

# AS and A LEVEL

## *Delivery Guide*

H074/H474

# ***ENGLISH LANGUAGE AND LITERATURE (EMC)***

Theme: *The Great Gatsby*  
AS Level Paper 2, Section A  
The Language of Literary Texts  
A Level Paper 3, Section A  
Reading as a Writer, Writing  
as a Reader

April 2015



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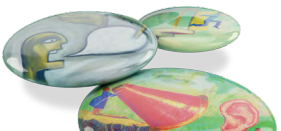
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## CONTENTS

Introduction	Page 4
Curriculum Content	Page 5
Thinking Conceptually	Page 6
Thinking Contextually	Page 7
Student Resources	Page 13



# Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk).

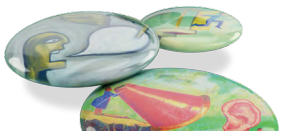
## KEY



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# Curriculum Content

At both AS and A Level, this examined component asks students to examine how narratives work, with reference to their chosen text.

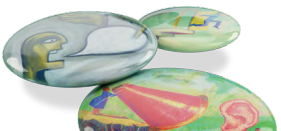
Topic: F. Scott Fitzgerald: *The Great Gatsby*

Key skills:

- Apply relevant methods for text analysis, drawing on linguistic and literary techniques
- Identify how meanings and effects are created and conveyed in texts
- Analyse the ways a narrative text draws on its generic and literary contexts.

At AS Level, students analyse narrative techniques in an extract from the text (printed in the paper) and place it in the context of the novel as a whole.

At A Level, students choose from two questions, each focussing on an aspect of narrative. Their study of narrative techniques in Section A is applied to their own creative writing in Section B.



# Thinking Conceptually

## **Approaches to teaching the content**

This examined component requires students to read a substantial prose fiction text: *The Great Gatsby*, by F. Scott Fitzgerald.

In this combined Language and Literature course, the key focus is on how narratives work, drawing on integrated linguistic and literary approaches.

Students will study aspects of narratives such as the use of voice, point of view, time and chronology, dialogue, characterisation, genre, symbols and motifs, structure and settings.

They will need to apply relevant techniques in their response to either an extract (AS) or a question (A Level) in relation to *The Great Gatsby*.

They should use these in textual analysis to explain how meanings and effects are created.

It is important for both AS and A Level that students have an awareness of broader contextual factors. These would include understanding of how the text draws on genre conventions, as well as relevant aspects of the social/historical context of the text.

## **Common misconceptions or difficulties students may have**

In the transition from GCSE study, students may worry that this approach differs from a familiar schema of plot,

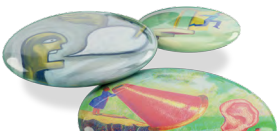
themes, characters, setting. In fact, the difference is just a shift in emphasis from WHAT to HOW, from 'characters' to 'characterisation'. They will still be studying the familiar aspects, but the focus will be on critical analysis, exploring how, for example, a particular perspective shapes the creation of character. Or the role of different settings in the novel in the development of plot and the themes conveyed.

## **Conceptual links to other areas of the specification – useful ways to approach this topic to set students up for topics later in the course**

For A Level students, there is an immediate link to Section B of the examination, where they move from 'Reading as Writers' to 'Writing as Readers' and show their understanding of narrative techniques in their own original writing. It may well be productive for AS students to engage in this sort of creative text production as part of their study of narratives.

Learning to apply relevant linguistic and literary techniques in close analysis is a fundamental part of all Language and Literature components, whether the focus for study is spoken or written language, the literary genres of poetry, prose or drama, or non-fiction genres such as journalism, travelogue or memoir.

For all components, students will also benefit from a perceptive understanding of the ways contextual factors (including genre, purpose and audience) influence the writer's choices and the reader's interpretation.



