inspector's questioning.

- The **supernatural:** the Inspector's identity is never revealed. He possesses omniscient knowledge of Eva Smith, claiming that he found out details from her diary. His name, 'Goole', has supernatural connotations and he disappears mysteriously just before the play ends.

Form and structure

The play consists of three acts; it is a well-made play in that it shares the Aristotelian unities of time, place and action. It takes place in the drawing room and there are no flashbacks or lapses in time. The important narrative elements take place before the play starts and are told by the characters as the Inspector's interviews reveal their involvement with Eva Smith/Daisy Renton. The play has elements of a murder mystery as the unsolved death of a girl by suicide is introduced early on and forms the basis of the Inspector's questioning.

The order in which the Inspector's interviews take place is important to the play's structure as it builds the tension and narrative. By ending with Eric Birling, the Inspector completes the mystery of the narrative set in motion at the start. Dramatic irony is an important feature of the play's structure as, by setting the play in 1912, the audience has knowledge of the events that did take place in history that Mr Birling dismissed as ridiculous in some of his speeches. Additionally, the audience can see Mrs Birling effectively digging a hole for herself by denouncing the father of Eva Smith's baby as they and Sheila know that this must be Eric. He is the only one left to be interrogated. The use of the doorbell and telephone to bring first the Inspector and news of the girl's death at the end are effective dramatic features of the play's structure.

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Unit 2, Section A

The Curious Incident of the Dog in the Night-time by Mark Haddon (adapted by Simon Stephens)

Themes

- **Truth:** it is this that Christopher seeks throughout the play. It centres on his need to find out who killed Wellington, but later broadens to include the truth about what happened between his mother and father and why his mother left.
- **Communication:** this is central to Christopher's difficulties in dealing with people. His condition precludes easy social interaction and understanding, and his straight way of talking is shocking to some people, such as Mrs Shears and the policeman.
- **Growing up:** the novel has features of the **Bildungsroman** tradition (formative development and coming of age), as Christopher struggles to come to terms with the realities of the adult world. He wants independence, but his condition prevents it. Attempting to find Wellington's killer means that he has a goal of his own to work towards. Christopher's difficult journey to London encapsulates his problems with independence in the wider world.
- **Love:** not understood by Christopher in the conventional sense, but his parents do show love for him. His father, Ed, staunchly pushes for his son to do an A level in Maths, even when the teachers try to put him off. Christopher tries to understand love and strong feelings, but cannot appreciate it in the way others do. His strong feelings for the dog are expressed when he hugs its bleeding dead body.
- **Isolation:** this is experienced strongly by Christopher during his journey to London, linked to his difficulties in communicating.

Form and structure

The play is essentially a play within a play. Christopher Boone's own writing is the medium by which the action is conveyed, rather than the first person narration of the novel. It is read in sections by the teacher. It is she who encourages him to write everything down in a notebook. This layering of Christopher's experiences enables the audience to access his thoughts through a narrative filter.

The setting is in Swindon and London, where Christopher travels to find his mother. The play is organised into two parts and there is a section after the end where Christopher reappears to explain how he solved one of the maths problems. The organisation of the play reflects Christopher's mind as he works through problems and issues that arise. It is almost externalised by the form of narration, but a sense of his development is evident by the end.

Unit 2, Section A

Kindertransport by Diane Samuels

Themes

- **Fear:** particularly childhood fear: this is embodied in *Der Rattenfänger* (the Ratcatcher).

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As one of the only male characters seen in the play, the Ratcatcher is a character of myth, the Pied Piper, whose warning to the Hamlyn residents that he would steal their happiness reflects Helga's loss of her daughter and Eva's struggle to settle into a new country and family.

- **Identity:** Eva/Evelyn struggles to find her identity. Initially clashing with Lil, she eventually accepts the British, non-Jewish way of life and rejects her mother's request for her to join her relatives in America.
- **Family, particularly mothers and daughters:** Eva loses her family at the age of nine when she moves to Manchester to be brought up by strangers. She rejects her real family in the form of her mother, Helga, when Helga moves to England to meet her. Eva/Evelyn's own relationship with her daughter, Faith, is highlighted as she attempts to hide her true family origins from her.

Form and structure

The play shifts between past and present with both taking place on stage at the same time. This impresses on the audience the irrevocable links between past and present and the bond that connects families even when they are separated. An example is when Faith is looking through a box in the attic (present) and Eva is shown as a child arriving in Britain (past). The story switches from Faith to Eva. This juxtaposition highlights the changes between the generations and in Eva/Evelyn at different points.

The story of the Pied Piper forms part of the play's narrative as it is read to Eva by Helga. The actor who plays the Ratcatcher also plays the postman and other minor characters in a technique known as 'doubling'. This brings the mythical into the real world, bringing childhood fear to life and mirroring the fear brought about by the Nazis.

Unit 2, Section A

Death and the King's Horseman by Wole Soyinka

Themes

- **Death:** the focus on ritual suicide and the differing attitudes of the English and the Yoruba to what Elesin plans to do. While death is feared and avoided in western belief, it is something to be welcomed at the right time for the Yoruba. Elesin should have died, but Olunde's death was not natural as he was trying to atone for the fact that his father did not commit suicide.
- **Courage:** other characters such as the Praise-singer doubt Elesin's ability to go through with the ritual. He does show some fear even though he states clearly that he plans to go through with the ceremony. In putting off his suicide, he can be considered to lack courage, especially as this gave the English the time to interfere with the ritual.
- **Colonialism, together with the collision of cultures and traditions:** the English do not understand the Yoruba traditions, considering them savage and uncivilised. Simon Pilkings, the District Officer, embodies the ignorance of western authorities when dealing with traditional values.

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Duty: it is Elesin's clear duty to follow his king into the afterlife. He knows this and, although he hesitates, does try to go through with the ritual, even though he is foiled by the arrival of Pilkings and his policemen. Ironically perhaps, it is Pilkings' duty, in his eyes, to prevent the ritual taking place. It is Olunde who is most committed to fulfilling his duty as he takes the place of his father to ensure the preservation of the natural order.

Form and structure

The play is a tragedy consisting of five acts. The action switches between the marketplace and the bungalow of the British District Officer, Simon Pilkings, and his wife, Jane. These locations provide a contrast between the two cultures and the party at the bungalow is set against the spiritual ceremony about to take place in the tribe. Acts one and two take place simultaneously, establishing the backdrop for the tragedy.

The final act features Elesin in prison, chained, and visited by the Pilkings and Iyaloja. His dramatic suicide marks the climax of the play as he desperately finds a way to complete the ritual he should have concluded hours before. There is dramatic irony throughout the play, for example in Olunde's comments when he believes wrongly that his father is dead, and in Elesin's poor decision in getting married just before the ritual is to take place.

Unit 2: Text guidance

Literary Heritage Texts (Unit 2)

Section B assesses AO1, AO2 and AO4

Unit 2, Section B

Romeo and Juliet by William Shakespeare

Context and content

- Written by William Shakespeare in 1594, 'Romeo and Juliet' is based on Arthur Brooke's poem (1562) but its source is a much older love story from centuries earlier. Many of the play's details are directly taken from the poem. One of the main differences, however, is the time span – Shakespeare's play takes only four days for the tragic outcome to unfold while Brooke's poem took nine months.
- The play was written in the Elizabethan period of history when girls were able to make few choices of their own. Juliet's plight in terms of her arranged marriage is a crucial feature of the play's context.
- The Elizabethan audience would have been interested in aspects of the spiritual love of Romeo and Juliet, expressed through religious references when they first meet at the ball.
- A belief that every person had one soul that they were destined to be with was popular at the time, even though this seems at odds with the idea of arranged marriage.
- Honour was important and duelling was a way by which quarrels were solved. The

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brawling in the streets of Verona and the duels between Mercutio and Tybalt, Tybalt and Romeo and Paris would have interested contemporary audiences.

- Juliet is the only child of the Capulets; indeed, Lord Capulet himself states that ‘earth hath swallowed all my hopes but she’. Infant mortality was high, both in the time the play was set and in Elizabethan times, hence Juliet’s importance to her family as the only child.

Themes

- **Love:** presented in different ways such as: Romeo’s early perceived love for Rosaline; Paris’s courtly love for Juliet; and the intense and spontaneous love shared by Romeo and Juliet. There is the classic notion of romance and it is reflected in their language and actions. Sexual love is mentioned in the jokes of Mercutio and the Nurse, but is also alluded to in Juliet’s speech before her wedding night.

- **Fate:** the destiny of Romeo and Juliet is known from the start. They are ‘star-cross’d lovers’ who were set on a path to tragedy. Fate goes against them at every turn, be it in the failure of the Friar’s message to arrive or in Romeo’s killing himself before Juliet awoke from her fake death.

- **Death:** this pervades the play. Lord Capulet states ‘Death is my son-in-law’, after he believes Juliet to have taken her life. Mercutio jokes about his death, saying as he perishes that anyone looking for him the next day will find him ‘a grave man’. Mercutio, Paris, Tybalt, Lady Montague, Romeo and Juliet all die in the play’s course. Juliet feigns death in an attempt to escape her marriage to Paris.

- **Light and darkness:** contrasted throughout the play, for example Juliet is compared to the sun by Romeo who, on first meeting her, says ‘she doth teach the torches to burn bright’. Juliet says that if he should die she will cut him out into stars. Romeo and Juliet meet on the balcony at night and consummate their marriage the following night.

Form and structure

‘Romeo and Juliet’ is a tragedy. Tragedy usually includes elements of conflict between a force and a character or number of characters. In this case, it can be said that Romeo and Juliet are both pitted against the family feud and the force of fate. The play is set in Verona, a hot Italian city where tempers were traditionally thought to be quickly lost. The play’s story is given away right from the start as, in the Prologue, the Chorus outlines everything that is to take place. The action is organised into 5 acts in which the action accelerates as the lovers’ career towards tragedy. Act 3 Scene 1 marks a turning point as the death of Mercutio proves a catalyst to further violence and anger.

Much of the play is written in blank verse, in iambic pentameters (10 syllables a line). In addition, Shakespeare uses, on several occasions, the specific form of a sonnet, a poetic form recognisable to the reader or audience as having a strong pattern that emphasises Shakespeare’s key messages of love and death. Soliloquies are used, largely by Romeo and Juliet, to convey to the audience what they are thinking and feeling. Juliet’s soliloquy before taking the Friar’s potion is compelling in its presentation of her fear and misgivings at taking this desperate action.

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Unit 2, Section B

Macbeth by William Shakespeare

Context and content

- *Macbeth* is Shakespeare's shortest tragedy and was probably written in 1606.
- James I of England (already James VI of Scotland) was king, having assumed the throne of England in 1603.
- James favoured Shakespeare's company of actors and it is likely that many elements of 'Macbeth' were written to please him.
- The Divine Right of Kings was the belief that a king is appointed by God and that anyone who interfered with this was going against God. When Macbeth kills Duncan, the kingdom of Scotland and nature itself are disturbed. In this manner, Shakespeare supported this belief.
- Additionally, the lineage of James was reported to have come from Banquo's line, so for his line to go on to the 'crack of doom' would certainly have flattered the king.
- James was also interested in witchcraft and wrote his own book on the subject, called 'Daemonologie'. Witches were feared at the time the play was written and the involvement of the witches in the downfall of Macbeth was timely and popular. as they were able to control the winds.
- The play is based on an original story by Holinshed, but Shakespeare changed many details of this source when writing his play.

Themes

- **Ambition:** it is this quality that drives Macbeth and Lady Macbeth. It is described in the play as 'vaulting', suggesting the strength of the feeling. Macbeth's ambitions are evident in his desire to be a good soldier, but it eventually corrupts him, leading him to murder and destruction.
- **The supernatural:** embodied not only in the role and presentation of the witches, but also in the suggestion of Banquo's ghost and the 'air-drawn dagger' that Macbeth sees before he murders the king. Lady Macbeth craves supernatural power when she begs the spirits to 'unsex' her so that she is no longer like a woman but a male warrior.
- **Violence:** Macbeth's bloody reign brings death to Banquo, his friend and also the Macduffs. The killing of Duncan is not shown on stage, but the description of the blood on their hands draws attention to this gory deed. Macbeth chooses violence as the play nears its end, choosing to fight the English and Malcolm's forces rather than give in, even though defeat is inevitable for him.
- **Power:** presented in Macbeth and Lady Macbeth's desire for the crown. Macbeth is driven to seek more and more power, crushing anyone who appears to be threat to him. Power, at the end of the play, returns to its rightful place in the form of the legitimate King of Scotland, Malcolm.

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- **Fate and free will:** central concerns examined, for example, through the question of the witches and their influence on Macbeth and the events of the play.
- **The reversal of nature:** unnatural forces are seen to be at work, as exemplified in the quotation 'fair is foul and foul is fair'.
- **Light and dark:** linked to the reversal of nature, with darkness symbolising Macbeth's tyranny.
- **Death:** a recurrent theme throughout the play – the soldiers in the early battles; the beheading of the treacherous Thane of Cawdor; Duncan; Banquo; the innocent Lady Macduff and her children; and ultimately Lady Macbeth and Macbeth himself.

Form and structure

The play consists of five acts, subdivided into scenes. As the play draws to a close, the scenes get closer and closer together, increasing the pace of the action. Events are portrayed chronologically with some events taking place off stage. An example is the killing of Duncan. Most of the play is written in blank verse with some prose, such as when Lady Macbeth is sleepwalking or when the Porter is speaking.

Many of the witches' lines are delivered in trochaic tetrameters with rhyming couplets.

This serves to set them apart from the other characters in the play. Soliloquies are used to show the innermost thoughts and feelings of the characters. It is chiefly Macbeth and Lady Macbeth who deliver soliloquies. The play ends tragically with the deaths of both Macbeth and Lady Macbeth.

