



**General Certificate of Education
Advanced Subsidiary/Advanced**

403/01

**ENGLISH LANGUAGE AND
LITERATURE**

**ELL3: Analysis of Literary
and Non-literary Texts**

P.M. THURSDAY, 10 January 2008

(1³/₄ hours)

ADDITIONAL MATERIALS

In addition to this question paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **two** questions, the compulsory question in Section A and one from Section B.

INFORMATION FOR CANDIDATES

All questions carry equal marks.

In **Section A**, you will be assessed on your ability to:

- distinguish, describe and interpret variation in meaning and form, in responding to literary and non-literary texts;
- show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts;
- identify and consider the ways attitudes and values are created and conveyed in speech and writing.

In **Section B**, you will be assessed on your ability to:

- distinguish, describe and interpret variation in meaning and form, in responding to literary texts;
- respond to and analyse texts, using literary and linguistic concepts and approaches;
- identify and consider the ways attitudes and values are created and conveyed in speech and writing.

Remember that marking will take into account the quality of written communication used in your answers.

SECTION A

Question 1 is compulsory.

1. The three texts which follow are all about fashion. Read the texts carefully and answer the question below.

Discuss the style of each text and show how different attitudes towards fashion are created and conveyed.

You will need to consider the following:

- the different contexts of the texts in terms of their intended audiences and the time when they were produced;
- literary and linguistic features of the texts.

Relevant features to examine include:

- structure and form;
- grammar and syntax;
- lexis and imagery;
- the sound of the texts;
- features of spoken language.

TEXT A is from *'The World This Year'* recorded in 1966. The speaker is James Laver, a fashion historian, and the subject is the popularity of the mini-skirt in that year.

TEXT B is the beginning of an article in *Elle* magazine published in October 2003.

TEXT C is the introduction to a feature article in the review section of *The Independent On Sunday* in September 2004.

The following key has been used to mark discourse features in **Text A**:

- (.) micropause
word underlining indicates a stressed syllable

TEXT A: from *'The World This Year'*

I think it's a reflection of the end of the repressive patriarchal system and the beginning of a permissive matriarchal system where women are free and emancipated (.) you see in the past there've been er numerous waves of female emancipation (.) usually following a great social upheaval (1) er after the French Revolution women's dresses went straight in line er they didn't go short in the skirt but they had the waist in the wrong place (.) that's very important because tight-laced epochs¹ are tight-laced (.) when er an epoch has the waist either high or low you're living in a permissive society when inflation is running away with you too (.) they all hang together (.) now mini-skirts they symbolise the freedom of woman (.) they symbolise the uh stepping out if you like (.) there's always been a tendency for skirts to go short when women are doing precisely that when they're asserting their right to take part in masculine activities because obviously very long and hampering skirts prevent that

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¹ epoch(s): period(s) of history

TEXT B: from *Elle* magazine

HOTTREND

BIKER CHIC

Motorcycle chicks, screen legends and top gear – Hogan is going full throttle with its new collection...

OK, so most of us gals think that riding a motorbike means wearing sweaty leathers and ending up with a hairdo in the shape of your helmet. But biker chic needn't be butch thanks to luxury Italian leather label Hogan, which has created a seductive range of boots and bags to entice you to get revved up this autumn. Come October, you can zoom into Hogan's first-ever UK store in London and race off with a pair of *Barbarella*-esque ivory leather biker boots with punkish black zips or the knee-high Rider style in swinging 60s monochrome. Plus, there are matching weekend bags capacious enough for all those essentials on your next road trip down the M40. So what was the inspiration behind these foxy new accessories? Hogan chairman Emanuele Della Valle says, 'The DNA of the motorcycle is freedom, travel and motion. Bikes represent the ultimate everyday rebellion.'

