

Sample Scheme of Work AS English Literature H072

Scheme of work for OCR AS English Literature (H072)

Component 02 Drama and prose post-1900 *The Reluctant Fundamentalist*

Notes:

- It's quite likely that *The Reluctant Fundamentalist* will be the first text studied on the AS course. Given its length and relative accessibility, it is feasible to ask students to read the entire novel in advance of formal classroom teaching. Assuming two weeks at the start of the course for introductory and induction work, if you give out copies of the novel at the start of the induction period, you can expect students to have read it as you start to teach.
- One of the advantages of *The Reluctant Fundamentalist* as a text to teach is that its twelve chapters are of fairly equal length; though, inevitably, you may need to go more slowly as you start teaching the novel, it should be possible to cover two chapters in three lessons of an hour each. Building in opportunities for a couple of timed assignments, you should be able to teach the novel comfortably in 25 hours of classroom time.

TOPIC OUTLINE	SUGGESTED TEACHING AND HOMEWORK ACTIVITIES	SUGGESTED READING/RESOURCES	POINTS TO NOTE
An introduction to the novel	What is the novel? Where did it come from? Discussion and research.		
Approaches to Mohsin Hamid, and aspects of postcolonial writing and the representation of the immigrant experience in prose fiction.	Biographical context (AO3) Literary context (AO3) Discussion and analysis of selected extracts from novels by, for example, Salman Rushdie, Jhumpa Lahiri, Hanif Kureishi, Zadie Smith, Andrea Levy, Monica Ali, Sunjeev Sahota etc.	Hamid's appearance on Radio 4 <i>Book Club</i> http://www.bbc.co.uk/programmes/b0144ybj or BBC World Service <i>World Book Club</i> http://www.bbc.co.uk/programmes/p018xv5y Hamid's essays 'Enduring Love of the Second Person', 'My Reluctant Fundamentalist', 'International Relations', 'A Home for Water Lilies', all published in <i>Discontent and its Civilisations</i> (Penguin 978-0241 146323)	



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		<p>Salman Rushdie, 'Imaginary Homelands' in <i>Imaginary Homelands</i> (Vintage, 978-0099542254)</p> <p>Hanif Kureishi, 'The Rainbow Sign' in <i>Collected Essays</i> (Faber, 978-0571249831) and 'My Son the Fanatic' in <i>Collected Stories</i> (Faber, 978-0571249824)</p> <p>Steven Morton, 'Imaginary Homelands: <i>The Reluctant Fundamentalist</i> and Other Contemporary Novels', <i>EMagazine</i>, No. 69, September 2015.</p>	
<i>The Reluctant Fundamentalist</i>	<p>Introduction</p> <ul style="list-style-type: none"> • Discussion of 9/11 (AO3) • India/Pakistan conflict (AO3) • Dramatic Monologue (AO2) • Globalisation (AO3) 	<p>You-Tube footage news.bbc.co.uk/hi/english/static/in_depth/south_asia/2002/india_pakistan/timeline/2001.stm</p> <p>Browning, 'My Last Duchess' (or other example)</p> <p>Have a world map displayed with images of key settings: New York, Anarkali district of Lahore, Manila, Valparaiso, Rhodes.</p>	<p>NB There is a film of <i>The Reluctant Fundamentalist</i> (Mira Nair, 2012) but it departs so substantially from the novel to be (potentially at least) quite misleading.</p> <p>The Reluctant Fundamentalist - Lesson element, task 1</p>



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Chapter 1	<p>Characterisation of Changez and the unnamed American. (AO1 and 2)</p> <p>Princeton (AO1 and 2)</p> <p>Narrative tension (AO2)</p> <p>Ideas of family and social class (AO1 and 2)</p> <p>Religion (Changez's only reference to God on p.16) (AO1 and 3)</p> <p>Jim and Underwood Samson (AO1 and 2)</p>	<p>Extract from <i>The Social Network</i> (Fincher, 2010) for representation of elite American universities.</p>	<p>Pages references are to the Penguin edition of the text.</p>
Chapter 2	<p>Characterisation of Erica (AO1 and 2)</p> <p>Changez's ambivalence towards his Princeton friends. (AO1 and 2)</p> <p>Significance of popular cultural reference (Bryan Adams, Erica's Mao t-shirt) (AO1, 2 and 3)</p> <p>Chris and ideas of death (AO1 and 2)</p> <p>Allegorical names (AO2)</p> <p>Ideas of the gender (AO1 and 2)</p> <p>Ideas of home (AO1 and 2)</p> <p>Significance of Greece as a setting (AO2)</p>	<p>David Lodge, 'Introducing a Character' in <i>The Art of Fiction</i> (Vintage, 978-0099554240)</p>	<p>There are good opportunities in this chapter to do some preparation for the AS exam task and undertake some comparison between the novel and an extract. Anything which explores cultural difference in attitudes towards women will work well but page 158-159 of Jhumpa Lahiri's <i>The Lowland</i> (Bloomsbury. 9781408843543) is an interesting choice. (AO4)</p>



