

FACTFILE: GCSE ENGLISH LITERATURE

Unit 1 THE STUDY OF PROSE



The Study of Prose

Unit

Unit One – The Study of Prose

Option (if applicable)

Students have a choice in Section A where they choose from one of the seven novels on offer and they answer one question from a choice of two on each novel. There is no choice in Section B where there is one extract and one question.

Purpose of FactFile?

The purpose of this FactFile is to provide details of the format of this Unit in terms of its structure and assessment with detailed analysis of the new section on unseen nineteenth century prose. Each of the named texts in Section A is given coverage with a sample set of questions included. For Section B (the unseen), advice is given to teachers on how it could be taught and developed in the classroom with a range of suggested texts that could be used with a sample question. The FactFile finishes with a suggested list of resources.

This FactFile is intended as a starting point for further study, and suggests ways in which students can begin to build critical understanding of prose texts.

Specific Learning Outcomes supported by the FactFile?

This FactFile supports the Learning Outcomes in the aims of the specification:

- read and understand a novel;
- respond to the novel critically and imaginatively;
- select and evaluate relevant textual material;
- use details from the novel to illustrate interpretations; and
- explain and evaluate how the author uses narrative techniques, language, structure and form to present ideas, themes, characters and settings.

Target audience? Student? Teacher? Both?

The main target audience in this FactFile is teachers although certain sections can be used by students.

How the FactFile supports development of Key Stage 4 Statutory skills?

The FactFile and the Planning Framework develop a range of skills such as: communication of personal views in written work and orally; group work based around the discussion of texts; research work based on ICT; planning of work and review of work along with weighing up evidence and responding individually to a text.

FactFile Content

Approaching Prose in GCSE Literature

1. Section A – In Brief
2. Section B – In Brief
3. Assessment Objectives/Quality of Written Communication
4. Starting Points on the texts in Unit 1 – Section A
5. Assessment of Unit 1: The Study of Prose – Section A: Novel
6. Starting Points on Unseen Prose in Unit 1 – Section B
7. How to use unseen nineteenth century prose material effectively in the classroom
8. Suggested list of nineteenth century texts from which extracts could be taken
9. Assessment of Unit 1: The Study of Prose – Section B: Unseen Prose
10. Resources for the classroom

Questions to consider

These are included in the sections on Assessment in Sections 5 and 9 and for the Unseen in Section 7.

Additional information sources

Section 10 looks at additional resources for the classroom.

Approaching Prose in GCSE English Literature

There are two sections in Unit 1 Study of Prose in the new GCSE English Literature.

- **In Section A**, students explore and respond to a modern novel they have studied. Students communicate their knowledge and understanding of the novel. Assessment for this section is a written examination that lasts 1 hour and is worth 20% of the marks for the qualification. Students answer one question from a choice of two on each novel. This is a closed book examination so no specific editions of the texts are prescribed.
- **In Section B**, students explore and respond to a nineteenth century unseen prose extract. Students learn to analyse and evaluate the extract. Assessment for this section is a written examination that lasts 45 minutes and is worth 10% of the marks for the qualification. Students should spend 15 minutes reading the extract and 30 minutes writing their response to the question.

1. Section A – In Brief

Students should study **ONE** of the texts below:

- **William Golding** – *Lord of the Flies*
or
- **Nick Hornby** – *About A Boy*
or
- **Jennifer Johnston** – *How Many Miles to Babylon?*
or
- **Harper Lee** – *To Kill a Mockingbird*
or
- **John Steinbeck** – *Of Mice and Men*
or
- **Roddy Doyle** – *Paddy Clarke Ha Ha Ha*
or
- **George Orwell** – *Animal Farm*

Within each novel students should be able to:

- read and understand a novel;
- respond to the novel critically and imaginatively;
- select and evaluate relevant textual material;
- use details from the novel to illustrate interpretations; and
- explain and evaluate how the author uses narrative techniques, language, structure and form to present ideas, themes, characters and settings.

2. Section B – In Brief

For the unseen prose from a **nineteenth century text** students should be able to:

- read and understand a prose extract;
- use details from the prose extract to illustrate interpretations; and
- explain and evaluate the ways in which the author expresses meaning and achieves effects.

3. Assessment Objectives/Quality of Written Communication

In this Unit **two Assessment Objectives** are assessed, each is of equal weighting:

A01 – respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations; and

A02 – explain how language, structure and form contribute to writers’ presentation of ideas, themes, characters and settings.

In GCSE English Literature, students must demonstrate their **quality of written communication**.

They need to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing that suit their purpose and complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Quality of written communication is assessed in responses to questions and tasks that require extended writing. Quality of written communication is assessed in this Unit.