TEXT C: introduction to a feature article

Britain's top 50 fashionistas - by Cat Callender, Susannah Frankel & Susie Rushton

Which **models** truly deserve the title '**super**'? Who **designs** frocks that really rock? And how many **sportsmen** can score in the **style** league? We **reveal** all in our **guide** to the 50 most **influential** movers and **chicest** shakers in **British** fashion. Also in this beautifully turned-out issue: meet **Hedi Slimane**, the man making Dior Homme **hip**; find out why it's time to **wear** a Seiko; **discover** how the **tattoo** went from **taboo** to tatty; revisit **Biba**, the label that's **music** to everyone's ears; get the **measure** of a new wave of **suits**; and turn your **autumn** wardrobe red **hot** and blue. Things have never looked so good...

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SECTION B

Answer **one** question only.

Jane Austen: Emma

Either,

2. Read the extract below, which is taken from Chapter 10 and then answer the question which follows.

‘I do so wonder, Miss Woodhouse, that you should not be married, or going to be married! so charming as you are!’–

Emma laughed, and replied,

- 5 ‘My being charming, Harriet, is not quite enough to induce me to marry; I must find other people charming – one other person at least. And I am not only, not going to be married, at present, but have very little intention of ever marrying at all.’

‘Ah! – so you say; but I cannot believe it.’

- 10 ‘I must see somebody very superior to any one I have seen yet, to be tempted; Mr. Elton, you know, (recollecting herself,) is out of the question: and I do *not* wish to see any such person. I would rather not be tempted. I cannot really change for the better. If I were to marry, I must expect to repent it.’

‘Dear me! – it is so odd to hear a woman talk so!’–

- 15 ‘I have none of the usual inducements of women to marry. Were I to fall in love, indeed, it would be a different thing! but I never have been in love; it is not my way, or my nature; and I do not think I ever shall. And, without love, I am sure I should be a fool to change such a situation as mine. Fortune I do not want: employment I do not want; consequence I do not want: I believe few married women are half as much mistress of their husband’s house, as I am of Hartfield; and never, never could I expect to be so truly beloved and important; so always first and always right in any man’s eyes as I am in my father’s.’

- 20 ‘But then, to be an old maid at last, like Miss Bates!’

- ‘That is as formidable an image as you could present, Harriet; and if I thought I should ever be like Miss Bates! so silly – so satisfied – so smiling – so prosing – so undistinguishing and unfastidious – and so apt to tell every thing relative to every body about me, I would marry to-morrow. But between *us*, I am convinced there never can be any likeness, except in being
- 25 unmarried.’

‘But still, you will be an old maid! and that’s so dreadful!’

How does Austen present Emma’s and Harriet’s attitudes to marriage in this extract?

Relevant features to examine include:

- grammar and syntax;
- lexis;
- the way the characters speak.

Go on to consider how Austen presents different attitudes to marriage elsewhere in the novel.

Jane Austen: Emma

Or,

3. Read the extract below, which is taken from Chapter 34 and then answer the question which follows.

Her attention was now claimed by Mr. Woodhouse, who being, according to his custom on such occasions, making the circle of his guests, and paying his particular compliments to the ladies, was ending with her – and with all his mildest urbanity, said,

‘I am very sorry to hear, Miss Fairfax, of your being out this morning in the rain. Young ladies
5 should take care of themselves. – Young ladies are delicate plants. They should take care of their health and their complexion. My dear, did you change your stockings?’

‘Yes, sir, I did indeed; and I am very much obliged by your kind solicitude about me.’

‘My dear Miss Fairfax, young ladies are very sure to be cared for. – I hope your good
10 grandmamma and aunt are well. They are some of my very old friends. I wish my health allowed me to be a better neighbour. You do us a great deal of honour to-day, I am sure. My daughter and I are both highly sensible of your goodness, and have the greatest satisfaction in seeing you at Hartfield.’

The kind-hearted, polite old man might then sit down and feel that he had done his duty, and made every fair lady welcome and easy.

15 By this time, the walk in the rain had reached Mrs. Elton, and her remonstrances now opened upon Jane.

‘My dear Jane, what is this I hear? – Going to the post-office in the rain! – This must not be, I assure you. – You sad girl, how could you do such a thing? – It is a sign I was not there to take care of you.’