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Chapter 3	<p>Predator/prey images (AO2)</p> <p>New York (all the places mentioned in the novel exist; get students to find and bring in picture to make a collage of Changez's New York) (AO1 and 2)</p> <p>Working at Underwood Samson and the language of the military to describe Changez's working life. (AO1 and 2)</p> <p>Comparison and contrasts between life in Pakistan and America (AO1 and 2)</p> <p>Popular cultural references (<i>Star Wars</i>, <i>Top Gun</i>) (AO1, 2 and 3)</p>	<p>F. Scott Fitzgerald, <i>The Great Gatsby</i> (esp. opening of Chapter 3)</p> <p>Immigrants at work: extracts from Colm Toibin, <i>Brooklyn</i> (Penguin, 978-0241972700), John Lanchester, <i>Capital</i> (Faber, 978-0571234622) and Rose Tremain, <i>The Road Home</i> (Vintage, 978-0099475461). (AO4)</p>	<p>The Reluctant Fundamentalist - Lesson element, task 2</p>
Chapter 4	<p>Narrative ambiguity (Changez's scar) and suspense (power cut) (AO2)</p> <p>Anarkali and ideas about Pakistan. (AO1 and 2)</p> <p>New York (cont.) (AO1 and 2)</p> <p>Visit to Erica's apartment (AO1 and 2)</p> <p>Food motif (AO2); produce a list of all the food references so far in the novel and get students to add to it as you progress.</p> <p>Characterisation of Erica (cont.) (AO1 and 2)</p> <p>Significance of <i>Flight 714</i> (AO1 and 2)</p> <p>The Central Park picnic (AO1 and 2)</p>	<p>Show opening sequence of <i>Manhattan</i> (Allen, 1979)</p> <p>Hergé, <i>Flight 714</i> (Egmont, 978-1405206334)</p>	



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Chapter 5	<p>Ideas of identity and its performance (AO1 and 2)</p> <p>Significance of Manila as a setting for Changez's assignment (AO1 and 2)</p> <p>Nostalgia (AO1 and 2)</p> <p>Attacks on the World Trade Centre on 9/11 (AO1, 2 and 3)</p>	<p>Extracts from Joseph O'Neill, <i>Netherland</i> (Harper, 978-0007275700); Jonathan Safran Foer, <i>Extremely Loud and Incredibly Close</i> (Penguin, 978-0141012698); Don DeLillo, <i>The Falling Man</i> (Picador, 978-0330524919); essays by Martin Amis and Ian McEwan both available at www.theguardian.com/uk (AO3 and 4)</p>	
Chapter 6	<p>The American response to 9/11 (AO1, 2 and 3)</p> <p>Ideas of death (AO1 and 2)</p> <p>Erica's grief for Chris (AO1 and 2)</p> <p>Changez's relationship with Erica (AO1 and 2)</p>	<p>Mohsin Hamid, 'Slaying Dragons: Mohsin Hamid discusses <i>The Reluctant Fundamentalist</i>', <i>Psychoanalysis and History</i>, Vol. 11, No 2, 2009, pp.225-237.</p> <p>James Joyce, 'The Dead' from <i>Dubliners</i> (especially the last five pages)</p>	
Chapter 7	<p>Shift in Changez's feelings towards America (AO1 and 2)</p> <p>India/Pakistan conflict (AO3)</p> <p>Changez's work in New Jersey (AO1 and 2)</p> <p>Ideas of identity and its performance (especially Changez 'becoming' Chris in order to have sex with Erica) (AO1 and 2)</p> <p>Ideas of fundamentalism (AO1, 2 and 3)</p> <p>Characterisation of Jim (AO1 and 2)</p>	<p>Delphine Munos, 'Possessed by whiteness: Interracial affiliations and racial melancholia in Mohsin Hamid's <i>The Reluctant Fundamentalist</i>', <i>Journal of Postcolonial Writing</i>, Vol. 48, No. 4, September 2012, pp.396-405.</p> <p>Extracts from John Updike, <i>Terrorist</i> (Penguin, 978-0141027845) and James Joyce, 'The Dead'. (AO4)</p>	



