



**GCE AS/A level**

403/01

**ENGLISH LANGUAGE AND  
LITERATURE**

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

A.M. FRIDAY, 16 May 2008

1<sup>3</sup>/<sub>4</sub> 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 cities. Read the texts carefully and answer the question below.

**Discuss the style of each text and show how different attitudes and opinions about each city are created and conveyed.**

You will need to consider the following:

- the different contexts of the texts in terms of their intended audiences and purposes;
- significant literary and linguistic features of each text.

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 part of a promotional travel feature about Kuala Lumpur published in *The Observer* in 2004, produced in association with the Malaysian Tourism Promotion Board.

**TEXT B** is the opening of a chapter on Naples from *Eating Up Italy*, by Matthew Fort, a travelogue published in 2004.

**TEXT C** is from *Bill Oddie Back in the USA*, shown on BBC 2 in 2007. Bill Oddie is re-visiting the area of New York where, as a comedy actor, he lived in the 1960s. The series featured the music, culture and wildlife of different places in the USA.

The following key has been used to mark some discourse features in Text C:

- (.) micropause  
word underlining indicates a stressed syllable

**TEXT A:** promotional feature from *The Observer*

## WIDE-AWAKE CITY

**Kuala Lumpur, Malaysia’s capital, is both gateway to the country and an exciting vibrant destination in itself.**

Swimming in a hotel pool, skyscrapers towering like giant beanstalks above me, Kuala Lumpur momentarily feels like a film. Vines creep beneath kerbside TV screens. The Petronas Towers keep Batman-like vigil over a gleaming gateway where my next step could be a roast chestnut or driving classes at Sepang Formula One Circuit. A monorail zips overhead, past malls and minarets.

A riverside trading post some 150 years ago, Kuala Lumpur (KL to locals) has metamorphosed into Asia’s garden, cultural and sport city. All sorts visit- from business travellers to backpackers- because, one suspects, in the midst of change it has kept its character. Tradition and ethnic diversity survive not only in Chinatown and Little India, but within stonking skyscrapers and shanty-like townships.

**TEXT B:** Matthew Fort on Naples in *Eating Up Italy*

There seemed to be only two constants about Naples—movement and noise. The whole city was in movement, people and machines swirling like fish around a coral reef.

This movement made up part of the fabric of the noise—the whoosh and hiss of tyres on cobbles, the murmur of engines, the higher-pitched whine of the scooters. This was the textured background into which were woven the chattering hoots of car horns and music – from an open car window, blasting from a kerbside CD stall, full-throated, lachrymose ballads issuing from some unseen, unidentifiable source.

But these were all secondary to the sound of the human voice.

Neapolitans are champion talkers in a nation of champion talkers. They talked while they walked, while they stood, while they sat, while they drove or flashed by on motorbikes at dizzying speeds up, down, across the streets. Conversation bubbled, burbled, chattered, gushed, rattled, trundled, fizzed, gurgled, chuckled. All ages, all conditions, all Neapolitans talked all the time. They talked even more than they ate, and they ate a lot.

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**TEXT C:** Bill Oddie in New York on BBC 2

back in those days we didn’t live uptown no we lived downtown in Greenwich Village (1) mind you back in the sixties this was about the hippest place on the planet (2) music (.) theatre (.) comedy (.) it was all goin’ on down ’ere (.) it’s uh not it’s not quite the same now but oh boy am I glad I was there then (.) The Bitter End Bleecker Street (.) in the sixties some of the greatest music ever made happened right here (.) look at this list of people who played here Joni Mitchell (.) James Taylor (.) Bob Dylan (.) Joan Baez (.) you name them this is where they played and I was there and this is the street where I lived (.) seriously groovy or should I say grotty and one of those windows up there was our apartment and the décor in there was how can I put it um bohemian to the point of being disgusting and we shared it with (.) quite a lot of squatters (.) mainly the famous (.) or infamous (.) New York cockroach

*Bill Oddie Back in the USA, BBC 2007*

## SECTION B

Answer **one** question only.