20 Jane very patiently assured her that she had not caught any cold.

‘Oh! do not tell *me*. You really are a very sad girl, and do not know how to take care of yourself. – To the post-office indeed! Mrs. Weston, did you ever hear the like? You and I must positively exert our authority.’

Consider how Austen presents the characters and the situation in this extract.

Relevant features to examine include:

- grammar and syntax;
- lexis;
- the way the characters speak;
- narrative voice.

Go on to consider the importance of Jane Fairfax to the themes and concerns of the novel as a whole.

Emily Brontë: Wuthering Heights

Or,

4. Read the extract below which is taken from Chapter 10 and then answer the question which follows.

I got Miss Catherine and myself to Thrushcross Grange: and to my agreeable disappointment, she behaved infinitely better than I dared to expect. She seemed almost over fond of Mr Linton; and even to his sister, she showed plenty of affection. They were both very attentive to her comfort, certainly. It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn. There were no mutual concessions; one stood erect, and the others yielded; and who *can* be ill-natured, and bad-tempered, when they encounter neither opposition nor indifference?

I observed that Mr Edgar had a deep-rooted fear of ruffling her humour. He concealed it from her; but if ever he heard me answer sharply, or saw any other servant grow cloudy at some imperious order of hers, he would show his trouble by a frown of displeasure that never darkened on his own account. He, many a time, spoke sternly to me about my pertness; and averred that the stab of a knife could not inflict a worse pang than he suffered at seeing his lady vexed.

Not to grieve a kind master I learnt to be less touchy; and, for the space of half a year, the gunpowder lay as harmless as sand, because no fire came near to explode it. Catherine had seasons of gloom and silence, now and then: they were respected with sympathizing silence by her husband, who ascribed them to an alteration in her constitution, produced by her perilous illness, as she was never subject to depression of spirits before. The return of sunshine was welcomed by answering sunshine from him. I believe I may assert that they were really in possession of deep and growing happiness.

It ended. Well, we *must* be for ourselves in the long run; the mild and generous are only more justly selfish than the domineering – and it ended when circumstances caused each to feel that the one's interest was not the chief consideration in the other's thoughts.

How does Brontë present the relationship between Catherine and the Lintons in this extract?

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery;
- narrative voice.

Go on to discuss how Brontë presents the relationship between Catherine and Edgar Linton in the novel as a whole.

Emily Brontë: Wuthering Heights

Or,

5. Read the extract below which is taken from Chapter 33 and then answer the question which follows.

- ‘It is a poor conclusion, is it not,’ he observed, having brooded a while on the scene he had just witnessed. ‘An absurd termination to my violent exertions? I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, and when everything is ready, and in my power, I find the will to lift a slate off either roof has vanished! My old enemies
5 have not beaten me – now would be the precise time to revenge myself on their representatives – I could do it; and none could hinder me – But where is the use? I don’t care for striking, I can’t take the trouble to raise my hand! That sounds as if I had been labouring the whole time, only to exhibit a fine trait of magnanimity. It is far from being the case – I have lost the faculty of enjoying their destruction, and I am too idle to destroy for nothing.
- 10 ‘Nelly, there is a strange change approaching – I’m in its shadow at present – I take so little interest in my daily life, that I hardly remember to eat, and drink – Those two, who have left the room, are the only objects which retain a distinct material appearance to me; and, that appearance causes me pain, amounting to agony. About *her* I won’t speak; and I don’t desire to think; but I earnestly wish she were invisible – her presence invokes only maddening sensations. *He* moves
15 me differently; and yet if I could do it without seeming insane, I’d never see him again! You’ll perhaps think me rather inclined to become so,’ he added, making an effort to smile, ‘if I try to describe the thousand forms of past associations, and ideas he awakens; or embodies – But you’ll not talk of what I tell you, and my mind is so eternally secluded in itself, it is tempting, at last, to turn it out to another.
- 20 ‘Five minutes ago, Hareton seemed a personification of my youth, not a human being – I felt to him in such a variety of ways, that it would have been impossible to have accosted him rationally. ‘In the first place, his startling likeness to Catherine connected him fearfully with her – That, however, which you may suppose the most potent to arrest my imagination, is actually the least – for what is not connected with her to me? and what does not recall her? I cannot look down to this
25 floor, but her features are shaped on the flags! In every cloud, in every tree – filling the air at night, and caught by glimpses in every object, by day I am surrounded with her image!

