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OCR
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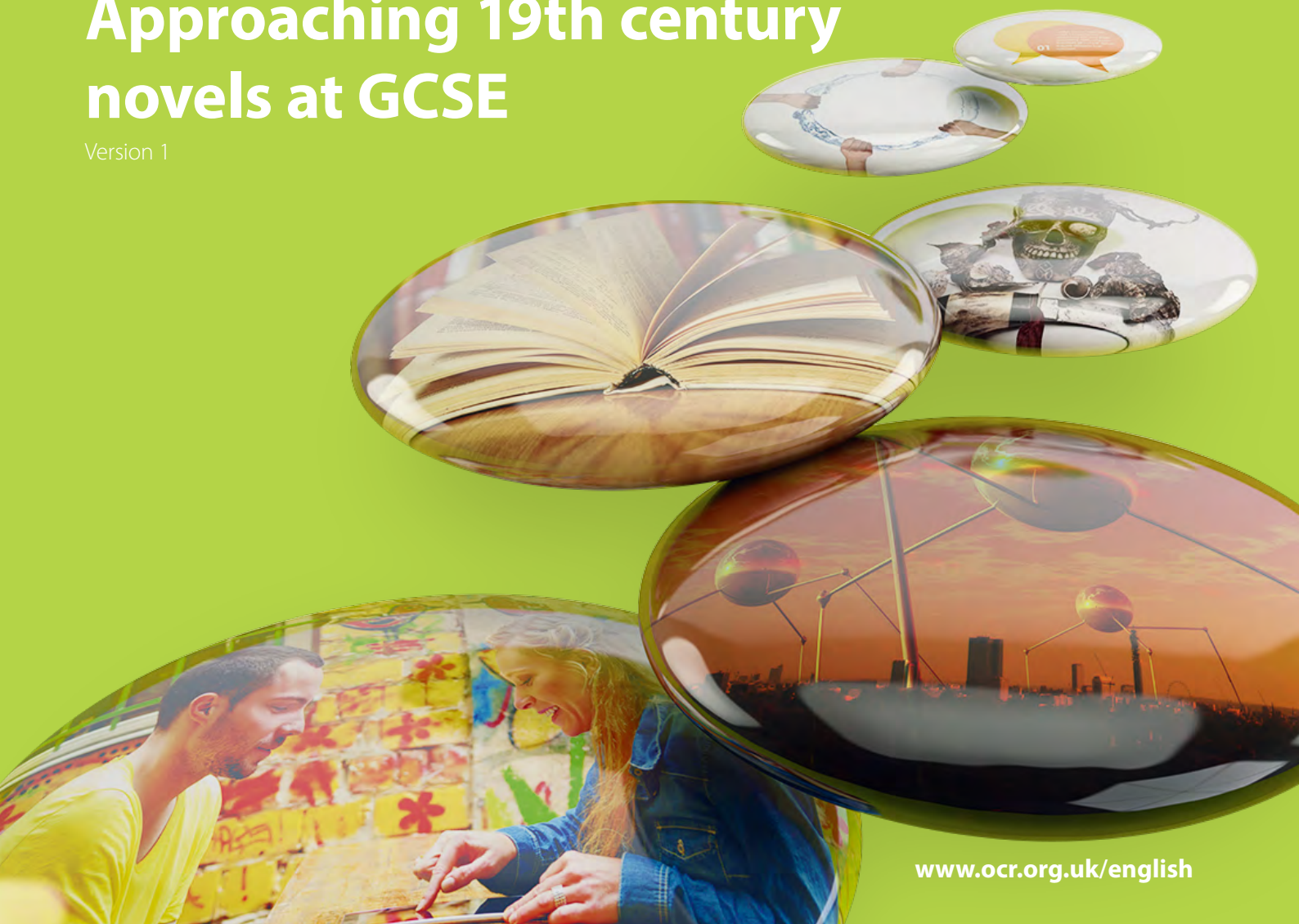
GCSE (9–1)
Teacher Guide

ENGLISH LITERATURE

J352
For first teaching in 2015

Approaching 19th century novels at GCSE

Version 1



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Contents

Introduction

This Teacher guide is designed to help teachers to plan lessons and learning in preparation for the OCR GCSE (9-1) Literature J352 examination. It focuses on the 19th century set texts:

Great Expectations by Charles Dickens, *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson, *Jane Eyre* by Charlotte Brontë, *Pride and Prejudice* by Jane Austen, and *The War of the Worlds* by H G Wells.

The guide is based on two key passages from each set text, with commentaries focused on the GCSE English Literature assessment objectives (AOs):

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meaning and effects, using relevant subject terminology where appropriate.
AO2	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence for clarity, purpose and effect, with accurate spelling and punctuation.

Specifically, for the Section B: Nineteenth Century Prose section of the exam, the balance of assessment objective weightings is as follows:

Component	**Intended weightings (%of GCSE)**				**Total**
Exploring Modern and Literary Heritage Texts (J352/01)	**AO1**	**AO2**	**AO3**	**AO4**	
Section B: 19th century prose	8.75	8.75	5	2.5	25

The Teacher guide provides focused commentary on the first three AOs, the fourth being better suited to classroom practice, though the way in which aspects of craft and purpose are discussed provides a model of the vocabulary and sentence structures appropriate to literary study. The aim is to support teachers in their lessons rather than to support learners directly.

For the OCR GCSE (9-1) English Literature paper, candidates have the option to choose either an extract based or discursive essay question on their 19th century set text: if they opt for the former, they will have a short extract for close study and then be required to show how the extract relates to the text as a whole.

The commentaries that follow prepare learners for the extract based question by focusing on specifics of key extracts (sometimes considerably longer than those that will feature in the exam, providing a wealth of material from which learners can build in confidence and skill) and ways in which they can be related to the structure of the text as a whole. Each unit in this Teacher guide aims to supply all that is necessary for a lesson of close textual analysis and appreciation, and offer a model for approaching other passages of the teacher's choice. As already mentioned, the passages themselves are longer than those learners will find in the exam because the purpose of this resource is to engage with the craft and purpose of the texts themselves rather than provide practice in answering exam questions. However, the skills-based approach will be entirely appropriate for answering exam questions on shorter extracts.

The commentaries are structured as follows:

1 The extract and the novel as a whole (AO2)
This is to provide a quick link between the part and the whole as required by an exam assessing whole-text familiarity. The links are related to plot, character or theme as appropriate. In novels such as *Great Expectations*, *Pride and Prejudice* and *Jane Eyre*, the central character is the main focus of interest and development, and so characterisation is particularly important, especially where, as for Pip and Jane, they are the narrators. In *Jekyll and Hyde* and *The War of the Worlds*, the narrators are devices for presenting the plot, so characterisation is less centre stage.

2 Themes and authorial ideas and purpose (AO1)
Commentaries draw out patterns of ideas which represent the authors' own values and perspectives.

3 Reader appeal (AO1/AO2)
Commentaries relate to ways that the story and the ideas influence the reader's feeling and understanding.

4 The writer's craft: language and narrative (AO2)
Commentaries focus on aspects of telling, where the author provides explicit guidance and even control of the reader's response.

5 The writer's craft: language and dialogue (AO2)
Commentaries focus on the way dialogue is used to show, rather than tell, the reader something about characters. The intention is to focus learners on the particular merits of authorial description and narration, and the different skill of developing drama and realism as parts of the appeal to readers.

6 Interpretations (AO1)
Commentaries suggest ways in which different readers may respond differently according to how they choose to interpret what they are reading. The emphasis is on showing how alternative interpretations may reflect the learner's personal preference or other critical priorities.

7 Contexts (AO3)
For the new GCSE (9-1) English Literature specifications, context is more flexibly defined, rather than limited to additional biographical/historical information about the author's time of writing. It is defined in the broader sense of contexts within the texts as significant socially, geographically or symbolically, for example, and of contexts around the text such as attitudes, values and ideas addressed implicitly or explicitly by the authors. Where relevant, there is additional comment on literary contexts.

8 Structural cross-references
Commentaries provide references for further comparison and contrast based on whole-text study. Sometimes the focus will be more on character and characterisation, and other times more on plot or themes. The emphasis is on pointing out to teachers where other parts of the novel would be useful for similar close study as in the selected passages.

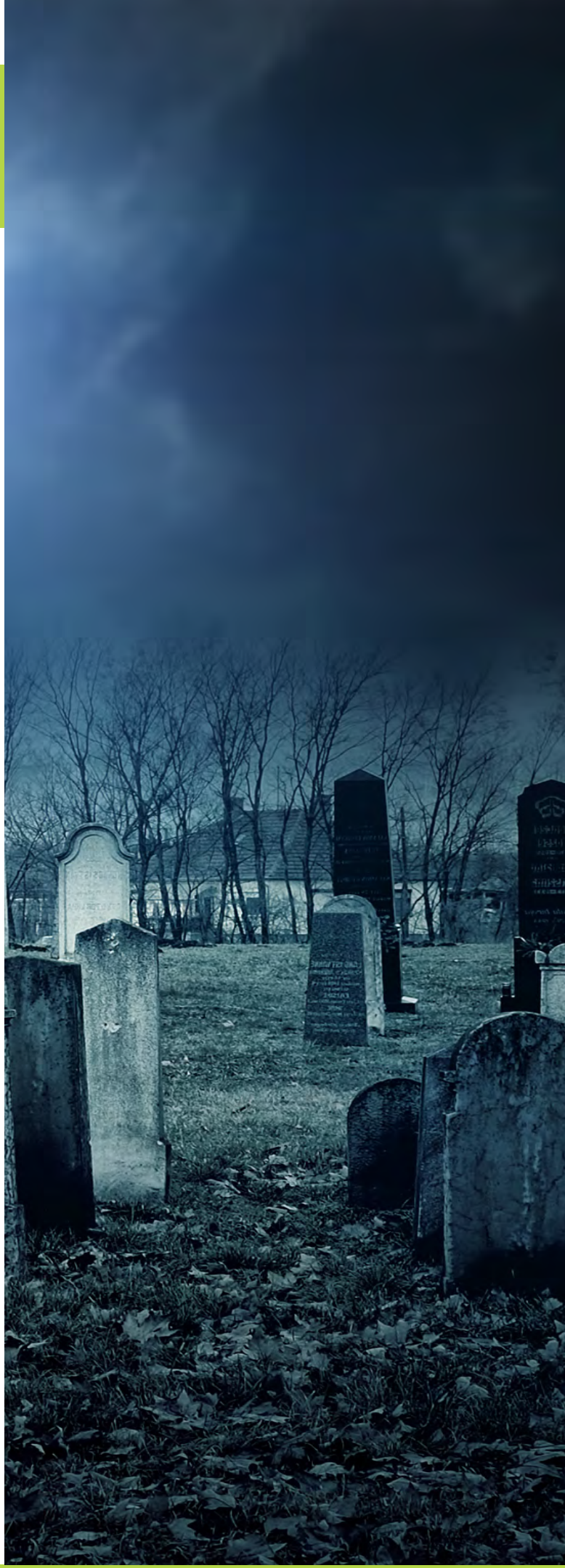
Great Expectations by Charles Dickens

Part 1

GCSE (9-1) English Literature Assessment Objectives:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meaning and effects, using relevant subject terminology where appropriate.
AO2	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence for clarity, purpose and effect, with accurate spelling and punctuation.

For the OCR GCSE (9-1) English Literature paper 1, candidates have the option to choose an extract based question on their 19th century set text; they will have an extract for close study and then be required to show how the extract relates to the text as a whole. The commentaries that follow help prepare students for this type of question by focusing on specifics of key extracts and ways in which they can be related to the structure of the text as a whole. The passages themselves are longer than those learners will find in the exam because the purpose of this resource is to engage with the craft and purpose of the texts themselves rather than provide practice in answering exam questions. However, the skills-based approach will be entirely appropriate for answering exam questions on shorter extracts.



Character & relationships, themes and ideas: Pip and Estella (Chapter 8)

"He calls the knaves Jacks, this boy!" said Estella with disdain, before our first game was out. "And what coarse hands he has! And what thick boots!"

I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt for me was so strong, that it became infectious, and I caught it. She won the game, and I dealt. I misdealt, as was only natural, when I knew she was lying in wait for me to do wrong; and she denounced me for a stupid, clumsy laboring-boy.

"You say nothing of her," remarked Miss Havisham to me, as she looked on. "She says many hard things of you, but you say nothing of her. What do you think of her?"

"I don't like to say," I stammered.

"Tell me in my ear," said Miss Havisham, bending down.

"I think she is very proud," I replied, in a whisper.

"Anything else?"

"I think she is very pretty."

"Anything else?"

"I think she is very insulting." (She was looking at me then with a look of supreme aversion.)

"Anything else?"

"I think I should like to go home."

"And never see her again, though she is so pretty?"

"I am not sure that I shouldn't like to see her again, but I should like to go home now."

"You shall go soon," said Miss Havisham, aloud. "Play the game out."

Saving for the one weird smile at first, I should have felt almost sure that Miss Havisham's face could not smile. It had dropped into a watchful and brooding expression,—most likely when all the things about her had become transfixed,—and it looked as if nothing could ever lift it up again. Her chest had dropped, so that she stooped; and her voice had dropped, so that she spoke low, and with a dead lull upon her; altogether, she had the appearance of having dropped body and soul, within and without, under the weight of a crushing blow.

I played the game to an end with Estella, and she beggared me. She threw the cards down on the table when she had won them all, as if she despised them for having been won of me.

"When shall I have you here again?" said Miss Havisham. "Let me think."

I was beginning to remind her that to-day was Wednesday, when she checked me with her former impatient movement of the fingers of her right hand.

"There, there! I know nothing of days of the week; I know nothing of weeks of the year. Come again after six days. You hear?"

"Yes, ma'am."

"Estella, take him down. Let him have something to eat, and let him roam and look about him while he eats. Go, Pip."

I followed the candle down, as I had followed the candle up, and she stood it in the place where we had found it. Until she opened the side entrance, I had fancied, without thinking about it, that it must necessarily be night-time. The rush of the daylight quite confounded me and made me feel as if I had been in the candlelight of the strange room many hours.

"You are to wait here, you boy," said Estella; and disappeared and closed the door.

I took the opportunity of being alone in the courtyard to look at my coarse hands and my common boots. My opinion of those accessories was not favourable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteelly brought up, and then I should have been so too.

She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry, - I cannot hit upon the right name for the smart – God knows what its name was, - that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight at in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave a contemptuous toss – but with a sense, I thought, of having made too sure that I was so wounded – and left me.

But when she was gone, I looked about me for a place

to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it and cried. As I cried, I kicked the wall, and took a hard twist as my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction.

My sister's bringing up had made me sensitive. In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small, and its rocking-horse stands as many hands high, according to scale, as a big-boned Irish hunter. Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. I had known, from the time when I could speak, that my sister, in her capricious and violent coercion, was unjust to me. I had cherished a profound conviction that her bringing me up by hand gave her no right to bring me up by jerks. Through all my punishments, disgraces, fasts, and vigils, and other penitential performances, I had nursed this assurance; and to my communing so much with it, in a solitary and unprotected way, I in great part refer the fact that I was morally timid and very sensitive.

I got rid of my injured feelings for the time by kicking them into the brewery wall, and twisting them out of my hair, and then I smoothed my face with my sleeve, and came from behind the gate. The bread and meat were acceptable, and the beer was warming and tingling, and I was soon in spirits to look about me.

1 Extract and novel structure (AO2)

Establishing character – Estella is presented on her first appearance as arrogant and cruel. She treats Pip insultingly, and she is delighted to see that she has made Pip cry. Her manner comes from her belief that she is socially superior to Pip. This is important in the novel as a whole because she turns out to be, ironically, very similar in the social position of her birth parents.

Developing character – Pip so far has been portayed as a sensitive boy patiently suffering the rudeness and abuse of various adults such as Mrs Joe and her Christmas dinner guests. Despite his harsh treatment, he has an honest and kind nature, feeling sorry for the convict even though the convict, Magwitch, had frightened and threatened him. This episode develops his character by showing how he can't cope with the hurtfulness of Estella, and begins to blame Joe for making him seem a common, uneducated labouring boy. This sense of hurt, and ambition to be seen as better than common, are part of Pip's progress and development as his great expectations begin to take him into a new life.

Establishing relationship – Pip and Estella have a very unpromising start in their relationship. Dickens has made it unlikely that any affection can ever grow between them. This lets him develop the characters and the plot so that events begin to change them, and to change their relationship.

Establishing and developing plot – Pip's visit to Miss Havisham's is important because he believes that she is the mysterious benefactor who has left him a fortune and the cause of his great expectations. Dickens uses this false belief as a way of building mystery and surprise when Pip finds out who is really his benefactor. It also allows him to develop Estella's role in the plot as she, too, finds herself in new situations, and meeting new people. Both have much to learn in their journeys of personal growth.

Serial publication sequence – this episode occurs in Chapter 8, which was part of the second instalment of the book's serial publication. By the time readers have finished this instalment they have met most of the characters in the book and grasped most of the essentials of the plot.

2 Themes and authorial ideas and purpose (AO1)

Social status - Dickens shows how much social differences can affect people, and mainly for the bad. Estella's belief that Pip is beneath her makes her seem too impressed by status, too quick to judge people by their clothes or speech or manners.

Self-esteem - Pip's feelings of hurt begin to change the way he thinks of himself and his upbringing. He begins to think that kind, loving, caring Joe has let him down by allowing him to appear common, and use words that make Estella think he is ignorant. This sense of shame in his own background, and blaming of Joe, becomes an important part of his development as a young man, and something he has to learn is wrong.

Adults and children - Dickens has already shown how some adults are harsh and unsympathetic to children, and he follows this theme up in his account of the way Mrs Pocket acts as a parent in Chapter 23. Miss Havisham is not Estella's natural parent but the way she has acted as a parent is very manipulative. Having suffered humiliation by a man, she is using Estella to get her revenge on men. Making Estella cruel and cold is a selfish destruction of the young girl's nature. Estella is being turned into a twisted, unloving creative to satisfy Miss Havisham's need for bitter revenge. Estella does not realise that she is being

exploited and that the attitudes she has gained from Miss Havisham, will lead her to make some wrong choices in her life, such as Bentley Drummle, and to suffer as a result of them.

3 Reader appeal (AO1/2)

Attitudes and feelings: At this early stage of the novel, Dickens wants to engage the reader with strong feelings of sympathy for Pip and dislike of Estella. Once these have been established he can build the story so that the reader is surprised to find some unsympathetic aspects of Pip, and some sympathetic aspects of Estella.

Story and understanding: This creates characters who are complex, not simple, and works on the reader to create mixed feelings and a sense of ambivalence as judgements change throughout the novel.

