



General Certificate of Education

English Literature 5746

Specification B

**LTB1 Introduction to the Study of
Literature**

Mark Scheme

2007 examination - January series

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

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

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

Assessment Objectives

The examination will assess a candidate's ability to:

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

The Unit is worth 35% of the whole AS.

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

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

LTB1
Mark scheme: Skills Descriptors

BAND 1: MARK RANGE 0 – 5

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

BAND 2: MARK RANGE 6 – 11

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

BAND 3: MARK RANGE 12 – 17

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

BAND 4: MARK RANGE 18 – 23

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

BAND 5: MARK RANGE 24 – 29

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

BAND 6: MARK RANGE 30 - 35

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

Question Specific Notes

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

Pride and Prejudice: Jane Austen

1(a)

Possible content:

i) Polite/ dignified/ proud/ honest/ desperate to be heard/ caring for Bingley/ class conscious/ generous in praise of Elizabeth/ manipulative of Bingley/ capable of deception/ but able to admit what he has done/ moralistic/ respectful of his father/ caring towards his sister/ respectful of Elizabeth/ strong need to justify himself. Some candidates may offer negative characteristics: superior/ condescending. Accept if well explained, etc.

ii) Narrative frame with its focus on Elizabeth/ formal Latinate style/ omniscient authorial perspective/ narrative perspective from the viewpoint of Elizabeth/ use of the setting of Rosings Park/ rare description of the pleasant morning and the 'verdure of the early trees'/ symbolism of spring/ choice of park versus turnpike road/ new beginning/ low key description of Darcy's waiting for Elizabeth/ bare details of Elizabeth reception of the letter/ Darcy's style: educated, use of Latinate terms/ passionate language/ use of pronouns/ careful structure of letter/ balanced sentences/ legal register when writing of Wickham/ rare use of adjectives – 'excellent' for father/ 'affectionate' for Georgiana's heart/ formality of tone/use of madam/ ending with his full name and 'God bless you', etc.

iii) Can expect discussion of any of the 40 letters/ should mention at least 3 letters/ purposes: to further plot, to reveal or conceal character, to give novel authenticity, verisimilitude/ used for comedy (Collins, Mr Bennet), offers a variety of narrative voices and perspectives, etc.

1(b)

Possible content:

i) Characteristics of a farce/ regal pompous entrance of Lady Catherine/ rudeness and vulgarity of Lady Catherine/ sycophancy of Mrs Bennet/ contrast of reactions/ confrontation of Elizabeth and Lady Catherine/ anger, accusation and retort/ absurdity of Lady Catherine's request/ blustering and foolish behaviour/ Elizabeth's defiance/ Lady Catherine's dramatic leave taking, etc.

ii) Omniscient authorial perspective/ use of humour/ irony/ use of direct speech/ free indirect speech/ Latinate vocabulary/ use of adjectives and adverbs/ dramatic encounter framed by authorial introduction and conclusion/ tone at beginning and end factual and ironic/ dramatic end to first paragraph/ contrast to use of reported speech and direct speech of Lady Catherine / contrast of rude speech of Lady Catherine and initial politeness of Elizabeth/ use of narrative surprise/ use of questions/ exclamations/ dashes/ use of time/ use of dialogue with little authorial intrusion/ use of insults and offensive language/ Elizabeth's balanced replies have a cutting edge – 'He is a gentleman; I am a gentleman's daughter: so far we are equal/ humour of Mrs Bennet's final comment, etc.

iii) Reference might be made to elaborate settings (country houses and parks)/ love story/ comedy of manners/ social comedy/ fierce confrontations/ intrigue/ licentiousness/ comedy/ heroes and villains/ some might comment on the way modern films reflect modern culture/ references might be made to specific adaptations, etc.