Discuss how Brontë presents Heathcliff’s thoughts and feelings in this extract.

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery.

Go on to examine how Brontë presents Heathcliff’s reactions to Catherine’s death elsewhere in the novel.

Kate Chopin : The Awakening and Selected Stories

Or,

6. Read the extract below which is taken from Chapter XVII of *The Awakening* and then answer the question which follows.

- The Pontelliers possessed a very charming home on Esplanade Street in New Orleans. It was a large, double cottage, with a broad front veranda, whose round, fluted columns supported the sloping roof. The house was painted a dazzling white; the outside shutters, or jalousies, were green. In the yard, which was kept scrupulously neat, were flowers and plants of every description which flourishes in South Louisiana. Within doors the appointments were perfect after the conventional type. The softest carpets and rugs covered the floors; rich and tasteful draperies hung at doors and windows. There were paintings, selected with judgment and discrimination, upon the walls. The cut glass, the silver, the heavy damask which daily appeared upon the table were the envy of many women whose husbands were less generous than Mr. Pontellier.
- 10 Mr. Pontellier was very fond of walking about his house examining its various appointments and details, to see that nothing was amiss. He greatly valued his possessions, chiefly because they were his, and derived genuine pleasure from contemplating a painting, a statuette, a rare lace curtain – no matter what – after he had bought it and placed it among his household gods.
- 15 On Tuesday afternoons – Tuesday being Mrs. Pontellier’s reception day – there was a constant stream of callers – women who came in carriages or in the streetcars, or walked when the air was soft and distance permitted. A light-colored mulatto boy, in dress coat and bearing a diminutive silver tray for the reception of cards, admitted them. A maid, in white fluted cap, offered the callers liqueur, coffee, or chocolate, as they might desire. Mrs. Pontellier, attired in a handsome reception gown, remained in the drawing-room the entire afternoon receiving her visitors. Men sometimes
- 20 called in the evening with their wives.
- This had been the programme which Mrs. Pontellier had religiously followed since her marriage, six years before. Certain evenings during the week she and her husband attended the opera or sometimes the play.
- 25 Mr. Pontellier left his home in the mornings between nine and ten o’clock, and rarely returned before half-past six or seven in the evening – dinner being served at half-past seven.

Discuss how Chopin presents the Pontelliers’ home and domestic routine in this extract.

Relevant features to examine include:

- grammar and syntax;
- lexis;
- symbolism.

Go on to consider how Chopin uses settings elsewhere in the story and/or the collection.

*Kate Chopin : The Awakening and Selected Stories***Or,**

7. The extract below is the end of *Lilacs*. Read the extract and then answer the question which follows.

She ascended lightly the stone steps and rang the bell. She could hear the sharp metallic sound reverberate through the halls. Before its last note had died away the door was opened very slightly, very cautiously by a lay sister who stood there with downcast eyes and flaming cheeks. Through the narrow opening she thrust forward toward Adrienne a package and a letter, saying, in confused tones: “By order of our Mother Superior.” After which she closed the door hastily and turned the heavy key in the great lock.

- Adrienne remained stunned. She could not gather her faculties to grasp the meaning of this singular reception. The lilacs fell from her arms to the stone portico on which she was standing. She turned the note and the parcel stupidly over in her hands, instinctively dreading what their contents might disclose.

The outlines of the crucifix were plainly to be felt through the wrapper of the bundle, and she guessed, without having courage to assure herself, that the jeweled necklace and the altar cloth accompanied it.

- Leaning against the heavy oaken door for support, Adrienne opened the letter. She did not seem to read the few bitter reproachful lines word by word – the lines that banished her forever from this haven of peace, where her soul was wont to come and refresh itself. They imprinted themselves as a whole upon her brain, in all their seeming cruelty – she did not dare to say injustice.