Plot and theme: There is also a simple appeal to the reader to read on for the next episode to find out what happens to these two. Will the story turn out to be a tragedy, romance or something else?

4 The writer's craft: language in narrative (AO2)

Pip's narrative is full of words conveying a sense of inferiority – "coarse", "common", "vulgar" – contrasted with what he thinks superior, "genteelly".

It is also full of words conveying his feelings of hurt – "troubled", "bitter", "wounded", words suggesting pain and damage. His feelings of self-contempt as a result of Estella's contempt make him punish himself, rather than her – he "kicked" the wall and "twisted" his own hair, powerful gestures of anger at himself rather than the person who has hurt him.

5 The writer's craft: language in dialogue (AO2)

Although Miss Havisham assumes that, as a common boy, he will not need to sit down to eat, she does, at least, call him by his name. Estella is given little direct speech in the extract, but what she says is very expressive of her attitude to Pip. She doesn't use his name, or any friendly term, but gives him an instruction, "You are to wait here", rather than a request, and certainly no use of a "please". She knows what his name is, but calls him "boy", as she would call someone impersonal and inferior to her, someone like a servant. The way she speaks to him is more insulting than the way Miss Havisham speaks to him.

6 Interpretations (AO1)

There are several possible reader responses to the characters. Dickens has included many details likely to trigger some strong reader emotions:

a) Dislike - Estella is cold, arrogant, cruel and totally unpleasant in the way she treats Pip.

b) Sympathy - Estella is an only, parentless child in a cold, dark house, ruled by a miserable Miss Havisham. She knows little of the outside world and resents being forced by Miss Havisham to play with an unknown boy.

a) Sympathy - Pip is very sensitive and easily hurt and is so used to being treated badly that he can't stand up for himself any more, thinking he must be at fault.

b) Dislike - Pip is too willing to believe that Estella is right and that the fault lies with Joe for the way he has been brought up. Blaming Joe suggests that he is beginning to share Estella's contempt for ordinary "common" people.

7 Contexts (within and around) (AO3)

Places: Satis House: Dickens named Miss Havisham's dilapidated home "Satis" Houser as an ironic comment on Satis, as in satisfaction, suggestive of having enough of something, but the life Miss Havisham lives inside the house is lacking in most things that would make for a satisfactory life. The house is a monument to bitter disappointment, and the negative effects of that disappointment, where all is decay and time has stopped. Contrast with the Forge, a place where things are created.

Cultures: The first meeting of Pip and Estella shows them separated by their upbringing. Estella cannot see in Pip anything more than ignorance and low-class aspects of speech, appearance and behaviour. Her feelings of his inferiority make it impossible to see any of his human qualities, and he, lacking confidence, feels that she must be right. Dickens is showing a small example of the destructive effects of social attitudes based on judgements of a person's culture rather than personal worth.

Gender: Estella represents Miss Havisham's revenge on men, but in using Estella so, she is also causing damage to the young girl. Dickens is careful to show that this female behaviour is not typical. Biddy is, by contrast, warm, kind, practical and realistic. (It is worth noting later on in the novel how many of the characters representing good and bad features are male.)

8 Structural-cross references to other parts of the novel (AO2)

As the novel follows Pip's process of growing up, Dickens needed to make sure the reader understood what Pip was like as a child, and how he developed in various ways as he got older. A major focus of study is Pip's development

through the novel, the ways in which Dickens presents this development, and its impact upon readers' thoughts and feelings.

Character and characterisation

Sustaining Pip's characterisation: to show how Dickens creates similar aspects of Pip's characterisation as a young boy – mainly innocence and sensitivity.

- Pip and Magwitch (Chapter 1 from "Who d'ye live with… to …perhaps I could attend more")
- Pip and the Christmas dinner guests (Chapter 4 from "We dined on these occasions…. to …refused to go)
- Pip and Miss Havisham (Chapter 11 from "I crossed the staircase… to …that it was all my doing")
- Pip and Joe (Chapter 2 from "My sister had a trenchant way… to … mercy you ain't bolted dead".)

Developing Pip's characterisation: showing how Pip's great expectations change him over the course of the novel, though not always in attractive ways.

- Pip and Joe (Chapter 15 from "It is a most miserable thing… to …my own ungracious breast.")
- Pip and Biddy (Chapter 17 from "Biddy, said I, after binding her to secrecy… to …but you never will, you see.")
- Pip and Herbert Pocket (Chapter 22 from "Then, my dear Handel… to …scarcely blushed.")
- Pip and Joe visit (Chapter 27 from "Not with pleasure… to …he heaped coals of fire on my head.")
- Pip and Joe return home (Chapter 35 from "By these approaches we arrived at unrestricted conversation… to … whether I ought to refer to it when he did not.")
- Pip and Estella end (Chapter 36 from "A cold silvery mist… to .. the end.").

Plot, character & themes

- Pip's sense of shame at his own upbringing, and its effect on his relationship with Joe: Chapter 13 Indentures Signed, from "It was a trial to my feelings…" to "'Goodbye, Pip', said Miss Havisham";
- Chapter 14 Dissatisfaction, from "It is a most miserable thing to feel ashamed of home." to the end "…my own ungracious breast."
- Chapter 19 Last Week at Home, from "So when we had walked home…" to "…said Biddy, turning away her head."
- Chapter 27 Joe Comes to Town, from "'My Dear Mr Pip…" to the end "…but he was gone."
- Chapter 57 The Best of Friends, from ""After I had turned the worst point of my illness…" to "… with unbounded satisfaction."
- Pip's concern to appear as a gentleman Chapter 17 Confiding in Biddy, from "'Biddy', said I, after binding her to secrecy…" to "'Till you're a gentleman…"
- Chapter 19 Last Week at Home, at Trabb's the tailor's, from "But morning once more brightened my view…" to "…practical, good-hearted prime fellow."
- Chapter 22 Satis House Explained, from "We had made some progress in the dinner…" to "'Not at all, I'm sure!"
- Chapter 30 Marriage Prospects, Trabb's boy, from "It was interesting to be in the quiet old town once more…" to "…a boy who excited Loathing in every respectable mind."
- Chapter 29 Back to Satis House, Pip and Estella, from "She was in her chair, near the old table…" to "Wretched boy!"
- Chapter 33 Estella's visit, from "In her furred travelling-dress…" to "I would not have confessed to my visit for any consideration."
- Chapter 38 Drummle as Rival, from "In Mrs Brandley's house…" to "… the failure is not mine, but the two together make me."
- Chapter 44 Satis House again, "'Estella', said I turning to her now…" to "You will get me out of your thoughts in a week."
- Chapter 59, Many Years Later, from "A cold, silvery mist had veiled the afternoon…" to the end, "I saw no shadow of another parting from her." BUT also see the alternative ending.

Great Expectations by Charles Dickens

Part 2

GCSE (9-1) English Literature Assessment Objectives:

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Character and setting, themes and ideas: Wemmick at home at Walworth (Chapter 25)

It appeared to be a collection of back lanes, ditches and little gardens, and to present the aspect of a rather dull retirement. Wemmick's house was a little wooden cottage in the midst of plots of garden, and the top of it was cut out and painted like a battery mounted with guns.

"My own doing," said Wemmick. "Looks pretty; don't it?"… "That's a real flagstaff, you see," said Wemmick, "and on Sundays I run up a real flag. Then look here. After I have crossed this bridge, I hoist it up-so—and cut off the communication."

The bridge was a plank, and it crossed a chasm about four feet wide and two deep. But it was very pleasant to see the pride with which he hoisted it up and made it fast; smiling as he did so, with a relish and not merely mechanically.

"At nine o'clock every night, Greenwich time," said Wemmick, "the gun fires. There he is, you see! And when you hear him go, I think you'll say he's a Stinger."

The piece of ordnance referred to, was mounted in a separate fortress, constructed of lattice-work. It was protected from the weather by an ingenious little tarpaulin contrivance in the nature of an umbrella.

"Then, at the back," said Wemmick, "out of sight, so as not to impede the idea of fortifications,—for it's a principle with me, if you have an idea, carry it out and keep it up,—I don't know whether that's your opinion—"

I said, decidedly.

"—At the back, there's a pig, and there are fowls and rabbits; then, I knock together my own little frame, you see, and grow cucumbers; and you'll judge at supper what sort of a salad I can raise. So, sir," said Wemmick, smiling again, but seriously too, as he shook his head, "if you can suppose the little place besieged, it would hold out a devil of a time in point of provisions."

Then, he conducted me to a bower about a dozen yards off, but which was approached by such ingenious twists of path that it took quite a long time to get at; and in this retreat our glasses were already set forth. Our punch was cooling in an ornamental lake, on whose margin the bower was raised. This piece of water (with an island in the middle which might have been the salad for supper) was of a circular form, and he had constructed a fountain in it, which, when you set a little mill going and took a cork out of a pipe, played to that powerful extent that it made the back of your hand quite wet.

"I am my own engineer, and my own carpenter, and my own plumber, and my own gardener, and my own Jack of all Trades," said Wemmick, in acknowledging my compliments. "Well; it's a good thing, you know. It brushes the Newgate cobwebs away, and pleases the Aged. You wouldn't mind being at once introduced to the Aged, would you? It wouldn't put you out?"

I expressed the readiness I felt, and we went into the castle. There we found, sitting by a fire, a very old man in a flannel coat: clean, cheerful, comfortable, and well cared for, but intensely deaf.

"Well aged parent," said Wemmick, shaking hands with him in a cordial and jocose way, "how am you?"

"All right, John; all right!" replied the old man.

"Here's Mr. Pip, aged parent," said Wemmick, "and I wish you could hear his name. Nod away at him, Mr. Pip; that's what he likes. Nod away at him, if you please, like winking!"

"This is a fine place of my son's, sir," cried the old man, while I nodded as hard as I possibly could. "This is a pretty pleasure-ground, sir. This spot and these beautiful works upon it ought to be kept together by the Nation, after my son's time, for the people's enjoyment."

"You're as proud of it as Punch; ain't you, Aged?" said Wemmick, contemplating the old man, with his hard face really softened; "there's a nod for you;" giving him a tremendous one; "there's another for you;" giving him a still more tremendous one; "you like that, don't you? If you're not tired, Mr. Pip—though I know it's tiring to strangers—will you tip him one more? You can't think how it pleases him."

I tipped him several more, and he was in great spirits. We left him bestirring himself to feed the fowls, and we sat down to our punch in the arbor; where Wemmick told me, as he smoked a pipe, that it had taken him a good many years to bring the property up to its present pitch of perfection.

"Is it your own, Mr. Wemmick?"

"O yes," said Wemmick, "I have got hold of it, a bit at a time. It's a freehold, by George!"

"Is it indeed? I hope Mr. Jaggers admires it?"

"Never seen it," said Wemmick. "Never heard of it. Never seen the Aged. Never heard of him. No; the office is one thing, and private life is another. When I go into the office, I leave the Castle behind me, and when I come into the Castle, I leave the office behind me. If it's not in any way disagreeable to you, you'll oblige me by doing the same. I don't wish it professionally spoken about."

1 Extract and novel structure (AO2)

Wemmick's first appearance in the novel is as the clerk to Jaggers' legal office. In that role, he is presented as a man with no feelings, and no expression of feelings on his face, his mouth being fixed in a firm "post-office slit". Dickens portrays him as a man who has to be without feelings if he is to work in the environment of the courts and the prisons, where he cannot afford to get emotional about people waiting to be hanged. Rather, he occupies himself with acquiring "portable property" from those who will soon have no use for it.

This passage shows a completely different side of the man. When he takes Pip to his home at Walworth, his face reveals expressions of pleasure, pride and affection for his father, and his whole manner is more relaxed, warm and full of feelings. The contrast is deliberately created to show how someone's personality may need to be divided in order to survive the unpleasant aspects of daily life. At home, Wemmick can indulge his true nature: at work, he becomes a mechanical operative.

Serial publication sequence – follows X and precedes Y, so is an interlude contrasting with the main movement of the plot. As a serial writer, Dickens was able to insert chapters which weren't necessary to the plot but may have provided readers with additional appeal.

2 Themes and authorial ideas and purpose (AO2)

Home and work - The contrast between Wemmick at work and Wemmick at home is Dickens' way of showing the effects of life in London and the law, and the need to have a safe retreat where the true personality can be free. Wemmick's fantasy "castle" is his way of escaping the life that he leads in the city. He is working on a common theme here, which still resonates today, whether it is men and their sheds or the phrase "An Englishman's home is his castle."

Creativity and fantasy – Wemmick's castle is, in reality, a small cottage, but he has spent time and effort to transform it into the palace of his dreams. He actually believes that it is a magnificent dwelling, not because he is foolish, but because he is proud of something that he has made, and something that is unique and belongs to him alone.

Divided personality – the demands of London as a developing industrial society make it necessary for personality to develop different aspects to match the different roles. This deliberate split between public and private is clear in Wemmick's statement: . "No; the office is one thing, and private life is another."

Family bonds – Wemmick's affection for his father is obvious later on in this chapter, as is his affection for Miss Skiffins. These relationships present the possibility of loving, caring, satisfying relationships despite the harshness of the world around.

3 Reader appeal (AO1/AO2)

Attitudes and feelings: humour: There's plenty here to make the reader smile, as Wemmick's pride in his odd little retreat is set against the reality of its smallness and pretence. There is also plenty of emotional appeal in finding in the dry Wemmick a warm interior, and in seeing Pip involved with someone who reminds him that family can be good.

Story and understanding: as the novel was published as a serial in a weekly magazine, Dickens kept his readers engaged by introducing new characters and situations, creating sub-plots within the main story of Pip's development and discovery.

4 The writer's craft: language in narrative (AO2)

The humour of the passage comes from the contrast between the real objects described and the language used to describe them. Wemmick's house is "a little wooden cottage" but he has tried to make it look like an impressive military structure - "a battery mounted with guns". The difference between the little building and the way Wemmick sees it is reinforced by a pattern of words used indicating impressive size, and the reality of what is being described. The "drawbridge" is a plank; the two-foot moat beneath it a "chasm", the tiny pond outside is a "lake", having an "island" in the middle about as big as a salad. The "fountain" produces such a vast torrent of water that it could make the back of your hand quite wet. (Note, not even the whole of your hand. Note, not even very wet.) What is being described in such large, impressive terms, is not the actual building and garden, but the size of Wemmick's vision of the place, and its importance in his life. Dickens does this with humour, but sympathy with the way Wemmick, like many people, gets carried away with his dream and his fantasy. Dickens does not mock this. He knows that dreams and fantasies are part of many people's strategy for survival in a harsh and cruel world.

5 The writer's craft: language in dialogue (AO2)

Dickens conveys Wemmick's pride and pleasure in his home by his announcement "My own doing", and his wish for others to approve what he has done by the question "Looks pretty, don't it?". He emphasises Wemmick's pride in the authenticity of his work by referring to the "real"

flagstaff" and the "real" flag. Wemmick genuinely believes that he can cut himself off from the world around by "hoisting up" the plank drawbridge and cutting off communication. With his garden and his pig, chickens and rabbits, he believes he can survive being "besieged" by some hostile force. This Englishman's home is his castle, a place of security and privacy.

Dickens conveys a warmer side of Wemmick's personality than in his legal work in the city by his affection for his father, the Aged P, and his concern that Pip should make him feel pleased. Note his politeness and eagerness when addressing Pip, in contrast with his manner in the City when instructing him:

"there's another for you; you like that, don't you? If you're not tired, Mr. Pip—though I know it's tiring to strangers—will you tip him one more? You can't think how it pleases him."

The Aged P's speech is also used to convey a humorous but sincere belief that Wemmick has created something marvellous enough to be compared with the grand palaces and stately homes of England:

"This is a pretty pleasure-ground, sir. This spot and these beautiful works upon it ought to be kept together by the Nation, after my son's time, for the people's enjoyment."

The idea that people sometimes have to make a clear separation of their public and their private lives is conveyed by Wemmick's statement that:

"No; the office is one thing, and private life is another. When I go into the office, I leave the Castle behind me, and when I come into the Castle, I leave the office behind me."

6 Interpretations (AO1)

a) Dickens has created Wemmick as a comical example of a self-deluding eccentric.

b) Dickens has created Wemmick as someone who stands for many people's dreams of making a place of their own, apart from the pressures of the world.

7 Contexts (within and around) (AO3)

Places/settings: Walworth is where Wemmick can allow himself to be a caring, feeling human being. At work, he has to suppress his feelings and his humanity. Dickens uses this contrast to show how people behave differently in different contexts – and may even create their own context for living.

Social/cultural: When Dickens was writing, London was growing in population as the centre of the trade, industry, finance and administration of the United Kingdom and the British Empire. Dickens shows how this expansion was not without a downside. Those who were not part of this success story had to make their own living, like the Jack (see Chapter 54).

8 Structural cross-references to settings in other parts of the novel (AO2)

Settings

Most settings are more than simply locational descriptions. Nearly always, they are there to represent something about the people in them, or to represent social conditions. Many of them are used by Dickens for metaphorical purposes.

- Pumblechook's shop (especially Pip's idea of the seeds needing conditions to grow and flourish) Chapter 8
- Satis House (which despite its name, has nothing to do with satisfaction) Chapter 8
- Pip's London lodgings (which are dismal and squalid and seem to threaten his well-being) Chapter 21
- London landmarks: Smithfield, The Old Bailey and St Paul's, representing Trade, Justice and Religion in a manner that is in no way glamorous or attractive Chapter 20
- Courtroom (light, dark, justice and judgement) Chapter 56

Characters and characterisation

Wemmick's private and public lives:

- Wemmick at work: Jaggers' office (Chapter 24 from "This you've seen already"… to "…get hold of portable property.")
- Wemmick at work: "his greenhouse" (Chapter 32 from "we were at Negate in a few minutes"… to "…what other pot would go best in its place.")
- See Chapter 36 "Mr Wemmick, said I, I want to ask your opinion" to "… my official sentiments can be taken at this office."
- Wemmick marrying Miss Skiffins (Chapter 55 from "What think of my meaning to take a holiday" to "… whether anybody would suppose this to be a wedding-party!")