*Jane Austen: Emma*

Either,

2. The extract below, taken from Chapter 7, follows Harriet's decision to refuse Robert Martin's proposal. Read the extract and then answer the question which follows.

'You could not have visited me!' she cried, looking aghast. 'No, to be sure you could not; but I never thought of that before. That would have been too dreadful! – What an escape! – Dear Miss Woodhouse, I would not give up the pleasure and honour of being intimate with you for any thing in the world.'

- 5 'Indeed, Harriet, it would have been a severe pang to lose you; but it must have been. You would have thrown yourself out of all good society. I must have given you up.'

'Dear me! – How should I ever have borne it! It would have killed me never to come to Hartfield any more!'

- 10 'Dear affectionate creature! – *You* banished to Abbey-Mill Farm! – *You* confined to the society of the illiterate and vulgar all your life! I wonder how the young man could have the assurance to ask it. He must have a pretty good opinion of himself.'

'I do not think he is conceited either, in general,' said Harriet, her conscience opposing such censure; 'at least he is very good natured, and I shall always feel much obliged to him, and have a great regard for – but that is quite a different thing from – and you know, though he may like me, it does not follow that I should – and certainly I must confess that since my visiting here I have seen people – and if one comes to compare them, person and manners, there is no comparison at all, *one* is so very handsome and agreeable. However, I do really think Mr. Martin a very amiable young man, and have a great opinion of him; and his being so much attached to me – and his writing such a letter – but as to leaving you, it is what I would not do upon any consideration.'

- 20 'Thank you, thank you, my own sweet little friend. We will not be parted. A woman is not to marry a man merely because she is asked, or because he is attached to her, and can write a tolerable letter.'

'Oh! no; – and it is but a short letter too.'

How does Austen present Emma, Harriet and their relationship in this extract?

Relevant features to examine include:

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

Go on to consider the role of Harriet Smith in developing the themes of the novel.

*Jane Austen: Emma*

Or,

3. In the extract below, taken from Chapter 18, Emma and Mr Knightley are discussing Frank Churchill's delay in visiting the Westons. Read the extract and then answer the question which follows.

'The Churchills are very likely in fault,' said Mr. Knightley, coolly; 'but I dare say he might come if he would.'

'I do not know why you should say so. He wishes exceedingly to come; but his uncle and aunt will not spare him.'

- 5 'I cannot believe that he has not the power of coming, if he made a point of it. It is too unlikely, for me to believe it without proof.'

'How odd you are! What has Mr. Frank Churchill done, to make you suppose him such an unnatural creature?'

- 10 'I am not supposing him at all an unnatural creature, in suspecting that he may have learnt to be above his connections, and to care very little for any thing but his own pleasure, from living with those who have always set him the example of it. It is a great deal more natural than one could wish, that a young man, brought up by those who are proud, luxurious, and selfish, should be proud, luxurious, and selfish too. If Frank Churchill had wanted to see his father, he would have contrived it between September and January. A man at his age – what is he? – three or four-and-
- 15 twenty – cannot be without the means of doing as much as that. It is impossible.'

'That's easily said, and easily felt by you, who have always been your own master. You are the worst judge in the world, Mr. Knightley, of the difficulties of dependence. You do not know what it is to have tempers to manage.'

- 20 'It is not to be conceived that a man of three or four-and-twenty should not have liberty of mind or limb to that amount. He cannot want money – he cannot want leisure. We know, on the contrary, that he has so much of both, that he is glad to get rid of them at the idlest haunts in the kingdom. We hear of him for ever at some watering-place or other. A little while ago, he was at Weymouth. This proves that he can leave the Churchills.'

'Yes, sometimes he can.'

- 25 'And those times are, whenever he thinks it worth his while; whenever there is any temptation of pleasure.'

Discuss how Austen presents Emma's and Mr Knightley's opinions of Frank Churchill in this extract.

Relevant features to examine include:

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

Go on to consider how Austen presents the relationship between Emma and Mr Knightley elsewhere in the novel.

