

GCE 2005

January Series



Mark Scheme

English Literature B

LTB1

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

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

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Dr Michael Cresswell Director General

January 2005**LTB1**

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

Assessment Objectives

The examination will assess a candidate's ability to:

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

The Unit is worth 35% of the whole AS.

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

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

Skills Descriptors

BAND 1: MARK RANGE 0 – 5

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

BAND 2: MARK RANGE 6 – 11

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

BAND 3: MARK RANGE 12 – 17

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

BAND 4: MARK RANGE 18 – 23

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

BAND 5: MARK RANGE 24 – 29

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

BAND 6: MARK RANGE 30 - 35

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

Question Specific Notes

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

Question 1(a) JANE AUSTEN: *Pride and Prejudice*

Look again at Chapter 29. Then respond to the tasks.

- (i) What do you learn about Lady Catherine de Bourgh’s attitudes towards social class and social behaviour in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) Some readers think that the interplay between the social classes is central to *Pride and Prejudice*. What do you think?

Possible content:

i) arrogant, condescending, smug, sense of her own superiority, need for others to know their place, need to have the distinction of rank preserved, self important, gratified by the admiration of others, sneering of the Bennets and the way the daughters have been brought up, etc.

ii) e.g. formal style, Latinate vocabulary, terms of address, use of adjectives, emotive language, third person narrative, use of irony, understatement, contrast of authorial omniscient narration and dialogue, use of exclamation, structure of chapter, use of time, etc.

iii) possibly comments will be made on the different social classes in the novel, the way Austen cuts across class boundaries, the way marriage is discussed in terms of class, different attitudes of characters in the novel, snobbery, social climbers, notions of what constitutes a ‘gentleman’ and a ‘lady’/ Austen’s use of social class in the structuring of the story/ class and speech patterns/ context: part to whole, gender, social class, generic, etc

Question 1(b) JANE AUSTEN: *Pride and Prejudice*

Look again at Chapter 1 of the novel. Then respond to the tasks.

- (i) What do you learn about the characters of Mr and Mrs Bennet in Chapter 1?
- (ii) Write about the ways Austen opens the novel in Chapter 1.
- (iii) Show how issues raised in the opening chapter are developed later in the novel.

Possible content:

i) Mr Bennet – intelligent, self-satisfied, good sense of humour, teasing, belittling towards Mrs Bennet, sardonic, contemptuous of women, dismissive, selfish, etc: Mrs Bennet – limited understanding of her husband, talkative, pressing, caring of her daughters’ welfare, fretful, nervous disposition, etc.

ii) use of emotive, effusive language, contrasts, use of exclamations, rhetorical questions, Latinate vocabulary, elevated style, self-conscious style, degree of formality, use of dialogue, use of humour, sarcasm of Mr Bennet, telling authorial comment, omniscient narration, structure of chapter, ironic opening, direct comment from author at the end, introduction of theme through dialogue, etc.

iii) significance of marriage, significance of social codes, parenting, favouritism, evasion of responsibility, gender roles, wealth/ money, stagnation, etc.

Question 2(a) EMILY BRONTË: Wuthering Heights

Look again at Chapter 2. Then answer the questions.

- (i) What aspects of Yorkshire does Brontë portray in this chapter?
- (ii) How does Brontë tell the story in this chapter?
- (iii) What do you think is significant about Brontë's use of Yorkshire in the whole novel?

Possible content:

i) bleak, unyielding weather; distinct dialect which the middle class Londoner, Lockwood cannot understand; moors are forbidding, only understood by locals, threatening for outsiders, remote from 'civilised world', etc.

ii) use of reporting, descriptive style, Heathcliff's violent language, use of violent verbs, contrast of speech patterns, use of contrast and figurative language, formal style of Lockwood, Yorkshire dialect, importance of narrative framework, use of dialogue, contrast of Lockwood's style and Heathcliff's, discourse features of Hareton, Catherine and Joseph, accumulation of detail, dramatic recreation of events, chronological order, use of irony, humour, use of setting, Lockwood's reference to *King Lear* self conscious narration, etc.

iii) some may say Yorkshire is significant in providing the location for the novel's action; some may focus specifically on the moors and their significance to Catherine and Heathcliff; some may focus on Yorkshire's remoteness from the 'civilised' world of Lockwood's south; some may talk about the realism Brontë achieves / some will argue that Yorkshire is not significant – Heathcliff is a foreigner/there is civilisation (Thrushcross Grange in Yorkshire also) etc

Question 2(b) EMILY BRONTË: Wuthering Heights

Look again at Chapter 9. Then respond to the tasks.