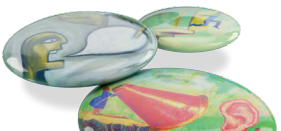
# Thinking Contextually

## ACTIVITIES

For a perceptive understanding of narratives, it is vital to study them in context, and not, for example, to analyse a line of dialogue in isolation. The term 'context' refers to a range of aspects in this component. First, any part of the text needs to be considered in the light of the novel as a whole; then with awareness of broader genre conventions; and also with some knowledge of the social, historical contexts – particularly where these differ significantly from those of the reader.

It may be useful to think of the derivation of the word: con+text = WITH the TEXT. The following activities focus on a range of aspects of the text in context, such as:

- Narrative perspective/point of view
- Voice – representation of speech and thought
- Characterisation
- Settings and style
- Chronology
- Motifs and symbols
- Genre conventions
- Social historical context



# Thinking Contextually

## Activities

### Activity 1: Narrative perspective

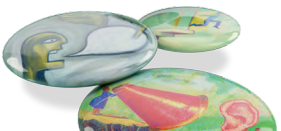
When studying any novel, it is important that students understand the concept of perspective. For this activity, they should be familiar with terminology such as author and narrator; 1<sup>st</sup> and 3<sup>rd</sup> person narration; omniscient and partial perspective. Students are given these questions to consider as they read *The Great Gatsby*:

- F. Scott Fitzgerald is the author of *The Great Gatsby*, but who is the narrator?
- Is the novel narrated in 1<sup>st</sup> or 3<sup>rd</sup> person?
- How reliable are Nick Carroway's impressions of Gatsby?
- From whose other perspectives does Fitzgerald present the character Gatsby?
- What does the character Gatsby reveal about himself?

Make copies of each character card in Student Resource 1. Working in small groups, students should discuss the impression given of Gatsby by the quotes provided. This activity can be used as an introduction, before the whole novel has been finished.

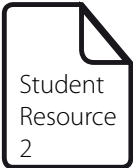
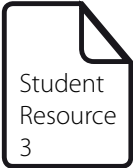
As they continue reading the novel, the students should add further examples of the different points of view given of Gatsby.

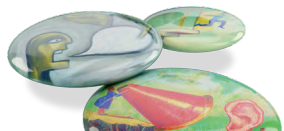
## Resources



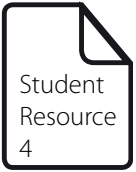


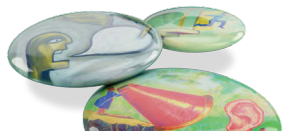
# Thinking Contextually

Activities	Resources
<p><b>Activity 2: Characterisation</b></p> <p>This activity asks students to consider the main characters in the novel, their roles in the plot, and the ways that each is characterised by Fitzgerald.</p> <p>Students are divided into six groups (or three depending on class size), each focussing on one of these characters:</p> <ul style="list-style-type: none"> <li>• Gatsby</li> <li>• Daisy</li> <li>• Tom Buchanan</li> <li>• Jordan</li> <li>• Myrtle</li> <li>• Tom Wilson</li> </ul> <p>You may include Nick in this activity. His role is that of Narrator, the outsider observing the events of the story, though becoming involved. Students should find definitions for these concepts and discuss the roles they think their character plays in the novel:</p> <ul style="list-style-type: none"> <li>• Protagonist</li> <li>• Antagonist</li> <li>• Foil</li> </ul> <p>NB: it is possible to have more than one protagonist, antagonist and foil.</p> <p>Using the four headings suggested, each group will then present their findings to the rest of the class.</p>	 <p>Student Resource 2</p>
<p><b>Activity 3: Settings</b></p> <p>The story of <i>The great Gatsby</i> unfolds against a backdrop of contrasting settings, conveying a sense of the different strands of society at that time and place. From the extravagant mansions of East and West Egg, to Nick's more modest cottage, the rented flat in Manhattan, and the extreme poverty of the Valley of the Ashes, and back in time to the Midwest.</p> <p>Working in four or five small groups, students should focus on one passage of description of their chosen setting. Identify the significant details and present to the whole class with comments on the meanings conveyed.</p> <p>Semantic concepts will be useful for this activity. Look for semantic fields (words related in meaning) and consider the connotations or symbolic meanings of such words. There is an example provided for you.</p>	 <p>Student Resource 3</p>