- There was no anger in her heart; that would doubtless possess her later, when her nimble intelligence would begin to seek out the origin of this treacherous turn. Now, there was only room for tears. She leaned her forehead against the heavy oaken panel of the door and wept with the abandonment of a little child.

- She descended the steps with a nerveless and dragging tread. Once as she was walking away, she turned to look back at the imposing façade of the convent, hoping to see a familiar face, or a hand, even, giving a faint token that she was still cherished by some one faithful heart. But she saw only the polished windows looking down at her like so many cold and glittering and reproachful eyes.

Discuss how Chopin presents the character of Adrienne in this extract.

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery;
- symbolism.

Go on to show how Chopin presents themes of loss and disappointment elsewhere in the collection.

*Charles Dickens : Great Expectations***Or,**

8. Read the extract below, which is taken from Chapter 8, Pip's first visit to Satis House and then answer the question which follows.

She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry – I cannot hit upon the right name for the smart – God knows what its name was – that tears started to my eyes.

- 5 The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave a contemptuous toss – but with a sense, I thought, of having made too sure that I was so wounded – and left me.

- 10 But, when she was gone, I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it and cried. As I cried, I kicked the wall, and took a hard twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction.

- 15 My sister's bringing up had made me sensitive. In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small, and its rocking-horse stands as many hands high, according to scale, as a big-boned Irish hunter. Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. I had known, from the time when I could speak, that my sister, in her capricious and violent coercion, was unjust to me. I had cherished a profound conviction that her bringing me up by hand, gave her no right to bring me up by jerks. Through all my punishments, disgraces, fasts and vigils, and other penitential performances, I had nursed this assurance; and to my communing
20 so much with it, in a solitary and unprotected way, I in great part refer the fact that I was morally timid and very sensitive.

Discuss how Dickens presents Pip's thoughts and feelings in this extract.

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery;
- narrative voice.

Go on to consider how Dickens explores the theme of injustice elsewhere in the novel.

*Charles Dickens : Great Expectations***Or,**

9. Read the extract below, which is taken from Chapter 21 and then answer the question which follows.

. . . he said here we were at Barnard's Inn. My depression was not alleviated by the announcement, for, I had supposed that establishment to be an hotel kept by Mr. Barnard, to which the Blue Boar in our town was a mere public-house. Whereas I now found Barnard to be a disembodied spirit, or a fiction, and his inn the dingiest collection of shabby
5 buildings ever squeezed together in a rank corner as a club for Tom-cats.

- We entered this haven through a wicket-gate, and were disgorged by an introductory passage into a melancholy little square that looked to me like a flat burying-ground. I thought it had the most dismal trees in it, and the most dismal sparrows, and the most dismal cats, and the most dismal houses (in number half a dozen or so), that I had ever seen. I thought the windows of the
10 sets of chambers into which these houses were divided, were in every stage of dilapidated blind and curtain, crippled flower-pot, cracked glass, dusty decay, and miserable makeshift; while To Let To Let To Let, glared at me from empty rooms, as if no new wretches ever came there, and the vengeance of the soul of Barnard were being slowly appeased by the gradual suicide of the present occupants and their unholy interment under the gravel. A frouzy mourning of soot and smoke
15 attired this forlorn creation of Barnard, and it had strewn ashes on its head, and was undergoing penance and humiliation as a mere dust-hole. Thus far my sense of sight; while dry rot and wet rot and all the silent rots that rot in neglected roof and cellar – rot of rat and mouse and bug and coaching-stables near at hand besides – addressed themselves faintly to my sense of smell, and moaned, "Try Barnard's Mixture."
20 So imperfect was this realisation of the first of my great expectations, that I looked in dismay at Mr. Wemmick.

How does Dickens create a sense of place in this extract?

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery.

Go on to discuss how Dickens presents London elsewhere in the novel.