- (i) What different attitudes to love and marriage are shown in this chapter?
- (ii) Write about the ways Brontë tells the story in this chapter.
- (iii) Some readers have suggested that contempt for marriage is shown in *Wuthering Heights*. What do you think?

Possible content:

i) Catherine's romantic notions, but also her unhappiness at the prospect of a conventional marriage, Nelly's belief that Catherine ought to be compliant and that she is undeserving of Edgar, Nelly's insistence that Catherine should love Edgar, Catherine's desire to be the greatest woman in the neighbourhood, Catherine's belief that marrying Edgar will be ethically sound, her desire to marry Edgar for superficial reasons and never be separated from Heathcliff, Catherine's metaphysical interpretation of love, etc.)

ii) use of dialogue, contrast with Nelly's narrative, emotive language, violent language, use of questions and exclamations, use of natural and demonic imagery, narrative perspective, use of time, use of Hindley's violence towards his son to frame Catherine's revelations, structure of the chapter, use of Catherine's monologues, use of Lockwood to close chapter

iii) some may challenge the question and focus on Cathy and Hareton, some may argue from a religious or romantic perspective, may consider how Brontë uses marriage to structure the novel, may focus on social expectations and the novel's historical context, etc.

Question 3(a) MARK TWAIN: Huckleberry Finn

Look again at Chapters 1 and 3. Then answer the questions.

- (i) What do you learn about the character of Miss Watson and how does Twain present her in these chapters?
- (ii) Some readers feel that the women in the novel are of little interest to the reader. What do you think?

Possible content:

i) well meaning, hard task mistress, disciplinarian, religious, believes in a vengeful God, oppressive, self righteous, relentless, does not understand Huck, austere, etc. Presentation: use of first person narrator, use of description, use of imagery, attention to details, emotive language, direct authorial comment, use of simple and complex sentences, use of dialogue, contrast with the widow, use of irony, structure of chapter and the fact she appears in Chapter 1, etc

ii) some may agree and focus on Huck, Jim and the river; some may see the women as not being part of the adventure story, some may see women as sinister, blocking the freedom of the child; some may say women cannot be easily distinguished from each other, some may see them as functional – opening and close of the novel, etc.

Question 3(b) MARK TWAIN: Huckleberry Finn

Look again at Chapter 9. Then answer the questions.

- (i) What do you learn about Huck's attitudes towards his environment and the life on the river in this chapter?
- (ii) How does Twain tell the story in this chapter?
- (iii) 'In *Huckleberry Finn*, civilisation is rejected in favour of primitive innocence.' What do you think about this reading of the whole novel?

Possible content:

i) respectful of its power, aware of its energy, appreciative of its beauty, content, at ease, relaxed, understands the need to work with nature and the river, etc.

ii) sense of the adventure story, energy of the narration, 'Then we ...', 'then ...', contrast of the language of Huck and Jim/ use of direct speech/ use of internal monologue, use of dramatic pause/ emotive language/ questions, statements, exclamations/ use of speech fillers/ dialect, use of first person narrator, structure of chapter, variety of sentence structures/ use of the narrative frame and Huck's commentary, humour, etc.

iii) could focus on contrast of the civilised world and the life on the river/ could focus on moral issues and overall design/ could focus on the theme of friendship/ could comment on Jim as part of the adventure story genre, could mention religion and its control, could focus on what the novel reveals of a primitive existence, could focus on 'innocence', discussion might focus on the ending of the novel, etc.

Question 4(a) ALICE WALKER: The Color Purple

Look again at Letter 87 (to be found on pages 220-233 of The Women's Press edition of *The Color Purple*). Then respond to the tasks.

- (i) What do you learn about Celie's relationships with Albert and Shug in this letter?
- (ii) Write about the structure and language of this letter.
- (iii) It has been said that Walker uses the idea of the love triangle in unusual ways in this novel. What do you think?