Tess of the d'Urbervilles: Thomas Hardy

2(a)

Possible content:

i) Romanticises Tess/ proud to walk out in public with her/ violently jealous of any sexual interest shown to her/ wants to see Tess as ideal/ wants to promote her lineage and her beauty to his parents/ refuses to listen to her as a real woman when she tries to confess her sins before their marriage, etc.

ii) Romantic and idyllic setting of the start in contrast to the deep foreboding of the end; marriage set in centre of chapter but described negatively/ use of dialogue/ superstition/ local dialect, omniscient narration, internalisation of Tess's thoughts, Latinate words, emotive language/ irony, use of lists/ use of legend of d'Urberville coach/ religious imagery/ intertextual references/ balance of Angel's thoughts and Tess's, etc.

iii) Some will agree and develop the view that Clare cannot see Tess as a real woman until he has his near death experience in Brazil/ some will focus on his hypocrisy/ some will see him as representing patriarchal views despite his claim he is a free thinker/ some will focus on 'unforgivable' and perhaps see Clare as a victim of a world in which women have very little power and identity, etc.

2(b)

Possible content:

i) John Durbeyfield's reading Tess's fate in the 'Fortune Teller'/ superstition that Joan Durbeyfield 'must mind that she [Tess] don't get green malt in the floor' (get pregnant)/ omen of Tringham's talk of the d'Urbervilles having gone to seed/ Abraham's asking if God exists on the other side of the stars/ Tess's belief that she lives on a blighted star/ Tess's inadvertent killing of Prince, etc.

ii) Omniscient authorial voice of Hardy/ use of colloquialisms/ use of foreboding/ imagery of blood/ humour of drunkenness/ child language/ Latinate language/ descriptive detail/ significance of names 'The Pure Drop'/ use of West Country dialect/ use of historical references/ contrast of imagery of age and youth/ nightmare imagery/ metaphysical description/ foreshadowing/ foreboding end/ contrast of beginning and end of chapter – drunken revelry to intimations of murder, etc.

iii) Most will agree and link the bleakness with tragedy/ some might comment on the author's personal views being forced into the novel/ some might say fate is used in a contrived and heavy handed way/ some might say that fate is only a backcloth to the tragedy which is a result of human activity and attitudes/ accept any relevant discussion and personal views.

Great Expectations: Charles Dickens

3(a)

Possible content:

i) The river is changeable/ high water mark at the start of the chapter, then the tide turns/ the particular part of the Thames that the story focuses on (Essex and Kent), river broad and solitary at Gravesend/ few water inhabitants/ few public houses along its stretches/ takes steamers from London to Rotterdam and Hamburg/ little steam traffic but plenty of boats/ bridges across river/ sense of river having its own will/ provides work and wealth (in the retrieval of drowned bodies), etc.

ii) Setting: cold March/ use of first person retrospective narration/ tense atmosphere for Pip's growing uncertainty/ use of detail/ steady pace of chapter at the start/ detail of Pip's plan outlined/ precise detail of ships and boats/ use of dialogue/ short sentences for tension/ colloquialisms and non-Standard features/ register of boats and watermen/ contrast of Pip's speech and Magwitch's irony/ use of time/ use of active verbs/ creation of mystery/ use of silence/ dramatic capture and fight/ repetitive sentence structure/ sombre end and imagery of hands, etc.

iii) River – symbol of life/ unstoppable/ inevitable journey/ symbol of power/ destructive force/ cleansing power/ linked with baptism/ hands – symbol of forgiveness/ symbol of work/ Pip brought up by hand/ symbol of acceptance and love/ shared guilt/ clothes – gentleman/ deception/ betrayal/ being stuck in time (Miss Havesham)/ light and fire – optimism/ expectations/ warmth but also death/ credit any comment on other relevant symbols.

3(b)

Possible content:

i) Pip – reflective, serious, sensitive, naïve, innocent, fearful, etc.

Magwitch – violent, desperate, opportunistic, threatening, intimidating, bullying, etc.

ii) Retrospective first person narrative/ use of factual detail/ use of irony/ comic detail/ images of death/ setting: churchyard/ use of time/ natural imagery/ vivid description of the marsh/ geometric imagery/ description of Magwitch – no finite verbs/ accumulation of detail/ repeated sentence structures/ dramatic confrontation/ distorted perception of Pip being turned upside down mirrored in the language and sentence construction/ use of question and answer/ use of non standard features/ narrative frame – quiet end to chapter after breathless energy of climactic sections, etc.

iii) Death/ relationship between Pip and Magwitch/ criminal life/ distorted perception/ significance of the second convict/ family relationships/ importance of Joe's blacksmith shop/ cruelty/ relationship between Pip and Joe, etc.