Ian McEwan : Enduring Love

Or,

10. Read the extract below which is taken from Chapter 12 and then answer the question which follows.

When I arrived at her desk I actually put myself through the motions of looking for the stapler which I discovered under a newspaper. I even made a little sound of satisfaction. Was there a presence, a godly bystander in the room I was hoping to convince? Were these gestures the remnants – genetically or socially engrained – of faith in a watchful deity? My performance, as well as my honesty and innocence and self-respect, fell apart the moment I slid the stapler into my pocket but did not leave the room, and instead continued to sift the litter on the desk.

- Of course, I could no longer deny what I was doing. I told myself that I was acting to untie knots, bring light and understanding to this mess of the unspoken. It was a painful necessity. I would save Clarissa from herself, and myself from Parry. I would renew the bonds, the love through which Clarissa and I had thrived for years. If my suspicions had no basis in fact, then it was vital to be able to set them aside. I pulled open the drawer in which she kept her recent correspondence. Each successive act, each moment of deeper penetration was coarsening. I cared less by the second that I was behaving badly. Something tight and hard, a screen, a shell, was forming to protect myself from my conscience. My rationalisations crystallised around a partial concept of justice: I had a right to know what was distorting Clarissa's responses to Parry. What was stopping her from being on my side? Some hot little bearded fuck-goat of a post-graduate. I lifted an envelope clear. It had been post-marked three days before. The address was written in small, artfully disordered italic. I pulled a single sheet of paper clear. The salutation alone clutched my heart. *Dear Clarissa*. But it was nothing. An old woman friend from school days sending family news. I chose another – her godfather, the eminent Professor Kale, inviting us to lunch in a restaurant on her birthday. I already knew about that. I glanced at a third, a letter from Luke, then a fourth, a fifth, and their cumulative blamelessness began to sicken me. I looked at three more. Here is a life, they implied, the life of the woman you say you love, busy, intelligent, sympathetic, complex. What are you doing in here? Trying to stain us with your poison! Get out!

How does McEwan present Joe's thoughts and feelings in this extract?

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery;
- narrative voice.

Go on to discuss how McEwan presents Joe as self-critical elsewhere in the novel.

Ian McEwan : Enduring Love

Or,

11. Read the extract below which is taken from Chapter 14 and then answer the question which follows.

- ‘ . . . He was on rescue teams and he was a very very cautious man.’ On each ‘very’ she clenched her fist tighter. ‘He never took stupid chances. They used to make fun of him on the climbs because he was always weighing up the possibilities of a change in weather, or loose rock or hazards that no one else would think about. He was the group’s pessimist. Some people even
- 5 thought he was timid. But he didn’t care. He never took unnecessary risks. As soon as Rachael was born he gave up serious climbing. And that’s why this story doesn’t make sense.’ She half turned to speak to the children who were making even more noise now, but she was intent on finishing what she had to tell me, and she had more privacy behind their din. She turned back. ‘This business of holding on to the rope . . . You see, I’ve thought about it, and I know what killed him.’
- 10 At last, we were at the centre of the story. I was about to be accused, and I had to interrupt her. I wanted my own account in first. There came to me, as encouragement, an image of something, someone, dropping away in the instant before I let go. But I also knew the old cautionary tag from my distant laboratory days – believing is seeing. ‘Mrs Logan,’ I said. ‘You might have heard something from one of the others, I don’t know. But I can honestly say . . .’
- 15 She was shaking her head as I spoke. ‘No, no. You’ve got to listen to me. You were there, but I know more about this than you. There was another side to John, you see. He always wanted to be the best, but he was no longer the all-round athlete he once was. He was forty-two. It hurt. He couldn’t accept it. And when men start to feel like that . . . I knew nothing about this woman. I suspected nothing, it didn’t occur to me, I don’t even know if she was the first, but I know this.
- 20 She was watching him, and he knew she was watching, and he had to show her, he had to prove himself to her. He had to run right into the middle of the scene, he had to be the first to take the rope and the last to let go, instead of doing what he usually would – hanging back and seeing what was best. That’s what he would have done without her, and it’s pathetic. He was showing off to a girl, Mr Rose, and we’re all suffering for it now.’
- 25 This was a theory, a narrative that only grief, the dementia of pain, could devise. ‘But you can’t know this,’ I protested. ‘It’s so particular, so elaborate. It’s just a hypothesis. You can’t let yourself believe in it.’