Unit 2, Section B

The Merchant of Venice by William Shakespeare

Context and Content

- The Merchant of Venice was written between 1596-1598 and although it is classified as a 'comedy' in the first folio, there are a number of more dramatic elements which move it away from a more traditional comedy play.
- When the play was written, the city of Venice was an important and well known city which was well known for its affluence and trading routes.
- Given its location, and its reputation for trade, fashion and riches, Venice attracted a large number of people from all nationalities and religions.
- This diversity of race and religion is one of the key themes of the play and Shakespeare uses the Venetian setting to explore and highlight the prejudice facing the Jewish community both in Venice and England.
- Shakespeare builds on the largely unsympathetic and negative portrayal of Jews in works such as Christopher Marlowe's *The Jew of Malta* and Chaucer's *The Prioress' Tale* and makes his, largely Christian audiences, see a more human and rounded depiction of a Jewish man.

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- Shakespeare also focusses on the role of women and how even someone as rich and independent as Portia, is bound by the will of her father. This would have been commonplace at the time with many women having their husband chosen for them to help secure additional wealth for the family. The fact that Portia's father sets the 'Casket' test as part of the condition of his will shows that he can still exert his power from beyond the grave.

- Portia and Nerissa also dress up as men in the play is interesting (and commonly used by Shakespeare in his comedies) as women were not allowed on the stage therefore a male actor pretending to be a woman dressed as a man would have amusing for the 16th century audiences.

Themes

- **Prejudice:** This is a key theme in the play and comes in many forms. There is the prejudice between the Christians and the Jews and both are equally as prejudice to each other. Shylock is unrelenting in his pursuit of the collection of his debt from Antonio and we are told of the behaviour of both Antonio and Bassanio towards the Jewish community in Venice. Portia also shows her prejudice towards different races and religions in her descriptions of her suitors.

- **Mercy and Justice:** This theme is most apparent in the trial scene with Shylock demanding the payment of his debt from Antonio and Portia's memorable speech about 'the quality of mercy'. Injustice is also shown at the end of the scene as Shylock is forced to part with half of his fortune and convert to Christianity.

- **Greed:** the Venetian setting helps to underline this theme with Antonio, Bassanio and Shylock all attempting to add to their own personal wealth. Antonio, the merchant, has loses his fortune and cannot pay the debt which Bassanio has taken out in his name. Bassanio, initially, wants the money from Antonio, so he can travel to Belmont and court the wealthy Portia. Shylock, a money lender, is also motivated by money and treasures his own personal wealth almost as much as his own daughter, Jessica. In contrast, the countryside setting of Belmont, is serene and less mercenary and mercantile. The Casket Scenes also show that love and honesty are valued more than gold and silver.

- **Duty and honour:** This theme is conveyed in a number of ways in the play. Portia is forced to honour her father and subject her suitors to choosing caskets for the right to marry her. In contrast, Jessica disobeys the wishes of her father, Shylock, and leaves him to marry Lorenzo, taking his money, and the ring which was given to him by his wife, with her. Both Portia and Nerissa test the honour and duty of their future husbands when disguised as a lawyer and his clerk.

- **Love:** There are lots of different forms of love in the play with Bassanio and Antonio showing strong male friendship. Indeed, it is this friendship which leads Antonio into debt with Shylock. There is romantic love between Bassanio and Portia, Nerissa and Gratiano and Jessica and Lorenzo – although some may question the sincerity of Bassanio's love for Portia given his original reasons for wanting to marry her. There is also love (although it is problematic) between parents and children with Lorenzo and his father and Jessica and Shylock.

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- **Appearance and reality:** The play has a lot of deception with the characters fooling each other through their appearances and their motives. Lancelot fools his blind father; Portia and Nerissa dress as men in the trial scene and to test their husbands.

Form and structure

The play consists of five acts. The fourth act is taken up almost entirely with the trial of Antonio with the last act ending in the weddings of Portia and Bassanio and Nerissa and Gratiano.

The play is written mainly in iambic pentameter with some scenes written in prose. A number of the characters – Shylock, Portia, Antonio and Lorenzo – address the audience through soliloquies which help the audience to hear the ‘real’ thoughts and feelings of the characters and understand their motivations.

Unit 2, Section B

Pride and Prejudice by Jane Austen

Context and content

- Although written at a time of great upheaval in world affairs, the focus in Jane Austen’s (1775-1817) novel, which is set during the Napoleonic Wars, is social, not military.
- Despite Great Britain’s continuous military action in Europe (the Napoleonic Wars), Ireland (Irish Rebellion) and India (Mahratta wars) during the author’s lifetime, she chooses instead to highlight ‘three or four families in a country village’ as she advised her niece Anna, who aspired to be a novelist.
- Military activity is therefore a backdrop to her novel, as any spotlight on the regiment is in terms of its effects on Meryton’s social life, such as the dancing partners it provides for the Bennet sisters.
- The society that Austen depicts is one of strict class divisions, defined by family connections and wealth.
- Since female advancement was chiefly via marriage, the pursuit of a husband is seen as a major preoccupation, particularly for the mother of a large family of five daughters like Mrs Bennet.
- Throughout the novel, Austen wittily mocks the conduct of the middle and upper classes, constantly lacing her observations with humour, sarcasm and irony.

Themes

- **Marriage:** Austen contrasts those marriages that are based on financial gain or security with those based on love, trust, friendship and understanding (like that of Elizabeth and Darcy). The author uses Charlotte Lucas to voice sceptical views on matrimony ‘Happiness in marriage is entirely a matter of chance’. For Charlotte, marriage is a necessity and therefore she cannot afford to be choosy. Financial insecurity for females was often the result of a lack of male heirs in their direct family, since tradition dictated the path

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of inheritance. Likewise, men like Wickham who lack their own fortune are equally unscrupulous in courting women with money to advance and secure their own position.

- **Love:** at times it is cynically portrayed, as relationships stemming from love are rare in the novel, suggesting that true love can only be achieved once society's superficial expectations of marriage are surpassed and difficult circumstances are overcome. Not only must Elizabeth and Darcy master their pride and prejudice, they must also rise above several obstacles, such as Lady Catherine's hostile intervention.
- **Pride and prejudice:** key themes, as the novel's title suggests. Whilst Elizabeth and Darcy are guilty of both, several other characters also display these characteristics, such as Bingley's sisters and Lady Catherine.
- **Class:** distinctions existed even *within* classes, as well as *across* them. Members of the 'true' upper classes acquired their wealth via land, title or inheritance. Those whose fortunes had been made by other means, such as trade, were viewed as inferior, such as the Bingleys, as snobbery was rife. Mrs Hurst highlights Jane's 'low connections' and Austen reminds us of Darcy's position concerning Elizabeth 'were it not for the inferiority of her connections, he should be in some danger'. The author satirises the condescending and patronising attitude of Lady Catherine de Bourgh, who is shocked by the Bennet girls' upbringing because it does not adhere to her strict interpretation of social convention. Lady Catherine sees herself as superior and is full of self-importance.

Form and structure

Although organised into chapters, the novel has three clear parts that have lent themselves well to film productions in recent times. The first part introduces the characters and establishes Darcy and Wickham as contrasts to one another. The second part includes the proposal of Mr Darcy, revelation of Wickham's true nature and the disaster of Lydia's elopement. The third part represents the plot lines coming together as Darcy saves Lydia and the Bennets from shame and marries Elizabeth while Jane marries her beloved Mr Bingley.

The narrative viewpoint is important as Elizabeth's previously unbiased view of Darcy has been clouded and misguided by Wickham; thus she lacks our objectivity. Austen provides us with subtle hints that Darcy is not as arrogant or proud as Elizabeth thinks him to be. The inclusion of letters in the first person narrative widens the narrative voice and deepens our understanding of certain characters. Darcy's lengthy letter allows us a first hand, honest insight into his character, which, whilst confirming some of Elizabeth's accusations, also contrasts with them.

Unit 2, Section B

Great Expectations by Charles Dickens

Context and content

- Charles Dickens was born in 1812, growing up in coastal Kent. 'Great Expectations' is the second most autobiographical of Dickens's novels; many of the events in the novel are based on his early life.

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- Dickens's father was an agreeable man but got himself into terrible debt. The family moved to London when Charles was nine.
- Three years later his father went to debtors' prison and his mother and younger siblings went with him. She arranged for Charles to work in a blacking warehouse, on goods such as matches. Dickens hated this mundane and miserable work; like Pip, he thought himself too good for such menial labour.
- When his father left prison he returned to school, becoming a law clerk, reporter and finally a novelist.
- At the time the novel was written, Victorian society was dominated by the rich manufacturers who had used the opportunities presented by the Industrial Revolution to accumulate vast wealth.
- The gulf between the rich and poor was marked and London became crowded with people from the countryside arriving in search of well-paid work. Manners and conduct were very strictly observed by the upper classes.
- Pip moves from country apprentice to blacksmith to city gentleman after receiving money from his anonymous benefactor; this forces him to transform himself socially in his manners, speech, dress and outlook.
- The mysterious nature of the novel lends itself to the rise of the thriller in Victorian literature with authors like Wilkie Collins publishing their own successful crime novels.

Themes

- **Social class:** class distinctions occur from the lowly criminal, Magwitch, to poor working-class people such as Joe and Biddy to the middle class, Wemmick, and rich upper class, Miss Havisham. The theme is part of the lesson Pip learns: at first he craves riches and social position but learns by the end that kindness, warmth, family and friendship are more important.
- **Crime:** central to the novel's concerns, opening with the attempted escape of the desperate criminal, Magwitch. The powerful and charismatic criminal lawyer, Jaggers, associates with some of the most serious criminals in London, offering a view into the illicit world of crime. Compeyson's crimes ruined the lives of Magwitch and Miss Havisham but he receives justice in the end when he drowns as Pip is helping Magwitch to escape London. The images of hulks (prison ships), handcuffs and gallows emphasise the theme through Dickens's descriptive powers.
- **Family:** a key theme throughout the novel. Pip is orphaned and without a close family, but learns to appreciate the warmth of Joe and Biddy when he is older. Magwitch provides for Pip, enabling him to become a gentleman; he can be seen as taking responsibility for Pip as a father would. Estella does not know her real family and is taken on as Miss Havisham's ward.
- **Ambition:** reflected in Pip's desire to better himself and leave the countryside to become a sophisticated gentleman in London. The bildungsroman nature of the novel supports this theme with Pip developing as a person throughout. Pip's initial ambition to elevate

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himself socially leads him to ruin and he learns the importance of moral and spiritual development as more genuine forms of improvement.

- **Wealth:** Dickens explores this throughout the novel, raising questions about what wealth really is: wealth does not necessarily consist of material riches, but of the qualities that make someone truly wealthy.
- **Love:** developed through different types of love such as familial love (Pip and Joe), romantic love (Pip's feelings for Estella) and rejected love (Miss Haversham).

Form and structure

The novel is divided into 59 chapters and is narrated by Pip using first person perspective. This offers some insight into the central character that leads readers to empathise with him. The narrative style is intricate, switching between adult comment and childhood description. Dickens uses the idea of narrative layering, or stories within stories - for example Magwitch relates his own story within Pip's. The stories of Miss Havisham and Compeyson are narrated in a more drawn-out manner in order to create suspense. Dickens offers clues similar to those used in detective fiction and brings his characters to life through dramatic and descriptive devices.

Dickens wrote his novels in serial form for readers of periodicals. He had to ensure that they would keep buying the next edition - so there are cliffhanger endings to chapters and suspense-building hooks in the narrative to engage readers. The novel is basically a Bildungsroman (coming of age novel), charting Pip's personal development and growth from childhood orphan to young gentleman. This style of writing was very popular in 19th century fiction.

Unit 2, Section B

The Scarlet Letter by Nathaniel Hawthorne

Context and content

- Hawthorne himself was a native of Massachusetts, descended from settlers to the Massachusetts Bay Colony.
- He was born in 1804 and, like the novel's narrator, he worked as a customs surveyor in Salem for five years.
- The opening preamble to the novel offers much historical insight into life in this part of America at the time. 'The Scarlet Letter' was published in 1850 after he lost this job.
- The backdrop of Puritan New England forms the most significant element of the novel's context. The Puritans were Christian reformers who arrived in America in the early 17th century. They were well known for their strict rules on sin.
- The Puritan setting reveals the tensions created by religious dogma when it is applied to human emotion. This can be seen by the great turmoil experienced by Arthur Dimmesdale.
- The treatment of women is also evident in relation to Puritan values. Hester is shamed

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for having a child that is not her husband's. Adultery was considered a great shame and sin in terms of Puritan values and laws.

Themes

- **Sin** and perception of sin: central to the novel's concerns. There is no latitude for compassion in Hester's situation where the Puritans are concerned. Her sins are punished publicly and her lover, Arthur Dimmesdale, a preacher, feels such guilt and responsibility for his son that he harms and punishes himself. The scarlet 'A' is the physical representation of the sin of adultery, be this the fabric version worn by Hester or the mark that is carved into Dimmesdale's chest.
- The desire for **revenge** is closely linked to the theme of sin.
- **Isolation from the community**: reflected in Hester's enforced segregation from the community by the townspeople and Puritan authorities. She must live on the edge of town and her daughter Pearl is also isolated, treated differently by other children. Dimmesdale is isolated in his guilt and Chillingworth remains alone in his revenge.
- **Gender**: women are portrayed in different ways. The treatment of Hester reflects the draconian approach to women who give birth out of wedlock. The twisted, crone-like ways of Mistress Hibbins can be seen as another female stereotype.