Themes

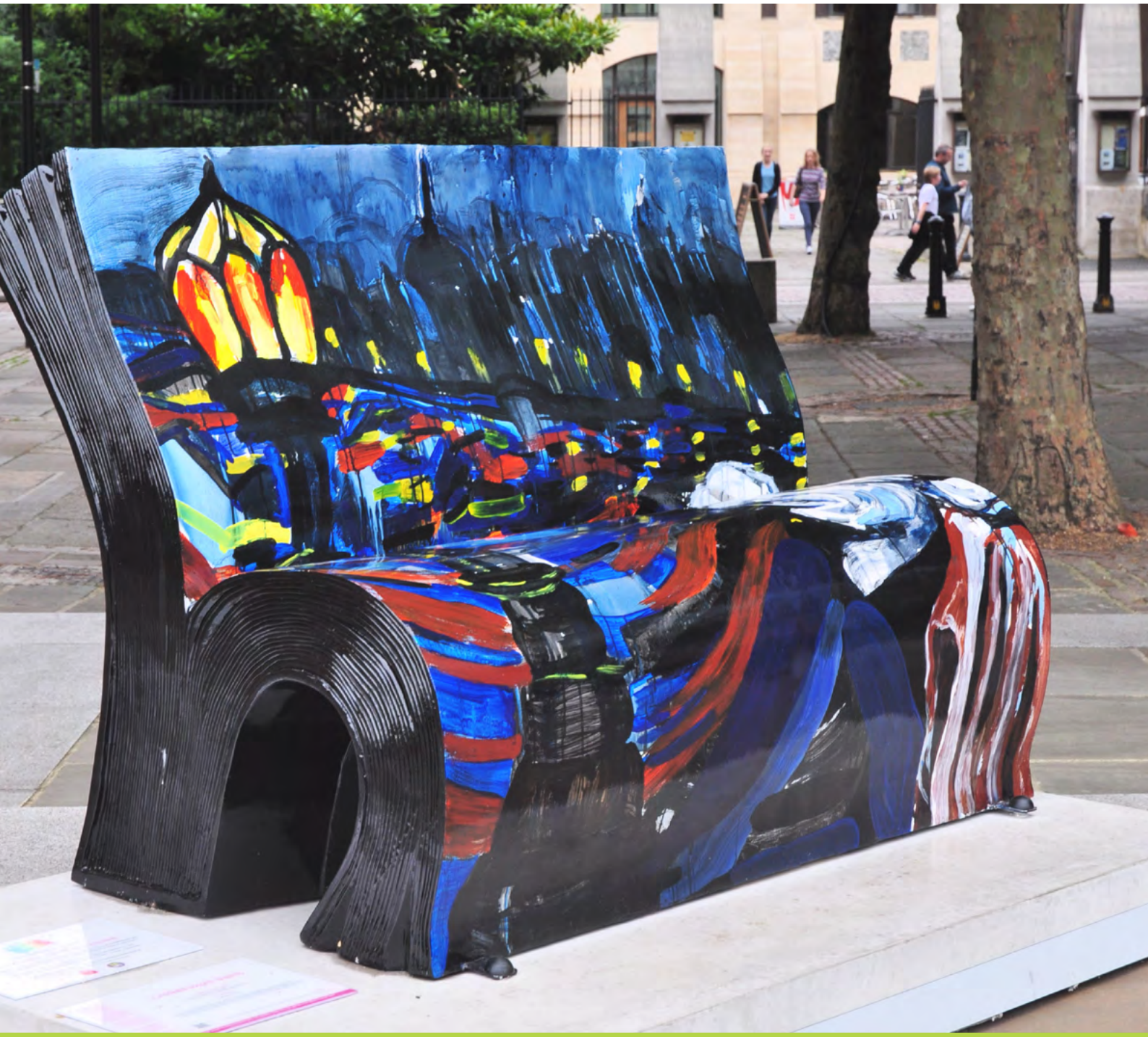
Living and working:

- The Jack (Chapter 54 from "While we were comforting ourselves…" to "…he could afford to do anything.")
- Mr Pocket (Chapter 23 from "Both Mr and Mrs Pocket had such…" to "…maintained the house I saw.")

- Jaggers (Chapter 20 "Mr Jaggers' room was lighted…" to "…being turned out.")

Fantasy, creativity and escapism:

- Mr Wopsle, who lives the dream of a new life as an actor in London, as Mr Waldengarver (Chapter 31)
- Magwitch, who dreams from his prison of making life better for those he cares for (Chapter 56)
- Estella, who thinks she is superior to Pip, and destined to be happy in life and marriage (Chapter 59).



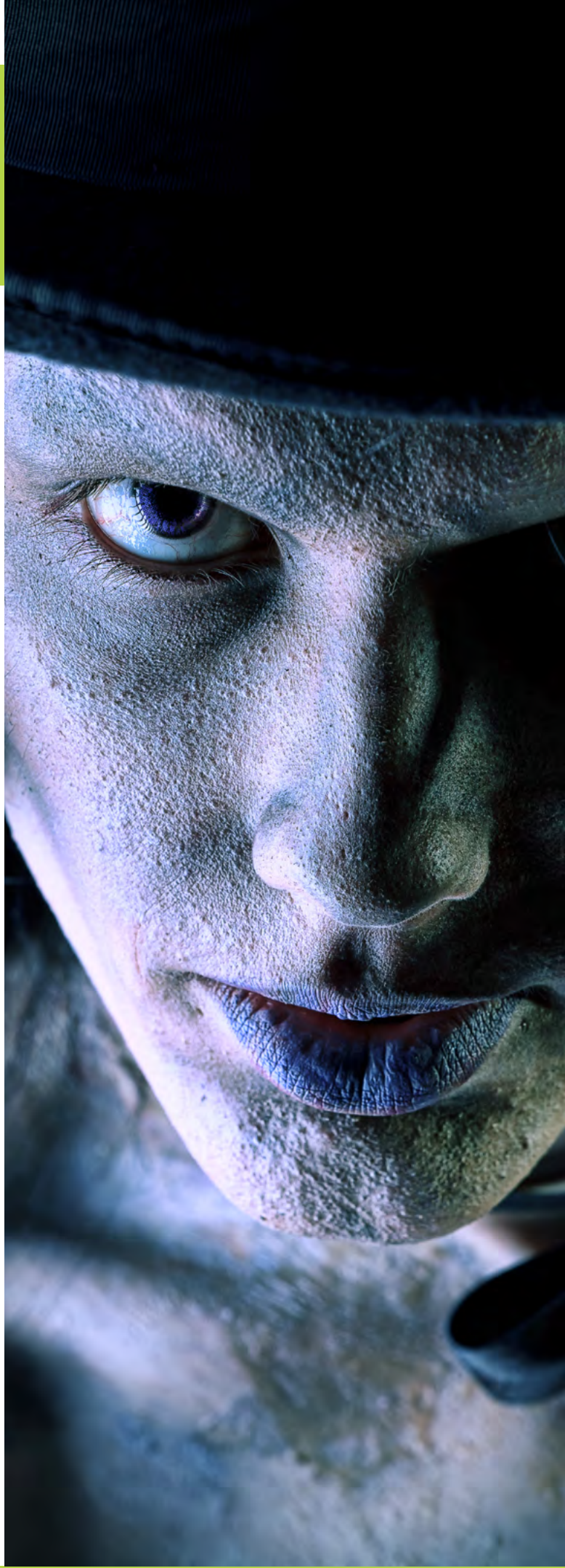
The Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson

Part 1

GCSE (9-1) English Literature Assessment Objectives:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meaning and effects, using relevant subject terminology where appropriate.
AO2	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence for clarity, purpose and effect, with accurate spelling and punctuation.

For the OCR GCSE (9-1) English Literature paper 1, candidates have the option to choose an extract based question on their 19th century set text; they will have an extract for close study and then be required to show how the extract relates to the text as a whole. The commentaries that follow help prepare students for this type of question by focusing on specifics of key extracts and ways in which they can be related to the structure of the text as a whole. The passages themselves are longer than those learners will find in the exam because the purpose of this resource is to engage with the craft and purpose of the texts themselves rather than provide practice in answering exam questions. However, the skills-based approach will be entirely appropriate for answering exam questions on shorter extracts.



Character and relationships, themes and ideas: Search for Mr Hyde (Chapter 2)

And at last his patience was rewarded. It was a fine dry night; frost in the air; the streets as clean as a ballroom floor; the lamps, unshaken, by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed, the by-street was very solitary and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumour of the approach of any passenger preceded him by a long time. Mr. Utterson had been some minutes at his post, when he was aware of an odd, light footstep drawing near. In the course of his nightly patrols, he had long grown accustomed to the quaint effect with which the footfalls of a single person, while he is still a great way off, suddenly spring out distinct from the vast hum and clatter of the city. Yet his attention had never before been so sharply and decisively arrested; and it was with a strong, superstitious prevision of success that he withdrew into the entry of the court.

The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street. The lawyer, looking forth from the entry, could soon see what manner of man he had to deal with. He was small and very plainly dressed, and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket like one approaching home.

Mr. Utterson stepped out and touched him on the shoulder as he passed. "Mr. Hyde, I think?"

Mr. Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: "That is my name. What do you want?"

"I see you are going in," returned the lawyer. "I am an old friend of Dr. Jekyll's—Mr. Utterson of Gaunt Street—you must have heard my name; and meeting you so conveniently, I thought you might admit me."

"You will not find Dr. Jekyll; he is from home," replied Mr. Hyde, blowing in the key. And then suddenly, but still without looking up, "How did you know me?" he asked.

"On your side," said Mr. Utterson, "will you do me a favour?"

"With pleasure," replied the other. "What shall it be?"

"Will you let me see your face?" asked the lawyer.

Mr. Hyde appeared to hesitate, and then, as if upon some sudden reflection, fronted about with an air of defiance; and the pair stared at each other pretty fixedly for a few seconds. "Now I shall know you again," said Mr. Utterson. "It may be useful."

"Yes," returned Mr. Hyde, "it is as well we have, met; and a propos, you should have my address." And he gave a number of a street in Soho.

"Good God!" thought Mr. Utterson, "can he, too, have been thinking of the will?" But he kept his feelings to himself and only grunted in acknowledgment of the address.

"And now," said the other, "how did you know me?"

"By description," was the reply.

"Whose description?"

"We have common friends," said Mr. Utterson.

"Common friends?" echoed Mr. Hyde, a little hoarsely. "Who are they?"

"Jekyll, for instance," said the lawyer.

"He never told you," cried Mr. Hyde, with a flush of anger. "I did not think you would have lied."

"Come," said Mr. Utterson, "that is not fitting language."

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

The lawyer stood awhile when Mr. Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked, was one of a class that is rarely solved. Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing, and fear with which Mr. Utterson regarded him. "There must be some-thing else," said the perplexed gentleman. "There is something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say?

1 Extract and novel structure (AO2)

This passage is narrated by Stevenson, using Mr Utterson, a lawyer, as a character who wants to clear up a mystery concerning his friend, Dr Jekyll. Stevenson uses Utterson as a device to gradually reveal the truth about Dr Jekyll's dual personality, starting from curiosity, developing through suspicion and moving towards horrific understanding. In this extract he manages to encounter the man known as Mr Hyde, not knowing that he is Jekyll's monstrous other character.

Not all the chapters are narrated by Mr Utterson. Some are presented as evidence from others, or as a letter from Dr Jekyll himself. This provides some contrast and variety in the chapter sequence in the novel as a whole.

2 Themes and authorial ideas and purpose (AO1)

Good and evil and the duality of human nature:

Stevenson did not believe that people were either good or evil. This simplified view was one that had been reinforced by centuries of religious thinking in which people were either godly or influenced by the devil. Rather, he thought that all people had the potential for good and evil in them, and the triumph of one over the other was a matter of morality, or convenience, or circumstance. For example, it is easy to stay "good" if you are never exposed to temptation. Stevenson believed that people could be evil despite their class, education or culture. They could also be led into evil unknowingly by getting involved in things beyond normal understanding – such as science.

Science: Dr Jekyll is Stevenson's example of a respectable, educated man whose scientific curiosity leads him into dangerous territory. He becomes savage in the guise of Mr Hyde, but Stevenson shows that there is much to sympathise with Dr Jekyll as he realises how trapped he is in his experiment. He suffers and eventually dies because of his experimentation.

Evolution: Darwin argued that humans had evolved from more primitive animal species, and that progress was a matter of surviving by adaptation to environment. Stevenson's novel suggests that it may be possible to reverse the process, regressing to a primitive animal form rather than progressing from one.

3 Reader appeal (AO1/AO2)

Plot and understanding: sensationalism - mysterious events and violent deeds.

Attitudes and feelings: morality - warning of the danger of experimentation.

4 The writer's craft: language in narrative (AO2)

Stevenson characterises Mr Hyde by using words that suggest animal behaviour, such as "hissing intake of the breath" and "snarled aloud into a savage laugh". These verbs are enough to suggest savagery, without the additional adjective "savage". His voice, when emotional, is "hoarse" as though sore and rough. His moods are sudden and violent, again in contrast with Utterson's civilized calm: "with a flush of anger".

The description of Mr Hyde builds up an impression of a disturbing appearance and manner by an accumulation of phrases: pale and dwarfish, deformity, murderous mixture of timidity and boldness, husky, whispering and somewhat broken voice. These produce in Utterson a mixture of emotions: disgust, loathing, and fear. Then comes the key word suggesting that Hyde may have something about him that comes from a more primitive, less evolved form of life: troglodytic. Associating him with a caveman reminds the reader that it may be possible to reverse the evolutionary process.

5 The writer's craft: language in dialogue (AO2)

Hyde (Jekyll) lives in constant fear that his awful secret will be revealed. Stevenson makes his speech full of aggressive questions as he tries to find out what Utterson knows, or what Utterson is up to. "What do you want?", "How did you know me?", "Whose description?", "Who are they?". The urgency of these questions suggests he has something to hide and is fearful that Utterson may know something.

By contrast, Utterson's speech is very polite, indicating that he is not only a civil person, but that he is genuinely unaware of anything horrifying, just trying to get to the bottom of something mysterious. His requests are those of someone who genuinely wishes to make social contact with Hyde: "meeting you so conveniently, I thought you might admit me", "On your side," said Mr. Utterson, "will you do me a favour?". Even when he meets a rough response, his language is calm and polite: "Come," said Mr. Utterson, "that is not fitting language." The fact that Utterson has as yet no sense of the horrifying truth is Stevenson's method of delaying his understanding, to make the eventual truth more shocking.

6 Interpretations (AO1)

a) Utterson is a very intelligent investigator, getting Hyde to show his face and attempting to gain his confidence so that he can get into the house.

b) Utterson is quite naïve at this point, with no idea of how horrific the truth is. He thinks only that he would like to help his friend, Dr Jekyll.

a) Mr Hyde is a guilty, nervous man who fears being found out and thinks that Utterson may know too much.

b) Mr Hyde, who is actually Dr Jekyll, is a very intelligent man who is doing his best to stop Mr Utterson finding anything out.

7 Contexts (within and around) (AO3)

Setting/places: Within the novel, the context of the house and its doorway is important because there are two entrances, just as there are two inhabitants in the form of the split Jekyll/Hyde character. Closed doors suggest secrecy, and Utterson needs to get inside the house to find out what is going on.

Social/cultural: In the wider context of ideas at the time, the novel explores popular interest in the power (and possible danger) of science. Dr Jekyll represents a man of great scientific intelligence who finds that science can lead to bad outcomes as well as good. Stevenson is using fiction to illustrate what may be one of the unexpected bad consequences of meddling with science.

Literary: 19th century newspaper/magazine accounts of crime and deviance. Fiction exploring scientific experimentation e.g. Frankenstein.

8 Structural cross-references to other parts of the novel (AO2)

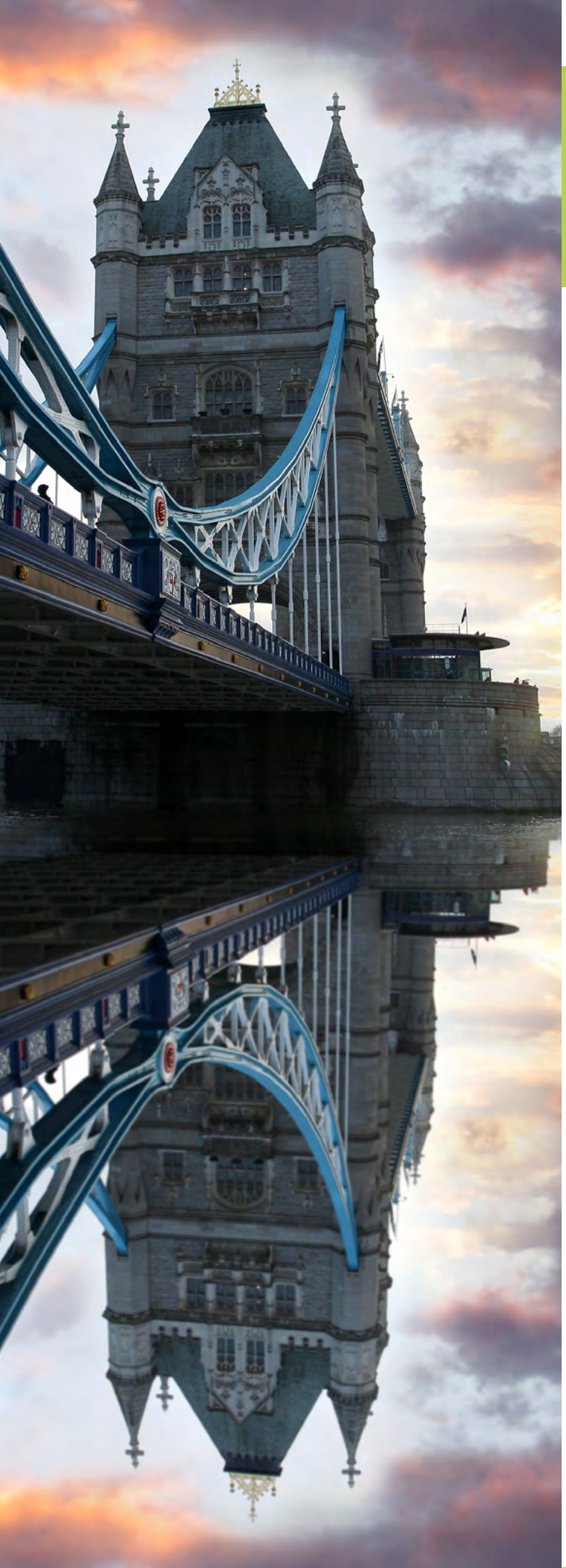
Character & characterisation

- The increasing savagery of Hyde: Chapter 4 The Carew Murder case
- The gradually developing understanding of Utterson: Chapter 8 The Last Night
- Stevenson's exploration of Jekyll's dilemma and agony: Chapter 10 Jekyll's own account of his dilemma from "Between these two I now felt I had to choose…" to "… however slightly, was to fall."

Plot

Episodes where Hyde's behaviour in public is described:

- Chapter 4 the maidservant's eye-witness' account; From "Nearly a year later…" to "…the maid fainted."
- Chapter 10 Henry Jekyll's full statement of the case.



The Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson

Part 2

GCSE (9-1) English Literature Assessment Objectives:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meaning and effects, using relevant subject terminology where appropriate.
AO2	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence for clarity, purpose and effect, with accurate spelling and punctuation.

For the OCR GCSE (9-1) English Literature paper 1, candidates have the option to choose an extract based question on their 19th century set text; they will have an extract for close study and then be required to show how the extract relates to the text as a whole. The commentaries that follow help prepare students for this type of question by focusing on specifics of key extracts and ways in which they can be related to the structure of the text as a whole. The passages themselves are longer than those learners will find in the exam because the purpose of this resource is to engage with the craft and purpose of the texts themselves rather than provide practice in answering exam questions. However, the skills-based approach will be entirely appropriate for answering exam questions on shorter extracts.

Character and setting, themes and ideas: Story of the Door (Chapter 1)

It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the weekdays. The inhabitants were all doing well, it seemed and all emulously hoping to do better still, and laying out the surplus of their grains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east the line was broken by the entry of a court; and just at that point a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

Mr. Enfield and the lawyer were on the other side of the by-street; but when they came abreast of the entry, the former lifted up his cane and pointed.

"Did you ever remark that door?" he asked; and when his companion had replied in the affirmative, "It is connected in my mind," added he, "with a very odd story."

"Indeed?" said Mr. Utterson, with a slight change of voice, "and what was that?"

"Well, it was this way," returned Mr. Enfield: "I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep—street after street, all lighted up as if for a procession and all as empty as a church—till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view-halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me. He was the usual cut-and-dry apothecary, of no particular age and colour, with a strong Edinburgh accent, and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this, as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could, for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black, sneering coolness—frightened too, I could see that—but carrying it off, sir, really like Satan. 'If you choose to make capital out of this accident,' said he, 'I am naturally helpless. No gentleman but wishes to avoid a scene,' says he. 'Name your figure.' Well, we screwed him up to a hundred pounds for the child's family; he would have clearly liked to stick out; but there was something about the lot of us that meant mischief, and at last he struck. The next thing was to get the money; and where do you think he carried us but to that place with the door?— whipped out a key, went in, and presently came back with the matter of ten pounds in gold and a cheque for the balance on Coutts's, drawn payable to bearer and signed with a name that I can't mention, though it's one of the points of my story, but it was a name at least very well known and often printed.

1 Extract and novel structure (AO2)

This extract provides an alternative narrator, Mr Enfield, who is used to add some details of events unknown to Mr Utterson, and which become part of Utterson's struggle to make sense of the mystery he has come across.

The novel follows Mr Utterson's quest, but the information he seeks is provided by other narrators, as though they are additional witnesses.

2 Themes and authorial ideas and purpose (AO1)

Emotionless brutality: Enfield's account creates a sense of unfeeling violence by the expressive phrases with which Hyde is described: "trampled calmly over the child's body and left her screaming on the ground", combines the violence of "trampled" and the uncaring attitude is conveyed by "calmly" and "left her screaming on the ground". This impression is reinforced when people gather round, and Hyde is quite unashamed: "perfectly cool", "emotional as a bagpipe", "sneering coolness".

Urban civilisation and urban squalor

Respectability and savagery

3 Reader appeal (AO1/AO2)

Plot and understanding: at this stage, the reader shares Utterson's lack of knowledge about what is going on. This creates a sense of mystery and suspense.

Attitudes and feelings: the passage prompts the reader to feel suspicious about Hyde, and sympathy with Utterson's attempts to do what he thinks best to help a friend.

4 The writer's craft: language in narrative (AO2)

Stevenson makes the street appear a very normal part of a respectable neighbourhood: "quiet, but it drove a thriving trade on the weekdays and its shops with an air of invitation, like rows of smiling saleswomen."

This portrayal of an attractive, normal, respectable part of the city is carefully extended by the description: "the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger."

Stevenson then contrasts this scene of busy and healthy city life with the building which the two observers are studying: he builds a picture of something ugly, unhealthy, dirty and disgusting: "certain sinister block of building thrust forward its gable on the street", "discoloured wall on the upper", "…and bore in every feature, the marks of prolonged and sordid negligence", "blistered and distained", "Tramps slouched into the recess", "…no one had appeared to drive away these random visitors or to repair their ravages."

This contrast in the city environment is a metaphorical equivalent of the contrast within Dr Jekyll/Mr Hyde – the one part civilised, respectable and attractive, the other brutish and ugly.

5 The writer's craft: language in dialogue (AO2)

Enfield's narration is made to seem natural by including his spoken comments on how he felt, as well as the events he records: "I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me."

Stevenson makes Hyde a character of contrast: although he has just done something appallingly brutal and shocking, his speech remains that of a professional gentleman, speaking to Enfield and Utterson as though they are all gentlemen discussing some business: "If you choose to make capital out of this accident, I am naturally helpless. No gentleman but wishes to avoid a scene. Name your figure." Worse, it seems that he thinks he can walk away from the event by simply agreeing some financial compensation.

6 Interpretations (AO1)

There is little scope for alternative interpretations of the characters and their motives. They are merely narrative devices, and Stevenson's interest is not in them as characters, but in the character of Jekyll/Hyde.

There is more scope for interpretation of Stevenson's purposes in the novel:

a) He is warning readers of the dangers of meddling with science and experimentation.

b) He is refusing to accept that human progress is always a matter of improvement – it could be thrown into reverse.

7 Contexts (within and around) (AO3)

Settings/places: This part of Edinburgh portrays the two sides of a major city – the respectable and civilised side and the sordid underlife that can be found in most cities.

Social/cultural: The spoken manner of Hyde is that of a gentleman, yet Stevenson makes the reader think that underneath respectable manners there may be something else – something evil.

Ideas: there was much debate in Victorian England about the theories of Charles Darwin, who traced human evolution back to apes and cavemen, and the possibility that there may be parts of modern mankind that are still traces of the previous evolutionary form.

8 Structural cross references to other parts of the novel (AO2)

Character and characterisation:

- Jekyll as a respectable member of the community: Chapter 3 Dr Jekyll was quite at ease, from "A close observer…" to "I promise."
- Jekyll as a man excited by his experimentation: Chapter 10 from "The most racking pains succeeded…" to "…lost in stature."
- Jekyll as a man suffering agonies because he cannot undo what he has done: Chapter 10 from "About a week has passed…" to "Henry Jekyll to an end."

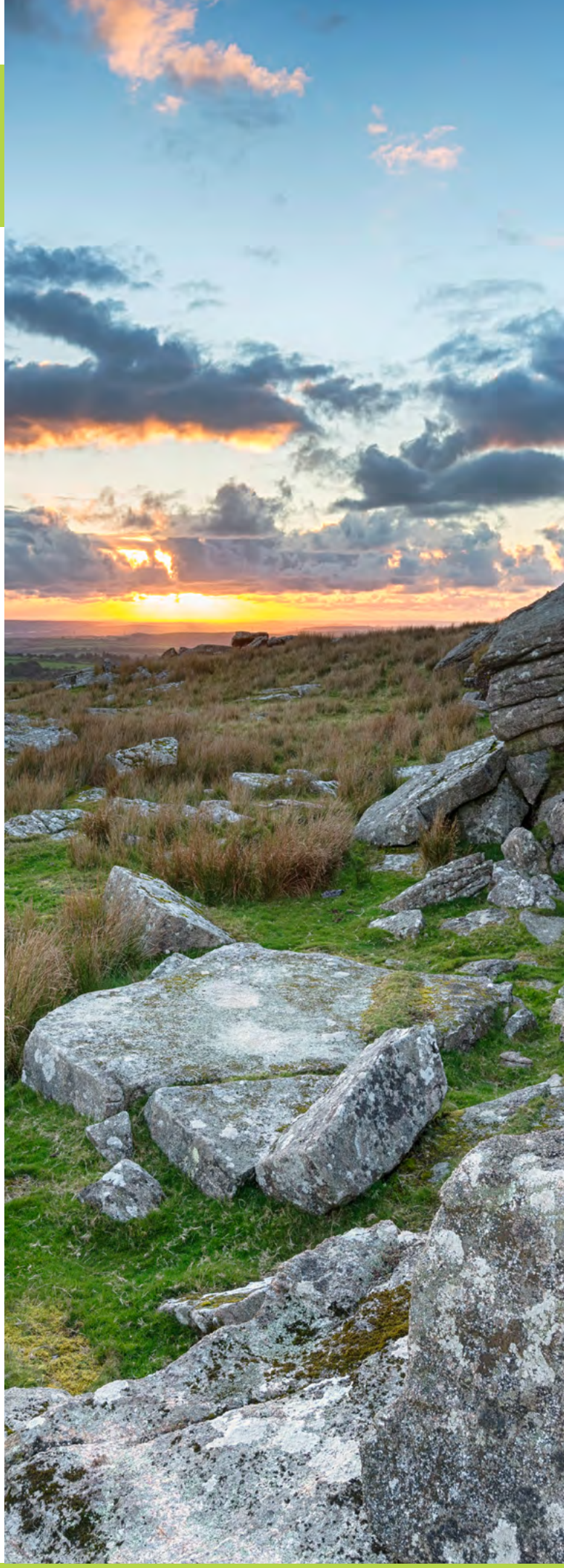
Jane Eyre by Charlotte Brontë

Part 1

GCSE (9-1) English Literature Assessment Objectives:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meaning and effects, using relevant subject terminology where appropriate.
AO2	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence for clarity, purpose and effect, with accurate spelling and punctuation.

For the OCR GCSE (9-1) English Literature paper 1, candidates have the option to choose an extract based question on their 19th century set text; they will have an extract for close study and then be required to show how the extract relates to the text as a whole. The commentaries that follow help prepare students for this type of question by focusing on specifics of key extracts and ways in which they can be related to the structure of the text as a whole. The passages themselves are longer than those learners will find in the exam because the purpose of this resource is to engage with the craft and purpose of the texts themselves rather than provide practice in answering exam questions. However, the skills-based approach will be entirely appropriate for answering exam questions on shorter extracts.



The interrogation: Brocklehurst on religion and education (Chapter 4)

Presently he addressed me--"Your name, little girl?"

"Jane Eyre, sir."

In uttering these words I looked up: he seemed to me a tall gentleman; but then I was very little; his features were large, and they and all the lines of his frame were equally harsh and prim.

"Well, Jane Eyre, and are you a good child?"

Impossible to reply to this in the affirmative: my little world held a contrary opinion: I was silent. Mrs. Reed answered for me by an expressive shake of the head, adding soon, "Perhaps the less said on that subject the better, Mr. Brocklehurst."

"Sorry indeed to hear it! She and I must have some talk;" and bending from the perpendicular, he installed his person in the arm-chair opposite Mrs. Reed's. "Come here," he said.

I stepped across the rug; he placed me square and straight before him.

What a face he had, now that it was almost on a level with mine! what a great nose! and what a mouth! and what large prominent teeth!

"No sight so sad as that of a naughty child," he began, "especially a naughty little girl. Do you know where the wicked go after death?"

"They go to hell," was my ready and orthodox answer.

"And what is hell? Can you tell me that?"

"A pit full of fire."

"And should you like to fall into that pit, and to be burning there for ever?"

"No, sir."

"What must you do to avoid it?"

I deliberated a moment; my answer, when it did come, was objectionable:

"I must keep in good health, and not die."

"How can you keep in good health? Children younger than you die daily. I buried a little child of five years old only a day or two since,--a good little child, whose soul is now in heaven. It is to be feared the same could not be said of you were you to be called hence."

Not being in a condition to remove his doubt, I only cast my eyes down on the two large feet planted on the rug, and sighed, wishing myself far enough away.

"I hope that sigh is from the heart, and that you repent of ever having been the occasion of discomfort to your excellent benefactress."

"Benefactress! benefactress!" said I inwardly: "they all call Mrs. Reed my benefactress; if so, a benefactress is a disagreeable thing."

"Do you say your prayers night and morning?" continued my interrogator.

"Yes, sir."

"Do you read your Bible?"

"Sometimes."

"With pleasure? Are you fond of it?"

"I like Revelations, and the book of Daniel, and Genesis and Samuel, and a little bit of Exodus, and some parts of Kings and Chronicles, and Job and Jonah."

"And the Psalms? I hope you like them?"

"No, sir."

"No? oh, shocking! I have a little boy, younger than you, who knows six Psalms by heart: and when you ask him which he would rather have, a gingerbread-nut to eat or a verse of a Psalm to learn, he says: 'Oh! The verse of a Psalm! angels sing Psalms;' says he, 'I wish to be a little angel here below;' he then gets two nuts in recompense for his infant piety."

"Psalms are not interesting," I remarked.

"That proves you have a wicked heart; and you must pray to God to change it: to give you a new and clean one: to take away your heart of stone and give you a heart of flesh."

I was about to propound a question, touching the manner in which that operation of changing my heart was to be performed, when Mrs. Reed interposed, telling me to sit down; she then proceeded to carry on the conversation herself.

"Mr. Brocklehurst, I believe I intimated in the letter which I wrote to you three weeks ago, that this little girl has not quite the character and disposition I could wish: should you admit her into Lowood school, I should be glad if the superintendent and teachers were requested to keep a strict eye on her, and, above all, to guard against her worst fault, a tendency to deceit. I mention this in your

hearing, Jane, that you may not attempt to impose on Mr. Brocklehurst."

Well might I dread, well might I dislike Mrs. Reed; for it was her nature to wound me cruelly; never was I happy in her presence; however carefully I obeyed, however strenuously I strove to please her, my efforts were still repulsed and repaid by such sentences as the above. Now, uttered before a stranger, the accusation cut me to the heart; I dimly perceived that she was already obliterating hope from the new phase of existence which she destined me to enter; I felt, though I could not have expressed the feeling, that she was sowing aversion and unkindness along my future path; I saw myself transformed under Mr. Brocklehurst's eye into an artful, noxious child, and what could I do to remedy the injury?

"Nothing, indeed," thought I, as I struggled to repress a sob, and hastily wiped away some tears, the impotent evidences of my anguish.

"Deceit is, indeed, a sad fault in a child," said Mr. Brocklehurst; "it is akin to falsehood, and all liars will have their portion in the lake burning with fire and brimstone; she shall, however, be watched, Mrs. Reed. I will speak to Miss Temple and the teachers."

"I should wish her to be brought up in a manner suiting her prospects," continued my benefactress; "to be made useful, to be kept humble: as for the vacations, she will, with your permission, spend them always at Lowood."

"Your decisions are perfectly judicious, madam," returned Mr. Brocklehurst. "Humility is a Christian grace, and one peculiarly appropriate to the pupils of Lowood; I, therefore, direct that especial care shall be bestowed on its cultivation amongst them. I have studied how best to mortify in them the worldly sentiment of pride; and, only the other day, I had a pleasing proof of my success. My second daughter, Augusta, went with her mama to visit the school, and on her return she exclaimed: 'Oh, dear papa, how quiet and plain all the girls at Lowood look, with their hair combed behind their ears, and their long pinafores, and those little holland pockets outside their frocks--they are almost like poor people's children! and,' said she, 'they looked at my dress and mama's, as if they had never seen a silk gown before.'"

"This is the state of things I quite approve," returned Mrs. Reed; "had I sought all England over, I could scarcely have found a system more exactly fitting a child like Jane Eyre.

1 Extract and novel structure (AO2)

The extract is from early on in the novel, where Jane's miserable life with the Reed family makes her want to get away, but she finds that moving to Lowood is unlikely to be any better, because she goes there with her character blemished by Mrs Reed and under the rule of Mr Brocklehurst, a man with no understanding of children, and a belief in his own rightness and approval by a God that seems to share his own cruel nature. The extract is written to create sympathy for Jane in her hostile surroundings, and with a hostile future.

Establishing character - the extract connects very well with Brontë's development of Jane's character as intelligent, principled and strong, minded in the face of adversity.

Establishing plot - it also connects very well with the development of the plot, because Jane is later forgiving enough of Mrs Reed to visit her on her deathbed.

Establishing themes - Jane's independence of mind and her intelligence compared with the adults around her.

2 Themes and authorial ideas and purpose (AO1)

Religious hypocrisy and oppression, which Bronte saw as a threat to individual happiness and the fulfilment of a person's potential. This theme is sustained and developed when Jane encounters and resists St John Rivers.

Education is shown as something that can be oppressive or liberating, a theme that runs through the novel. Lowood, as Mrs Reed wants it, and as Mr Brocklehurst runs it, is a means of training lower class girls into a subservient role so that they occupy menial positions in society, their intelligence and independence suppressed by the so-called Christian virtues of "humility" and removing any sense of pride that they may have in themselves. Brontë demonstrates the difference between this controlling use of education and a more liberal kind of education by showing Jane's own practice as a teacher as very different from that supported by Mrs Reed and Mr Brocklehurst.

Justice and injustice - Brontë conveys Jane's sense of justice and injustice, and her moral strength in opposing injustice. The novel as a whole illustrates Jane's thoughts, feelings and actions based on what she thinks is right and fair.

3 Reader appeal (AO1/AO2)

Feelings: The passage encourages the reader to sympathise with Jane and to disapprove of Mrs Reed and Mr Brocklehurst, not just as characters, but as representatives of ideas common in society. They are part of Brontë's illustration of human meanness given power through institutions such as education and religion.

Plot: It also encourages the reader to hope that Jane survives the coming ordeal, and carries on her intelligent and independent way of resisting injustice.

4 The writer's craft: language in narrative (AO2)

As the story is narrated by Jane, her account of what happens and of how she feels is very personal, but Brontë does not use this device just to create sympathy. She uses it to show how a child sees adults, initially impressive because bigger, but less impressive and attractive when seen more closely:

"he seemed to me a tall gentleman; but then I was very little;"

"What a face he had, now that it was almost on a level with mine! what a great nose! and what a mouth! and what large prominent teeth!"

This conveys Brockenhurst's nature, and Jane's response to him by using the details and language of a children's folk-tale, as in Little Red Riding Hood. Brontë uses Jane's narrative to convey the dilemma of having a mind capable of forming its own opinion, but not allowed to express it:

"I was about to propound a question, touching the manner in which that operation of changing my heart was to be performed, when Mrs. Reed interposed, telling me to sit down;"

Brontë uses Jane's narrative to convey her willingness to adapt to a cruel world, her sense of injustice that her efforts were ignored and the painful effect on her feelings.

"however carefully I obeyed, however strenuously I strove to please her, my efforts were still repulsed and repaid by such sentences as the above. Now, uttered before a stranger, the accusation cut me to the heart;"

Throughout this passage, and elsewhere, Jane's dilemma is that she has to find ways of coping with unfairness when faced with people more powerful than she, and more willing to use their power for bad rather than good:

"I saw myself transformed under Mr. Brocklehurst's eye into an artful, noxious child, and what could I do to remedy the injury?"