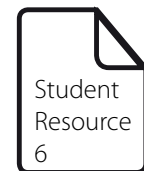


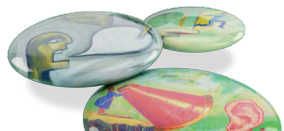
# Thinking Contextually

Activities	Resources
<p><b>Activity 4: Chronology</b></p> <p>The events of one summer in 1921 are narrated in chronological order, from the perspective of Nick but several years later. There are 9 chapters and most of them feature a party. Nick also gradually reveals some of the backstory for Gatsby, the Buchanans and Jordan, as well as his own.</p> <p>Chart where these revelations/flashbacks occur in the novel structure. Working in small groups, discuss how this disruption of chronological time creates suspense.</p>	 <p>Student Resource 4</p>
<p><b>Activity 5: Motifs and symbols</b></p> <p>The students should be familiar with these terms and will explore the concepts in this activity.</p> <p>Perhaps the clearest example of a symbol in <i>The Great Gatsby</i> is the green light that Gatsby gazes at across the bay that separates his mansion from Daisy's. Students can discuss what they feel the light represents. As this green light recurs – in at least five chapters in the novel (Chapters 1, 4, 5, 7, 9) – it is a motif, as well as a symbol.</p> <p>Motifs can be abstract ideas, rather like themes, for example the ideas of wealth and glamour that permeate the novel. Gatsby's vast collection of shirts and of books in his library, are symbols of the sort of 'wealth' he craves.</p> <p>Individually, students should choose one symbol, or motif, that strikes them in <i>The Great Gatsby</i>, and trace Fitzgerald's use of it throughout the novel.</p> <p>Some suggestions follow, but students may think of others:</p> <ul style="list-style-type: none"><li>• Water – boats, bay</li><li>• Marble swimming pool</li><li>• Eyes of Dr T. J. Eckleburg</li><li>• Daisy's voice</li><li>• Automobiles</li><li>• Parties</li><li>• Telephone calls</li></ul>	

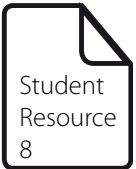
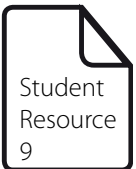


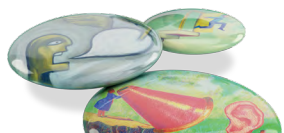
# Thinking Contextually

Activities	Resources
<p><b>Activity 6: Genres</b></p> <p>This activity focuses on genres of prose fiction. Students should be familiar with the concept of genre conventions. Working in four groups, they should work on one of these questions.</p> <p>In what sense is <i>The Great Gatsby</i>:</p> <ul style="list-style-type: none"> <li>• A mystery</li> <li>• A romance</li> <li>• A tragedy</li> <li>• A fable?</li> </ul> <p>Each group should produce a poster display for a short presentation. This will include an outline of the conventional features of the genre. An example is given, but they should add further points.</p> <p>Each group will find evidence from the novel to support their chosen genre (an example is given) and make a short presentation of their findings to the class.</p>	
<p><b>Activity 7: Social historical context</b></p> <p><i>The Great Gatsby</i> is often called a novel of 'The Jazz Age', a phrase which was coined by Fitzgerald himself in his collection of short stories 'Tales of The Jazz Age'. A review of Baz Luhrmann's film called <i>The Great Gatsby</i> the 'decadent downside of the American Dream' (Sarah Churchill, The Guardian 3rd May 2013).</p> <p>Working in groups, find out more about the period of American history in which this novel is set and report back to the class:</p> <ul style="list-style-type: none"> <li>• 1st World War</li> <li>• The Great Depression</li> <li>• Prohibition</li> <li>• Equal rights for women</li> <li>• Civil rights</li> <li>• Automobiles</li> <li>• The American Dream</li> <li>• The Jazz Age</li> </ul> <p>Which aspects of the social historical context can you find in Fitzgerald's novel?</p>	