*Emily Brontë: Wuthering Heights*

Or,

4. Read the extract below which is taken from Chapter 6 and then answer the question which follows.

‘Cathy and I escaped from the wash-house to have a ramble at liberty, and getting a glimpse of the Grange lights, we thought we would just go and see whether the Lintons passed their Sunday evenings standing shivering in corners, while their father and mother sat eating and drinking, and singing and laughing, and burning their eyes out before the fire. Do you think they do? Or reading  
5 sermons, and being catechised by their man-servant, and set to learn a column of Scripture names, if they don’t answer properly?’

‘Probably not,’ I responded. ‘They are good children, no doubt, and don’t deserve the treatment you receive, for your bad conduct.’

10 ‘Don’t you cant, Nelly,’ he said. ‘Nonsense! We ran from the top of the Heights to the park, without stopping – Catherine completely beaten in the race, because she was barefoot. You’ll have to seek for her shoes in the bog to-morrow. We crept through a broken hedge, groped our way up the path, and planted ourselves on a flower-plot under the drawing-room window. The light came from thence; they had not put up the shutters, and the curtains were only half closed. Both of us were able to look in by standing on the basement, and clinging to the ledge, and we saw - ah! it  
15 was beautiful – a splendid place carpeted with crimson, and crimson-covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass-drops hanging in silver chains from the centre, and shimmering with little soft tapers. Old Mr and Mrs Linton were not there. Edgar and his sister had it entirely to themselves; shouldn’t they have been happy? We should have thought ourselves in heaven! And now, guess what your good children were doing? Isabella – I  
20 believe she is eleven, a year younger than Cathy – lay screaming at the farther end of the room, shrieking as if witches were running red hot needles into her. Edgar stood on the hearth weeping silently, and in the middle of the table sat a little dog, shaking its paw and yelping, which, from their mutual accusations, we understood they had nearly pulled in two between them. The idiots! That was their pleasure! to quarrel who should hold a heap of warm hair, and each begin to cry  
25 because both, after struggling to get it, refused to take it. We laughed outright at the petted things, we did despise them! When would you catch me wishing to have what Catherine wanted? or find us by ourselves, seeking entertainment in yelling, and sobbing, and rolling on the ground, divided by the whole room?’

Examine how Brontë presents Heathcliff’s observations in this extract.

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery.

Go on to consider the significance of doors and windows in the novel.

*Emily Brontë: Wuthering Heights***Or,**

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

As soon as you become Mrs Linton, he loses friend, and love, and all! Have you considered how you'll bear the separation, and how he'll bear to be quite deserted in the world? Because, Miss Catherine –'

- 5 'He quite deserted! we separated!' she exclaimed, with an accent of indignation. 'Who is to separate us, pray? They'll meet the fate of Milo! Not as long as I live, Ellen – for no mortal creature. Every Linton on the face of the earth might melt into nothing, before I could consent to forsake Heathcliff. Oh, that's not what I intend – that's not what I mean! I shouldn't be Mrs Linton were such a price demanded! He'll be as much to me as he has been all his lifetime. Edgar must shake off his antipathy, and tolerate him, at least. He will when he learns my true feelings towards
- 10 him. Nelly, I see now, you think me a selfish wretch, but, did it never strike you that, if Heathcliff and I married, we should be beggars? whereas, if I marry Linton, I can aid Heathcliff to rise, and place him out of my brother's power.'

- 15 'With your husband's money, Miss Catherine?' I asked. 'You'll find him not so pliable as you calculate upon: and, though I'm hardly a judge, I think that's the worst motive you've given yet for being the wife of young Linton.'

- 20 'It is not,' retorted she, 'it is the best! The others were the satisfaction of my whims; and for Edgar's sake, too, to satisfy him. This is for the sake of one who comprehends in his person my feelings to Edgar and myself. I cannot express it; but surely you and every body have a notion that there is, or should be, an existence of yours beyond you. What were the use of my creation if I were entirely contained here? My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning; my great thought in living is himself. If all else perished, and *he* remained, I should still continue to be; and, if all else remained, and he were annihilated, the Universe would turn to a mighty stranger. I should not seem a part of it. My love for Linton is like the foliage in the woods. Time will change it, I'm well aware, as winter changes
- 25 the trees – my love for Heathcliff resembles the eternal rocks beneath – a source of a little visible delight, but necessary. Nelly, I *am* Heathcliff – he's always, always in my mind – not as a pleasure, any more than I am always a pleasure to myself – but, as my own being – so, don't talk of our separation again –'

How does Brontë present Catherine's and Nelly's attitudes to the prospect of Catherine's marriage in this extract?