5 The writer's craft: language in dialogue (AO2)

Even without Jane's narrative conveying her feelings, the reader is given a strong sense of characters and situation by the use of dramatic dialogue. In the following exchange, the questioning is less like a conversation with a child than interrogation of a prisoner. Notice how Jane shows that she knows what the "right" answers are to Brocklehurst's questions:

"No sight so sad as that of a naughty child, especially a naughty little girl. Do you know where the wicked go after death?"

"They go to hell,"

"And what is hell? Can you tell me that?"

"A pit full of fire."

"And should you like to fall into that pit, and to be burning there for ever?"

"No, sir."

"What must you do to avoid it?"

This dialogue sequence does more than convey the harshness of the questioning. It shows how, as it goes on, Jane begins to show her intelligence and independence more by expressing her own opinion, rather than giving the answers that Brocklehurst wants:

"I must keep in good health, and not die."

"Do you say your prayers night and morning?"

"Do you read your Bible?"

"Sometimes."

"With pleasure? Are you fond of it?"

"I like Revelations, and the book of Daniel, and Genesis and Samuel, and a little bit of Exodus, and some parts of Kings and Chronicles, and Job and Jonah."

"And the Psalms? I hope you like them?"

"No, sir."

Brocklehurst's own character is revealed by his dialogue. He shows what he values in a child by comparing her unfavourably with the better example of his own son, obviously brought up to be a better person than Jane:

"No? oh, shocking! I have a little boy, younger than you, who knows six Psalms by heart: and when you ask him which he would rather have, a gingerbread-nut to eat or a verse of a

Psalm to learn, he says: 'Oh! The verse of a Psalm! angels sing Psalms;' says he, 'I wish to be a little angel here below;' he then gets two nuts in recompense for his infant piety."

Brontë shows Jane not impressed by this example of superior moral worth, insisting on her own point of view:

"Psalms are not interesting,"

Mrs Reed is also characterised by her dialogue. Her attitude to Jane, and to education, and to chances in society is clear from her statement:

"I should wish her to be brought up in a manner suiting her prospects, to be made useful, to be kept humble:"

Brontë prompts the reader to identify with Jane and to disapprove of Mrs Reed by giving her the words:

"had I sought all England over, I could scarcely have found a system more exactly fitting a child like Jane Eyre. "

The reader is prompted to think that, ironically, there could be no system less fitting a child like Jane Eyre.

Brocklehurst's smug satisfaction with his own methods of educating and parenting is conveyed by his pride in his daughter, but Brontë is careful to make his account remind the reader that his attitude is not just a reflection of him as an individual, but a reminder that the whole of society may be unduly influenced by such opinions, and by such differences in wealth and class:

"only the other day, I had a pleasing proof of my success. My second daughter, Augusta, went with her mama to visit the school, and on her return she exclaimed: 'Oh, dear papa, how quiet and plain all the girls at Lowood look, with their hair combed behind their ears, and their long pinafores, and those little holland pockets outside their frocks--they are almost like poor people's children! and,' said she, 'they looked at my dress and mama's, as if they had never seen a silk gown before.'"

Dialogue and narrative together - a good example of Brontë's skill in putting dialogue and narrative together is the way she makes Jane show that she knows what the required answer is:

"They go to hell," was my ready and orthodox answer.

Her ability to think through, then decide on an answer that she knows will not be acceptable is also conveyed:

I deliberated a moment; my answer, when it did come, was objectionable:

"I must keep in good health, and not die."

6 Interpretations (AO1)

There is not much scope for varying character interpretation here! Brontë makes it very difficult not to sympathise with Jane, and very difficult to sympathise with Mrs Reed and Mr Brocklehurst.

There is some scope for varying interpretation of Brontë's purpose in the passage.

a) Some would see the passage as an illustration of how unpleasant some people can be.

b) Instead/as well, others would see the people as representative of attitudes common in society.

7 Contexts (within and around) (AO3)

Settings/places: The context within, Mrs Reed's house, is one of cruel repression, with John being spoiled and favoured, and Jane mistreated. It is an emblem of family repression. The wider context within the extract is of an education system that continues and develops the repression of the family context.

Social/cultural: The widest context is the context of 19th century thinking, where it was increasingly recognised by writers that children need to be understood, and that treating them like inferiors or criminals was wrong.

Literary: The literary context is clear from the way Brontë shared the new understanding that came from some of the Romantic poets, particularly Wordsworth, who wrote of the formative nature of childhood that "The child is father of the man". Dickens was also doing his best to show how adults mistreated children, in *Great Expectations, Oliver Twist* and *David Copperfield*.

8 Structural cross-references to other parts of the novel (AO2)

Character and characterisation

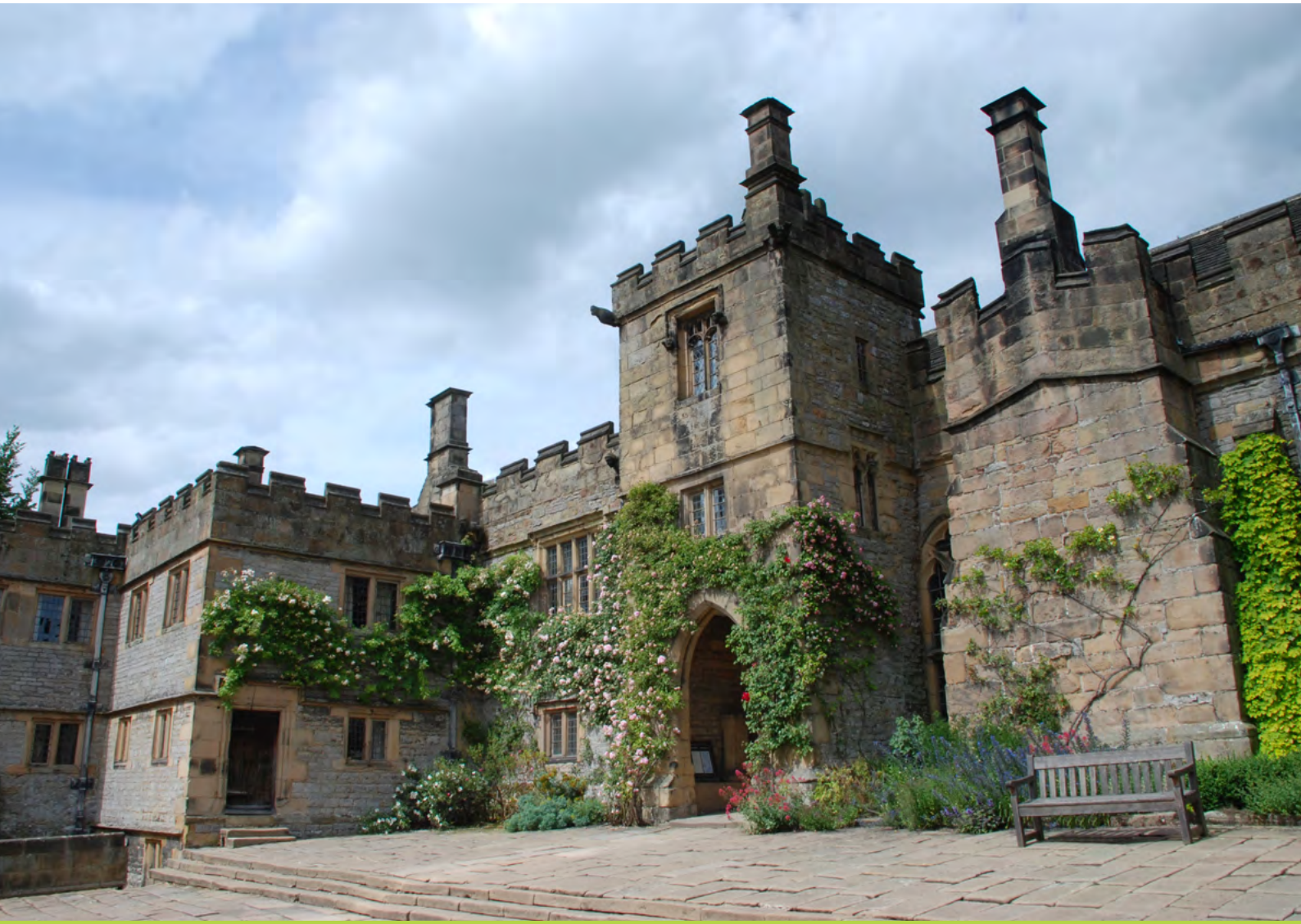
- Jane's sense of fairness and sticking up for herself at Lowood, after Helen is punished (Chapter 6 from "Helen was talking to herself now…" to "I should bless her son John, which is impossible.")
- Leaving Thornfield and Rochester for Gateshead (Chapter 21 see reference below)
- Visiting Mrs Reed at Gateshead (Chapter 21 from "Well did I remember Mrs Reed's face…" to "… intention to stay till I see how you get on.")
- Sharing her fortune (Chapter 33 from "I walked fast through the room…" to "… and winning for myself life-long friends.")

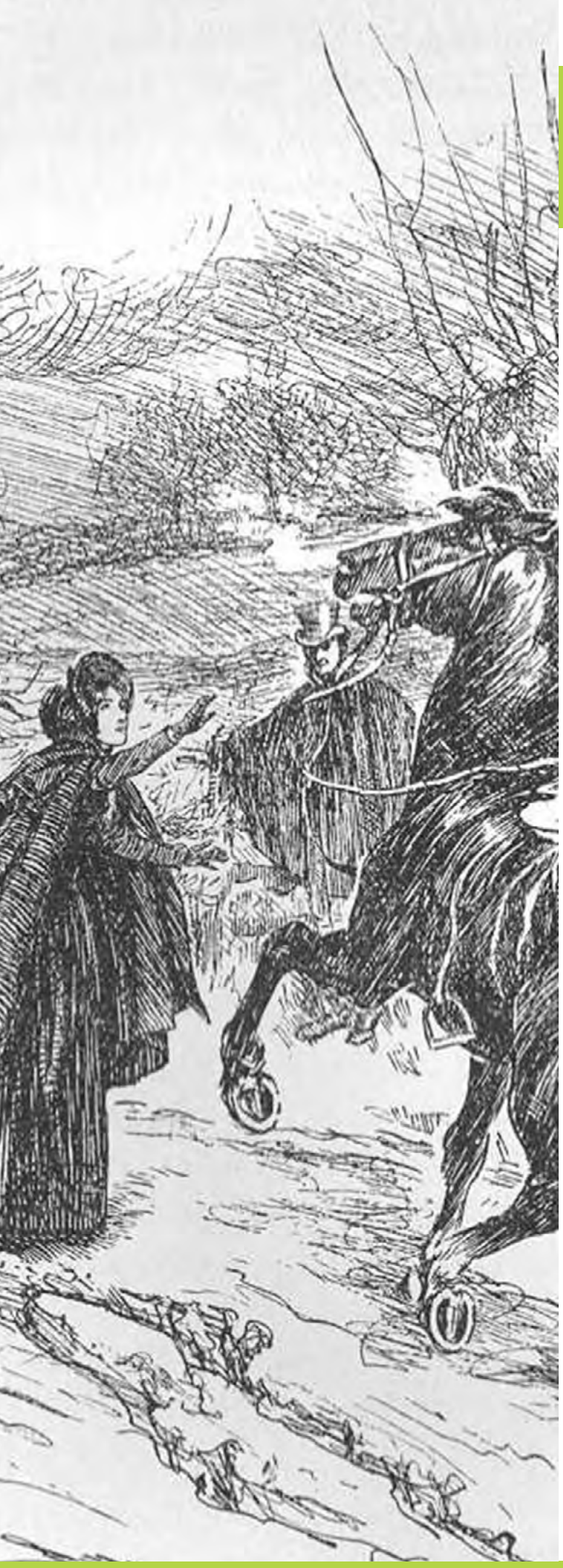
Plot: Jane's progress

- Applying for a post as governess Chapter 10 from "If JE who advertised…" to "…a good way from the town."
- Hearing of Rochester's engagement Chapter 18 from "There was nothing to cool or banish…" to "…my ever-torturing pain arose."
- The wedding Chapter 26 from "Our place was taken at the communion rails…" to "Mr Rochester has a wife now living."
- Arriving at Moor House Chapter 28 from "entering the gate and passing the shrubs…" to "…audible enough to me."
- St John's proposal Chapter 34 from "I have an answer for you…" to "You do not want it!"
- Return to Rochester at Ferndean Chapter 37 from "His form was of the same strong and stalwart contour…" to "Which I never will sir, from this day."

Themes

- Religion - St John and his proposal Chapter 34 from "I scorn your idea of love…" to "…reflection and repentance."
- Education - Jane and pupils at Lowood Chapter 9, from "During these eight years…" to "…subdued character." Jane and pupils at Morton Chapter 32 from "I continued the labours…" to "…deferential treatment they received."
- Love - feelings for Rochester Chapters 16, 18 and 37.





Jane Eyre by Charlotte Brontë

Part 2

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Jane Eyre leaves Thornfield for Gateshead (Chapter 21)

To the billiard-room I hastened: the click of balls and the hum of voices resounded thence; Mr. Rochester, Miss Ingram, the two Misses Eshton, and their admirers, were all busied in the game. It required some courage to disturb so interesting a party; my errand, however, was one I could not defer, so I approached the master where he stood at Miss Ingram's side. She turned as I drew near, and looked at me haughtily: her eyes seemed to demand, "What can the creeping creature want now?" and when I said, in a low voice, "Mr. Rochester," she made a movement as if tempted to order me away. I remember her appearance at the moment--it was very graceful and very striking: she wore a morning robe of sky-blue crape; a gauzy azure scarf was twisted in her hair. She had been all animation with the game, and irritated pride did not lower the expression of her haughty lineaments.

"Does that person want you?" she inquired of Mr. Rochester; and Mr. Rochester turned to see who the "person" was. He made a curious grimace--one of his strange and equivocal demonstrations--threw down his cue and followed me from the room.

"Well, Jane?" he said, as he rested his back against the schoolroom door, which he had shut.

"If you please, sir, I want leave of absence for a week or two."

"What to do?--where to go?"

"To see a sick lady who has sent for me."

"What sick lady?--where does she live?"

"At Gateshead; in ---shire."

"-shire? That is a hundred miles off! Who may she be that sends for people to see her that distance?"

"Her name is Reed, sir--Mrs. Reed."

"Reed of Gateshead? There was a Reed of Gateshead, a magistrate."

"It is his widow, sir."

"And what have you to do with her? How do you know her?"

"Mr. Reed was my uncle--my mother's brother."

"The deuce he was! You never told me that before: you always said you had no relations."

"None that would own me, sir. Mr. Reed is dead, and his wife cast me off."

"Why?"

"Because I was poor, and burdensome, and she disliked me."

"But Reed left children?--you must have cousins? Sir George Lynn was talking of a Reed of Gateshead yesterday, who, he said, was one of the veriest rascals on town; and Ingram was mentioning a Georgiana Reed of the same place, who was much admired for her beauty a season or two ago in London."

"John Reed is dead, too, sir: he ruined himself and half-ruined his family, and is supposed to have committed suicide. The news so shocked his mother that it brought on an apoplectic attack."

"And what good can you do her? Nonsense, Jane! I would never think of running a hundred miles to see an old lady who will, perhaps, be dead before you reach her: besides, you say she cast you off."

"Yes, sir, but that is long ago; and when her circumstances were very different: I could not be easy to neglect her wishes now."

"How long will you stay?"

"As short a time as possible, sir."

"Promise me only to stay a week--"

"I had better not pass my word: I might be obliged to break it."

"At all events you will come back: you will not be induced under any pretext to take up a permanent residence with her?"

"Oh, no! I shall certainly return if all be well."

"And who goes with you? You don't travel a hundred miles alone."

"No, sir, she has sent her coachman."

"A person to be trusted?"

"Yes, sir, he has lived ten years in the family."

Mr. Rochester meditated. "When do you wish to go?"

"Early to-morrow morning, sir."

"Well, you must have some money; you can't travel without money, and I dare say you have not much: I have given you no salary yet. How much have you in the world, Jane?" he asked, smiling.

I drew out my purse; a meagre thing it was. "Five shillings, sir." He took the purse, poured the hoard into his palm, and chuckled over it as if its scantiness amused him. Soon he produced his pocket-book: "Here," said he, offering me a note; it was fifty pounds, and he owed me but fifteen. I told him I had no change.

"I don't want change; you know that. Take your wages."

I declined accepting more than was my due. He scowled at first; then, as if recollecting something, he said--

"Right, right! Better not give you all now: you would, perhaps, stay away three months if you had fifty pounds. There are ten; is it not plenty?"

"Yes, sir, but now you owe me five."

"Come back for it, then; I am your banker for forty pounds."

"Mr. Rochester, I may as well mention another matter of business to you while I have the opportunity."

"Matter of business? I am curious to hear it."

"You have as good as informed me, sir, that you are going shortly to be married?"

"Yes; what then?"

"In that case, sir, Adele ought to go to school: I am sure you will perceive the necessity of it."

"To get her out of my bride's way, who might otherwise walk over her rather too emphatically? There's sense in the suggestion; not a doubt of it. Adele, as you say, must go to school; and you, of course, must march straight to--the devil?"

"I hope not, sir; but I must seek another situation somewhere."

1 Extract and novel structure (AO2)

The extract comes at a moment in the novel when Jane has begun to feel strongly about Mr Rochester, then realises that he is committed to Miss Ingram. Her disappointment is overtaken by the news that her aunt is very ill, leading her to plan a visit. When the visit is over, she thinks it best to leave Mr Rochester's employment, but she feels responsible for Adele and her future education.

Character development – Brontë sustains the portrayal of Jane as principled and strong minded. She refuses to be given more money than she has earned, and she decides to visit her dying aunt despite the cruelty she experienced from her.

Plot development – the move from Rochester's house results in her exhausted arrival at St John's house, where she discovers the friendship of his sisters, the pressures of his religion and proposal and her realisation that she must return to Rochester.

Themes – Brontë continues to show Jane's strength of character in coping with adversity, and her generosity in contrast with other characters such as Mrs Reed and St John, who regard themselves as morally and socially respectable people.

2 Themes and authorial ideas and purpose (AO1)

True virtue - Jane is Brontë's illustration of true human virtue as opposed to the hypocritical confidence of those who feel that their religion or class makes them naturally superior. In this extract, Brontë contrasts the beauty, confidence and arrogance of Miss Ingram with Jane's diffidence and modesty.

Rank and status - Brontë also brings out what it meant to be employed as a servant by someone who was used to authority in Rochester's manner of speech to Jane, which is that of a superior expecting dutiful respect.