# Thinking Contextually

Activities	Resources
<p><b>Activity 8: Representation of speech and thought</b></p> <p>A character's speech can be represented in a range of ways. Students should be familiar with these concepts:</p> <ul style="list-style-type: none"><li>• Free direct speech (or thoughts)</li><li>• Direct speech</li><li>• Indirect speech</li><li>• Free indirect speech</li><li>• Summary of speech</li></ul> <p>Direct speech is the most common form of representation in this novel, using inverted commas to indicate the actual words spoken, with a quotative phrase, indicating who spoke. This may be a simple 'he/she said', but it is important to notice if the writer adds some interpretation in their choice of verb (<i>insisted</i>) or use of adverbials (<i>incredulously</i>). These words and phrases may suggest the character's thoughts and feelings. The narrator may make this explicit (<i>I guessed at his unutterable depression</i>).</p> <p>Working in groups of three or four, two people should read aloud the Free direct version (similar to a playscript) of Nick and Gatsby's conversation. Others in the group take the role of director and give stage directions. Note these on the script. How should they speak the lines? When should they pause? Discuss each character's motivations and feelings – what are they thinking? Each group, read out your interpretation to the class.</p> <p>Finally read Fitzgerald's representation of their conversation in the novel. How has the writer conveyed tone of voice and interior thoughts? Was it similar to your interpretation?</p>	 <p>Student Resource 8</p>
<p><b>Activity 9: Close analysis</b></p> <p>Working individually, perhaps under timed exam conditions, comment on how Fitzgerald conveys the character of the narrator, Nick Carraway.</p>	 <p>Student Resource 9</p>



# Student Resource 1 Narrative perspective

See  
page 8

How is *The great Gatsby* presented from different points of view?

## Nick

No – Gatsby turned out all right at the end;

To the young Gatz, resting on his oars and looking up at the railed deck, the yacht represented all the beauty and glamour in the world. I suppose he smiled at Cody – he had probably discovered that people liked him when he smiled.

... better than the whole damn bunch put together.

## Jordan

"He's just a man named Gatsby."

"Now you're started on the subject," she answered with a wan smile. "Well, he told me once he was an Oxford man."

"However, I don't believe it."

## Daisy

"I'd like to know who he is and what he does," insisted Tom.

"I can tell you right now," she answered. "He owned some drug-stores, a lot of drug-stores. He built them up himself."

Then from the living-room I heard a sort of choking murmur and part of a laugh, followed by Daisy's voice on a clear artificial note: "I certainly am awfully glad to see you again."

## Tom

"I wonder where in the devil he met Daisy. By God, I may be old-fashioned in my ideas, but women run around too much these days to suit me. They meet all kinds of crazy fish."

"An Oxford man!" He was incredulous. "Like hell he is! He wears a pink suit."

"Who is this Gatsby anyhow?" demanded Tom suddenly. "Some big bootlegger?"

## Others, e.g. party guests

"Somebody told me they thought he killed a man once."

A thrill passed over all of us. The three Mr Mumbles bent forward and listened eagerly.

"I don't think it's so much that," argued Lucille sceptically; "it's more that he was a German spy during the war."

## Others, e.g. party guests

Contemporary legends such as the "underground pipe-line to Canada" attached themselves to him, and there was one persistent story that he didn't live in a house at all, but in a boat that looked like a house and was moved secretly up and down the Long Island shore.



# Student Resource 2 Characterisation

What role does each character play in the novel?

## Literary devices

<http://literarydevices.net>

This is a useful website providing definitions and examples for many literary terms.

Use the four headings below to organise your evidence for your chosen character/characters.



Name of character:	Role:
Physical attributes	Direct speech
Narrator's comments	Other people's reactions

Make notes on the meanings created, for example:

### Tom Buchanan

#### *Physical attributes*

Tom Buchanan in riding clothes was standing with his legs apart on the front porch.

This pose presents Tom as physically powerful, his stance suggesting that he is ready to defend his own property. This image takes on a wider significance as the plot develops, as Tom keeps Gatsby away from his possession/wife, Daisy.