Form and structure

The narrator of the novel, a surveyor at the custom house, is not named. He finds documents that tell of events that happened 200 years before and a patch of scarlet material shaped like an A. The plot unfolds chronologically with some flashbacks. The opening section 'The Custom-House' sets the scene for the unfolding action of the narrative. The scaffold in the market place is a recurring structural feature of the novel with key events taking place there. These include the shaming of Hester at the beginning of the story and the death of Arthur Dimmesdale after his passionate confession towards the end. Foreshadowing and symbolism are used to increase the novel's dramatic tension, for example in the use of the rosebush that grows outside the prison to symbolise purity and hope. The ending is conclusive, a happy ending for Hester and the adult Pearl.

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Understanding assessment

This section aims to provide practical ways for students to understand the central focal points of each of the Assessment Objectives, with reference to examination-style questions.

Assessment Objective 1

AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement 30%

How to teach

It is important that students engage on a personal level with the text for AO1, as it is through this that they will develop the confidence and skill to construct pertinent and focused arguments. Familiarity with the text will be vital in ensuring that there is ample knowledge and understanding to respond to any question. Reading can be done in a number of ways, from personal private reading to small- group reading or even listening to audio versions of a novel or play while following the text (very good for those for whom English is not their first language). Keeping a reading journal is a good idea so that thoughts, ideas, drawings and quotations can be recorded as the text is read.

Example question

Explore the theme of power in 'Of Mice and Men'.

You must consider the context of the novel in your answer.

(AO1) Responses may include:

- the ranch is presented as having a clear power structure. At the top are the boss and his son Curley. At the bottom are Curley's wife and those she regards as below her: Crooks, Lennie and Candy
- the boss has economic power, being able to hire and fire. He is, reports Candy, 'sore as hell' when Lennie and George are late. However, we are told that he is generous with whisky at Christmas and Candy tells us he is a 'pretty nice fella'. He only appears to abuse his power with Crooks, giving him 'hell when he's mad', but his absolute power stresses the vulnerability of itinerant workers
- his son Curley is a more direct threat to the men, always being ready to demonstrate his boxing skills against those bigger than him and showing jealousy and aggression where his wife is concerned. Carlson and Slim stand up to him, despite the threat of being 'canned', and he is humiliated by Lennie's physical power. When his wife is killed, however, the ranch hands support him and form a group to hunt Lennie down
- George has intellectual power over Lennie and tells Slim that he has abused this power in the past. Now, though, he attempts to protect Lennie. On the other hand, Lennie is cunning enough to exercise the power of emotional blackmail over George
- the least powerful are Candy, old and disabled and on the edge of his useful life, and Crooks, a black man in a society riven by racial inequality. Crooks' attempt to assert himself is easily countered by the threats of Curley's wife who, as a woman, is also severely disadvantaged
- Slim, 'the prince of the ranch', has an almost metaphysical power and 'calm, Godlike eyes'.

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This exam question will assess both AO1 and AO4. The highlighted section of the mark scheme below indicate the elements of AO1 specifically.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (20 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (20 marks)
	0	No rewardable material
Level 1	1-8	<ul style="list-style-type: none"> ■ The response is simple with little evidence of personal engagement or critical style ■ Limited knowledge and understanding of the text ■ There is little comment on the relationship between text and context ■ Limited use of relevant examples in support
Level 2	9-16	<ul style="list-style-type: none"> ■ The response may be largely narrative with some evidence of personal engagement or critical style ■ Some knowledge and understanding of the text ■ There is some comment on the relationship between text and context ■ Some use of relevant examples in support
Level 3	17-24	<ul style="list-style-type: none"> ■ The response shows relevant personal engagement and an appropriate critical style ■ Sound knowledge and understanding of the text ■ There is relevant comment on the relationship between text and context ■ Use of clearly relevant examples in support
Level 4	25-32	<ul style="list-style-type: none"> ■ The response shows thorough personal engagement and a sustained critical style ■ Thorough knowledge and understanding of the text ■ There is a detailed awareness of the relationship between text and contexts ■ Use of fully relevant examples in support
Level 5	33-40	<ul style="list-style-type: none"> ■ The response shows assured personal engagement and a perceptive critical style ■ Assured knowledge and understanding of the text ■ Understanding of the relationship between text and context is integrated convincingly into the response ■ Discriminating use of relevant examples in support

Suggested activities for teaching AO1

Activity 1: Silent debate

It can be hard for all students to contribute to class discussion, so some points go unheard or debate is led by only a few who are confident enough to express their views. The silent debate offers all students the opportunity to contribute and extend their learning. This is particularly effective in engaging personal views and developing the ability of students to defend these.

You will need sugar paper, different coloured marker pens and a range of statements about the text you are studying.

- Inform students of the protocols of silent debate: no talking at all, just writing comments and adding to the views of others while the debate is taking place.
- Put students into groups of four or five.

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- Write a statement or question related to the text on each piece of sugar paper. Considering the 'Of Mice and Men' question above, examples might be: 'Curley is the most powerful man on the ranch' or 'Why is physical power important?' or 'Does the power balance shift as the novel progresses?' Spread the sheets on tables around the classroom.
- Students spend 5 minutes at each table, silently considering the statement or question and writing their responses.
- As they move from table to table, they should not only make new comments, but comment on the points made by those who have recently commented. Points may be awarded to any student who can add a relevant quotation to the discussion (so long as it is accurate). Gradually the piece of sugar paper fills up with comments.
- When all groups have visited each piece of sugar paper, silently writing comments, they take a seat at the one they have stopped at. They discuss the comments and come up with a core list of the seven or eight most useful points, which they present to the rest of the group.

Activity 2: 'Marketplace' approach

Research shows that people remember 90% of what they teach to others, so this is a good way of promoting learning about characters and themes. Knowledge and understanding of text can be conveyed in a 'marketplace' style of approach.

- Students are given a character from the text to be studied. They are to become an expert on this character. Time is given in class to research and notes from reading journals can be used to support. iPads, if available, copies of the text, websites and study guides can be used (some may like to draw on an A3 sheet the shape of the character on which to write notes). Students spend at least one lesson and a homework session working on their character. If stimulus is needed, 'who, what, when, where, how, why' questions can be used.

In most situations, you will have three or four students in each class studying the same character. In the marketplace lesson, they will sit together to offer their information to other students in the group. The challenge is that, by the end of the lesson, every student will have a comprehensive set of notes on each character in the text being studied.

- One person from each of these groups visits each of the other groups while two remain behind to host the visiting students. Keep it sharp and allocate 5 – 10 minutes for each cycle of 'teaching'. The visitors collect information in a notebook where a page is reserved for each character.
- In each group, the students who have left, to be taught about other characters by different groups seated at different tables, return to the home group and must convey what they have learnt to those who remained behind. In this way, students take responsibility for gathering, selecting and relaying information.

Activity 3: Hexagonal learning

Using hexagons is a good way to connect ideas and draw on the varied knowledge base of students. You can write on the hexagons yourself or leave them for students to fill in. In the example of 'Of Mice and Men', students use their knowledge to demonstrate how the points on the hexagons link together. This is a means of showing and developing deeper levels of understanding.

- The hexagon cards fit together to make different links.
- Students can work independently, in pairs or small groups finding different ways of

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linking the hexagons. This ensures that they develop a relational understanding of what they are studying. They explain why they arranged the hexagons in particular ways.

- Consider making sets of laminated hexagons that can be wiped clean after use.
- Hexagons can also be used for key quotations to link or revise sequences of events in the text being studied.

Assessment Objective 2

AO2	Analyse the language, form and structure used by a writer to create meanings and effects	40%
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How to teach

AO2 can prove challenging for students and it is helpful to approach it in a way that draws a spotlight on finer features of small amounts of text rather than looking at larger sections. Looking closely at word level and sentence level can help with language, while structure and form can be considered from a broader perspective. It is important to understand the difference between form and structure. In this instance, the form is that of a play and the structure relates to the pattern of acts and scenes, but also takes in the pace and manner in which the events unfold and characters develop. A glossary of key terminology is helpful but teaching the use of these, and how they are applied in context, is vital to avoid ‘technique spotting’. Ensuring that students are familiar with parts of speech is helpful in building their ability to respond to AO2 requirements.

Sometimes students find writing about language, form and structure quite difficult and alien to their earlier experience of studying text. Use of exemplar material for modelling can help to demonstrate how this can be done.

Unit 2, Section A, Exam question

Explore Priestley’s presentation of Gerald in the play.

You must consider language, form and structure in your answer.

(AO2) Responses may include:

- Language: as the play opens, Gerald is described as ‘*very much the easy well-bred man about-town.*’
- Structure: his tendency to protect himself and his interests is apparent by Act 3 where he shows his true nature and denies his involvement in Eva’s death: ‘*there’s no more real evidence we did than there was that that chap was a police inspector*’
- Form: he takes full control of the situation: ‘*He looks around triumphantly at them.*’ In this situation he becomes similar to Birling: ‘*a man has to mind his own business and look after himself*’
- Language: he dispels doubts with short, confident comments: ‘*That’s right. You’ve got it. How do we know any girl killed herself today?*’ Finally he convinces the family that it was a hoax: ‘*Gerald, you’ve argued this very cleverly*’
- Language/structure: his final words in the play are to Sheila, brushing his behaviour

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towards both Sheila and Daisy to one side: *'Everything's all right now, Sheila. (Holds up the ring.) What about the ring?'* showing that he is not unduly worried about the heartache his behaviour has caused

- Form: as the play progresses Gerald comes across as confident but lacks moral grounding because of his upper-class life.

Level 1	1-6	<ul style="list-style-type: none"> ■ The response is simple with little evidence of personal engagement or critical style ■ Limited knowledge and understanding of the text ■ Minimal identification of language, form and structure ■ Limited use of relevant examples in support
Level 2	7-12	<ul style="list-style-type: none"> ■ The response may be largely narrative with some evidence of personal engagement or critical style ■ Some knowledge and understanding of the text ■ Some comment on the language, form and structure ■ Some use of relevant examples in support
Level 3	13-18	<ul style="list-style-type: none"> ■ The response shows relevant personal engagement and an appropriate critical style ■ Sound knowledge and understanding of the text ■ Sound understanding of language, form and structure ■ Use of clearly relevant examples in support
Level 4	19-24	<ul style="list-style-type: none"> ■ The response shows thorough personal engagement and a sustained critical style ■ Thorough knowledge and understanding of the text ■ Sustained analysis of language, form and structure ■ Use of fully relevant examples in support
Level 5	25-30	<ul style="list-style-type: none"> ■ The response shows assured personal engagement and a perceptive critical style ■ Assured knowledge and understanding of the text ■ Cohesive evaluation language, form and structure ■ Discriminating use of relevant examples in support

Suggested activities for teaching AO2

Activity 1: Exploding language

This is a perspective activity in which students are shown or given a key word from a quotation in the text being studied. An example from the question above would be Gerald's use of the word 'business'. At the start of the play he uses it as a euphemism to describe Eva Smith's suicide: 'suicide business'. Later he mentions 'this business' ('this' being a demonstrative adjective), meaning the specific, embarrassing mess the family is caught up in.

- Students are given the word 'business' and must 'explode' it by devising as many links and ideas that they can link to this idea. This is a very good way also of teaching the term 'connotation'.
- When they have come up with as many as they can think of, put students into pairs and ask them to circle or highlight those that relate to Gerald Croft. Some quite original ideas can come from this.
- When they have a set of ideas, maybe five or six, ask them to find evidence by way of quotation and to explain how the word relates to an aspect of Gerald's character.
- They must write a sentence about how each quotation affects how the audience

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sees Gerald: for example 'suicide business' is a euphemism that suggests he is trying to lessen the seriousness of Eva's suicide and therefore distance himself from it. This might make an audience wonder why he is trying to brush it away. When they have several sentences, choose the best to share with the class.

Activity 2: SEED approach to writing about AO2

SEED is a development of the PEE (Point, Evidence, Explanation) approach used by many schools over the years. It helps students to structure their writing about AO2.

- Explain SEED to students

S – statement

E – evidence

E – explain

D – develop

Select a paragraph from an exemplar essay where this approach can be seen (it is not an exact formula as the 'E' aspects can be swapped around and individual essay sentences can combine one or two parts of it.) The idea is that it offers a scaffold for students to use while their own analytical style is developing. Use a visualiser or copy the paragraph for students to highlight. Use four different coloured highlighters to show where the different parts of SEED are in the paragraph.

Example: Gerald is clearly an upper-class young man described as 'very much the easy well-bred man-about-town' early in the play. This suggests that Gerald is a cool and relaxed, upper-class individual. The use of the compound noun 'man-about-town', suggests to the audience that Gerald is a sophisticated man who enjoys a cosmopolitan life of restaurants and nightlife.

- Students practise writing their own SEED style paragraphs.

Another useful acronym to use, particularly when writing about poetry, is **PETER** (Point, Evidence, Technique, Effect on Reader).

Activity 3: Tracking graphs

This approach uses a mathematical tactic to consider how structure works in different texts. It does not have to be a 'tension tracker'; it can be a 'sympathy tracker' or a 'violence tracker', for example.

- For every act or chapter of the text you are reading, allocate a rating for the aspect you are focusing on. Use the range of 10 through to 1, where 10 is the most extreme example of this feature in the text and 1 is the least. In a play with only three acts, it helps to break each act up into two halves.
- Chart these on a graph with the x axis numbered as chapters or scenes and the y axis the rating you have given that part of the play. Plot the graph and join with a line. This should reveal an interesting pattern which offers the teacher the opportunity to introduce structural terminology such as: anticlimax or dénouement.
- Students annotate the graph with specific points from the text they are studying.
- Ask them to compare their graphs to see if there are differences and similarities between interpretations. These produce excellent springboards for discussion and consideration of varying viewpoints when considering AO2.