Love and marriage - Rochester, despite being engaged to Miss Ingram, seems to know that she is not suited to him, or he to her, in his remark that she may "walk over" Adele. This suggests that marriage may sometimes be a matter of socially accepted relationships rather than love, and connects with the fact that his first marriage, to Bertha, was also arranged to suit his parents rather than himself.

3 Reader appeal (AO1/AO2)

Plot: Suspense – will Rochester marry Miss Ingram? What will happen when Jane visits Mrs Reed? Will leaving Rochester's house turn out well or badly?

4 The writer's craft: language in narrative (AO2)

Most prose narrative is in the voice of the author, but Brontë has chosen to narrate the story from Jane's point of view. This makes the narrative integral to her characterisation, presenting events as Jane would see them, and feel about them, rather than telling the reader what she would think and feel. For example, Brontë uses Jane's narrative voice to convey her uneasy feelings about disturbing her employer and his guests, but also her firm determination to go through with what she has decided:

"It required some courage to disturb so interesting a party; my errand, however, was one I could not defer, so I approached the master where he stood at Miss Ingram's side."

Jane's narrative conveys her sense of Miss Ingram's glamorous appearance, but also the less attractive aspects of her personality:

"I remember her appearance at the moment--it was very graceful and very striking: she wore a morning robe of sky-blue crape; a gauzy azure scarf was twisted in her hair. She had been all animation with the game, and irritated pride did not lower the expression of her haughty lineaments."

Her comments on her choices based on principle are clear from her refusal to take advantage of Rochester's generosity:

"I declined accepting more than was my due."

5 The writer's craft: language in dialogue (AO2)

Miss Ingram's personality is conveyed by the speech Brontë gives her. Her arrogant and contemptuous view of Jane an employee is conveyed by her reference to her interruption as:

"What can the creeping creature want now?" and by refusing to speak of her in any personal terms:

"Does that person want you?"

Jane's politeness in relation to her employer is clear from her deference as an employee but her generosity is also shown, as well as her strength of independent character, from her frank statement of what she believes to be correct and what she believes to be best for Adele:

"If you please, sir, I want leave of absence for a week or two."

"Yes, sir, but that is long ago; and when her circumstances were very different: I could not be easy to neglect her wishes now."

"Yes, sir, but now you owe me five."

"Mr. Rochester, I may as well mention another matter of business to you while I have the opportunity."

Mr Rochester's character is conveyed by the speech Brontë gives him, which is confident, assertive and challenging, speaking to Jane as someone whom he expects to answer his interrogation:

"Well, Jane?"

"What to do?--where to go?"

"What sick lady?--where does she live?"

"-shire? That is a hundred miles off! Who may she be that sends for people to see her that distance?"

"Reed of Gateshead? There was a Reed of Gateshead, a magistrate."

"And what have you to do with her? How do you know her?"

"The deuce he was! You never told me that before: you always said you had no relations."

"Why?"

6 Interpretations (AO1)

There is little scope for alternatives but Brontë hints that Rochester may have strong feelings for Jane, and may not have such strong feelings for Miss Ingram, leading the reader to feel some sympathy, despite his manner.

7 Contexts (within and around) (AO3)

Setting/places: Thornfield as a house of wealth and high status, but with a dark secret.

Social/cultural: women and employment/ independence.

Literary: Romantic fiction.

8 Structural cross-references to other parts of the novel (AO2)

Character and characterisation

Jane's principles and strong-mindedness:

- Speaking to Brocklehurst (see other extract from Chapter 4)
- At Lowood, after Helen is punished Chapter 6 from "Helen was talking to herself now…" to "I should bless her son John, which is impossible."
- Visiting Mrs Reed at Gateshead Chapter 21 from "Well did I remember Mrs Reed's face…" to "…intention to stay till I see how you get on."
- Sharing her fortune Chapter 33 from "I walked fast through the room…" to "… and winning for myself life-long friends."

Plot

- Rochester's relationships with women Chapter 15 "grande passion" with Celine Varens; Chapter 18 Miss Ingram; Chapter 20 Bertha.

Themes

- Love resisted, thwarted and sustained - Jane's relationships with Rochester Chapters 16, 17, 18 and 37.

Pride and Prejudice by Jane Austen

Part 1

GCSE (9-1) English Literature Assessment Objectives:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
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AO2	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence for clarity, purpose and effect, with accurate spelling and punctuation.

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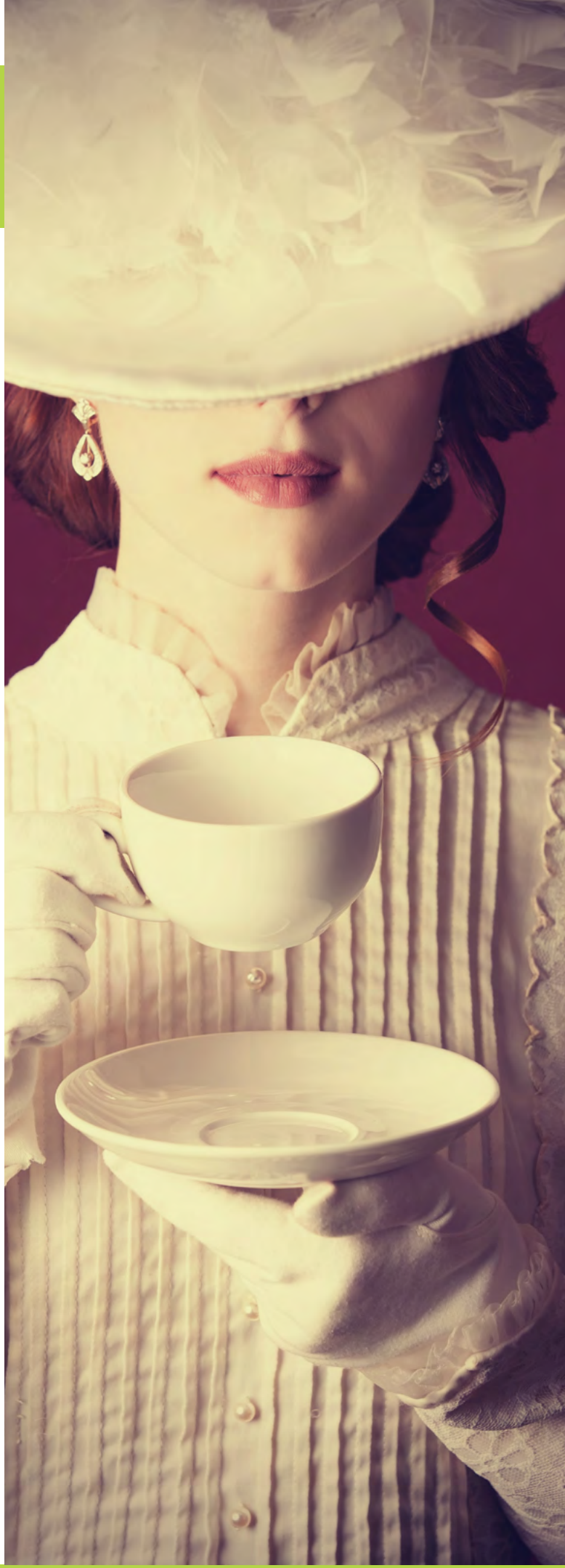


Character and relationships, themes and ideas: Mr and Mrs Bennet (Chapter 1)

Presently he addressed me--"Your name, little girl?"

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party."

"My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty."

"In such cases, a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood."

"It is more than I engage for, I assure you."

"But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for us to visit him if you do not."

"You are over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving her the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."

"Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least."

1 Extract and novel structure (AO2)

The extract and the novel as a whole - the whole novel rests upon a very simple legal situation. In 19th century England, family property had to be passed on the owner's death to the nearest male relative. Daughters had no inheritance rights. Mr and Mrs Bennet have five children, all daughters, therefore no son who could inherit. The nearest male relative turns out to be a distant cousin called Mr Collins, an unmarried clergyman. The situation is alarming for the Bennet family as they will be homeless if Mr Bennet dies and Mr Collins inherits. The five daughters have no education and no prospect of employment, so their only chance of sustaining a comfortable life is

to find a wealthy partner. The novel, therefore, revolves around the relationships of the daughters with various prospective partners. This extract from Chapter 1 establishes Mrs Bennet's anxiety and hopes concerning wealthy young unmarried men in the area. The prospect of Mr Bingley as a partner for Jane, the eldest daughter, leads to events which provide twists and turns in the plot, as does the prospect of Mr Collins as a partner for Lizzy. All the while, Austen also presents the comical relationship between Mr and Mrs Bennet, and the affectionate relationship between Mr Bennet and Lizzy.

Establishing character - the opening chapter of the novel establishes some of the main characters. Austen does this by presenting a conversation between two of the main characters, Mr and Mrs Bennet. She chooses not to give any explicit narrative description, but uses dialogue to convey attitudes and relationships. This is a common feature in Jane Austen's novels. She trusts the reader to pick up cues from the dialogue, without needing factual commentary. This is a use of dramatic technique in the novel.

The passage also gives the reader some clues about other main characters, the daughters, particularly Lizzy, who is the main character in the novel.

Establishing the plot – the need to marry off the Bennet daughters is the basis for all that follows, though Austen shows that this has many complications, such as bad or mistaken motives, unsavoury characters, misunderstandings, family complications and other people's plans and priorities. In short, the simple plot is developed to show how the course of true marriage never runs smooth. The ups and downs of the family's relationship with Mr Bingley, first mentioned here, are a major part of the plot to come. So is the progress of Lizzy, who is mentioned here as different from her sisters.

2 Themes and authorial ideas and purpose (AO1)

Money and marriage - obviously, a good marriage for a young woman with no wealth or earning power of her own was of top importance. This situation for women at a time before the law equalised gender rights made them likely to make marriage choices (or have marriages arranged for them) on the basis of wealth rather than love. Romance was a dangerous distraction from the serious business of making a financially secure marriage contract. Jane Austen presents this social situation in several of her novels, but particularly in *Pride and Prejudice*. As W H Auden wrote in *Letter to Lord Byron* (1936):

"…It makes me most uncomfortable to see

An English spinster of the middle class

Describe the amorous effects of "brass,"

Reveal so frankly and with such sobriety

The economic basis of society."

Parents and daughters - Austen shows some of the conflicts between parents and their offspring, particularly Mrs Bennet's worry about what their future holds. She also shows the way some daughters relate differently to their mother and their father.

Men and women - Mr and Mrs Bennet know each other well, and that includes their faults as well as their merits. Austen presents them as a couple who have learned to get on with each other, and learned how to adjust to each other's characteristics.

3 Reader appeal (AO1/2)

Romance: readers who enjoy the complications of romantic relationships have plenty to keep them interested. Three of the five daughters are involved in romantic relationships.

Comedy: Austen presents Mr and Mrs Bennet as contrasting characters with their own habits and speech mannerisms. Mrs Bennet is constantly seeking to involve her husband in her own worries and enthusiasms, and he is constantly trying to avoid them by taking an interest in his newspaper.

Strong Heroine: Lizzy Bennet is presented as an intelligent young woman who knows her own mind and is not easily impressed. Readers may wonder if she is too independent for her own good and needs to compromise, or if her personality is just what Mr Right is looking for. Either way, she was an engaging main character for female readers at the time.

4 The writer's craft: language in narrative (AO2)

Jane Austen was not one of those novelists who thinks the reader needs to be told everything about the characters. She invents dialogue that reveals them – their attitudes, feelings and motives. For example, she could have written "Mr Bennet did not want to take part in this conversation so did not respond with any interest or curiosity." Rather she wrote:

Mr. Bennet replied that he had not.

Again, when Mrs Bennet tries to get him to take an interest, she does not describe his reaction explicity, but with:

Mr. Bennet made no answer.

This creates a comical impression of Mrs Bennet desperately trying to make him take an interest, and Mr Bennet doing nothing to encourage her.

5 The writer's craft: language in dialogue (AO2)

The dialogue creates a contrast Mrs Bennet's urgency in discussing the situation, and Mr Bennet's reluctance to get involved.

"Do you not want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

He understands her interest in the potential of a wealthy man's arrival, but also understands that wealthy young men may not have the same agenda as the mother of five girls.

"Is that his design in settling here?"

Austen presents him as a father with no illusions about his own daughters, or about young girls in general, though he sees Lizzy as better than most:

"they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."

In this, he refuses to think his own daughters better than other, which causes Mrs Bennet distress on their part, and on her own part, as she thinks she is being deliberately provocative.

"Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves."

Jane Austen provides a strong clue about their past relationship, as well as their present one, with Mr Bennet's reply:

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these last twenty years at least."

The dialogue has many merits: realism, humour and skill in setting up attitudes, events, relationships and potential developments that will keep the reader interested.

6 Interpretations (AO1)

a) Mrs Bennet is too concerned with marrying her daughters to a wealthy man to care about whether their daughters are happy or in love.

b) Mrs Bennet has a realistic understanding of the way society works and is being very responsible in ensuring that her daughters are well looked after if their father dies.

a) Mr Bennet is too sensible to get involved in unrealistic plans for marrying off his daughters.

b) Mr Bennet is avoiding the truth of the situation by thinking this is beneath him. He is being irresponsible in not doing what he can to ensure his daughters have a secure life after he dies.

7 Contexts (within and around) (AO3)

Setting/Places: The novel is based on a small village in the south of England. The inhabitants include wealthy landowners and others who are less wealthy. Jane Austen creates a vivid picture of what life was like in such a community, with major social events such as the ball at the Crown and visits and excursions. Most of the scenes are indoors, as the characters belong to a class that would not spend much time out of doors, though Lizzy is willing to walk in the mud and get her clothes dirty.

Social/cultural: The wider social context of 19th century England is evident in the power of the aristocracy and the dependency of many lower classes on occupations based on service. Contemporary historical events such as war with France, the slave trade, industrialisation and the growth of cities make no appearance in the novel.

Literary: In the context of English Literature, Jane Austen is a pioneer in her use of realistic and dramatic dialogue rather than informing or instructing the reader.

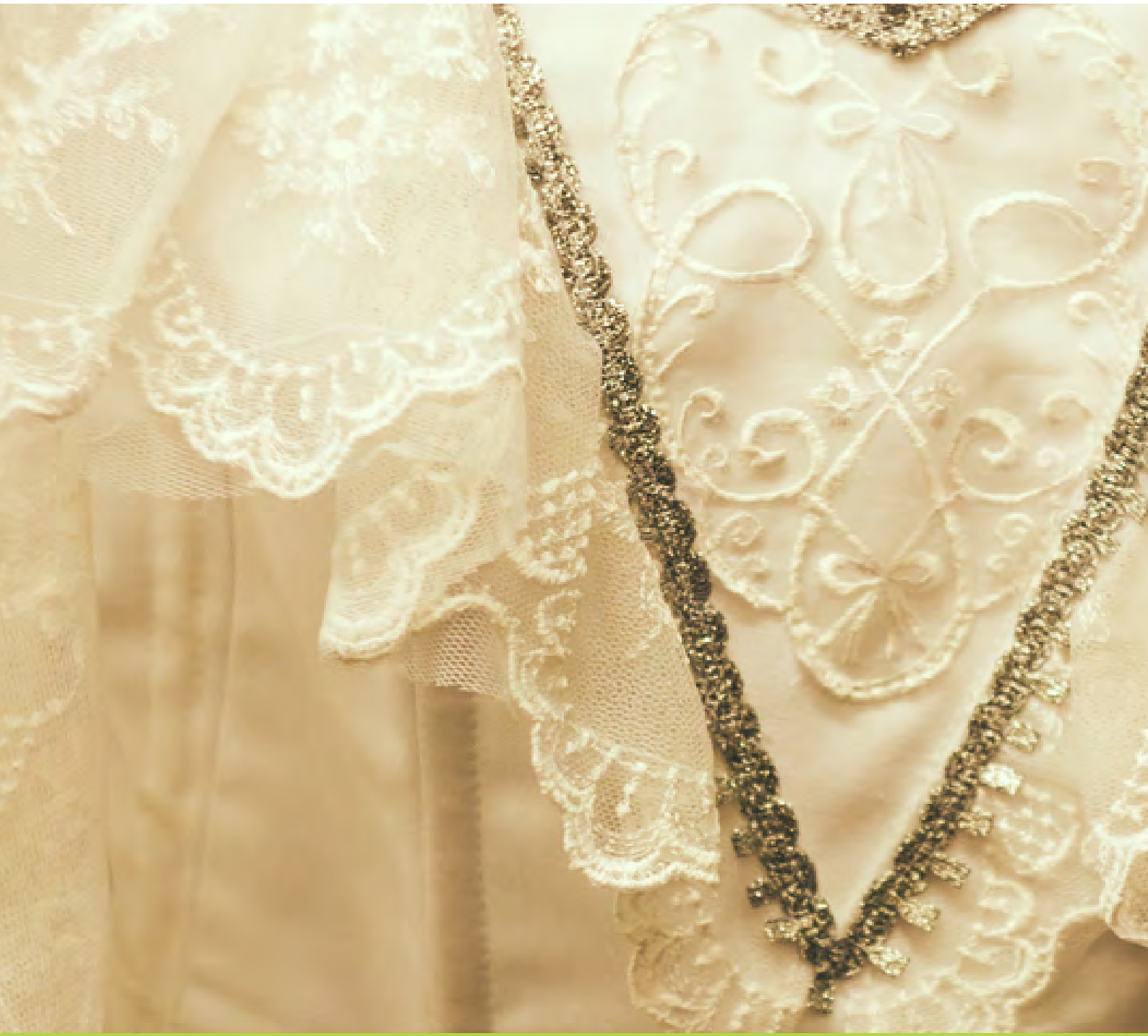
8 Structural cross-references to other parts of the novel (AO2)

Character, characterisation and relationships - family

- Lizzy and Jane (Chapter 4)
- Lizzy and Lydia (Chapter 47)
- Lizzy and Mrs Bennet (Chapter 18)
- Lizzy and Mr Bennet (Chapter 20).

Themes - Money and Marriage

- Charlotte Lucas and her reasons for marrying Mr Collins, a man she neither likes nor respects (Chapter 22 from "Engaged to Mr Collins!..." to "…Elizabeth quietly answered, 'Undoubtedly'")
- Lydia and elopement with Wickham: (Chapters 46 & 47)
- Jane and Mr Bingley: family pressures and personal choice (Chapter 55)
- Lizzy and independence: Darcy's first proposal (Chapter 34 from "In vain have I struggled…" to "…the last man in the world whom I could ever be prevailed upon to marry.")