Possible content:

i) Celie's esteem dependent on Shug, lack of self confidence, afraid now that Shug has left her, blames herself, admires Shug, wants to think and talk about her, happy that she has been able to love/Celie – now more relaxed with Albert, both have suffered from Shug's rejection, both continue to love the same woman, shared feelings give them a point of contact and communication, growing respect, now comfortable in each others' presence, growing friendship, etc

ii) chapter begins and ends with Celie, Shug and Albert, use of dialect, use of childish words, effects of single words, sentimental tone, naivety of Celie, use of irony, contrast of different registers of speakers, information about Nettie and Africa contained in the reports of Celie's conversations with Albert, structure of chapter, sentence structures, humour, non-standard grammatical forms, non-standard punctuation, etc.

iii) love triangle motif first used when Albert has his affair with Shug, lack of jealousy from Celie, growing interest in Shug, reversal of love interest with Celie's relationship with Shug, finally Albert and Celie develop a friendship because of their shared rejection, Shug's return brings out her jealousy/some might challenge the given statement

Question 4(b) ALICE WALKER: The Color Purple

Look again at Letters 19, 20 and 21 (to be found on pages 34-39 of The Women's Press edition of *The Color Purple*). Then respond to the tasks.

- (i) What do you learn about violence in these letters?
- (ii) Write about the ways Walker tells the story in these letters.
- (iii) 'In spite of the novel's optimistic ending, the horrible abuses in the novel leave more impact.' What do you think about this view?

Possible content:

i) Harpo's desire to have physical power over Sofia, belief that women and children have to be beaten, Celie naively and perhaps mischievously tells Harpo to beat Sofia, ironically Sofia beats Harpo yet Harpo is happy, vicious fight between Sofia and Harpo – they fight like men, Celie admits she is jealous of Sofia's power, Sofia speaks of the violence of her upbringing, helps to unite Celie and Sofia, Sofia recommends Celie hits Albert

ii) first person narration, use of dialect, non-standard grammatical forms, child language, use of dialogue, use of exaggeration, terms of endearment, direct address to reader, imagery, religious language, sentimental tone, naivety in tone, use of irony, contrast of different registers of speakers, structure of chapter, use of questions and answers, sentence lengths etc.

iii) some will agree with the statement and focus on the abuses in the novel; some will focus more on the optimism and not see the ending as contrived, argument could be from a feminist perspective, some might comment on the way Walker structures the novel in terms of violence

Question 5(a) ANTHONY BURGESS: A Clockwork Orange

Look again at Chapter 6 in Part 1. Then answer the questions.

- (i) What examples of the farcical and the absurd are there in this chapter?
- (ii) How does Burgess engage the reader's interest in this chapter?
- (iii) Some readers consider *A Clockwork Orange* to be a very funny book; some think it is anything but funny. How do you respond?

Possible content:

i) Alex's method of describing the scene with pace and attention to detail create a sense of the absurd, the manse of the old woman with globe lights 'like guarding the front door', the large number of cats and kittens crying and jumping for milk, the cats and old woman with their ears back listening to the sound of the bell, Alex's predictable attempt at gaining entry, use of exaggeration, Alex's idea that the kots and koshkas have separate bedrooms, dramatic energy of Alex's fight with the old woman and the cats screeching in the background, the insults of the old woman, Alex falling in the milk, the cats joining in the fight, etc.

ii) use of Alex's emotive vocabulary, use of Alex's colourful words, use of platitudes, use of Nadsat, simple repetition, children's discourse features, diminutive endings of words, repetitions, onomatopoeia, use of simile and metaphor, pace, use of dramatic irony, boyish enthusiasm, story told chronologically, like a report to the reader – description of event, reflection upon it, commentary, neat pattern, use of 1st person narrator – the victim, contrast of registers, dialogue to dramatise, use of Alex's reflection, use of contrast, opening and closing of the chapter, etc.

iii) some might focus on the comic elements of the novel – Alex's style, playful use of language, self mockery, comic description of events, use of black humour, etc; some might find Alex's criminal activities so terrible that they are not funny; some might focus on the political and scientific events as being anything but funny; the ending might also be discussed from comic and pessimistic perspectives; some might see all things as being possible, etc.

Question 5(b) ANTHONY BURGESS: A Clockwork Orange

Look again at Chapter 4 in Part 1. Then respond to the tasks.

- (i) What different responses to music are there in this chapter?
- (ii) Write about the ways that Burgess tells the story in this chapter.
- (iii) Some readers have commented on the importance of music in the structural design of *A Clockwork Orange*. What do you think is the importance of music in the novel?