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Assessment Objective 3

AO3	Explore links and connections between texts	10%
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How to teach

Comparing, contrasting and making links can be approached in a number of ways. Visual approaches are usually effective and images can be used alongside words to encourage students to see the links between texts. Students must know the poems well before comparisons are attempted, but often these will arise as a matter of course from study of the *Pearson Edexcel International GCSE English Anthology*.

Example question

Reread *Blessing* and *War Photographer*.

Compare the ways the writers present powerful images in *Blessing* and *War Photographer*.

You should make reference to language, form and structure.

Support your answer with examples from the poems.

(AO3) Responses may include:

- both poems explore the way events affect people caught up in them
- there is a strong contrast between the images in the two poems: in the former, excitement, rapid movement, joy; in the latter, stillness, pain, suffering
- both poems use lists to build up their images: in *Blessing*, there is the varied list of containers; in *War Photographer*, there is a list of war-torn cities from various parts of the world
- both poems use a simile in the opening lines to strengthen the visual impact: 'like a pod', 'as though this were a church'
- colour effects are found in both poems to reinforce meaning and atmosphere: 'silver', 'red'
- both poems include social comment – the effect of events on the societies concerned: unexpected water for a drought-ridden area in one poem and the apathy of people in the West towards war-torn countries far away.

This exam question will assess both AO2 and AO3. The highlighted section of the mark scheme below indicate the elements of AO3 specifically.

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Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects (15 marks) AO3 Explore links and connections between texts (15 marks)
	0	No rewardable material
Level 1	1-6	<ul style="list-style-type: none"> ■ There is little or no comparison of the two poems with limited use of relevant examples to support the response ■ The response is simple and the identification of language, form and structure used by the writer is minimal ■ Limited use of relevant examples to support the response
Level 2	7-12	<ul style="list-style-type: none"> ■ There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems and some use of relevant examples to support the response ■ The response is largely descriptive, with some comment on the language, form and structure used by the writer ■ Some use of relevant examples to support the response <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered</p>
Level 3	13-18	<ul style="list-style-type: none"> ■ The response compares and contrasts a range of points and considers some similarities and/or differences between the poems, using clearly relevant examples ■ The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader ■ Use of clearly relevant examples to support the response
Level 4	19-24	<ul style="list-style-type: none"> ■ The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems, using fully relevant examples ■ The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained ■ Use of fully relevant examples to support the response
Level 5	25-30	<ul style="list-style-type: none"> ■ The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems, using discriminating, relevant examples ■ The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader ■ Discriminating use of relevant examples to support the response

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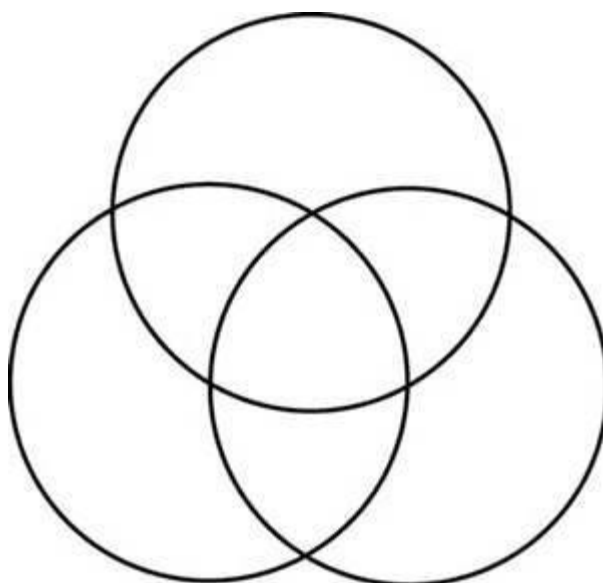
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Suggested activities for teaching

Activity 1: Use of the Venn diagram

- The Venn diagram (see the example of one given below, with overlapping circles) can be very helpful in drawing connections – you can start simple and then branch into more complex areas of theme, tone and technique. For example put metaphors, similes and personification in the outer sections. Quotations can be linked using arrows that attach to the bubbles. Various names are used for the Venn diagram – the ‘Double Bubble’ for example- but the strategy remains the same. Basically, students need to draw or be given a template of three overlapping spheres.
- Where they overlap is where the comparisons appear while the contrasting points are in the outlying sections.



- Larger versions on A3 paper can form classroom displays and can make use of images and symbols as well as words. To save money, A3 templates can be copied on A3 and laminated to wipe clean and reuse. This is good for growth and challenge as students can experiment with different ideas and formats.

Activity 2: ‘STYLIST’ grids

- Write the acronym STYLIST down the left- hand side of a 7-box table, either on computer or drawn by hand.
- S = subject, T = title, Y = your response, L = language, I = imagery, S = structure, T = technique
- Create a further two or three columns (depending on the focus) and a comparison grid is ready for students to complete and refer back.

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Example

Subject	Powerful images	Powerful images	Compare/Contrast
Title	Blessing	War Photographer	
Your response	Uplifted and happy for the children who are enjoying the water. A sense of relief as the drought has in effect been broken by the water pipe bursting. The images create a powerful sense of celebration.	Disturbed and troubled by the images of horror developed in pictures and remembered by the war photographer. Angered by the lack of interest shown by the western readers of colour supplements	Very different response but both take the reader on a journey – one brief, the other panoramic, but both universal.
Language	The colour 'silver' has connotations of wealth and precious metals, even though the people are poor.	Use of colour such as the red glow of the darkroom and the fact that the pictures are in black and white.	Colour used in both poems but with different effects on reader. In 'Blessing' colour reflects wealth and well-being, while in 'War Photographer' it is disturbing.
Imagery	Simile used in opening line 'like a pod' emphasises the dryness of the place.	Simile used 'as though they were in a church' offers connotations of spirituality and reverence.	Use of imagery intensifies sensory response to the poems.
Structure	One stanza, free verse. The poem builds up in a crescendo of euphoria.	Organised into 4 stanzas of 6 lines – sestets. These support the powerful images in the dark, claustrophobic opening to a wide view from the aircraft at the end.	Very different structures but both take the reader on a journey - in 'Blessing' briefer than in 'War Photographer', reflected in the single-stanza structure.
Technique	Use of listing to build up a powerful image of the excitement about the water coming.	Use of listing war-torn cities to build up the sense that war is universal.	The listing is a similarity but it has different effects – in 'Blessing', it is used to build excitement while in 'War Photographer', it creates a sense that war is global.

Activity 3: Poem partners

This is an activity that is intended to engage students in an active and dynamic way with how two poems are similar and different.

- Each student takes one *Pearson Edexcel International GCSE English Anthology* poem as their 'home poem'. They write the title of their poem on a piece of paper and hold it up, wear the title on a sticky label or write it on a mini whiteboard.
- The teacher then reads out a statement – 'Find a poem that ...', with possible endings: explores the theme of love; uses personification; is organised into stanzas; gives hope for the future; uses alliteration; has an unusual voice, etc.
- Students must then find a partner in two minutes to match with. If there are odd poems

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left at the end, the students representing these poems must join with another odd one out and then work out a connection between them.

- After time is up, the teacher asks each pair to justify their matching. At early stages of studying the poetry, it may be good for students to carry the poems with them to check details before they match.
- The activity can become a game where students are able to switch once with a 'chance' card to see if they can find a more compatible poem for the statements.
- Afterwards, students may start again with a different statement and a different partner.

Assessment Objective 4

AO4	Show understanding of the relationships between texts and the contexts in which they were written.	20%
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How to teach

The historical, social and cultural contexts in which the literary heritage texts were written are crucial to students' understanding of the characters and themes therein. It is important that students do not see context as an 'add on' that stands separate to their analysis. Literary context enables students to reach a deeper understanding of the text they are studying and to fully understand the motivation of characters.

Exam question (Unit 2, Section B)

The Scarlet Letter

How does Hawthorne present Pearl in the novel?

You must consider language, form and structure and refer to the context of the play in your answer.

(AO4) Responses may include:

- to be born out of wedlock in the 17th century represented a great shame and sin. Women who gave birth to children out of wedlock were castigated by society, particularly among these strongly religious colonists who settled in Massachusetts after their arrival in America in 1620
- Puritan values and society were of great importance to Hawthorne because of his ancestors. He uses *The Scarlet Letter* to both criticise and praise their beliefs and ideas
- biblical allusions and imagery prevail in the novel with references to original sin, the garden of Eden and the *Parable of the Pearl* amongst others
- witchcraft and the belief in witches during the 17th century are key elements throughout the novel – Governor Bellingham's sister, Mistress Hibbins, was suspected of being a witch (Anne Hibbins was an actual person.) Both Hester and Pearl are persecuted for sin and related to the idea of witchcraft.

This exam question will assess both AO1, AO2 and AO4. The highlighted section of the mark scheme below indicate the elements of AO4 specifically.

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Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement (10 marks) AO2 Analyse the language, form and structure used by a writer to create meanings and effects (10 marks) AO4 Show understanding of the relationships between texts and the contexts in which they were written (10 marks)
	0	No rewardable material
Level 1	1-6	<ul style="list-style-type: none"> ■ The response is simple with little evidence of personal engagement or critical style ■ Limited knowledge and understanding of the text ■ Minimal identification of language, form and structure ■ There is little comment on the relationship between text and context ■ Limited use of relevant examples in support
Level 2	7-12	<ul style="list-style-type: none"> ■ The response may be largely narrative with some evidence of personal engagement or critical style ■ Some knowledge and understanding of the text ■ Some comment on the language, form and structure ■ There is some comment on the relationship between text and context ■ Some use of relevant examples in support
Level 3	13-18	<ul style="list-style-type: none"> ■ The response shows relevant personal engagement and an appropriate critical style ■ Sound knowledge and understanding of the text ■ Sound understanding of language, form and structure ■ There is relevant comment on the relationship between text and context ■ Use of clearly relevant examples in support
Level 4	19-24	<ul style="list-style-type: none"> ■ The response shows thorough personal engagement and a sustained critical style ■ Thorough knowledge and understanding of the text ■ Sustained analysis of language, form and structure ■ There is a detailed awareness of the relationship between text and contexts ■ Use of fully relevant examples in support
Level 5	25-30	<ul style="list-style-type: none"> ■ The response shows assured personal engagement and a perceptive critical style ■ Assured knowledge and understanding of the text ■ Cohesive evaluation language, form and structure ■ Understanding of the relationship between text and context is integrated convincingly into the response ■ Discriminating use of relevant examples in support

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Suggested activities for teaching

Activity 1: Layers of impact

- This strategy involves using a stimulus to build up a layered picture of the context behind a text. An example is below, using a pearl that relates to the name of the child in *The Scarlet Letter*.

What questions would you like to ask?

What can you infer?

What does this source tell you for certain?

The stimulus could be a photograph, a statistic, a year, an object, a quotation or a set of statistics.

- Students build their response through the layers; for example the source tells you for certain a pearl is perfectly formed and gleams in the light. It is small and precious. You can infer that the character of Pearl is precious even though she is deemed unclean and against God by the Puritan community. Possible questions to ask include: why does Hester call her daughter by this name? How does the parable of the pearl, which is told by Jesus in the Biblical gospels (the 'pearl of great price'), relate to the story?

Activity 2: Context and quotations

- This activity asks students to relate aspects of context to quotations and references from the text.
- Fold a piece of paper in half and half again to make a grid of eight squares. Divide the class in half and ask half the class to write a context detail in each of the eight boxes. An example from 'The Scarlet Letter' is below.

Puritans	New England	Witchcraft	marriage
pearls	The Bible	punishment	sin

- Students find a quotation to go with each one of the context points.

Activity 3: Out of context

- This activity develops the ability of students to think laterally about how characters are affected and motivated by context.

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- Students are given an 'Imagine if...' scenario for example. Imagine if the Massachusetts Bay colonists were not Puritans. Students need to think about how the lives of Hester and Pearl would have been different. Students use consequence arrows to map the alternative outcomes and compare notes in pairs.

Unseen poetry guidance

It is recommended that students spend roughly 35 minutes on Section A of Unit 1, using approximately five minutes to read and annotate the given poem. The poem will be contemporary, dated post 1945. Students should be prepared for the unseen component by:

- knowing how to analyse the effectiveness of the poet's use of **descriptive skills, choice of language** and **use of structure and form**, giving supporting examples
- having a comprehensive understanding of poetic techniques
- being able to identify poetic features quickly and easily and evaluate how effective these are.

We suggest that written analysis should consider elements of form and structure, as well as the implied meaning behind the use of figurative language. Some consideration should be given to the themes and the implied message of the poem, with any comments fully supported with evidence from the text.

Students should work through the poem methodically focusing first on any observations regarding the ideas and themes and then considering which literary features support these observations. Comments regarding form and structure should continue to support the ideas and themes identified. Appropriate terminology should be used throughout.

Teachers may choose to source practice material from any genre or time period. However, we recommend that any poems selected are not excessive in length (no longer than one page in length, so that the length is similar to that of the unseen poems that will be set in the actual examination) and take into account the amount of time suggested for reading and annotation. Teachers may choose to use Edexcel poetry anthologies from previous years to source practice poems for students. When reviewing exam technique, we recommend that students practise under timed conditions and become accustomed to identifying themes, ideas and poetic techniques at speed. They should also relate their approach to the three bullet points that are standard in every unseen poetry question.



Delivery of the qualification – transferable skills

The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for learners to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as ‘the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.’[1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council’s (NRC) framework [2] as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.

The NRC framework is included alongside literacy and numeracy skills.

The skills have been interpreted for this specification to ensure they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and / or assessment of the qualification. Some skills are directly assessed. Pearson materials will support you in identifying these skills and developing these skills in learners.