Pride and Prejudice by Jane Austen

Part 2

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AO2	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence for clarity, purpose and effect, with accurate spelling and punctuation.

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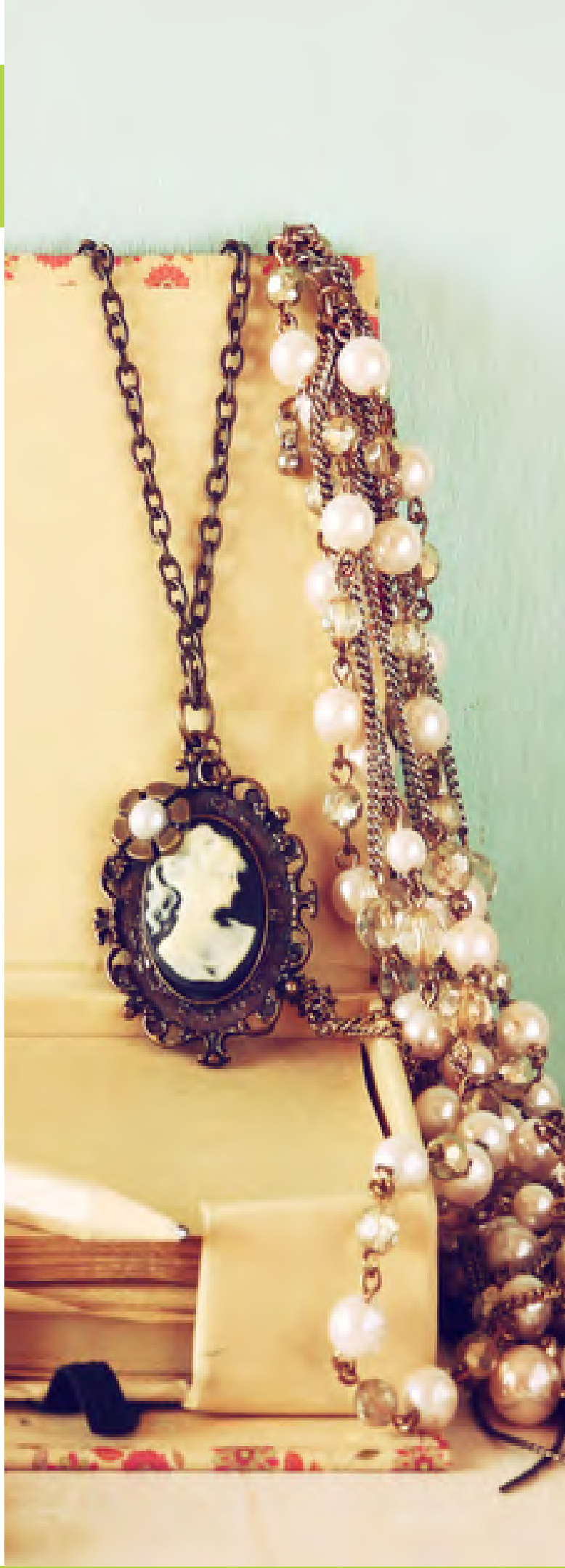

Character and relationships, themes and ideas: Collins' Proposal (Chapter 19)

"My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish; secondly, that I am convinced that it will add very greatly to my happiness; and thirdly—which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness. Twice has she condescended to give me her opinion (unasked too!) on this subject; and it was but the very Saturday night before I left Hunsford—between our pools at quadrille, while Mrs. Jenkinson was arranging Miss de Bourgh's footstool, that she said, 'Mr. Collins, you must marry. A clergyman like you must marry. Choose properly, choose a gentlewoman for my sake; and for your own, let her be an active, useful sort of person, not brought up high, but able to make a small income go a good way. This is my advice. Find such a woman as soon as you can, bring her to Hunsford, and I will visit her.' Allow me, by the way, to observe, my fair cousin, that I do not reckon the notice and kindness of Lady Catherine de Bourgh as among the least of the advantages in my power to offer. You will find her manners beyond anything I can describe; and your wit and vivacity, I think, must be acceptable to her, especially when tempered with the silence and respect which her rank will inevitably excite. Thus much for my general intention in favour of matrimony; it remains to be told why my views were directed towards Longbourn instead of my own neighbourhood, where I can assure you there are many amiable young women. But the fact is, that being, as I am, to inherit this estate after the death of your honoured father (who, however, may live many years longer), I could not satisfy myself without resolving to choose a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place—which, however, as I have already said, may not be for several years. This has been my motive, my fair cousin, and I flatter myself it will not sink me in your esteem. And now nothing remains for me but to assure you in the most animated language of the violence of my affection. To fortune I am perfectly indifferent, and shall make no demand of that nature on your father, since I am well aware that it could not be complied with; and that one thousand pounds in the four per cents, which will not be yours till after your mother's decease, is all that you may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married."

It was absolutely necessary to interrupt him now.

"You are too hasty, sir," she cried. "You forget that I have made no answer. Let me do it without further loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than to decline them."

"I am not now to learn," replied Mr. Collins, with a formal wave of the hand, "that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second, or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long."

"Upon my word, sir," cried Elizabeth, "your hope is a rather extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. You could not make me happy, and I am convinced that I am the last woman in the world who could make you so. Nay, were your friend Lady Catherine to know me, I am persuaded she would find me in every respect ill qualified for the situation."

1 Extract and novel structure (AO2)

Mr Collins, as the heir to the Bennet's home and fortune, is in a very powerful position. He thinks he is even more powerful because he is patronised by Lady Catherine. His own sense of his superiority comes through in this proposal which is based on his generosity to Lizzy in offering her a marriage despite her poverty, and therefore worthy of her gratitude. Austen uses the episode to show Lizzy's development as a character making her own choices, rationally and emotionally, and not being forced into choices by excessive passion (like Lydia) or social duty, or need (like Caroline Lucas).

Austen reinforces the sense of Lizzy's independence and personal judgement by the use of three proposals in the novel. After rejecting Mr Collins in this proposal, she rejects Darcy in his first proposal. It is only after she has visited Pemberley and heard what a good man Darcy is to his servants, friends and relations, that she sees him as a man worthy of her affection.*

*(And, of course, possessed of a fine house and a fortune, but Austen would rather we did not think too much of that!)

2 Themes and authorial ideas and purpose (AO1)

Wealth, inheritance and marriage - the social situation of women, dependent on men, marriage as security.

Social status - men who have not inherited land and wealth need an occupation. For some it is the Army, for others, the Church. Before Collins knew that he was to inherit Mr Bennet's property he was grateful to Lady Catherine for getting him a position as a clergyman.

3 Reader appeal (AO1/AO2)

Feelings: Sympathy with Lizzy, dislike of Mr Collins.

Plot: Curiosity about where Lizzy will turn to solve her and her family's problems.

4 The writer's craft: language in narrative (AO2)

This passage has no narrative – which is part of Jane Austen's technique of trusting to dialogue and the reader's ability to draw conclusions from it. The only example is the brief statement of how important it was for Lizzy to actively respond:

'It was absolutely necessary to interrupt him now.'

Minor narrative insertions in the dialogue, can, however, be very expressive. For example, Mr Collins, hearing Lizzy's refusal, treats it as something trivial that he can ignore:

'…replied Mr. Collins, with a formal wave of the hand,…'

5 The writer's craft: language in dialogue (AO2)

Mr Collins is presented as a man who has little understanding of what is involved in relationships between men and women. He imagines that Lizzy will be impressed with his reasons for proposing to her. None of his three reasons takes her feelings into account:

"Firstly, a right thing for every clergyman… to set the example of matrimony in his parish; secondly, … that it will add very greatly to my happiness; and thirdly… it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness."

Jane Austen makes Mr Collins use the words "I" and "my" very often, indicating his main concern with himself and his own welfare. His most flattering references are to Lady Catherine, and his references to Lizzy are mainly in terms of her good fortune in marrying him.

When he does show that he recognises Lizzy's qualities, (her "wit and vivacity") he makes it clear that they must be made second to "silence and respect" in the company of Lady Catherine. He takes it for granted that silence and respect will "inevitably" be what Lizzy feels in the presence of Lady Catherine.

He is completely unaware of the offensiveness of declaring that he will honour Mr Bennet by choosing a wife "from among his daughters". And even more unaware of how insulting he is when he thinks that Lizzy is, in common with "young ladies" pretending to reject "the man whom they secretly mean to accept", when he first applies for their favour.

He thinks that it is a sign of his generosity that he will not "reproach" Lizzy for her lack of wealth, taking it for granted that his offer will be accepted in the phrase "when we are married."

Austen makes Lizzy seem very formal and polite, and careful not to cause offence when she declines his offer:

"Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than to decline them."

6 Interpretations (AO1)

a) Lizzy is being selfish and impractical because she is ignoring the social conventions of her day. If she married Mr Collins she would be able to stay in the house, and her parents and sisters would be more secure.

b) Lizzy is being principled and intelligent because she sees Mr Collins as an unintelligent fool and she knows that security in a marriage to him would be daily misery as she could not respect or love him.

a) Mr Collins assumes he is making a generous offer to Lizzy, one that will benefit her and her family.

7 Contexts (within and around) (AO3)

Setting/Place: The Bennet home is one that has, for the time, all the comforts and amenities, as well as servants. The village they live in is small and distant from major towns and from London. Visitors from afar are regarded with some respect.

Social/cultural: Nearly all the characters in the novel belong to an affluent land-owning class of country people. There are references to some poor people living in small cottages, and some farmers, but most of the community represented in the novel is well-off. Although the Bennets are afraid of becoming poor, the poverty they face is not by standards - then or now – one

of misery. Austen makes sure that the reader is aware of the economic context of male inheritance and the social context of young women unable to work for their independent living.

Literary: Austen was aware that love-plots and marriage-plans were a source of interest to readers of romantic novels at the time. She satirised some of these, especially the Gothic novels, in her novels *Sense and Sensibility*, and *Northanger Abbey*.

8 Structural cross-references to other parts of the novel (AO2)

Character and characterisation

Lizzy's strength of character:

- Standing up to Lady Catherine (Chapter 56 from "As soon as they entered the copse…" to "…I must beg, therefore, to be importuned no farther on the subject.").
- Disagreeing with family about Lydia's marriage (Chapter 49 from "Is it possible…" to the chapter end).

Plot

- Darcy's first proposal: rejected (Chapter 34 from "In vain have I struggled…" to "…the last man in the world whom I could ever be prevailed upon to marry.").
- Lizzy's visit to Pemberley (Chapter 43 from "And that, said Mrs Reynolds,…" to "In what an amiable light does this place him!").
- Darcy's second proposal: accepted (Chapter 58 from "Elizabeth was too much embarrassed…" to "I have long been most heartily ashamed of it.").

Themes

- Lydia: falling for the good-looking man who knows how to flatter a woman, then getting disappointed (Chapter 47).
- Charlotte Lucas: avoiding any romantic ideas and putting up with a bore who will keep her in comfort (Chapter 22 from "…Engaged to Mr Collins!"… to "… Elizabeth quietly answered, 'Undoubtedly'").

The War of the Worlds by H G Wells

Part 1

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Characters and relationships, themes and ideas: The arrival of the aliens (Book 1 Chapter 7)

But the trouble was the blank incongruity of this serenity and the swift death flying yonder, not two miles away. There was a noise of business from the gasworks, and the electric lamps were all alight. I stopped at the group of people.

"What news from the common?" said I.

There were two men and a woman at the gate.

"Eh?" said one of the men, turning.

"What news from the common?" I said.

"'Ain't yer just been there?" asked the men.

"People seem fair silly about the common," said the woman over the gate. "What's it all abart?"

"Haven't you heard of the men from Mars?" said I; "the creatures from Mars?"

"Quite enough," said the woman over the gate. "Thenks"; and all three of them laughed.

I felt foolish and angry. I tried and found I could not tell them what I had seen. They laughed again at my broken sentences.

"You'll hear more yet," I said, and went on to my home.

I startled my wife at the doorway, so haggard was I. I went into the dining room, sat down, drank some wine, and so soon as I could collect myself sufficiently I told her the things I had seen. The dinner, which was a cold one, had already been served, and remained neglected on the table while I told my story.

"There is one thing," I said, to allay the fears I had aroused; "they are the most sluggish things I ever saw crawl. They may keep the pit and kill people who come near them, but they cannot get out of it. . . . But the horror of them!"

"Don't, dear!" said my wife, knitting her brows and putting her hand on mine.

"Poor Ogilvy!" I said. "To think he may be lying dead there!"

My wife at least did not find my experience incredible. When I saw how deadly white her face was, I ceased abruptly.

"They may come here," she said again and again.

I pressed her to take wine, and tried to reassure her.

"They can scarcely move," I said.

I began to comfort her and myself by repeating all that Ogilvy had told me of the impossibility of the Martians establishing themselves on the earth. In particular I laid stress on the gravitational difficulty. On the surface of the earth the force of gravity is three times what it is on the surface of Mars. A Martian, therefore, would weigh three times more than on Mars, albeit his muscular strength would be the same. His own body would be a cope of lead to him. That, indeed, was the general opinion. Both The Times and the Daily Telegraph, for instance, insisted on it the next morning, and both overlooked, just as I did, two obvious modifying influences.

The atmosphere of the earth, we now know, contains far more oxygen or far less argon (whichever way one likes to put it) than does Mars. The invigorating influences of this excess of oxygen upon the Martians indisputably did much to counterbalance the increased weight of their bodies. And, in the second place, we all overlooked the fact that such mechanical intelligence as the Martian possessed was quite able to dispense with muscular exertion at a pinch.

But I did not consider these points at the time, and so my reasoning was dead against the chances of the invaders. With wine and food, the confidence of my own table, and the necessity of reassuring my wife, I grew by insensible degrees courageous and secure.

"They have done a foolish thing," said I, fingering my wineglass. "They are dangerous because, no doubt, they are mad with terror. Perhaps they expected to find no living things--certainly no intelligent living things."

"A shell in the pit" said I, "if the worst comes to the worst will kill them all."

The intense excitement of the events had no doubt left my perceptive powers in a state of erethism. I remember that dinner table with extraordinary vividness even now. My dear wife's sweet anxious face peering at me from under the pink lamp shade, the white cloth with its silver and glass table furniture--for in those days even philosophical writers had many little luxuries--the crimson-purple wine in my glass, are photographically distinct. At the end of it I sat, tempering nuts with a cigarette, regretting Ogilvy's rashness, and denouncing the shortsighted timidity of the Martians.

So some respectable dodo in the Mauritius might have lorded it in his nest, and discussed the arrival of that shipful of pitiless sailors in want of animal food. "We will peck them to death tomorrow, my dear."

I did not know it, but that was the last civilised dinner I was to eat for very many strange and terrible days.

1 Extract and novel structure (AO2)

The extract is from the part of the novel where the spaceships have landed but before the Martians have emerged. The potential threat to humans has been established by the lethal use of weapons.

Character development - the narrator's fears for his wife is developed as a realistic anxiety and as a conclusion to the story when she is discovered to be safe, and they are re-united. It shows a different side to the narrator as his feelings are added to his reasoning.

Plot development - a sub-plot is created by the relationship with the narrator's wife, and by the conversation with neighbours who have not yet understood the threat to human beings.

Theme development - the attitude of the locals is developed to show how human beings are led by ignorance, complacency, faith or greed to ignore the truth of what they are up against.

2 Themes and authorial ideas and purpose (AO1)

Science and Technology - at this stage, the advanced ability of the aliens makes them seem equal to humans

National Defence - at this stage, the narrator believes that England has superior means to resist and even triumph over invasion.

Denial & wishful thinking - the narrator finds reasons to believe that England is safe against alien attack and invasion.

Darwinism - Darwin's study of species evolution emphasised that adaptation to environment was the key feature, and that it was the fittest that survived. Likening human beings to a dodo was part of the post-Darwinian thinking that human beings and animals were more alike than humans would like to think.

3 Reader appeal (AO1/AO2)

The story: Narrative hooks and leads to create mystery, curiosity and suspense in the reader.

Science and science fiction: the language, details and action based on unknown but plausible extra-terrestrials.

Parable/Allegory: the possibility that the story may have a deeper purpose than telling an exciting story.

Irony: prompting the reader to think that the narrator may not know all, making some of his thoughts ironical.

4 The writer's craft: language in narrative (AO2)

Wells constructs passages which read like knowledgeable scientific writing, with references to technical aspects of chemistry, physics and technical terms.

"The atmosphere of the earth, we now know, contains far more oxygen or far less argon (whichever way one likes to put it) than does Mars. The invigorating influences of this excess of oxygen upon the Martians indisputably did much to counterbalance the increased weight of their bodies. And, in the second place, we all overlooked the fact that such mechanical intelligence as the Martian possessed was quite able to dispense with muscular exertion at a pinch."

He also uses narrative to convey the narrator's attempt to talk himself into a more comfortable view of events.

"With wine and food, the confidence of my own table, and the necessity of reassuring my wife, I grew by insensible degrees courageous and secure."

This confident assertion conveys the narrator's gradual process of becoming secure, but the gesture with the wineglass may indicate that he is getting his confidence from the relaxing power of the wine, or still expressing a nervousness which goes against the certainty of what he has said.

"They have done a foolish thing," said I, fingering my wineglass.

5 The writer's craft: language in dialogue (AO2)

A part of the novel's success is in portraying the strange extra-terrestrial events as plausible by making the language of people in the story realistic. Wells replicates the idiom and pronunciation of people to make the scene more credible:

"'Ain't yer just been there?"

"What's it all abart?"

He creates a mood of self-doubt and self-persuasion by the hesitancies and emphasis of his thought processes:

"They have done a foolish thing. They are dangerous because, no doubt, they are mad with terror. Perhaps they expected to find no living things--certainly no intelligent living things."

Through the narrator, Wells imagines the self-deceiving complacency and avoidance of truth that people may

have, portrayed as the response of the dodo:

"We will peck them to death tomorrow, my dear."

6 Interpretations (AO1)

a) People in 19th century England are so convinced of their security that they cannot imagine that anything could have the power to destroy them.

b) Human beings are slow to understand reality because they are too busy with their own lives, trust their own culture and wisdom, and they comfort themselves by finding reasons to deny the truth. They are no better suited to survive than the dodo, which Wells portrays as doomed to extinction because it could not understand or adapt to the threat posed by the exploring sailors.

7 Contexts (within and around) (AO3)

Setting/places: Wells creates an atmosphere of civilised, comfortable, affluent, domestic life by referring to details of the narrator's home:

- *the pink lamp shade, the white cloth with its silver and glass table furniture … the crimson-purple wine in my glass*

Social/cultural: he reminds the reader that the world of 19th century England outside the home is also one where people enjoy the benefits of modern science & technology, referring to civilised features such as:

- noise of business from the gasworks… the electric lamps were all alight

He refers to respectable national publications which report with authority:

- Both The Times and The Telegraph… insisted upon it.