Relevant features to examine include:

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

Go on to discuss Brontë's presentation of marriage in the novel as a whole.

*Kate Chopin: The Awakening and Selected Stories*

Or,

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

Edna could not help but think that it was very foolish, very childish, to have stamped upon her wedding ring and smashed the crystal vase upon the tiles. She was visited by no more outbursts, moving her to such futile expedients. She began to do as she liked and to feel as she liked. She completely abandoned her Tuesdays at home, and did not return the visits of those who had called upon her. She made no ineffectual efforts to conduct her household *en bonne ménagère*, going and coming as it suited her fancy, and, so far as she was able, lending herself to any passing caprice.

- 5  
10 Mr. Pontellier had been a rather courteous husband so long as he met a certain tacit submissiveness in his wife. But her new and unexpected line of conduct completely bewildered him. It shocked him. Then her absolute disregard for her duties as a wife angered him. When Mr. Pontellier became rude, Edna grew insolent. She had resolved never to take another step backward.

“It seems to me the utmost folly for a woman at the head of a household, and the mother of children, to spend in an atelier days which would be better employed contriving for the comfort of her family.”

- 15 “I feel like painting,” answered Edna. “Perhaps I shan’t always feel like it.”

“Then in God’s name paint! but don’t let the family go to the devil. There’s Madame Ratignolle; because she keeps up her music, she doesn’t let everything else go to chaos. And she’s more of a musician than you are a painter.”

- 20 “She isn’t a musician, and I’m not a painter. It isn’t on account of painting that I let things go.”

“On account of what, then?”

“Oh! I don’t know. Let me alone; you bother me.”

- 25 It sometimes entered Mr. Pontellier’s mind to wonder if his wife were not growing a little unbalanced mentally. He could see plainly that she was not herself. That is, he could not see that she was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world.

How does Chopin present the characters and their relationship in this extract?

Relevant features to examine include:

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

Go on to discuss how Chopin presents marriage in at least one **other** story in the collection.



*Kate Chopin: The Awakening and Selected Stories*

Or,

7. The extract below is the whole of *Emancipation: A Life Fable*. Read the extract and then answer the question which follows.

**T**here was once an animal born into this world, and opening his eyes upon Life, he saw above and about him confining walls, and before him were bars of iron through which came air and light from without; this animal was born in a cage.

Here he grew, and throve in strength and beauty under care of an invisible protecting hand. 5 Hungering, food was ever at hand. When he thirsted water was brought, and when he felt the need of rest, there was provided a bed of straw upon which to lie: and here he found it good, licking his handsome flanks, to bask in the sun beam that he thought existed but to lighten his home.

Awaking one day from his slothful rest, lo! the door of his cage stood open: accident had 10 opened it. In the corner he crouched, wondering and fearingly. Then slowly did he approach the door, dreading the unaccustomed, and would have closed it, but for such a task his limbs were purposeless. So out the opening he thrust his head, to see the canopy of the sky grow broader, and the world waxing wider.

Back to his corner but not to rest, for the spell of the Unknown was over him, and again and again he goes to the open door, seeing each time more Light.

15 Then one time standing in the flood of it; a deep in-drawn breath – a bracing of strong limbs, and with a bound he was gone.

On he rushes, in his mad flight, heedless that he is wounding and tearing his sleek sides – seeing, smelling, touching of all things; even stopping to put his lips to the noxious pool, thinking it may be sweet.

20 Hungering there is no food but such as he must seek and oftentimes fight for; and his limbs are weighted before he reaches the water that is good to his thirsting throat.