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Chapter 8	<p>Narrative suspense (introduction of the waiter) (AO2)</p> <p>The American response to 9/11 and nostalgia (AO1, 2 and 3)</p> <p>Changez's propensity for violence (AO1 and 2)</p> <p>Unreliable narration (AO2)</p> <p>Characterisation of Jim (AO1 and 2)</p>	David Lodge, 'Suspense' in <i>The Art of Fiction</i> (Vintage, 978-0099554240)	
Chapter 9	<p>Ideas of home and of Pakistan (AO1 and 2)</p> <p>Cultural identity – Changez's beard (AO1 and 2)</p> <p>Characterisation of Erica, her grief, and psychological fragility; religious imagery (AO1 and 2)</p> <p>Narrative suspense – the unnamed American (AO2)</p>	Joseph Darda, 'Precarious World: Rethinking Global Fiction in Mohsin Hamid's <i>The Reluctant Fundamentalist</i> ', <i>Mosaic</i> , Vol. 47, No. 3, September 2014, pp.107-122.	
Chapter 10	<p>Changez's visit to Valparaiso (AO1 and 2)</p> <p>Characterisation of Juan-Bautista (AO1 and 2)</p> <p>Ideas of culture vs commerce (AO1 and 2)</p> <p>Janissaries (military imagery) (AO1 and 2)</p> <p>Unreliable narration ('I am not in the habit of inventing untruths!') (AO2)</p>	<p>Mohsin Hamid, 'A Home for Water Lilies' in <i>Discontent and its Civilisations</i> (Penguin, 978-0241146323)</p> <p>David Lodge, 'Introducing a Character' in <i>The Art of Fiction</i> (Vintage, 978-0099554240) to inform discussion of Hamid's characterisation of Juan Bautista.</p> <p>David Lodge, 'The Unreliable narrator' in <i>The Art of Fiction</i> (Vintage 978-0099554240)</p>	



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Chapter 11	<p>Changez's return to New York (AO1 and 2)</p> <p>Criticism of America's conduct in the world (AO1, 2 and 3)</p> <p>Erica's disappearance (AO1 and 2)</p> <p>Image of the firefly (AO2)</p>	<p>George W. Bush, Speech to a joint session of Congress, 20 September 2001 and State of the Union Address, 29 January 2002; both available on-line http://georgewbush-whitehouse.archives.gov/news/releases/2002/01/20020129-11.html (AO3)</p>	
Chapter 12	<p>Changez's life after his return to Pakistan (AO1 and 2)</p> <p>Narrative suspense (AO2)</p> <p>Lack of closure/narrative ambiguity (AO2)</p> <p>Changez's relationship with Erica (AO1 and 2)</p> <p>'Religious literalists'/Fundamentalism (AO1, 2 and 3)</p> <p>Terrorism/violence (AO1, 2 and 3)</p>	<p>Washington Irving, 'The Legend of Sleepy Hollow' (or extract from the film (Burton, 1999)); Joseph Conrad, <i>Heart of Darkness</i>.</p> <p>David Lodge, 'Intertextuality' and 'Endings' in <i>The Art of Fiction</i> (Vintage 978-0099554240)</p>	



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Round-up/revision	Exam conditions sample essay question	Sample assessment materials are available on OCR website www.ocr.org.uk	<p>Other possibilities:</p> <p>Ideas of home (James Joyce's 'Eveline' or Kate Grenville's <i>The Secret River</i> (pp.331-332)).</p> <p>Ideas of cultural difference (the restaurant scene from Hanif Kureishi's 'My Son the Fanatic').</p> <p>Immigrant Attitudes to America (Vladimir Nabokov, <i>Lolita</i>, Amy Tan, <i>The Joy Luck Club</i>).</p> <p>Questions of identity (the opening of Hanif Kureishi's 'The Rainbow Sign' or John Le Carre's <i>A Most Wanted Man</i>, pp.11-12)).</p> <p><i>Grief and Loss</i> (a passage from Colm Toibin's <i>Brooklyn</i>).</p> <p>Terrorism and Political Violence (Sebastian Faulks, <i>A Week in December</i> or John Updike's <i>Terrorist</i>).</p>