A full subject interpretation of each skill, with mapping to show opportunities for learner development is given on the subject pages of our website: [qualifications.pearson.com](https://www.pearson.com/qualifications)



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Planning

We have provided a course planner and an editable scheme of work to support you in delivering this qualification.

Why transferable skills?

Ensuring that International GCSE qualifications will help improve student outcomes through the acquisition of transferable skills, as well as subject content and skills, is a key aim for Pearson. In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

Through our teaching materials and support offered we want to:

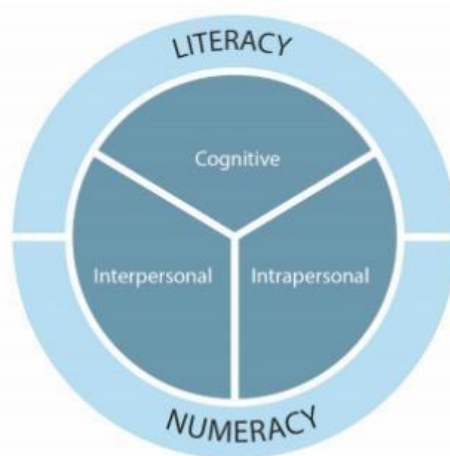
1. increase awareness of transferable skills that are already being assessed (for both students and teachers)
2. indicate where, for teachers, there are opportunities to teach additional skills that won't be formally assessed, but that would be of benefit to students.

What are transferable skills?

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.' [1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework [2] as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.



[1] (OECD (2012), Better Skills, Better Jobs, Better Lives (2012):<http://skills.oecd.org/documents/OECDskillsStrategyFINALENG.pdf>)

[2] Koenig, J. A. (2011) Assessing 21st Century Skills: Summary of a Workshop, National Research Council)

What can I do if I want to see improved student outcomes through the development of transferable skills?

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For each of our International GCSE subjects we will provide a subject-specific interpretation of each of the identified skills and a comprehensive mapping as to how these elements can be developed and where they link to assessment.

The skills have been interpreted for this qualification to ensure they are appropriate for the subject. All the skills identified are evident or accessible in the teaching, learning and/or assessment of the qualification. Some skills are directly assessed. Pearson materials will support you in identifying these skills and developing these skills in students.

Our editable scheme of work indicates, for each lesson, which skills could be acquired either through explicit assessment or through teaching and delivery.

Please refer to the Teaching and Learning section of the qualification web page for Pearson materials to support you.

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English Literature modular (code) 2-year course planner



This section contains a 2-year course planner for the **International GCSE English Literature (modular)** qualification, which has 120 Guided Learning Hours (GLH). It follows the specification in topic order to cover each of the units. The numbers in brackets in the 'Paper/Topic' column refer to numbers of lessons, assuming a 60-minute lesson.

The course planner summarises what can be covered in each term to enable completion of the content and preparation for assessment at the end of each year. It assumes that each year is split into 3 terms.

This is a suggested course planner with suggested timings, and teachers can adapt it to suit their contexts.

Year	Term	Paper/Topic	Notes	GLH
1	1	<p>Paper 1</p> <p>Poetry from the <i>Pearson Edexcel International GCSE English Anthology</i> (1-2)</p> <ul style="list-style-type: none"> • Introduce AOs • Recap knowledge of poetry. Be sure to cover both poetic techniques and elements of form and structure <p>(3-18)</p> <ul style="list-style-type: none"> • Explore and annotate any 5 poems from Part 3 of the <i>Pearson Edexcel International GCSE English Anthology</i> • Explore and annotate the remaining poems from Part 3 of the Anthology, establishing links and connections <p>Unseen Poetry (19-23)</p> <ul style="list-style-type: none"> • Develop poetry reading skills through exploring a variety of poems • Introduce timed annotations and response to poetry <p>Internal examination (24-25)</p> <ul style="list-style-type: none"> • Introduce exam paper format with reference to a particular section • Timed exercises to develop exam confidence 	<p>Exam confidence should be developed throughout the course through the introduction of exam style questions. Students will be provided with the <i>Pearson Edexcel International GCSE English Anthology</i> poems in the examination (as an insert).</p> <p>It is also possible to make links to develop oral skills through presentations of individual or paired poems and through discussion.</p>	25

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Year	Term	Paper/Topic	Notes	GLH
1	2	<p>Modern Prose</p> <p>(1) Understand the social, historical and cultural context of the modern novel they are studying</p> <ul style="list-style-type: none"> • Introduce and outline context of modern prose text • Explore context to ensure competency in AO4 (and return to this throughout study of the text) <p>(2-7) First section of novel</p> <p>(2-3) Read through first section (class and homework)</p> <p>(4) Think about plot</p> <p>(5) Explore characters and their relationships</p> <p>(6&7) Identify key themes and consider the intentions of the writer in the use of these and make links to the contexts of the novel</p> <p>(8-13) Second section of novel</p> <p>(8-9) Read through second section</p> <p>(10) Think about plot development</p> <p>(11) Explore characters and their relationships</p> <p>(12) Identify key themes and consider the intentions of the writer in the use of these and make links to the contexts of the novel</p> <p>(13) Understand the nature and effect of form and structure in a modern novel</p>	<ul style="list-style-type: none"> • Centres may use a DVD of an adaptation (where available) to enrich students' understanding and visualisation but this must support the close study of the written text. 	25



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Year	Term	Paper/Topic	Notes	GLH
1	2	<p>(14-19) Third (final) section of text (14-15) Read through third section (16) Think about plot development and dénouement (17) Explore characters and their relationships (18) Identify key themes and consider the intentions of the writer in the use of these and make links to the contexts of the novel (19) Understand the nature and effect of form and structure in a modern novel</p> <p>(19-25) Considering response to text as a whole</p> <ul style="list-style-type: none"> • Study the impact of key episodes/chapters/passages • Consider the effect of the text on the reader • Practise exam skills and complete a practice exam question under timed conditions (closed book) • Develop their grasp of the novel's form and structure. NB Students are not assessed on AO2 on Modern Prose. However, considering the structure of the novel will support students' understanding of how writers achieve their intentions. • Recall and revise key sections and make links to the contexts of the novel 	<ul style="list-style-type: none"> • Centres may use a DVD of an adaptation (where available) to enrich students' understanding and visualisation but this must support the close study of the written text. 	25



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Year	Term	Paper/Topic	Notes	GLH
1	3	<p>Revision Paper 1 Focus on timings and exam paper</p> <ul style="list-style-type: none"> • Work on timed questions/papers • Reflect on marked assessments and improve responses • Improve their understanding of what constitutes a high-quality response • Develop their checking and proofreading skills <p>Knowledge gaps</p> <ul style="list-style-type: none"> • Complete 'Pupil Learning Checklists' (PLCs) with students to establish gaps in knowledge • Address gaps in knowledge through targeted, personalised lessons <p>Writing skills</p> <ul style="list-style-type: none"> • Develop proofreading skills • Reference to text and use of quotations and key words • Structure of answer • Reference to question • Analytical paragraph structure 		20



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Year	Term	Paper/Topic	Notes	GLH
2	1	<p>Literary Heritage Text (1) Understand the social, historical and cultural context of the literary heritage text they are studying</p> <p>(2-7) First section* of Text (NB The most sensible division into sections will need to be adopted for the text chosen and the lessons adjusted. Topics to be dealt with remain the same.) (2-3) Read through first section (4) Think about plot (5) Explore characters and their relationships (6) Identify key themes and consider the intentions of the writer in the use of these. Make links to the contexts of the text (7) Understand the nature and effect of form and structure in a literary heritage text</p> <p>(8-13) Second section* of text (8-9) Read through second section (10) Think about plot development (11) Explore characters and their relationships (12) Identify key themes and consider the intentions of the writer in the use of these. Make links to the contexts of the text (13) Understand the nature and effect of form and structure in a literary heritage text</p>	<p>You may wish to begin work on the Literary Heritage Text in Year 1, Term 3, after students have sat the Paper 1 exam.</p> <p>Centres may use a DVD of an adaptation of the literary heritage text (where available) to enrich students' understanding and visualisation but this must support the close study of the written text.</p> <p>It is also possible to make links between language analysis across International GCSE English Language and GCSE English Literature and to develop oral skills through presentations or discussion.</p>	25



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Year	Term	Paper/Topic	Notes	GLH
2	1	<p>(14-19) Third (final) section* of text</p> <p>(14-15) Read through third section</p> <p>(16) Think about plot development and dénouement</p> <p>(17) Explore characters and their relationships</p> <p>(18) Identify key themes and consider the intentions of the writer in the use of these. Make links to the contexts of the text</p> <p>(19) Understand the nature and effect of form and structure in a literary heritage text</p> <p>(20-23) Considering response to text as a whole</p> <ul style="list-style-type: none"> • Study the impact of key scenes • Consider the effect of the text on the reader/audience • Practice exam skills and complete a practice exam question under timed conditions (Paper 2, Section B – open book) • Develop their grasp of the author's language, including any archaic features less familiar to them • Consider the contexts of the text • Recall and revise key sections • Develop exam confidence through practice questions from Paper 2, Section B <p>Internal examination (24-25)</p> <ul style="list-style-type: none"> • Introduce exam paper format with reference to a particular section • Timed exercises to develop exam confidence 	<p>You may wish to begin work on the Literary Heritage Text in Year 1, Term 3, after students have sat the Paper 1 exam.</p> <p>Centres may use a DVD of an adaptation of the literary heritage text (where available) to enrich students' understanding and visualisation but this must support the close study of the written text.</p> <p>It is also possible to make links between language analysis across International GCSE English Language and GCSE English Literature and to develop oral skills through presentations or discussion.</p>	25



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Year	Term	Paper/Topic	Notes	GLH
2	2	<p>Modern Drama</p> <p>(1) Understand the social, historical and cultural context of the piece of modern drama they are exploring <i>NB Students are not assessed on AO4 (context) on Modern Drama. However, considering the play's context will support students' understanding of the drama.</i></p> <p>(2-7) First section* of play (* NB: this division is a suggestion for a 3-act play. The most sensible division into sections will need to be adopted for the text chosen and the lessons adjusted. Topics to be dealt with remain the same.)</p> <p>(2-3) Read through first section (4) Think about plot (5) Explore characters and their relationships (6) Identify key themes and consider the intentions of the writer in the use of these (7) Understand the nature and effect of form and structure in a drama text. Develop literary terminology to accurately analyse drama as a form.</p>	<p>Centres may use a DVD of a production (where available) to enrich students' understanding and visualisation but this must support the close study of the written text. It is also possible to make links between language analysis across International GCSE English Language and International GCSE English Literature and to develop oral skills through dramatisation or discussion.</p>	25



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Year	Term	Paper/Topic	Notes	GLH
2	2	<p>(8-13) Second section* of play (8-9) Read through second section (10) Think about plot development (11) Explore characters and their relationships (12) Identify key themes and consider the intentions of the writer in the use of these (13) Understand the nature and effect of form and structure in a drama text. Develop literary terminology to accurately analyse drama as a form.</p> <p>(14-19) Third (final) section* of play (14-15) Read through third section (16) Think about plot development and dénouement (17) Explore characters and their relationships (18) Identify key themes and consider the intentions of the writer in the use of these (19) Understand the nature and effect of form and text</p> <p>(20-25) Considering response to play as a whole</p> <ul style="list-style-type: none"> • Study the impact of key scenes • Consider the effect of the drama on the audience • Practise essay planning. • Practise exam skills and complete a practice exam question under timed conditions. 	<p>Centres may use a DVD of a production (where available) to enrich students' understanding and visualisation but this must support the close study of the written text. It is also possible to make links between language analysis across International GCSE English Language and International GCSE English Literature and to develop oral skills through dramatisation or discussion.</p>	25



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Year	Term	Paper/Topic	Notes	GLH
2	3	<p>Revision: Paper 2</p> <p>Focus on timings and exam paper</p> <ul style="list-style-type: none"> • Work on timed questions/paper • Reflect on marked assessments and improve responses • Improve their understanding of what constitutes a high-quality response • Develop their checking and proofreading skills <p>Knowledge gaps</p> <ul style="list-style-type: none"> • Complete 'Pupil Learning Checklists' (PLCs) with students to establish gaps in knowledge • Address gaps in knowledge through targeted, personalised lessons <p>Writing skills</p> <ul style="list-style-type: none"> • Develop proofreading skills • Reference to text and use of quotations and key words • Structure of answer • Reference to question • Analytical paragraph structure 	Revision of topics and practice of examination questions	20



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Suggested resources

Name of resource	Link and notes
Pearson Edexcel International GCSE English Anthology	http://www.edexcel-centre-materials.org/shop
<i>York Notes for GCSE</i> materials to build confidence with Modern Prose, Modern Drama and Literary Heritage Texts	<p>This material may provide additional support for teaching or to support students' independent study. http://www.pearsonschoolsandcolleges.co.uk/Secondary/Literature/14-16/YorkNotesforGCSE/YorkNotesforGCSE.aspx</p> <p>There are Study Guides for:</p> <p>A View from the Bridge, An Inspector Calls, To Kill a Mockingbird, Of Mice and Men, Pride and Prejudice, Great Expectations, Romeo and Juliet, Macbeth and Merchant of Venice</p>
Sample assessment material and specimen papers	http://qualifications.pearson.com/en/qualifications/edexcel-international-gcses-and-edexcel-certificates/international-gcse-english-literature-2016.html
Dedicated English Subject Advisor	The English team are on hand for you to ask questions about the content or teaching of the specification. Email teachingenglish@pearson.com
KS3 assessment to help learners with the transition to GCSE	<p>As there is parity with the new English Language GCSE these skills are replicated in both specifications</p> <p>http://qualifications.pearson.com/en/qualifications/edexcel-gcses/english-literature-2015.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FTeaching-and-learning-materials</p>
examWizard	<p>examWizard is a free online resource for teachers containing a huge bank of past paper questions and support materials to help you create your own mock exams and tests.</p> <p>http://qualifications.pearson.com/en/support/Services/examwizard.html</p>
ResultsPlus	<p>ResultsPlus is a free online results analysis tool for teachers that gives you a detailed breakdown of your students' performance in Edexcel exams.</p> <p>http://qualifications.pearson.com/en/support/Services/ResultsPlus.html</p>

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Student guide

Why study the Pearson Edexcel International GCSE in English Literature?