The Color Purple: Alice Walker

4(a)

Possible Content:

i) Celie now in control of her life/ she has love, work, money, friends and hope/ Jerene and Darlene part of the women's culture/ they are unmarried and love their work/ Darlene trying to improve Celie's speech to empower her/ however Celie is confident with herself and her speech: 'Why I care? I ast. I'm so happy'/ Celie confident in Shug's approval of her/ Celie happy to let Darlene think what she wants/ Celie sees the point in having something to haggle with while she works contentedly with Darlene/ Celie makes pants- all colours and prints, Celie inventive, strong individual designs- creates red and purple pants for Sofia, etc.

ii) Upbeat tone/ non-Standard features including non inflectional verbs/ but more Standard than earlier letters/ some minor sentences but more multi-clause sentences/ use of humour/ colour symbolism/ epistolary style/ positive signing off/ clothing imagery/ reading motif/ direct address to Nettie/ sense of energy/ use of detail, etc.

iii) Some will agree and think the emphasis on women's issues is heavy handed/some will suggest male readers might feel threatened/ some will argue that the triumph of women in the novel is deserved after their suffering/ accept any valid argument, providing there is textual support, etc.

4(b)

Possible content:

i) Farcical humour of the fight between Sofia and Harpo/ Celie's exaggerated belief that there must be 'robbers and murderers'/ humour of non-Standard expression 'they fighting like two mens'/ pace of the narrative/ dramatic actions of the fight//comic account of Sofia's visit to her children/ Sofia's dismissal of her white masters/ Miss Millie's inability to drive backwards/ after her insulting behaviour towards Sofia, the comic justice of her having to ask for help/ farce of all the black children staring and laughing/ incidents more amusing because of Sofia's telling of the story, etc.

ii) Story told in Sofia's words after a brief introduction from Celie/ cryptic end to the chapter (Sofia's 'White folks is a miracle of affliction')/ pace/ use of dialogue/ irony/ Sofia's idiolect/ non-Standard colloquial features/ use of conversational markers/ chapter reads like a separate story/ use of time – Christmas, all day/ 15 minutes actually spent with family/ contrast: the pomposity of Miz Millie and the directness of Sofia/ use of pronouns/ social boundaries marked with 'ma'am', etc.

iii) Some will agree focusing on the comic incidents and the classical comic happy ending/ some will find humour in Celie's language and directness of expression/ the incongruity/ her dry humour and ability to laugh at herself/ some will disagree and focus on the serious issues or the suffering and pain, etc.

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

5(a)

Possible content:

- i) Gatsby impressed by money/ believes that money can buy people – he offers Nick money as a bargaining tool for using his house to meet Daisy/ Nick declines offer because the offer was ‘tactlessly made’ (the implication is that he would have accepted if the offer had been *tactfully* made/ Gatsby sends a man to mow Nick’s lawn/ buys bucketfuls of flowers/ Gatsby’s clothes (white flannel suit, silver shirt, gold tie)/ while waiting Gatsby reads Clay’s *Economics*/ Daisy intoxicated by Gatsby’s wealth/ Nick mesmerised by Gatsby’s money and extravagance, etc.
- ii) Romantic prose/ use of first person retrospective narrator/ metaphysical imagery/ self conscious narrator/ reminders that a story is being told/ contrast of speech styles/ unreliable narrator/ imagery/ musical imagery/ use of Gatsby’s speech idioms/ symbolism of the clock/ use of time/ use of pathetic fallacy, etc.
- iii) Most will probably agree and write about: Jordan Baker’s name (2 types of car)/ Gatsby being in love with Daisy whose ‘voice is full of money’/ Myrtle buying a dog randomly on her way to a drunken party with Tom/ Tom buying Myrtle/ Wilson wanting to buy Tom’s car in order to build a new life/ Wilson being unable to tell the difference between God and an advertisement/ some may disagree and write about Nick’s valuing of Gatsby as a human being/ his turning his back on the moneyed world of Buchanans/ some might argue that Gatsby’s love for Daisy is genuine, etc.