So does he live, seeking, finding, joying and suffering. The door which accident had opened is open still, but the cage remains forever empty!

Discuss how Chopin presents the experiences of the animal in the extract.

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery.

Go on to consider how the themes of this story are explored in at least one other story in the collection.

*Charles Dickens: Great Expectations*

Or,

8. The extract below, taken from Chapter 57, takes place when Pip is ill in London. Read the extract and then answer the question which follows.

I asked for cooling drink, and the dear hand that gave it me was Joe's. I sank back on my pillow after drinking, and the face that looked so hopefully and tenderly upon me was the face of Joe.

At last, one day, I took courage, and said, "Is it Joe?"

And the dear old home-voice answered, "Which it air, old chap."

- 5 "O Joe, you break my heart! Look angry at me, Joe. Strike me, Joe. Tell me of my ingratitude. Don't be so good to me!"

For, Joe had actually laid his head down on the pillow at my side and put his arm round my neck, in his joy that I knew him.

- 10 "Which dear old Pip, old chap," said Joe, "you and me was ever friends. And when you're well enough to go out for a ride – what larks!"

After which, Joe withdrew to the window, and stood with his back towards me, wiping his eyes. And as my extreme weakness prevented me from getting up and going to him, I lay there, penitently whispering, "O God bless him! O God bless this gentle Christian man!"

- 15 Joe's eyes were red when I next found him beside me; but, I was holding his hand, and we both felt happy.

"How long, dear Joe?"

"Which you meantersay, Pip, how long have your illness lasted, dear old chap?"

"Yes, Joe."

"It's the end of May, Pip. To-morrow is the first of June."

- 20 "And have you been here all the time, dear Joe?"

"Pretty nigh, old chap. For, as I says to Biddy when the news of your being ill were brought by letter, which it were brought by the post and being formerly single he is now married though underpaid for a deal of walking and shoe-leather, but wealth were not a object on his part, and marriage were the great wish of his hart –"

- 25 "It is so delightful to hear you, Joe! But I interrupt you in what you said to Biddy."

"Which it were," said Joe, "that how you might be amongst strangers, and that how you and me having been ever friends, a wisit at such a moment might not prove unacceptable."

Look closely at how Dickens 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 discuss how Dickens presents friendship elsewhere in the novel.

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

9. The extract below is taken from the final chapter of the novel (Chapter 59). Read the extract and then answer the question which follows.

There was no house now, no brewery, no building whatever left, but the wall of the old garden. The cleared space had been enclosed with a rough fence, and, looking over it, I saw that some of the old ivy had struck root anew, and was growing green on low quiet mounds of ruin. A gate in the fence standing ajar, I pushed it open, and went in.

- 5 A cold silvery mist had veiled the afternoon, and the moon was not yet up to scatter it. But, the stars were shining beyond the mist, and the moon was coming, and the evening was not dark. I could trace out where every part of the old house had been, and where the brewery had been, and where the gates, and where the casks. I had done so, and was looking along the desolate garden-walk, when I beheld a solitary figure in it.

- 10 The figure showed itself aware of me, as I advanced. It had been moving towards me, but it stood still. As I drew nearer, I saw it to be the figure of a woman. As I drew nearer yet, it was about to turn away, when it stopped, and let me come up with it. Then, it faltered as if much surprised, and uttered my name, and I cried out:

“Estella!”

- 15 “I am greatly changed. I wonder you know me.”

The freshness of her beauty was indeed gone, but its indescribable majesty and its indescribable charm remained. Those attractions in it, I had seen before; what I had never seen before, was the saddened softened light of the once proud eyes; what I had never felt before, was the friendly touch of the once insensible hand.

- 20 We sat down on a bench that was near, and I said, “After so many years, it is strange that we should thus meet again, Estella, here where our first meeting was! Do you often come back?”

“I have never been here since.”

“Nor I.”

- 25 The moon began to rise, and I thought of the placid look at the white ceiling, which had passed away. The moon began to rise, and I thought of the pressure on my hand when I had spoken the last words he had heard on earth.