### Myrtle

#### *Direct speech*

"I want to get one of those dogs," she said earnestly. "I want to get one for the apartment. They're nice to have - a dog."

Myrtle wants Tom to buy her as many possessions as possible. She has a vision of living a different class of life, of what is 'nice to have'.

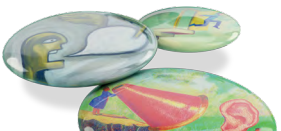


# Student Resource 3 Settings



Example below using the first five paragraphs of Chapter 3:

- Semantic fields of the 5 senses
- Adjectives referring to colour (blue, oranges) and light
- Reference to sounds (whisperings, orchestra)
- Semantic field of the sea, swimming, sailing (cataracts, floating, swell, glide)
- Connotations of wealth (champagne, Rolls Royce)
- Tense changes from past (came and went) to present (is, change), from simple to continuous (diving, bearing)
- Adverbial phrases of time (through the summer nights, at high tide in the afternoon)
- Nouns referring to people (men, girls, servants)
- NB: psychedelic last paragraphs – People no longer subjects of clauses.



# Student Resource 4 Chronology and suspense



Present time	Past revelations
Chapter 1: Evening at Buchanan's with Nick, Jordan, Daisy and Tom	
Chapter 2: Party in New York flat with Nick, Tom, Myrtle, her sister and others	
Chapter 3: Party at Gatsby's with Nick, Jordan, Gatsby and his many guests	
Chapter 4: Evening in New York club with Nick, Tom, Gatsby and Wolfsheim	
Chapter 5: Meeting at Nick's, then Gatsby's with Nick, Daisy and Gatsby	
Chapter 6: Party at Gatsby's with Nick, Gatsby, Daisy, Tom and many other guests	
Chapter 7: Lunch at Buchanan's with Nick, Jordan, Tom, Daisy and Gatsby	
Chapter 8: The climax	
Chapter 9: Funeral with only Nick, Gatsby's father and one party guest	





# Student Resource 6 Genre



## MYSTERY

Convention: creates suspense by withholding information, giving just enough to make reader curious

Evidence: Gatsby first seen as 'Figure emerges from shadows'

## ROMANCE

Convention: involves love triangles, e.g. 2 men and 1 woman; or 2 women and 1 man

Evidence:

## TRAGEDY

Convention: own fatal flaw causes hero's downfall

Evidence:

## FABLE

Convention: a short tale to teach a moral lesson

Evidence:



# Student Resource 8 Representation of speech and thought



Annotate script with guidance focussing on tone of voice, unspoken thoughts, pauses and other stage directions.

## Free direct speech version

**Gatsby:** "She didn't like it."

**Nick:** "Of course she did."

**Gatsby:** "She didn't like it. She didn't have a good time." "I feel far away from her. It's hard to make her understand."

**Nick:** "You mean about the dance?"

**Gatsby:** "The dance? Old sport, the dance is unimportant." "And she doesn't understand. She used to be able to understand. We'd sit for hours—"

**Nick:** "I wouldn't ask too much of her. You can't repeat the past."

**Gatsby:** "Can't repeat the past? Why of course you can!" "I'm going to fix everything just the way it was before. She'll see."

## Extract from novel

### Chapter 6, towards the end of the chapter.

Starting from, "I stayed late that night, Gatsby asked me to wait until he was free, and I lingered in the garden," to the paragraph beginning, "He talked a lot about the past, ..." - compare with your own interpretation of the Free Direct Speech version.

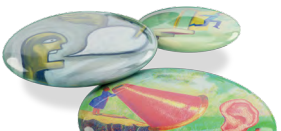


## Student Resource 9 Close analysis



Chapter 3 (towards the end of the chapter) from, "I began to like New York, the racy, adventurous feel of it, ..." to, "It made no difference to me. Dishonesty in a woman is a thing you never blame deeply – I was casually sorry, and then I forgot."

Working individually, perhaps under timed exam conditions, comment on how Fitzgerald conveys the character of the narrator Nick Carraway.





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