General tips based on the Assessment Objectives:

- in this examination, the students should be able to articulate informed and relevant responses that communicate effectively knowledge and understanding of a selected novel. A01 assesses the student’s knowledge and understanding of the novel, and ability to express relevant ideas accurately and coherently, using appropriate terminology and concepts.
- in this examination, the students should analyse the writer’s use of narrative techniques such as form, structure and language for A02. The student should analyse in a relevant manner the ways in which meanings are shaped in novels. This means identifying narrative methods and showing how these methods relate to the key terms of the question.
- as this Unit is a closed book exam, examiners will be realistic about the level of detail which can be provided in the time available. Every novel has its memorable phrases which come to mind when writing, but it is anticipated that the larger-scale features of form, structure and language will be most useful in constructing a relevant response in the time available.
- students should be aware that little credit can be given for contextual information. They should remember that the text has primacy over the context and that A04 is not assessed in this Unit. A good response will use contextual information sparingly and judiciously.
- A01 can be satisfied in full by the student developing his/her own reading in response to the text. Coherence and relevance of argument will be rewarded. Students should be aware of the importance of planning in the sequencing and illustration of the points they wish to put forward.

4. Starting Points on the texts in Unit 1 – Section A

The following information is neither prescriptive nor exhaustive, but is intended as a starting point for teachers and students. It reflects some of the relevant textual detail and stylistic issues which may be explored and developed further in the classroom.

William Golding – *Lord of the Flies*

A01

A few points on textual detail:

- An understanding of the plot, the author and the context of the novel;
- A study of the major characters including Ralph, Simon, Piggy, Roger, Jack and how these characters relate to one another and how their relationships develop;
- A study of the major themes of the novel such as civilisation/savagery, loss of innocence, superstition, the motifs;
- The use of symbols in the novel such as the conch, Piggy's glasses, fire, the Beast and the Lord of the Flies; and
- The setting of the novel and the significance of the island.

A02

A few general stylistic features:

- Golding's writing style, e.g. his use of poetic language and description alongside brutality;
- The allegorical significance of the novel;
- The use of an anonymous third person narrator who is omniscient;
- Use of imagery, tone and mood in the novel; and
- The climax of the novel and how it is structured overall.

Nick Hornby – *About a Boy*

A01

A few points on textual detail:

- An understanding of the plot, the author and the context of the novel;
- A study of the major characters – Will and Marcus – and how these two characters relate to one another and how their relationship develops. A consideration of other family members such as Fiona and Ellie and other minor characters collectively;
- A study of the major themes of the novel such as isolation, adulthood, unhappiness, depression and mental health issues;
- The issues that the novel deals with such as autism, modern society, etc.; and
- The setting and time of the novel and the significance of London as a setting.

A02

A few general stylistic features:

- Hornby's writing style, e.g. his use of chronology and the use of alternate viewpoints of Marcus and Will and how these converge;
- The use of humour in the novel linked to contemporary references and how this contrasts with some of the themes;
- The use of an anonymous third person narrator who is omniscient;
- Use of imagery, tone, mood and irony in the novel; and
- The coming of age novel, the Bildungsroman genre.

Jennifer Johnston – *How Many Miles to Babylon?***A01**

A few points on textual detail:

- An understanding of the plot, the author and the context of the novel;
- A study of the two major characters, Alec and Jerry and how these characters relate to one another and how their relationship develops. A consideration of other characters such as Alicia, Fredrick, Bennett and Glendinning;
- A study of the major themes of the novel such as social class, sexuality, failed relationships, power and political beliefs;
- The issues that the novel deals with such as Anglo/Irish relations, the moral issues surrounding World War One; and
- The setting and time of the novel around the time of World War One and how war erased elements of class and strained traditions.

A02

A few general stylistic features:

- Johnston's complex lyrical style of writing and the use of poetry and songs in the text and the significance of the title;
- The use of the various settings in the novel linked to contemporary references, despite being written in the 1970s;
- The use of the narrative voice which is authentic and convincing for the time; and
- Use of imagery, tone, mood and irony in the novel and the growing feeling of futility as the novel progresses.

Harper Lee – *To Kill a Mockingbird***A01**

A few points on textual detail:

- An understanding of the plot, the author and the context of the novel;
- A study of the major characters such as Scout, Atticus, Jem, Arthur Radley and some of the minor characters such as Bob Ewell, Dill, Calpurnia, Tom Robinson and the community in which they live and small town life in the USA;
- A study of the major themes of the novel such as good/evil, social inequality, racism, education, prejudice, innocence and superstition;
- The symbols in the novel such as the mockingbird, fire, etc.; and
- The setting and time of the novel and the significance of the Depression on the southern states of the USA.

A02

A few general stylistic features:

- Lee's writing style, e.g. the creation of drama and atmosphere and the gothic details which are included in the novel;
- The use of the narrative voice of a child looking back and the tone of the novel;
- Use of imagery, mood and the foreshadowing in the novel;
- The structure of the novel with the rising action, climax and the epilogue; and
- The coming of age aspect of the novel, the Bildungsroman genre.