Possible content:

i) the view of the learned academics who believe that great music has a moralistic purpose, the belief that modern youth could be improved if only they had a lively appreciation of the arts, Alex's contempt for such an attitude, Alex's jealous possessiveness of Beethoven's Ninth, Alex's contempt for the teen pop music, Alex's use of classical music for seducing the young girls, Alex's use of Beethoven's Ninth to set the scene of his rape, Alex's mood and violence being heightened by his joy of the music, etc.

ii) first person retrospective narration, confident tone, use of irony, contrast of different registers of speakers, structure of chapter, use of questions and answers, use of Nadsat, versatile use of language, rhymes, child language, use of dialogue, use of exaggeration, use of verbs, contrast in speech of Alex and Deltoid and the young girls, terms of endearment, direct address to reader, imagery, variations in pace, beginning and ending of chapter, parody of 'Ode to Joy', etc.

iii) reference might be made to the way that music signals all the key events in the novel, some might see music as both Alex's pleasure and his downfall, some might focus on the swipe taken at music having a moralistic purpose, some might focus on Alex and see that Alex's passion for music is one of Burgess's methods of securing the readers' sympathy, some might see that connection between the structure of the novel and a symphony, etc.

Question 6(a) IAN McEWAN: Enduring Love

Look again at Chapter 1. Then answer the questions.

- (i) What do you learn about chance and fate in this chapter?
- (ii) How does McEwan tell the story in this chapter?
- (iii) In *Enduring Love* there is a sense that chance controls human destiny. What do you think about McEwan's use of chance in the novel as a whole?

Possible content:

i) Joe believes in the power of destiny, human beings at the mercy of fate, five men converging on the field over watched by the buzzard (symbol of fate), Joe's sense that at the centre of the field is a colossus drawing the men together 'with the power of a terrible ratio', fabulous magnitude is set against puny human distress, the men's lack of cooperation is described by Joe as fatal, the fall (like the Fall of Man) is seen as inevitable, the wind that socked the balloon in two rapid blows is like the hand of God, etc.

ii) first person retrospective narration, use of flashbacks, freeze frames, symbolism, references to science and literature and religion, use of dialogue, religious imagery, deliberate holding back of information for dramatic effect, metaphysical imagery, active verbs, precise details, image of the picnic, mathematical imagery, use of contrasts, etc.

iii) some may write about the linking of chance and accidents, some may focus on Joe and Parry and the way they are destined to meet, comment might also be made about John Logan and the lift he gives to Bonny and the professor, particular incidents (e.g. the restaurant shooting) might be discussed in terms of chance; some might dispute the importance of chance and see it as Joe Rose's obsession, some might see destiny as character and human choice, etc.

Question 6(b) IAN McEWAN: Enduring Love

Look again at Chapters 18 and 19. Then answer the questions.

- (i) What features of a thriller are there in these chapters?
- (ii) How does McEwan tell the story in Chapter 18?
- (iii) Some readers feel that McEwan is a master of surprises in *Enduring Love*. What do you think?

Possible content:

i) slow opening with Joe on his own sorting through papers, mention of Parry and his .22 rifle, focus on key lines from Parry's letters, Parry's absence when Joe actually leaves the flat adds to the suspense, Joe's unproductive visit to the police station, Joe's attempt to ignore Parry at the restaurant, the build up to the shooting and the terrible intensity, etc.

ii) use of scientific and literary jargon, contrast of Joe's rational thinking with that of Linley, use of first person retrospective narrator, use of a possibly unreliable narrator, use of irony, contrast of the beginning and ending of the chapter, use of precise descriptive details, sexual imagery, genre of the detective/ psychological thriller, etc.

iii) some may agree with opening claim; some may disagree; focus may be on different incidents which are considered surprises, some may discuss McEwan's method; some may say that there is much that is predictable or that the scientific writing cuts across the narrative surprise, some may say McEwan is too self conscious and teasing of the reader; there may be other ways of looking at the question

Question 7(a) GRAHAM SWIFT: Waterland

Look again at Chapter 31. Then answer the questions.

- (i) What do you learn about teaching and learning in this chapter?
- (ii) How does Swift tell the story in this chapter?
- (iii) Some readers think the novel is essentially about education. What do you think?

Possible content:

i) desire of teachers to instruct, desire to give knowledge to children, idea that learning is programmed into the child, Wordsworthian notion of the child possessing knowledge from birth, central crisis and contradiction at the heart of teaching, teachers distrusting themselves, fear of teachers becoming too involved with pupils, regulations about teachers drinking alcohol, Crick educating Price about life through stories, education - about: the opposition between student and teacher, about: ‘what gets rubbed off between the persistence of the one and the resistance of the other’, connection between learning and making mistakes, etc,

ii) use of narrative shifts, use of flashbacks, specific details, use of lists, use of questions and answers, metaphors, names, dates, etc. narrative voice, sentence lengths, use of minor sentences, use of assumed audience, variations in pace, contrast of speech of Price and Crick, use of irony and self deprecation, etc.

iii) some might focus on the narrator being a teacher of 34 years, tired, cynical but fascinating to children; some might focus on the events of the past and the way they impact on the present; some might focus on sexual education and education through experience; some might focus on learning from parents and history; some might focus on modern bureaucracy and its impact on education, some might focus on readers being educated, etc.