This course will enable you to:

- develop skills to analyse how writers use linguistic and structural devices to achieve their effects
- explore links and connections between writers' ideas and perspectives
- develop transactional writing skills for a variety of purposes and audiences
- use spelling, punctuation and grammar accurately
- develop imaginative writing skills to engage the reader.

What do I need to know, or be able to do, before taking this course?

We recommend that students are able to read and write in English at Level B2 of the Common European Framework of Reference for Languages; otherwise, there are no prior learning requirements for this qualification.

Is this the right subject for me?

Have a look at our qualification overview to get an idea of what's included in this qualification. Then, why not get in touch with our student services, students@pearson.com, to discuss any outstanding questions you might have?

You could also have a look at

<http://qualifications.pearson.com/en/campaigns/pearson-qualifications-around-the-world.html#tab-Edexcel> to find out what students and education experts around the world think about our qualifications.

What can I do after I've completed the course?

You can progress on to further study of English Literature and other subjects at AS and A Levels, or International A Level, and then continue to higher education.

What next?

Talk to your subject teacher at school or college for further guidance, or if you are a private candidate you should visit

<http://qualifications.pearson.com/en/support/support-for-you/students.html>

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Appendix 1

Plot Summaries

Prose texts

To Kill a Mockingbird

The novel is set in Maycomb, Alabama. It is narrated by Scout, the six-year-old (at the start) daughter of town lawyer, Atticus Finch. Scout has an older brother, Jem. Their mother died some years earlier and they have a black housekeeper called Calpurnia. Every summer Scout and Jem are joined by Dill (Charles Baker Harris) who visits for the holiday and joins in with their games. The much feared 'Radley Place' where the notorious recluse, Boo Radley lives, is a focus for their fun and excitement.

In the autumn, Dill leaves Maycomb and Scout starts school. She and Jem discover little gifts such as carved figures and chewing gum in the knot hole of a tree near the Radley Place. This is stopped when Boo's older brother seals up the knot hole. Atticus has started defending a black man, Tom Robinson, accused of raping a white woman, Mayella Ewell. Scout is teased at school for this and both Jem and Scout begin to learn about the realities of racism in their home town and the injustices suffered by black people.

Jem and Scout are impressed when Atticus shoots the rabid dog, but Atticus teaches them that 'courage is not a man with a gun in his hand.' After attempts by a lynch mob to get to him in prison, Tom Robinson's trial commences and the children slip into the courtroom to watch. Atticus argues strongly with some convincing details that prove Mayella is lying. Her father, Bob, is a violent alcoholic and all the evidence points to the view that it is he who is abusing Mayella. In spite of the evidence, which showed that, because of his damaged left arm and hand, Tom could not have done what he was accused of, Tom is convicted. He is later shot dead trying to escape prison. Scout and Jem are walking home in the dark from Halloween pageant when they are attacked by someone. Scout cannot see who it is because she is dressed as a ham. She is aware of Jem struggling with a man and another person intervening. This turns out to be Boo Radley who has protected the children from Bob's murderous intentions. He carries the injured Jem back to the Finch house. Later it is revealed that Bob Ewell has been killed by Boo, but Heck Tate, the sheriff, decides to protect Boo by telling everyone that Bob fell on his knife.

Of Mice and Men

The novella opens with a description of the setting of the pool at Salinas. The two main characters are introduced into the natural setting: George Milton and Lennie Small, two migrant workers. They are due to start work on a ranch but the bus driver has let them off too early, a 'bum steer'. While George is small, Lennie towers above him. It is clear that George looks after Lennie when the two stop by a pool and George stops his friend gulping back stagnant water. It is clear that Lennie has learning difficulties. George prevents Lennie from handling a dead mouse and bemoans the fact that he is burdened by the troublesome Lennie. Lennie and

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George's friendship, however, is confirmed when they talk about their dream – a place of their own – 'Tell me how it's gonna be, George'.

The following day, the two men arrive at the ranch with their work papers and meet Candy, the old, one-handed swamper who introduces them to the ranch boss and his elderly sheepdog. George tells the boss that Lennie is his cousin, which is not true. George tries to do all the talking for Lennie. The two meet Curley, Curley's wife and Slim, the 'jerkline skinner' who is the most respected man on the ranch. By contrast, Curley is an ill-tempered little man who treats his wife poorly and is always spoiling for a fight. He hates Lennie because he is a 'big guy'. George sees that Curley's wife could bring trouble to him and Lennie.

The next day, George explains the nature of his friendship with Lennie to Slim and explains that when they were working in Weed, Lennie inadvertently frightened a woman in a red dress by grabbing hold of the material that he liked to touch. He was accused of attacking her and the men were run out of town. Slim understands the friendship between George and Lennie and accepts that Lennie is not a threat. He gives one of his puppies to Lennie. In the bunkhouse, Carlson, a ranch worker, complains that Candy's dog 'stinks' and offers to shoot it to put it out of its misery. Slim confirms the sense in this, even though Candy is very resistant to his old dog being shot. Slim offers him a puppy and Carlson takes the dog outside and a shot is heard. Candy overhears George and Lennie talking about their dream plan to buy a place of their own and offers his savings if he can be part of it. He realises that there is no life for him after he becomes too old to work. Curley picks a fight with Lennie in the bunkhouse, accusing him of laughing at him. Curley starts beating Lennie up, but George tells Lennie to fight back and Lennie crushes Curley's hand. Slim persuades Curley to say that his hand was caught in a machine so the men don't get 'cann'd'.

The next night, most of the men go into town to visit the brothel. Lennie is left with Crooks, the black stable buck and Candy. Curley's wife tries to join them but is unwelcome. The next day, Lennie accidentally kills his puppy. Curley's wife comes into the barn and comforts him, confiding in him about her unhappy life with Curley and her dream of being an actress. Lennie strokes her hair, but gripping too tightly, she panics and screams. He tries to silence her but breaks her neck. Lennie runs away to the agreed meeting-place by the pool. Meanwhile, Curley is told of the death of his wife by Candy who raises the alarm and puts together a lynch mob to get Lennie. George joins Lennie at the pool and shoots him in the back of the head, an act of friendship to protect him. Slim realises that George has killed Lennie out of pity and comforts him but none of the other men understand what is wrong with him.

The Whale Rider

Set in New Zealand, the story focuses on an eight-year-old girl, Kahu, who is a member of the Whangara tribe. They are descendants of the ancient 'whale riders' who reputedly forged interdependent relationships with giant whales. Khatui Te Rhangi was the first of these whale riders and a male heir has traditionally inherited the role. This time there is a dilemma in that the great chief Koro's only great-grandchild, Kahu, is a girl and therefore not considered suitable for

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the title in Maori culture. Koro rejects the girl, showing her no affection or love for her and refusing to participate in the traditional burial of the umbilical cord when she is born. Nanny Flowers, her great-grandmother, must perform the ritual with the help of an uncle, Rawiri. The first part focuses on the herd of whales, with the male 'bull' whale leading his herd away from their old enemy, man. This old whale remembers when whales and people shared a link, an understanding, but these days are long gone. He wishes to return to the place of his birth. The story returns to Kahu who, after the death of her mother when she is a baby, is raised in a small town away from Whangara. When Kahu visits Whangara, she loves her great-grandfather, but he does not return this. He continues to seek a male successor, desperate to preserve traditional Maori culture for generations to come.

The second part of the novel returns briefly to focus on the herd of whales who discover that a sea trench that had been a good place to spend time is now poisoned with radiation. They have to find other areas where food and shelter are available. The novel returns to Kahu's tale. The Narrator, Rawiri, visits family in Australia and finds that they have turned away from Maori ways and become part of the modern world. He makes friends with Jeff and moves to Papua New Guinea, but faces racism from Jeff's friends and family. This leads him to return to Whangara.

Koro is disappointed when another female great-grandchild is born in the family and fails to attend a cultural event at Kahu's school, even though she has saved a place for him to sit. Kahu dances and recites a speech in Maori about how much she wants to please her great-grandfather; she is devastated that Koro is not there. Later, in a trip out to sea, Kahu dives in to collect a stone; she appears able to communicate with the sea life, which Nanny and Rawiri find incredible.

The third part returns to the whales who are travelling through Antarctica. The bull is moved by the collapsing ice to return to the waters where he grew up, even though the older females think this is not a good decision. In Whangara, a group of whales becomes stranded and will die if they do not get back to the ocean. Rawiri and his friends work with the authorities to prevent whale butchers from getting to the whales and even the navy arrives to get the whales back to the sea. All efforts fail and the whales die. The following evening a sacred bull whale with an ancient Maori tattoo drags itself onto the beach and strands itself, waiting to die. Koro sees that this is a warning to his tribe and they must return the whale to the sea. He galvanises the community and efforts are made to move the bull whale. All of these fail. As a last resort, Kahu swims to the whale and climbs onto its back. The whale understands her but mistakes her for her ancestor, Kahutia Te Rangi. It returns to the sea and happily dives down with the rest of the herd. Kahu goes with the whales to save them and her family. She believes that she will never see her family again. Koro finally realises that Kahu is a leader of the people and regrets his poor treatment of her. In the epilogue, the reader is told that Kahu is returned to the Whangara when an old female whale realises that she is not Kahutia but his descendant. Kahu is found and taken to hospital. When she regains consciousness, Koro tells her he loves her and she tells him that she can still hear the whales singing.

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The Joy Luck Club

The novel consists of 16 interwoven stories featuring the tensions between Chinese immigrant women and their westernised daughters. Daughter of Chinese mother, Suyuan, American born Jing-mei travels to China to meet her half-sisters, Chun Hwa and Chun Yu. Suyuan had to leave her two older daughters behind when she fled China during World War 2. She had hoped to find her daughters before she died but was unsuccessful. Jing-mei plays mah-jong with Lindo, Ying-ying and An-mei, old friends of her mother, in the Joy Luck Club in San Francisco. They want Jing-mei to go to China to find her sisters and tell them of Suyuan's life. Jing-mei does not feel she can do this and the older women believe that their own daughters will be unable to tell of their lives.

Waverly, Jing-mei, Lena and Rose tell the stories of their childhoods with their mothers very clearly and in the third section of stories, the four adult daughters tell of their adult problems in their relationships and their jobs. In the final set of stories, the mothers try to help their daughters as they come to terms with their lives and identities. Each pair learns more about themselves in the process. Jing-mei speaks for her mother, Suyuan, in the 'mother's section' of the novel, telling her story. She visits China and tells her half-sisters about Suyuan, thereby bonding them with their forgotten mother too. Jing-mei is able to come to terms with her own story as well as her mother's and bridge the gaps between generations and cultures.

Things Fall Apart

The story's central character, Okonkwo, is leader of the Igbo tribe in Nigeria, a respected warrior renowned for his feats of strength and bravery, such as defeating Amalinze the Cat in a wrestling competition. He has a 12-year-old son called Nwoye and is preoccupied by the poor example set by his father who was lazy and weighed down by debt. He is determined to be a better person and a good example for his son. In reimbursement for a dispute with another tribe, the Igbo are given a young boy, Ikemefuna, who is brought up by Okonkwo alongside his own son. Nwoye and Ikemefuna become friends and Okonkwo grows to love him like his own son but shows him no affection or warmth. Okonkwo breaks the Week of Peace by beating his young wife, Ojiugo, because she forgets to feed the family. In another incident that shows his increasingly unpredictable moods, he attacks another wife, Ekwefi, because she took some banana plant leaves to wrap food. The community is shocked by his outbursts.

After Ikemefuna has been with the Igbo for three years, a message from the Oracle via a village elder tells Okonkwo that Ikemefuna must be killed. Okonkwo does not want to kill Ikemefuna but, believing that not to do so would show weakness, kills him with a machete. He initially lies to Nwoye about what has happened to his stepbrother but Nwoye learns the truth. This upsets Nwoye who distances himself from his father. Okonkwo becomes very sad after killing Ikemefuna and falls into a depressed state, neither eating nor sleeping. He visits a friend, Obierika, and receives some comfort. Okonkwo's daughter becomes ill and he gathers leaves and bark to prepare medicine for her.

A trial is held in which leaders of the tribe represent the long dead spirits of their ancestors. The nine leaders or egwugwu pass judgement on a dispute between a husband and wife. Okonkwo

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feels guilty when he finds out that Ogbuefi Ezeudu has died and there is a disaster at the funeral when Okonkwo's gun goes off and Ezeudu's teenage son is accidentally killed. It is a sin against the earth goddess to kill a clansman and Okonkwo and his family must be sent into exile for seven years to make amends for their transgression. He moves to the village of his mother, Mbanta. After they leave the village, some village men kill his animals and burn his buildings as part of a cleansing ritual. Because killing a clansman is a crime against the earth goddess, Okonkwo must take his family into exile for seven years in order to atone. He gathers his most valuable belongings and takes his family back to his mother's natal village, Mbanta, where he is made welcome. The men from Ogbuefi Ezeudu's quarter burn Okonkwo's buildings and kill his animals to cleanse the village of his sin.