Discuss how Dickens presents the situation and creates atmosphere in this extract.

Relevant features to examine include:

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

Go on to consider how Dickens presents Satis House elsewhere in the novel.

*Ian McEwan: Enduring Love*

Or,

10. The extract below is the beginning of Chapter 11, Jed Parry's first letter to Joe. Read the extract and then answer the question which follows.

Dear Joe, I feel happiness running through me like an electrical current. I close my eyes and see you as you were last night in the rain, across the road from me, with the unspoken love between us as strong as steel cable. I close my eyes and thank God out loud for letting you exist, for letting me exist in the same time and place as you, and for letting this strange adventure between us begin. I thank Him for every little thing about us. This morning I woke and on the wall beside my bed was a perfect disc of sunlight and I thanked Him for that same sunlight falling on you! Just as last night the rain that drenched you drenched me too and bound us. I praise God that He has sent me to you. I know there is difficulty and pain ahead of us, but the path that He sets us on is hard for a purpose. His purpose! It tests us and strengthens us, and in the long run it will bring us to even greater joy.

I know I owe you an apology – and that word is too small. I stand before you naked, defenceless, dependent on your mercy, begging your forgiveness. For you knew our love from the very beginning. You recognised in that glance that passed between us, up there on the hill after he fell, all the charge and power and blessedness of love, while I was dull and stupid, denying it, trying to protect myself from it, trying to pretend that it wasn't happening, that it *couldn't* happen like this, and I ignored what you were telling me with your eyes and your every gesture. I thought it was enough to follow you down the hill and suggest that we pray together. You were right to be angry with me for not seeing what you had already seen. What had happened was so obvious. Why did I refuse to acknowledge it? You must have thought me so insensitive, such a moron. You were right to turn from me and walk away. Even now, when I bring to mind that moment when you started back up the hill and I remember the stoop of your shoulders, the heaviness in your stride that spoke of rejection, I groan aloud at my behaviour. What an idiot! I could have lost us what we have. Joe, in the name of God, please forgive me.

How does McEwan present Jed's feelings and beliefs in this extract?

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery.

Go on to discuss how McEwan presents the theme of love elsewhere in the novel.

*Ian McEwan: Enduring Love***Or,**

11. The extract below is taken from Chapter 22 during Joe’s journey back to the flat after Clarissa’s phone call. Read the extract and then answer the question which follows.

I tried to soothe myself by parting the crackly old leaves and scooping up a handful of soil. Some people find their long perspectives in the stars and galaxies; I prefer the earthbound scale of the biological. I brought my palm close to my face and peered. In the rich black crumbly mulch I saw two black ants, a springtail, and a dark red worm-like creature with a score of pale brown legs.

5 These were the rumbling giants of this lower world, for not far below the threshold of visibility was the seething world of the roundworms – the scavengers and the predators who fed on them, and even these were giants relative to the inhabitants of the microscopic realm, the parasitic fungi and the bacteria – perhaps ten million of them in this handful of soil. The blind compulsion of

10 these organisms to consume and excrete made possible the richness of the soil, and therefore the plants, the trees, and the creatures that lived among them, whose number had once included ourselves. What I thought might calm me was the reminder that, for all our concerns, we were still part of this natural dependency – for the animals that we ate grazed the plants which, like our vegetables and fruits, were nourished by the soil formed by these organisms. But even as I

15 squatted to enrich the forest floor, I could not believe in the primary significance of these grand cycles. Just beyond the oxygen-exhaling trees stood my poison-exuding vehicle, inside which was my gun, and thirty-five miles down teeming roads was the enormous city on whose northern side was my apartment where a madman was waiting, a de Clérambault, my de Clérambault, and my threatened loved one. What, in this description, was necessary to the carbon cycle, or the fixing of

20 nitrogen? We were no longer in the great chain. It was our own complexity that had expelled us from the Garden. We were in a mess of our own unmaking.

Discuss how McEwan presents Joe’s thoughts and feelings in this extract.

Relevant features to examine include:

- grammar and syntax;
- lexis and imagery.