5(b)

Possible content:

- i) Full of music which plays all night/ full of people who float in and out of Gatsby’s house and garden/ people transported in Rolls Royces/ parties beginning at 9 am and ending long past midnight/ on Fridays 5 crates of oranges and lemons arrive/ house brightly and exotically lit/ orchestra – a pitful of oboes, trombones and saxophones/ swimming in Gatsby’s pool/ house awash with alcohol/ guests not invited – just turn up/ on Mondays – 8 servants and an extra gardener clean up and repair the ravages of the night before, rubbish collected, etc.
- ii) Exotic description/ use of first person retrospective unreliable narrator/ setting/ use of time/ contrasts/ dialogue/ choric voices of rumour mongers/ drunken discourse/ topical references e.g. to David Belasio, Roosevelt/ colour imagery/ Gatsby’s idiolect/ self conscious narration/ romantic prose/ structure – movement from the general to Nick’s personal relationship with Jordan Baker, etc.
- iii) Accept any personal views about Gatsby’s world. Reward debate. Some will agree that the magic of the world remains in the reader’s memory/ some will say there is a hollowness/ some will focus more on the corruption/ some will focus on the naivety and romanticism of the narrator/ Expect specific detail from Chapters 3 and 6/ some might comment on Myrtle’s party as a contrast, etc.

The God of Small Things: Arundhati Roy

6(a)

Possible content:

i) Thoughtful/ imaginative/ creative/ self-conscious/ curious/ practical/ friendly/ naïve/ open/ understands his sister, etc.

ii) Use of different narrative voices/ perspectives, first part – Estha's thought process/ almost a stream of consciousness/ blending of words/ use of elision/ use of the recipe/ sentence fragments/ use of dialogue/ poetic prose/ natural imagery/ use of colour/ contrast between the child language and the voice and words of the omniscient narrator/ symbolism/ use of questions/ echoes from earlier chapters/ use of Indian words, etc.

iii) Some will point out that not all of the story is from the children's perspective, and when other voices are heard they provide a contrast/ some will say that the perspective of children heightens the tragedy and pain/ some will say the children's perspective gives the novel a certain beauty/ some will say it enables the reader to explore the psychology of children/ creates humour/ contrast of innocent and experience, etc.

6(b)

Possible content:

i) Estha – afraid of having to testify against Velutha/ Baby Kochamma – full of hatred/ desperate for a conviction/ bullies children/ fearful for herself/ prepared to lie/ Inspector Thomas Matthew – dismissive/ for him Velutha is just a 'Paravan'/ no compassion/ comrade Pillai – will use it to his political advantage/ children – natural respect and fondness for Velutha but prepared to lie when they think the choice is between Velutha and their mother/ the police – disrespect/ kick him/ offer him no dignity/ body dumped in pauper's pit/ Ammu – horrified.

ii) Fierce tension of narrative with accumulation of voices and perspectives/ child language at the start and end with omniscient narration about Ammu/ use of questions and answers/ technical legal language/ use of italics for emphasis/ interrogative style/ movement from internal to external narration/ discourse of Baby Kochamma and the children – terrifying intensity/ description of Velutha/ use of short sentences/ paradox of Indian phrases/ use of imagery/ ominous ending, etc.

iii) Appalling treatment of human beings/ part of the social structure of India/ gives realistic background/ highlights theme of transgression of boundaries/ creates oppositions in the tale/ irony of natural bonds between the children and Velutha/ in transgressing shows the spirit of Ammu/ gives novel its tragic centre/ leads to psychological breakdown of children/ leads to death – Velutha and Ammu/ children caught in the terrible muddle of deception/ injustice and horror, etc.

Waterland: Graham Swift

7(a)

Possible content:

i) Religious/ secretive/ obsessed/ in control of Tom/ desperate in her pregnancy/ enigmatic/ fearful/ determined/ emotional/ resolute/ single-minded/ isolated, etc.

ii) First person retrospective narrator who may be unreliable/ stark chapter heading/ contrast of Tom and Mary/ description/ personal narrative/ address to class/ address to Mary (who is the assumed audience here?)/ use of time and place/ dialogue – fragmented and distorted/ use of questions and answers/ child language/ internal monologue/ use of elliptical points/ use of echoes/ references to the two time frames/ natural imagery/ colour imagery, etc.

iii) Young Mary - seductive temptress/ tormentor/ more knowledgeable than the males/ in control/ manipulative/ controlling/ playing one boy off against the other/ mother figure/ older Mary – cold/ psychologically unstable/ the reason why Tom is to lose his job/ stealer of children/ argument might include comments about the first person narrator's personal bias/ his need to be pitied/ from a feminist perspective Mary can be pitied/ a victim of irresponsible males/ motherless/ victim of a terrible abortion/ victim of history/ symbolically links to the Virgin Mary, etc.