Ideas: Darwinism

- Reference to the dodo, a creature that became extinct because of alien invasion and its inability to adapt to a changed environment. The dodo was also subject to a ruthless process of colonisation by people from an alien continent.

8 Structural cross-references to other parts of the novel (AO2)

Character and characterisation

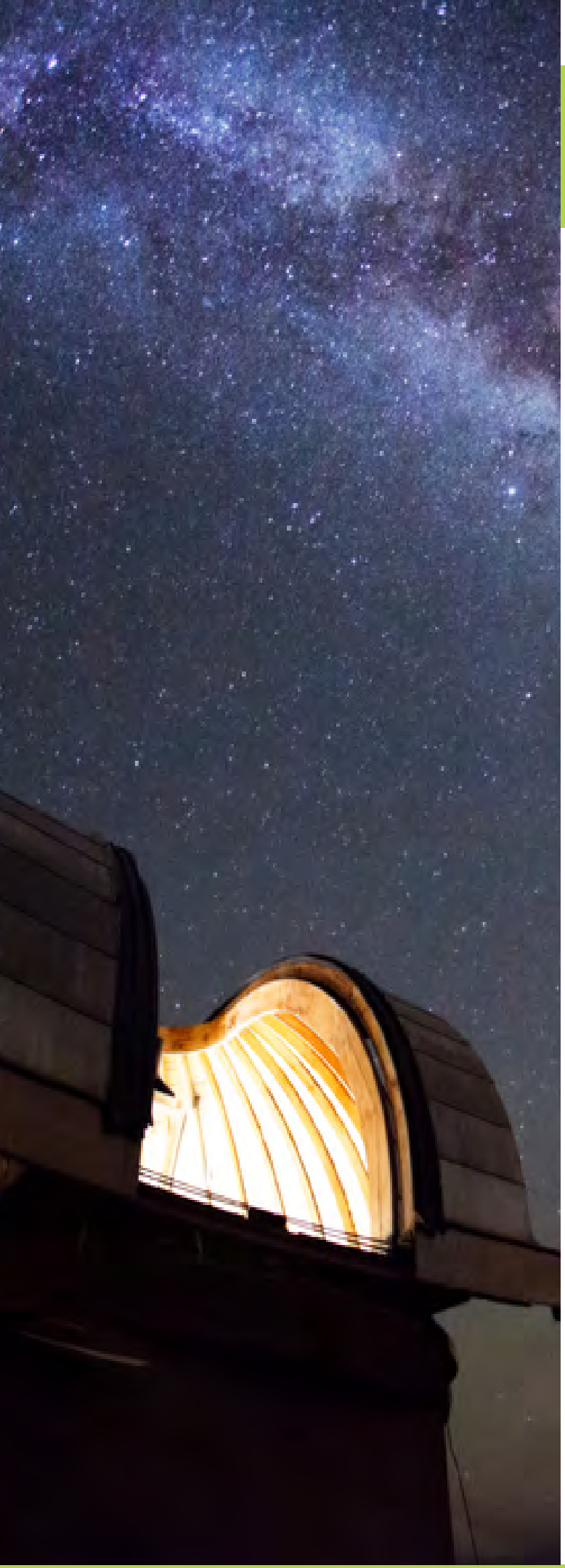
The narrator and family (Chapter 9 from "About six in the evening…" to the end; Book 1 Chapter 10 from "Leatherhead is…" to "…as we parted"; Book 2 Chapter 9 from "I came down…" to "…caught her in my arms."; Book 2 Chapter 10 last two lines).

Plot & Structure

The Brother's narrative: Book 2 Chapter 14.

Themes

England's military and industrial strength: Book 1 Chapters 12, 13 and 17; English people's response to crisis (selfishness, violence, criminality) Book 1 Chapters 6, 16 and 17; Animals, humans and evolution: Book 2 Chapters 2 & 8.



The War of the Worlds by H G Wells

Part 2

GCSE (9-1) English Literature Assessment Objectives:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meaning and effects, using relevant subject terminology where appropriate.
AO2	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence for clarity, purpose and effect, with accurate spelling and punctuation.

For the OCR GCSE (9-1) English Literature paper 1, candidates have the option to choose an extract based question on their 19th century set text; they will have an extract for close study and then be required to show how the extract relates to the text as a whole. The commentaries that follow help prepare students for this type of question by focusing on specifics of key extracts and ways in which they can be related to the structure of the text as a whole. The passages themselves are longer than those learners will find in the exam because the purpose of this resource is to engage with the craft and purpose of the texts themselves rather than provide practice in answering exam questions. However, the skills-based approach will be entirely appropriate for answering exam questions on shorter extracts.

Evolutionary progress and its downside (Book 2 Chapter 2)

They were, I now saw, the most unearthly creatures it is possible to conceive. They were huge round bodies--or, rather, heads--about four feet in diameter, each body having in front of it a face. This face had no nostrils--indeed, the Martians do not seem to have had any sense of smell, but it had a pair of very large dark-coloured eyes, and just beneath this a kind of fleshy beak. In the back of this head or body--I scarcely know how to speak of it--was the single tight tympanic surface, since known to be anatomically an ear, though it must have been almost useless in our dense air. In a group round the mouth were sixteen slender, almost whiplike tentacles, arranged in two bunches of eight each. These bunches have since been named rather aptly, by that distinguished anatomist, Professor Howes, the hands. Even as I saw these Martians for the first time they seemed to be endeavouring to raise themselves on these hands, but of course, with the increased weight of terrestrial conditions, this was impossible. There is reason to suppose that on Mars they may have progressed upon them with some facility.

The internal anatomy, I may remark here, as dissection has since shown, was almost equally simple. The greater part of the structure was the brain, sending enormous nerves to the eyes, ear, and tactile tentacles. Besides this were the bulky lungs, into which the mouth opened, and the heart and its vessels. The pulmonary distress caused by the denser atmosphere and greater gravitational attraction was only too evident in the convulsive movements of the outer skin.

And this was the sum of the Martian organs. Strange as it may seem to a human being, all the complex apparatus of digestion, which makes up the bulk of our bodies, did not exist in the Martians. They were heads--merely heads. Entrails they had none. They did not eat, much less digest. Instead, they took the fresh, living blood of other creatures, and injected it into their own veins. I have myself seen this being done, as I shall mention in its place. But, squeamish as I may seem, I cannot bring myself to describe what I could not endure even to continue watching. Let it suffice to say, blood obtained from a still living animal, in most cases from a human being, was run directly by means of a little pipette into the recipient canal. . . .

The bare idea of this is no doubt horribly repulsive to us, but at the same time I think that we should remember how repulsive our carnivorous habits would seem to an intelligent rabbit.

The physiological advantages of the practice of injection are undeniable, if one thinks of the tremendous waste of human time and energy occasioned by eating and the digestive process. Our bodies are half made up of glands and tubes and organs, occupied in turning heterogeneous food into blood. The digestive processes and their reaction upon the nervous system sap our strength and colour our minds. Men go happy or miserable as they have healthy or unhealthy livers, or sound gastric glands. But the Martians were lifted above all these organic fluctuations of mood and emotion.

Their undeniable preference for men as their source of nourishment is partly explained by the nature of the remains of the victims they had brought with them as provisions from Mars. These creatures, to judge from the shrivelled remains that have fallen into human hands, were bipeds with flimsy, silicious skeletons (almost like those of the silicious sponges) and feeble musculature, standing about six feet high and having round, erect heads, and large eyes in flinty sockets. Two or three of these seem to have been brought in each cylinder, and all were killed before earth was reached. It was just as well for them, for the mere attempt to stand upright upon our planet would have broken every bone in their bodies.

And while I am engaged in this description, I may add in this place certain further details which, although they were not all evident to us at the time, will enable the reader who is unacquainted with them to form a clearer picture of these offensive creatures.

In three other points their physiology differed strangely from ours. Their organisms did not sleep, any more than the heart of man sleeps. Since they had no extensive muscular mechanism to recuperate, that periodical extinction was unknown to them. They had little or no sense of fatigue, it would seem. On earth they could never have moved without effort, yet even to the last they kept in action. In twenty-four hours they did twenty-four hours of work, as even on earth is perhaps the case with the ants.

In the next place, wonderful as it seems in a sexual world, the Martians were absolutely without sex, and therefore without any of the tumultuous emotions that arise from that difference among men. A young Martian, there can now be no dispute, was really born upon earth during the war, and it was found attached to its parent, partially budded off, just as young lilybulbs bud off, or like the young animals in the fresh-water polyp.

In man, in all the higher terrestrial animals, such a method of increase has disappeared; but even on this earth it was certainly the primitive method. Among the lower animals,

up even to those first cousins of the vertebrated animals, the Tunicates, the two processes occur side by side, but finally the sexual method superseded its competitor altogether. On Mars, however, just the reverse has apparently been the case.

It is worthy of remark that a certain speculative writer of quasi-scientific repute, writing long before the Martian invasion, did forecast for man a final structure not unlike the actual Martian condition. His prophecy, I remember, appeared in November or December, 1893, in a long-defunct publication, the Pall Mall Budget, and I recall a caricature of it in a pre-Martian periodical called Punch. He pointed out--writing in a foolish, facetious tone--that the perfection of mechanical appliances must ultimately supersede limbs; the perfection of chemical devices, digestion; that such organs as hair, external nose, teeth, ears, and chin were no longer essential parts of the human being, and that the tendency of natural selection would lie in the direction of their steady diminution through the coming ages. The brain alone remained a cardinal necessity. Only one other part of the body had a strong case for survival, and that was the hand, "teacher and agent of the brain." While the rest of the body dwindled, the hands would grow larger.

There is many a true word written in jest, and here in the Martians we have beyond dispute the actual accomplishment of such a suppression of the animal side of the organism by the intelligence. To me it is quite credible that the Martians may be descended from beings not unlike ourselves, by a gradual development of brain and hands (the latter giving rise to the two bunches of delicate tentacles at last) at the expense of the rest of the body. Without the body the brain would, of course, become a mere selfish intelligence, without any of the emotional substratum of the human being.

1 Extract and novel structure (AO2)

This extract is from Book 2 and provides the first detailed description of the aliens rather than of their machines. It makes very clear that, however clever they were in making machines, the aliens were very vulnerable because of their lack of evolution in ways other than the intellectual and technical.

Character and characterisation - the narrator has moved from fear and desperation to an understanding, not only of the aliens, but of the important differences between the aliens and humans. This change in his understanding is Wells' way of making the reader see the implications of evolution, and that civilisation may need more than evolution of intelligence.

Plot and structure - the destruction and panic of the earlier Chapters changes to an account of how England recovers from the invasion.

Themes - Wells makes this part of the novel more concerned with ideas than with action. The ideas here are that human evolution has resulted in some unproductive physical characteristics – a digestive system that makes human bodies mainly tubes and organs, a need for sleep that makes them unproductive for long spells of time, and easily distracted by a primitive sexual form of reproduction. These disadvantages have to be balanced against the lack of emotion in the aliens who have evolved without these messy physical characteristics.

2 Themes and authorial ideas and purpose (AO1)

Darwinism - H G Wells was a writer who was interested in the work of Charles Darwin, whose "Origin of Species" proposed the theory that all creatures evolve by adapting to their environment, with the fittest and most adaptive being most likely to survive. Many thinkers saw this as a theory of animal development that was equally applicable to human beings, giving rise to the belief that human progress was an inevitable result of evolution. This in turn led many thinkers to believe that human progress in science and technology was proof of the superiority of human beings in adapting to and transforming their environment, and that science and technology were therefore the most positive signs of civilisation. In The War of the Worlds, the Martians' ability to project themselves across space, to build complex war and industrial machines represents the high point of evolution of the species, even to the point where the species is apparently superior to the human species.

Evolution and civilisation - HG Wells' view of this was that some forms of evolution do not necessarily lead to civilisation. He thought that if a species developed its intelligence to the point where it was sophisticated in its military and industrial technology, it may lack other essential features of civilisation, such as feelings and morals. Also, a concentration of development in one area may make the species vulnerable in other areas. The Martians in the novel illustrate a form of intellectual progress and evolution which makes them superior to humans in some ways, but at the price of losing other aspects of civilisation, such as understanding others and developing social skills. This description of the Martians' limited evolution, and their vulnerability, is Wells' warning to readers against assuming that all evolution is progress. Some evolution may contain the seeds of a species' own destruction. Against the background of Victorian

confidence in British science and technology as evidence of British superiority, this warning was going against the tide of opinion.

Science and technology - Wells' description is a satire of some of the common ideas of the time, which assumed that all progress is good, and that human beings should trust developments in science and technology as the best way of surviving as a species. The apparent truth of these beliefs is first illustrated in the early chapters where the Martians seem superior to the earth-dwellers because of their ability to destroy the civilisation they find on earth, just as British colonisers had destroyed civilisations on the planet in order to impose their supposedly superior culture.

The passage links to other parts of the novel where Wells shows the limits of British military and naval power to stop the invaders (Chapter 17), and to parts where people cannot understand the threat, (Chapter 7) or make themselves busy by making money out of the public panic (Chapter 17).

3 Reader appeal (AO1/AO2)

Story: the extract is appealing to readers, especially to late 19th century readers because of the apparently realistic scientific descriptions of the aliens.

Ideas: it is also appealing as a moral warning against some popular ideas. The passage is a turning point in the novel, where the apparently unstoppable power of the Martians is shown to be limited.

4 The writer's craft: language in narrative (AO2)

The device of writing the novel through the voice of a participant narrator makes it easy for Wells to present ideas as part of the character's thought processes, rather than his (Wells') own opinions. It allows him to present an unflattering view of human evolution, where humans seem victims of the crude development of digestive and reproductive functions:

The digestive processes and their reaction upon the nervous system sap our strength and colour our minds. Men go happy or miserable as they have healthy or unhealthy livers, or sound gastric glands.

…the Martians were absolutely without sex, and therefore without any of the tumultuous emotions that arise from that difference among men.

Here, as elsewhere in the novel, Wells introduces a degree of relativity, putting human behaviour into the wider context of animal behaviour. This enables him to make comparisons with other creatures – comparisons not based on the human attributes of intelligence, culture, civilisation or religion:

The bare idea of this is no doubt horribly repulsive to us, but at the same time I think that we should remember how repulsive our carnivorous habits would seem to an intelligent rabbit.

Without the body the brain would, of course, become a mere selfish intelligence, without any of the emotional substratum of the human being.

5 The writer's craft: language in dialogue (AO2)

There is no dialogue in this extract.

6 Interpretations (AO1)

This extract is the most important part of the book as a work of ideas. Wells invites the reader to consider two possible interpretations:

a) that human beings are creatures whose biological evolution makes us victims of our digestive and reproductive systems, with happiness or misery a matter of food processing, and mental powers subject to "tumultuous emotions": this may be a serious or amusing way of looking at the planet's 'top' species.

b) that for all humans' weaknesses such as those above, the merit of human evolution is that it has a better balance of character, with the brain not always dominant. This may be a better way of developing as caring, social creatures, as intellect alone would result in "mere selfish intelligence, without any of the emotional substratum of the human being."

7 Contexts (within and around) (AO3)

The geographical context is very realistically established by specific details of the parts of south east England and London where the events take place. Wells made every effort to authenticate the physical setting by including details of shops, streets, railway stations etc.

The social context is created by reference to industrialised civilisation, and people's attitudes of trust in the army, the navy and the power of technology to make England safe.

The historical context is one where European nations (France, Germany, Spain, for example) had all developed as industrial powers which extended their rule over other parts of the world in colonisation.

The context of ideas, as indicated above, was of post-Darwin ideas based on survival of the fittest and evolution

as progress. The novel explores what kinds of fitness may be best suited to the kind of progress we may call civilisation.

The literary context has similarities with other fiction exploring the limits and dangers of believing too much in the power of science and technology to ensure human progress. See *Frankenstein*, *The Strange Case of Dr Jekyll and Mr Hyde* and, more recently *Lord of the Flies*.

8 Structural cross-references to other parts of the text (AO2)

Character and characterisation

The character of the narrator does not develop through the novel. His reactions to the aliens and to the invasion change but Wells does not show that events have a significant influence on him. He and his brother are mainly narrative devices rather than a main focus of interest themselves.

Plot and structure

The invasion and uncertainty about what may be happening: Book 1 Chapters 1, 2 & 3 for descriptions revealing information very gradually; Book 1 Chapters 5 & 6 for the ways the aliens seem to have extraordinary powers; Book 1 Chapters 12 & 15 for English military and Book 1 Chapter 17 for naval forces' inability to stop the aliens' colonisation; Book 2 Chapter 8 for ways in which they seem vulnerable to things that human beings can survive.

Themes

England and the English:

See Book 1 Chapters 3 (the enterprising sweet-stuff dealer) and Book 1 Chapter 17 (steamboats making the most of money offered by fugitives) for references to England as a nation built on trading.

Religion:

For references to God see Book 2 Chapter 8 Dead London "slain as the red weed was being slain; slain, after all man's devices had failed, by the humblest things that God, in his wisdom, has put upon this earth"; Book 2 Chapter 9 Wreckage "I remember, clearly and coldly and vividly, all that I did that day until the time that I stood weeping and praising God upon the summit of Primrose Hill."

For examples of the futility of religion see Book 1 Chapter 13 How I fell in with the Curate "What good is religion if it collapses under calamity? Think of what earthquakes and floods, wars and volcanoes, have done before to men! Did you think God had exempted Weybridge? He is not an insurance agent"; also Book 2 Chapter 4 The Death of the Curate (The Invalid Curate).

Evolution & civilisation:

Book 1 Chapter 1 Comparison of aliens with different species on Earth: *"And we men, the creatures who inhabit this earth, must be to them at least as alien and lowly as are the monkeys and lemurs to us."*

Book 1 Chapter 1 Reminders that human beings have been a colonising and destructive species on the Earth: *"And before we judge of them too harshly we must remember what ruthless and utter destruction our own species has wrought, not only upon animals, such as the vanished bison and the dodo, but upon its inferior races."*

Book 2 Chapter 6 from *"In the end, the red weed…"* to *"… vestiges out to sea."*

Book 2 Chapter 8 from "*For so it had come about…" to "For neither do men live nor die in vain."*

Extraterrestrial life:

Book 1 Chapter 1 Earth as a small part of the cosmos likely to contain other forms of life: *"Yet so vain is man, and so blinded by his vanity, that no writer, up to the very end of the nineteenth century, expressed any idea that intelligent life might have developed there far, or indeed at all, beyond its earthly level."*

The small print

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