Go on to consider the importance of scientific ideas in the novel as a whole.

*Arundhati Roy: The God of Small Things*

Or,

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

On the back seat of the Plymouth, between Estha and Rahel, sat Baby Kochamma. Ex-nun, and incumbent baby grand aunt. In the way that the unfortunate sometimes dislike the co-unfortunate, Baby Kochamma disliked the twins, for she considered them doomed, fatherless waifs. Worse still, they were Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry.

5 She was keen for them to realize that they (like herself) lived on sufferance in the Ayemenem House, their maternal grandmother's house, where they really had no right to be. Baby Kochamma resented Ammu, because she saw her quarrelling with a fate that she, Baby Kochamma herself, felt she had graciously accepted. The fate of the wretched Man-less woman. The sad, Father Mulligan-less Baby Kochamma. She had managed to persuade herself over the years that her

10 unconsummated love for Father Mulligan had been entirely due to *her* restraint and *her* determination to do the right thing.

She subscribed wholeheartedly to the commonly held view that a married daughter had no position in her parents' home. As for a *divorced* daughter – according to Baby Kochamma, she had no position anywhere at all. And as for a *divorced* daughter from a *love* marriage, well, words

15 could not describe Baby Kochamma's outrage. As for a *divorced* daughter from a *intercommunity love* marriage – Baby Kochamma chose to remain quiveringly silent on the subject.

The twins were too young to understand all this, so Baby Kochamma grudged them their moments of high happiness when a dragonfly they'd caught lifted a small stone off their palms with its legs, or when they had permission to bathe the pigs, or they found an egg – hot from a

20 hen. But most of all, she grudged them the comfort they drew from each other. She expected from them some token unhappiness. At the very least.

Discuss how Roy presents the feelings and beliefs of Baby Kochamma in this extract.

Relevant features to examine include:

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

Go on to consider Roy's presentation of at least one of the adult-child relationships elsewhere in the novel.

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Or,

13. Read the extract below which is taken from Chapter 20, when Estha is 'Returned', and then answer the question which follows.

Never. Not Ever.

It was *his* fault that the faraway man in Ammu's chest stopped shouting. *His* fault that she died alone in the lodge with no one to lie at the back of her and talk to her.

Because he was the one that had *said* it. *But Ammu that will be never!*

- 5 'Don't be silly, Estha. It'll be soon,' Ammu's mouth said. 'I'll be a teacher. I'll start a school. And you and Rahel will be in it.'

'And we'll be able to afford it because it will be ours!' Estha said with his enduring pragmatism. His eye on the main chance. Free bus rides. Free funerals. Free education. Little Man. He lived in a cara-van. Dum dum.

- 10 'We'll have our own house,' Ammu said.

'A little house,' Rahel said.

'And in our school we'll have classrooms and blackboards,' Estha said.

'And chalk.'

'And Real Teachers teaching.'

- 15 'And proper punishments,' Rahel said.

This was the stuff their dreams were made of. On the day that Estha was Returned. Chalk. Blackboards. Proper punishments.

They didn't ask to be let off lightly. They only asked for punishments that fitted their crimes. Not ones that came like cupboards with built-in bedrooms. Not ones you spent your whole life in, wandering through its maze of shelves.

- 20 Without warning the train began to move. Very slowly.

Estha's pupils dilated. His nails dug into Ammu's hand as she walked along the platform. Her walk turning into a run as the Madras Mail picked up speed.

*God bless, my baby. My sweetheart. I'll come for you soon!*

- 25 'Ammu!' Estha said as she disengaged her hand. Prising loose small finger after finger. 'Ammu! Feeling vomity!' Estha's voice lifted into a wail.

Little Elvis the Pelvis with a spoiled, special-outing puff. And beige and pointy shoes. He left his voice behind.

On the station platform Rahel doubled over and screamed and screamed.

- 30 The train pulled out. The light pulled in.

Examine how Roy presents the characters and the situation in this extract.

Relevant features to examine include:

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

Go on to consider how the themes of loss and disappointment are developed elsewhere in the novel.