7(b)

Possible content:

i) Title of chapter/ crime of hiding bottle/ use of questions/ use of silence/ listening for Dick's return/ waiting/ use of footsteps/ secret listening of Tom hiding behind the door of his room/ fear that Dick might murder him/ stealth/ cunning/ use of the key/ secret chest/ laying of the trap/ hidden key/ use of initials/ locked doors/ creation of suspense and tension, etc.

ii) First person retrospective narration/ use of tension/ suspense/ short fragments of sentences/ short single clause sentences/ focus on sound/ use of time/ use of dashes/ references to previous chapters/ adapted invented phrases: his 'cunning has out cunniged mine'/ use of pathetic fallacy, etc.

iii) Reader needing to put jigsaw pieces together/ candidates could agree with the question and say Swift is setting the reader a story to solve/ set on false trails/ seems like a murder story at first/ different stories need solving – Mary Metcalf's, Dick's, Ernest Atkinson's/ some might say there are too many digressions for the detective story to be sustained/ some might focus on the joy of investigation/ some might comment on the reader's frustration, etc.

Questions for re-sit candidates only.

Wuthering Heights: Emily Brontë

8(a)

Possible content:

i) Mr Earnshaw – proud/ fond of Heathcliff/ likes him/ slightly embarrassed/ determined for Heathcliff to stay/ compassionate/ Nelly – contemptuous/ fascinated/ afraid/ calls it stupid/ Mrs Earnshaw – hostile/ angry/ sees Heathcliff as a threat/ leads her to attack her husband's sanity/ Catherine and Hindley – intrigued/ refuse to accept Heathcliff as their brother/ Catherine – spits at Heathcliff but later bonds with him/ Hindley – angry/ bitter/ jealous/ sees Heathcliff as a usurper, etc.

ii) Framed narrative of Lockwood and Nelly/ use of description/ use of dialogue/ sense of mystery/ use of imagery/ use of names/ use of time/ description of Heathcliff/ use of contrast/ passionate language/ invitation at the end of the chapter to continue, etc.

iii) Many will agree and comment can be expected on: Heathcliff – never accepted by anyone other than Catherine/ even she won't marry him/ Isabella – mesmerised by him but doesn't understand him/ Heathcliff causes destruction and dislocation from his first appearance/ later brings misery/ revenge and death destroys Hindley, Isabella and Cathy/ Frances - adored by Hindley but too weak and frail to survive life at the Heights/ Lockwood – comments on the world of the novel but doesn't understand it, always an ill adapted outsider/ mistakes situations/ in the end he leaves and returns to London, etc.

8(b)

Possible content:

i) Assertive/ confident/ decisive/ bullying/ violent to Cathy/ brutal/ single minded/ full of misery/ isolated/ devoted to Catherine/ fearless/ tormented, etc.

ii) Framed narrative/ Nelly's story but much of the chapter is in Heathcliff's words/ quiet beginning to chapter/ changes with Heathcliff's entrance/ vicious language to Cathy/ chilling climax of Heathcliff's account of digging up Cathy's grave/ Nelly only partially understands (unreliable)/ aggressive/ passionate language/ references to the demonic/ supernatural and metaphysical imagery/ explanation of events we have only partly understood from Chapter 3/ Heathcliff's story a contrast to Nelly's flimsy account/ H. direct/ like a soliloquy/ enables us to see Heathcliff's character head on/ distinctive voice/ loosely connected sentences/ conveys experience at the moment when it was lived/ use of time/ lack of chronology/ Nelly account of the plot at the end, etc.

iii) Some will agree and discuss Heathcliff's role in classical, Aristotelian terms/ some will peruse the idea of Byronic hero/ some will dismiss idea and see him as a brutal revenger or as a vehicle for Brontë's ideas on love/ accept any relevant discussion and personal response.