Question 7(b) GRAHAM SWIFT: Waterland

Look again at Chapter 7. Then answer the questions.

- (i) What does this chapter reveal about growing up and sexual awakening?
- (ii) How does Swift tell the story in this chapter?
- (iii) ‘Underpinning *Waterland* is a tragic loss of innocence.’ How do you respond to this view?

Possible content:

i) adolescent fascination with sex, effects of testosterone, Mary Metcalf leading the narrator to sexual discovery, ‘simmering sexuality’ always lurking, especially in the waterlands, adolescent fascination with their own sexuality, the linking of sex and mystery and danger, importance of sexual curiosity, naivety of young lovers, jealousy of adolescent males, power of adolescent female; growing up is painful and exciting, fraught with danger, sense of life being out of control, etc.

ii) retrospective narration, first person narration, imagery, use of questions and answers, use of direct and indirect speech, use of the present tense, language registers, variety of sentence types and patterns, etc., beginning and ending, movement between past and present, hints of the future, dramatic opening, use of explicit sexual language, use of colloquialisms etc.)

iii) mistakes made in youth/ childhood to impact on the future, sense of ruined lives, innocence of childhood severely and dramatically destroyed/ some may focus on the notion of tragedy (the novel might be discussed as an example of a tragedy); some may challenge the title and not see the loss of innocence as being tragic or as underpinning the novel.

Question 8(a) MARY SHELLEY: Frankenstein

Look again at Chapter 10 which begins: “I spent the following day roaming through the valley.” Then answer the questions.

- (i) What attitudes are displayed by Frankenstein and the creature in this chapter?
- (ii) How does Shelley tell the story in this chapter?
- (iii) “Abhorred monster! Fiend that thou art!” Do Frankenstein’s words apply more to the creature or himself?

Possible content:

i) Frankenstein’s Romanticism, his sense of harmony at being at one with nature, Frankenstein’s despair at having higher sensibilities than ‘the beast’, his appreciation and joy at the views from Montanvert, his contrasting hatred for the creature, his anger and frustration at being challenged by the creature, his irrational cursing, the creature’s calm appeal to be heard, his sense of his own repugnance, his desire to be good, his contempt for his own creator, his pain at being rejected, his ultimatum to Frankenstein, etc.

ii) Use of different narrative frames, Frankenstein’s story and the preparation for the creature’s story, use of formal English, use of natural description and the romantic setting, violent discourse and altercation, religious imagery, use of PB Shelley’s poem, use of exclamation, active verbs, use of adjectives, structure of chapter, etc.

iii) Focus could centre on the use of doubles: who is the real monster? Some will see Frankenstein as the monster, detailed discussion could be given, debate could focus on sinful man, some may consider the creature as a monster because of its crimes against humanity/ some may challenge the question and see neither as monsters

Question 8(b) MARY SHELLEY: Frankenstein

Look again at Chapter 2 which begins: “We were brought up together; there was not quite a year difference in our ages.” Then respond to the tasks.

- (i) What is revealed about education and learning in this chapter?
- (ii) Write about the ways Shelley tells the story in this chapter.
- (iii) Some readers think that in *Frankenstein* Shelley offers a severe criticism of the pursuit of knowledge. What do you think?

Possible content:

i) Frankenstein claims he had a thirst for knowledge, seems to be a male desire – Frankenstein and Clerval, learning leads to solitude, becomes an obsession for Frankenstein, women not seen as able to apply themselves, sense of education being tainting, precise details given of contemporary teachers and scientists, Frankenstein’s interest in science seen as consuming, exciting and destructive, etc.

ii) Use of narrative frames, Frankenstein’s story, use of precise locations and actual scholars and scientists, idealistic description of Elizabeth, formal Latinate vocabulary, slow pace of chapter, ominous ending, significance of the final words: ‘utter and terrible destruction’, etc.

iii) Some will agree and discuss Frankenstein as an overreacher, may be references to Shelley’s contemporary society; some will look at the task from a religious perspective, some will focus on the chain of destruction that results from Frankenstein’s creation/ some will challenge the given statement: the pursuit of science may be seen as exciting in spite of the consequences; there may be other ways of responding to the task