When the District Commissioner arrives at Okonkwo's compound, he finds that Okonkwo has hanged himself. Obierika and his friends lead the Commissioner to the body. Obierika explains that suicide is a grave sin; thus, according to custom, none of Okonkwo's clansmen may touch his body. The Commissioner, who is writing a book about Africa, believes that the story of Okonkwo's rebellion and death will make for an interesting paragraph or two. He has already chosen the book's title: *The Pacification of the Primitive Tribes of the Lower Niger*.

'Klara and the Sun'

Part 1: The book opens with Klara and the other AFs (Artificial Friends) in an inner-city store. Klara spends time with Rosa, who is another AF, and the Manager rotates them around the store so they can be seen from outside. Klara worships the Sun and tries to get 'his' light as much as possible. Klara is particularly observant and tells us what she sees from the street such as the Beggar man, his dog and the 'Cootings machine' which she believes is causing pollution and hurting the sun. When she is in the window, Josie, who is ill, sees her and wants her as her AF. The end of part 1 sees Klara being bought by Josie and her mother.

Part 2: Klara begins life with Josie, Mother and Melania Housekeeper in the countryside. Klara goes outside for the first time and thinks that the sun goes to sleep in McBain's barn as it sets near there. Josie is ill and homeschooled so is lonely while Mother is at work. We also learn that Josie had a sister (Sal) who died and both she and Mother are coping with their grief. We are introduced to Rick who is very close to Josie. Josie makes him come to an 'interaction' meeting with her other homeschooled friends. They mistreat Klara and tease Rick, who leaves. Mother takes Klara to Morgan Falls, a spot where she used to go with Sal and Josie, and asks Klara to walk, talk and act like Josie. Josie is upset that Klara went out with Mother without her and Klara is concerned that she has let Josie down.

Part 3: Josie is very ill and cannot attend her lessons. She draws most of the day and plays games with Rick. We learn that she has been 'lifted' genetically changed to be more intelligent. Rick has not been. Rick and Josie fall out and he does not come to visit. Klara takes a note from Josie to his house, and she meets his mother, Miss Helen. She is also ill and confides in Klara that she wants Rick to study for Atlas Brookings college which takes 'unlifted' students. She also tells Klara about a time when she saw Mother playing with a child/AF who looked exactly like Sal – only this was after Sal had died. Rick helps Klara get to McBain's barn as she believes that the sun can help cure Josie in the same way he did the Beggar Man and the Dog when she was at the store. So, she goes there to ask him and vows to help destroy the Cootings Machine as she believes it is polluting the air and upsetting the sun. Rick and Josie make up and he visits the house again. Klara is also asked to go into the city with Josie as she is sitting for a portrait. Rick and Miss Helen are also going so Rick can meet a 'contact' of Miss Helen to help him

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get into college. Melania is very distrustful of the portrait painter for Josie and asks Klara to keep her safe.

Part 4: Josie, Klara, Mother, Rick and Miss Helen all go into the city. Paul, Josie's father, meets them. Paul is a 'substitute' who has been replaced at his job and now does not work and lives in a different part of the city. Josie, Klara, Mother and Paul all go to visit Mr Capaldi, the portrait painter. He asks Josie to pose and asks Klara to take some tests and talk to him while this is going on. Paul is very against Josie sitting for the portrait and when he finds out that Mr Capaldi is making a clone of her to put onto Klara, he takes Josie away in a taxi. Mother and Mr Capaldi explain to Klara that they want her to become Josie if anything should happen to her and Klara agrees. Josie and Mother want to talk so Paul takes Klara in the car to look for her old store. She confesses that she really wants to find the Cootings Machine. They find it and use some liquid from Klara to destroy the machine. When they get back, Rick is meeting with Mr Vance from Atlas Brookings College. Mr Vance was Miss Helen's old boyfriend, and she is hoping he will help Rick. Vance initially praises Rick's drone models but then turns on Miss Helen and lectures her about asking for 'favouritism' and states that he is still hurt about how their relationship ended. On the journey home, Klara sees another, newer, Cootings Machine and feels that she has failed Josie.

Part 5: Josie gets very ill and there are fears she may die. Klara and Rick go back to the Barn to ask the sun for help. Klara believes the sun wants to see true love and so asks Rick if he is really in love with Josie and he says he is. Rick visits Mother who feels guilty about Josie and how having her lifted caused her to be ill. He tells her that Josie loves her and wouldn't want her life to be any other way. Klara opens all the curtains and encourages the sun to shine in on Josie who starts to wake up and feel better.

Part 6: Josie is better, and years pass by. Josie does her lessons and prepares to go to college. She goes away a lot more and needs Klara less and less. Rick has a job and travels around in a car. He and Josie are no longer as close as they were and have abandoned their plans to be together. Klara is slowing down and says goodbye to Josie as she goes to college. Mr Capaldi wants to take her apart, but Mother does not let him. The final pages of the book are Klara left with her memories in 'The Yard'. She sees the manager who comes by to see her old AFs from the store.

'Western Lane'

Chapter 1: The chapter opens with an image of the squash court and the noises from it. Gopi, the 11-year-old narrator of the novel, then slowly introduces us to her family and her circumstances. She lives in London with her two sisters, Khush, 13 and Mona, 15. We learn that their mother has recently died and that their father, Pa, is struggling to cope. When they visit Aunt Ranjan and Uncle Pavan in Edinburgh, Ranjan suggests that the three girls are 'wild' and offers to allow one of the girls to live with them. After this, Pa starts them on a squash training 'regime' at Western Lane, the local sports centre. There, we are introduced to Ged, and we see that Gopi likes him. Both Pa and the 3 sisters are struggling with the death of Ma. Pa seems to have let things go around the house such as the central heating and Khush begins to talk to her mother in Gujarati on the landing at night.

Chapter 2: Gopi and the family do not go to Edinburgh as planned for Diwali. Pa makes an excuse, and they celebrate at home. Pa gets sent some videos of squash matches which Gopi begins to watch obsessively. She is also struggling to deal with her mother's death; crying and hallucinating seeing her mother when she has a fever. The sisters are upset at Gujarati class when Jinal says her mother, Susilaben, was asking about Pa and how he is coping. The chapter ends with Gopi getting her first period when training at Western Lane and asking Khush not to tell Mona about it.



Chapter 3: Pa feels that Gopi, who is the best squash player of the 3 sisters, needs to play with a better player so she begins to play with Ged. Their relationship begins to grow, and they begin to play together every day by springtime. They learn about a squash tournament from Maqsd and Gopi becomes keen to go. She is worried about the money, but Pa begins to train her and Ged.

Chapter 4: Gopi and Ged prepare for the tournament. Mona and Khush are not a part of it. Mona talks to Gopi about Ged and how Pa only allows her to play with him as none of the family will find out that she is playing squash with a white boy. Gopi tells her sisters how Pa often smokes cigarettes with Ged's mother, Linda and they make an excuse when Susilaben asks them over to dinner. Mona begins to take over the running of the household and plans meals on a budget as Pa misses more and more of his work appointments. Mona begins to notice Shaan, Maqsd's nephew. Mona also takes a job at the hair salon and starts doing bookkeeping. The sisters go into London to get a new racquet for Gopi which Mona pays for.

Chapter 5: Pa, Gopi, Khush, Mona, Ged, his mother, Shaan and Maqsd go to a funfair in Leicester. Mona and Shaan are seen pouring whiskey into their coke. Gopi's feelings for Ged begin to grow. Mona is upset when Shaan introduces her to another girl. Mona mentions that Ged and his mother would not be with them if Ma was alive, and Khush physically attacks her. Mona stops working. Khush tells Gopi that Mona wouldn't have done anything with Shaan as she was worried what the family would think about her being with a Pakistani boy. The family have a visit from Linda and Susilaben; both of whom seem interested in Pa. Mona is worried about Pa and his work. Ged and Gopi overhear Pa talking to Linda about how he is struggling to cope. Gopi plays a game with Pa. Gopi is upset and hits him in the face with a ball, badly bruising his face.

Chapter 6: Ged's mother stops Ged training with Gopi after she hits Pa in the face with the ball. When she sees Ged again, she holds his hand and tells him about a computer game involving cowboys and Native American Indians they were playing at school and how she was embarrassed when everyone looked at her when the teacher talked about 'Indians'. Gopi asks Linda if she can play with Ged again, but Linda is unsure and becomes emotional. At home, Gopi tries to talk to Pa about Ma, but he is unable to. They begin to hear Pa talking to Ma at night and become concerned for him. Gopi decides to call Uncle Pavan.

Chapter 7: Auntie Ranjan and Uncle Pavan come to visit as Gopi had told Pavan about Pa talking to Ma at night. Ranjan makes them dinner and Pa and Pavan go out for a walk. The next morning, Pa takes Gopi to Western Lane. Pa struggles to tell her that she can go and live in Edinburgh with Ranjan and Pavan if she would like. When they get home, Khush pleads with her not to go. Gopi hits some slow balls with Ged at Western Lane, and he promises to come and visit her in Edinburgh.

Chapter 8: Gopi is in Edinburgh with Ranjan and Pavan. She thinks about Pa and her sisters at home as well as the tournament coming up. Ranjan does not want her to play squash, but Pavan changes her mind and takes Gopi to the court. Everyone meets up in Durham for the tournament. Gopi wins her first game. Pa and her sisters all hug her and she sees Ged. Ged and Shaan win their matches, and they are all then in the semi-finals the next day. Gopi and Ged talk alone, and Ged asks "Have you thought about what happens after this?" Gopi makes it to the final and wins a bag and £20. Although she does not initially see Pa, he appears and is happy. Ged hands her the prize and she feels that they are both shy and don't know how to express their feelings. The novel ends with Pavan reminiscing about Pa and Ma with Ranjan and Gopi is listening to them from the balcony above.

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Drama texts (Unit 2)

A View from a Bridge

The play is set in America in the area of Redhook in Brooklyn, New York. Beatrice and Eddie are an American/Italian couple. The arrival of Beatrice's two Italian cousins (illegal immigrants) causes problems in the Carbone household, which is observed closely by the lawyer Alfieri, who comments on the action in the manner of a Greek chorus. Eddie is jealous of the developing relationship between his 17-year-old niece Catherine, in whom he has an unnatural interest, and Rodolpho, the younger cousin. Eddie grows to dislike Rodolpho for several reasons, mainly because in his view he acts in an effeminate manner, and therefore hints at his possible homosexual inclinations, partly because he is keen to prevent their marriage.

Despite earlier registering his disgust at the story of a man who 'snitched' on his own uncle to the immigration authorities, Eddie nevertheless informs them about his two relatives, who are later picked up, along with two other recently arrived immigrants. Beatrice and Catherine are convinced of Eddie's guilt. Marco, the elder cousin, also accuses him and spits in Eddie's face during his arrest. But Eddie's denunciation has been in vain, since Catherine's marriage can still go ahead, and Rodolpho's resulting American citizenship will ensure he remains there. Marco, however, must return to Italy. Whilst on bail, Marco seeks revenge and stabs Eddie with Eddie's own knife. Beatrice holds Eddie as he is dying.

An Inspector Calls

The play opens with the Birling family hosting a dinner party to celebrate the engagement of Sheila Birling to Gerald Croft. Mr Birling is very keen to impress Gerald whose parents are aristocratic and own a similar business to his own. Although on the surface all appears to be well, there are some signs of cracks in the family. Eric is on edge and Sheila refers to Gerald's inattentiveness during the summer. The men drink port while the women retire to another room. Mr Birling takes the opportunity to talk to Gerald and Eric about his political views – that a man needs to look after himself and his own family and not worry about anyone else. Suddenly the doorbell rings. Inspector Goole, a serious man with a strong presence, enters. Inspector Goole announces that he has come to investigate the suicide of a young woman named Eva Smith.

One by one, Inspector Goole interrogates the Birlings and Gerald Croft, gradually drawing out their involvement in her death. He shows a photograph to each of them, but never at the same time. Mr Birling had Eva sacked from her job for asking for higher wages; Sheila's spoiled affectation and immaturity led to Eva's losing her next job at Milwards, a department store, and Gerald (who rescued her from the unwanted attentions of Alderman Heggarty in the Palace bar, and who knew her as Daisy Renton) took her as his mistress, giving her hope of a future but dashing this when he ended the affair after a few months. Sheila is glad that Gerald has told the truth, but breaks off the engagement. Gerald leaves to go for a walk.

Mrs Birling is now questioned. She turned Eva/Daisy away from her charity for impertinence, even after she found out that the girl was pregnant. She complains loudly that the father of the

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baby should take responsibility. Eric enters the room and it transpires that he drunkenly coerced Eva/Daisy to sleep with him and then continued the affair until he discovered she was pregnant. He stole money from Mr Birling's firm to support her after Mr Birling declined his request for a pay rise. The Inspector tells the family that they have committed terrible acts and leaves. Gerald returns with the news he has discovered that there is no Inspector Goole on the police force. The family believes they have been conned, but Eric and Sheila maintain that the Inspector is right and nothing they have done has changed. The telephone rings. Mr Birling answers, listens and hangs up. He passes on the message that the police are on their way to investigate the death of a girl.

The Curious Incident of the Dog in the Night-time

Fifteen-year-old Christopher Boone is on the autistic spectrum and a brilliant mathematician. The curious incident named in the title relates to his investigation into the death of his neighbour's (Mrs Shears) dog, Wellington, which has been discovered dead, stabbed by a garden fork. At first he suspects Mr Shears as most victims know their killer. As he investigates the dog's murder he faces opposition from the neighbours and in particular his own father, Ed, who accuses him of 'poking around.' Ed insists that the school arranges for his son to do A Level Maths early as he is so good at it.