How does McEwan present the characters’ views in this extract?

Relevant features to examine include:

- grammar and syntax;
- lexis;
- the way the characters speak.

Go on to consider the importance of the Logan family to the novel as a whole.

*Arundhati Roy : The God of Small Things***Or,**

12. Read the extract below which is the opening of Chapter 1 and then answer the question which follows.

May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. Dissolute bluebottles hum vacuously in the fruity air. Then they stun themselves against clear windowpanes and die, fatly baffled in the sun.

- 5 The nights are clear but suffused with sloth and sullen expectation.

- But by early June the south-west monsoon breaks and there are three months of wind and water with short spells of sharp, glittering sunshine that thrilled children snatch to play with. The countryside turns an immodest green. Boundaries blur as tapioca fences take root and bloom. Brick walls turn mossgreen. Pepper vines snake up electric poles. Wild creepers burst through laterite banks and spill across the flooded roads. Boats ply in the bazaars. And small fish appear in the puddles that fill the PWD potholes on the highways.

- 10 It was raining when Rahel came back to Ayemenem. Slanting silver ropes slammed into loose earth, ploughing it up like gun-fire. The old house on the hill wore its steep, gabled roof pulled over its ears like a low hat. The walls, streaked with moss, had grown soft, and bulged a little with dampness that seeped up from the ground. The wild, overgrown garden was full of the whisper and scurry of small lives. In the undergrowth a rat snake rubbed itself against a glistening stone. Hopeful yellow bullfrogs cruised the scummy pond for mates. A drenched mongoose flashed across the leaf-strewn driveway.

- 15 The house itself looked empty. The doors and windows were locked. The front verandah bare. Unfurnished. But the skyblue Plymouth with chrome tailfins was still parked outside, and inside, Baby Kochamma was still alive.

Discuss how Roy creates a sense of place in this extract.

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery.

Go on to consider how Roy presents at least two other significant locations in the novel.

*Arundhati Roy : The God of Small Things***Or,****13.** Read the extract below which is taken from Chapter 19 and then answer the question which follows.

When Baby Kochamma heard about Ammu's visit to the police station, she was terrified. Everything that she, Baby Kochamma, had done, had been premised on one assumption. She had gambled on the fact that Ammu, whatever else she did, however angry she was, would never publicly admit to her relationship with Velutha. Because, according to Baby Kochamma, that would amount to destroying herself and her children. For ever. But Baby Kochamma hadn't taken into account the Unsafe Edge in Ammu. The Unmixable Mix – the infinite tenderness of motherhood, the reckless rage of a suicide bomber.

5 Ammu's reaction stunned her. The ground fell away from under her feet. She knew she had an ally in Inspector Thomas Mathew. But how long would that last? What if he were transferred and the case reopened? It was possible – considering the shouting, sloganeering crowd of Party workers that Comrade K. N. M. Pillai had managed to assemble outside the gate. That prevented the labourers from coming to work, and left vast quantities of mangoes, bananas, pineapple, garlic and ginger rotting slowly on the premises of Paradise Pickles.

10 Baby Kochamma knew she had to get Ammu out of Ayemenem as soon as possible.

15 She managed that by doing what she was best at. Irrigating her fields, nourishing her crops with others people's passions.

She gnawed like a rat into the godown of Chacko's grief. Within its walls she planted an easy, accessible target for his insane anger. It wasn't hard for her to portray Ammu as the person actually responsible for Sophie Mol's death. Ammu and her two-egg twins.

20 Chacko breaking down doors was only the sad bull thrashing at the end of Baby Kochamma's leash. It was *her* idea that Ammu be made to pack her bags and leave. That Estha be Returned.

How does Roy present Baby Kochamma in this extract?

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery.

Go on to discuss the presentation of Baby Kochamma in the novel as a whole.