Christopher writes his notes down in a notebook. One day Ed finds and reads the book. In his anger he shakes Christopher, who hits him. He hits him back but later apologises. Christopher finds that 43 letters from his mother had been kept from him by his father and reads them. In them she tells him about her unhappy marriage and how she fell in love with Mr Shears. Ed finds Christopher reading the letters and confesses that he killed the dog, but claims it was in self-defence. Christopher sets off for London to live with his mother, facing many problems on his journey. After a short stay, he decides to return to Swindon as he wants to do his A Level in Maths. He sits the exam, but is very anxious. Eventually he attempts the questions and when he gets the result it is an A* grade. Christopher is reconciled with his father and looks to the future more securely.

Kindertransport

The programme called Kindertransport (children's transport) was introduced in 1938 by the British government to give Jewish children in Austria and Germany safe passage to Britain. These children were separated from their parents and taken to a foreign land where, although spared death and violence, had to adapt to another culture alone. Eva Schlesinger, daughter of Ernest and Helga, is sent to Manchester until her parents are able to find work in England themselves. She lives with single mother, Lil, who allows her to smoke when she meets her. Eva and Lil argue and Eva spends her time going to wealthy areas to see if she can find work for her parents.

Eva and Lil are reconciled. Eva begins to move away from her Jewish background and when Helga comes to England, Eva tells her that she is now English and named Evelyn. Helga is upset and unhappy when her daughter refuses to go to New York to stay with family. Helga tells her that her father is dead. After an argument, Helga leaves and there is an imaginary vicious argument between them during which Evelyn calls her mother Der Rattenfänger

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(the Ratcatcher).

In the present, Evelyn's daughter, Faith, argues with her mother after finding out about her past. Evelyn completely rejects her background and Jewish heritage, yet holds on to old letters and papers.

Death and the King's Horseman

When the Yoruba king dies, tradition states that his horseman must take his life to travel with him to the afterlife otherwise the whole universe will be disrupted. Elesin Oba is the horseman who must take his life to follow his master. When he enters the market he is ready to fulfil the tradition and the women begin to prepare him. Elesin seeks union with a beautiful girl before his death and fixes on a girl who is already engaged to the son of Iyaloja. In the meantime, Simon and Jane Pilkings, the British District Officer and his wife, are getting ready for a party when a policeman, Amusa, informs them that Elesin is about to fulfil the ritual and commit suicide. Amusa is told to arrest Elesin, which he is prevented from doing by the local women. Elesin appears to be entering a trance.

The Pilkings are told that Amusa failed to stop the ritual, so Simon himself goes out to deal with it. Elesin's son, Olunde, arrives and talks with Jane. He has been in England studying to be a doctor, which distanced him from his father. Even though he has been living in England, he returns to the tribe on hearing of the death of the Yoruba king. He assumes that his father is dead in line with tradition. When he discovers that his father is not dead and has instead been put in prison, Olunde takes his life to complete the ritual. Elesin believes that he delayed the ceremony by sleeping with the beautiful girl and that the English prevented him after this. When he finds out that his son is dead because of his own failure, he strangles himself.

Literary heritage texts (Unit 2)

Romeo and Juliet

The play is set in Verona, Italy, and centres on the feud between the Capulet and Montague families. When Romeo, a Montague and Juliet, a Capulet, fall in love at a ball hosted by the Capulets, a chain of events is set in place that results in tragedy. Although they have only known each other for a few hours, that very night Romeo and Juliet pledge their love, while on a balcony at the Capulet mansion, and decide to marry. Both know that this will be out of the question for their parents and wider families. Juliet's father has been approached by the wealthy and eligible Paris for her hand in marriage. Romeo and Juliet use Juliet's Nurse and Romeo's old friend and confessor, Friar Lawrence, to act as go-betweens as they arrange their wedding.

Romeo and Juliet marry in secret. Directly after this, Romeo comes on his close friend, Mercutio, engaged in a confrontation with Juliet's cousin, Tybalt, a Capulet. The men are sworn enemies and neither can understand why Romeo is unwilling to join the fray.

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Mercutio is mortally wounded under Romeo's arm and Romeo is so angered by the death of his friend that he kills Tybalt in an act of vengeance. Romeo goes that night to Juliet for their wedding night but must flee the next morning to Mantua where the Prince has stated he must go in exile for the crime of killing Tybalt. To return to Verona will be certain death for him. Juliet's parents tell her that she must marry Paris, not knowing that she is married to Romeo. Although she refuses, they tell her there is no choice. Juliet forms a desperate plan with the Friar to reunite her with Romeo. She takes a potion that makes it seem as if she is dead. The plan is that she will be taken to the Capulet tomb for burial where Romeo will meet her and they will then leave the city in secret. Romeo fails to get the Friar's message and believes that Juliet is really dead. He rushes to the tomb after collecting a deadly poison from the apothecary. Finding Paris at the tomb, Romeo kills him and then takes the poison by Juliet's side. He dies. Juliet awakes from her feigned death and, finding Romeo dead, takes her own life with Romeo's dagger. An uneasy peace between the two families is reached when the truth of these events is revealed.

Macbeth

Macbeth and Banquo, Scottish thanes (nobles) and generals, have just defeated the Norwegians in battle, a victory for which their king, Duncan, is very grateful. On their way home, they are greeted by three witches who refer to Macbeth as Thane of Glamis (his current title), Thane of Cawdor and king hereafter. They tell Banquo that his sons will be kings. Macbeth and Banquo learn a little later that Macbeth has indeed been granted the title Thane of Cawdor, since the previous incumbent has been executed as a traitor. This makes Macbeth think that perhaps he could be king. He tells his wife, Lady Macbeth, who persuades him to take matters into his own hands when the king visits them overnight. Macbeth changes his mind about killing King Duncan, but Lady Macbeth persuades him forcefully to do it.

Before the murder he sees a dagger that seems to lead him to the act. After killing Duncan, Macbeth is horrified and can no longer sleep or pray. Lady Macbeth admonishes him for his distress and makes it seem as if Duncan's servants killed him. Macduff, another general, discovers the body of Duncan. Duncan's sons (Malcolm and Donalbain) flee in fear and are assumed to be the killers.

Macbeth is crowned king but he is still not happy, remembering the prophecy relating to Banquo's heirs who will become kings. He has no children. He sends murderers to kill Banquo and his son, Fleance. Banquo is murdered but Fleance gets away. At Macbeth's banquet that night, the ghost of Banquo, or Macbeth's hallucinations of it, haunt him and he creates a scene in front of the court. He goes back to the witches, where he is told that he will not be killed by any man born of woman; he must be wary of Macduff and he will not be defeated until Birnam Wood comes to Dunsinane Castle. He believes that he is invincible but sends murderers to Macduff's castle. Macduff is not there but his whole family is slaughtered.

Macduff learns of the death of his family while he is discussing the situation in Scotland with Malcolm, who is in hiding in England. Malcolm tells him to use his anger and distress as reasons

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to destroy Macbeth. Meanwhile, Lady Macbeth has descended into madness and sleepwalks, talking openly about the deeds she has committed with her husband. Macbeth receives news that the English are approaching disguised by tree branches (Birnam Wood). Lady Macbeth kills herself. Macbeth pledges to fight on. At first he is confident, slaying the first attacker, Young Siward. He then faces Macduff, who informs him that he was born by Caesarean section (and not 'of woman' in the conventional sense). Macbeth is slain by Macduff and Malcolm takes the throne that is rightfully his.

The Merchant of Venice

Bassanio is a young Venetian, who is in desperate need of a loan so that he can woo Portia, a wealthy Venetian heiress. He asks his friend Antonio, a Venetian merchant, for a loan, but Antonio is short of money because his money is invested in his fleet of ships which are still at sea. Bassanio instead goes to a Jewish money lender, Shylock, naming Antonio as the loan's guarantor. Shylock hates Antonio, because of Antonio's anti-Semitism, but agrees to make the loan anyway, making a condition that he must be repaid within 3 months or Shylock will be owed a pound of flesh from Antonio.

Meanwhile, Portia expresses sadness over the terms of her father's will, which states that all suitors must choose correctly from among three caskets (one contains a portrait of her). Both the Princes of Arragon and Morocco fail the test. Bassanio's friend Lorenzo elopes with Shylock's daughter, Jessica, as Bassanio prepares to travel to take the test and win Portia's hand in marriage. Bassanio picks the correct casket, and Portia happily agrees to marry him.

Antonio's ships have been wrecked and Shylock is demanding repayment. Bassanio hears of Antonio's troubles and hurries back to Venice. Portia follows with her maid Nerissa. The date for repayment has passed, and even though Bassanio offers much more money than is owed, Shylock refuses- infuriated by the loss of his daughter, he wants revenge.

Portia arrives to defend Antonio, disguised as a lawyer. On the authority of judgment by the Duke, Portia decides that Shylock can have his pound of flesh on the condition that he doesn't draw blood, as this would be breaking the law. As this is impossible, Shylock is unable to win his pound of flesh. Moreover, Portia orders that Shylock forfeit his wealth: half is to be given to Antonio, half to Venice.

Antonio gives his money back to Shylock with a condition that the money is bequeathed to Jessica, and that Shylock convert to Christianity. Shylock agrees. Antonio's ships return safely, and all celebrate a happy ending, with the exception of Shylock.

Pride and Prejudice

The arrival of a rich, upper-class male tenant at Netherfield Park causes great excitement in the Meryton neighbourhood and is particularly good news for Mrs Bennet, who immediately begins planning the introduction to Mr Bingley of Jane (the eldest of her five daughters), with a view to securing her marriage. At the next ball, Jane does indeed dance with Mr Bingley, whilst

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her sister Elizabeth is slighted by his friend, Mr Darcy, who is generally regarded to be a proud and arrogant man. The attachment Jane forms with Mr Bingley is deliberately broken by Darcy, which he later reveals was motivated by his desire to protect his friend from an unsuitable match (largely because of Jane's middle-class roots and family 'defects').

Elizabeth's growing prejudice towards Darcy is further fuelled by his supposed misconduct towards Mr Wickham. Darcy, however, overcomes his earlier prejudice towards Elizabeth to the extent that he proposes to her at Rosings—albeit in an unromantic manner. Her refusal and explanation for her reasons prompt him to re-evaluate his general behaviour. His letter to Elizabeth, explaining his recent conduct concerning her sister Jane and giving details about Mr Wickham, sets in motion the transformation of her own feelings towards him, particularly when she learns that he had arranged her younger sister Lydia's marriage to Mr Wickham after their elopement brought shame on their family. The novel therefore witnesses Elizabeth and Darcy stripped of their pride and prejudice to form a happy marriage, matched by the nuptials of Jane and Mr Bingley.

Great Expectations

Pip is an orphan who is brought up by his sister and her husband, Joe. One day Pip is visiting the graves of his parents when he is approached by an escaped convict who threatens him and makes him bring food and a file the following day. The convict is captured and returned to the prison ship. An arrangement is made by Mr Pumblechook for Pip to visit Miss Havisham at her home. Miss Havisham is an eccentric recluse, jilted on her wedding day, who wears a wedding dress and is surrounded by the decaying remains of her wedding banquet. Pip plays there and meets Estella, Miss Havisham's ward, with whom he falls in love. Miss Havisham pays for Pip to be apprenticed to Joe to become a blacksmith. Pip wants to become a gentleman and one day he is told that he has been left a large sum of money by a mysterious benefactor (he thinks this is Miss Havisham). He goes to London to become a gentleman and hopefully he can then be with Estella. In London, Pip becomes friends with Herbert Pocket and Mr Wemmick whom he visits at his home which looks like a castle.

Pip learns about Miss Havisham's wedding day when she was stood up by her husband-to-be and also discovers that he has been receiving money from the convict, Magwitch, the same man he had encountered as a child many years before. Joe visits him and at first Pip is embarrassed to see him, but finding out the truth about his wealth leads him to become humble and think about his home and family. Pip learns that another convict, Compeyson, was Magwitch's enemy and it is later revealed that Compeyson was the man who betrayed Miss Havisham on her wedding day. Compeyson drowns as Pip is trying to get Magwitch out of the city. Pip finds out that Estella's mother and father are Molly, Mr Jaggers' housekeeper and Magwitch. Magwitch dies in prison and Pip works as a clerk in Cairo. Years later he returns to London and finds Estella near the ruins of Satis House. It is suggested that they stayed together.

The Scarlet Letter

It is the 17th century in the Massachusetts Bay Colony near Boston. A young woman, Hester Prynne, is punished for committing the sin of adultery. She has a baby daughter, Pearl, who

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cannot be her husband's as he failed to join her in America and is presumed lost at sea. Hester is shamed publicly but will not reveal who Pearl's father is. In fact, her husband is in the crowd, disguised and going by the name of Roger Chillingworth. He wants revenge and tells only Hester of his true identity. The community tries to take Pearl from Hester but a young preacher, Arthur Dimmesdale, intervenes and they are allowed to stay together. Hester works as a seamstress to support herself and her daughter in a cottage on the outskirts of town.

Dimmesdale is in fragile health and seems to be anxious; Chillingworth suspects that he is Pearl's father. A mark on Dimmesdale's chest confirms his suspicions further. One evening, Hester and Pearl encounter Dimmesdale attempting to punish himself for his sins at the scaffold in the marketplace. They join him and link hands. Pearl wants him to publicly acknowledge her the next day but he refuses. Hester is concerned by Dimmesdale's health and asks Chillingworth to leave him alone, but he rejects her pleas.

Hester and Dimmesdale forge a plan to run away to Europe. Chillingworth finds out about it and books a ticket on the same ship. The day before the ship is set to sail, Dimmesdale preaches a sermon and, on seeing Hester and Pearl standing by the scaffold, climbs up and confesses that Hester was his lover and Pearl is his daughter. He shows the crowd a red A burnt into his chest. Chillingworth dies the following year. Hester and Pearl leave but Hester returns many years later, still wearing the scarlet letter. Pearl has married and set up her own family. When Hester dies, she is buried next to Dimmesdale.

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