John Steinbeck – *Of Mice and Men***A01**

A few points on textual detail:

- An understanding of the plot, the author and the context of the novel;
- A study of the major characters such as George, Lennie, Candy, Curley's wife, Crooks, Slim, Carlson, The Boss and the community based around the ranch;
- A study of the major themes of the novel such as friendship, dreams, human existence, strength/weakness, loneliness, the place of women in the novel;
- The symbols in the novel such as the various animals, the woods, the ranch, etc.; and
- The setting and time of the novel and the significance of the Depression on the agrarian districts of California.

A02

A few general stylistic features:

- Steinbeck's writing style, e.g. the creation of drama and atmosphere and the elements of the novella, the descriptions of the natural world and the use of the descriptive passages;
- The use of the third person narrator who accesses the point of view of a range of characters;
- Use of imagery, mood and the foreshadowing in the novel alongside elements of humour;
- The structure of the novel with the rising action, climax and the epilogue; and
- The elements of tragedy and moralism within the novel alongside the elements of sentiment and fatalism.

Roddy Doyle – *Paddy Clarke Ha Ha Ha***A01**

A few points on textual detail:

- An understanding of the plot, the author and the context of the novel;
- A study of the major characters such as Paddy, Sinbad, Paddy's father, Paddy's mother, Kevin, Charles Leavy, Mr Hennessy and the community of Barrytown where they live;
- A study of the major themes of the novel such as family life, childhood/adulthood, violence, machismo, social realism, education and religion, etc.;
- The symbols in the novel such as the school, areas of Barrytown, the Church, the home; and
- The setting and time of the novel and the significance of Irish identity, the Catholic Church, popular culture of the time.

A02

A few general stylistic features:

- Doyle's writing style, e.g. the use of short fragmented sentences, the simplicity of the vocabulary and punctuation;
- The use of Paddy as a narrator and how the portrayal is very personal, socially realistic (without authorial comment), autobiographical and indicates his growing maturity;
- Use of imagery, mood and flashback in the novel alongside the growing uneasiness towards the end of the novel; and
- The structure of the novel which is chaotic, episodic and full of unfinished descriptions to portray the mind of a child.

George Orwell – *Animal Farm*

A01

A few points on textual detail:

- An understanding of the plot, the author and the context of the novel;
- A study of the major characters such as Napoleon, Snowball, Squealer, Old Major and the other animal and human characters based around Manor Farm;
- A study of the major themes of the novel such as democracy, equality, leadership, abuse of power, etc.;
- The symbols in the novel such as the rituals, songs, the barn, the windmill, etc.;
- The setting and time of the novel and the influence of Russian political events and figures.

A02

A few general stylistic features:

- Orwell's writing style, e.g. the circular structure and the use of allegory;
- The use of an anonymous third person narrator who is omniscient;
- Use of imagery, tone, mood and satire in the novel;
- The climax of the novel and how it is structured overall.

5. Assessment of Unit 1: The Study of Prose – Section A: Novel

Students should spend 1 hour responding to this section. This is a closed book examination. It is worth 20% of the qualification. Students answer one question from a choice of two on each novel.

The questions below are from the Specimen Assessment Materials and give an indication of the structure of questions which will be set.

Section A – Novel

Answer **one** question from this section.

Answer either (a) or (b)

1 **Golding: *Lord of the Flies***

- (a) With reference to the ways Golding **presents** Simon, show that his **death was unavoidable**. Does Simon have any responsibility for his own death? Give reasons for your opinions.
- (b) With reference to the ways Golding **presents** the conch, show that it is **more than just a shell**. Was it necessary to have a conch? Give reasons for your opinions.

2 **Hornby: *About a Boy***

- (a) With reference to the ways Hornby **presents** Fiona, show how far you agree that she is a **character for whom the reader has no sympathy**.
- (b) With reference to the ways Hornby **presents** the children, show how far you agree that the novel focuses on the children's **unhappiness**.

3 **Johnston: *How Many Miles to Babylon?***

- (a) With reference to the ways Johnston **presents** Alec's childhood, show how far you agree that he is an **unhappy child**.
- (b) With reference to the ways Johnston **presents** Alec's parents, show how far you agree that they believe their behaviour is **in Alec's best interests**.

4 **Lee: *To Kill A Mockingbird***

- (a) With reference to the ways Lee **presents** Scout, show how far you agree that she **has grown up** by the end of the novel.
- (b) With reference to the ways Lee **presents** prejudice, show that Boo Radley and Tom Robinson are **both victims of prejudice**. Is one more a victim of prejudice than the other? Give reasons for your opinions.

5 **Steinbeck: *Of Mice and Men***

- (a) With reference to the ways Steinbeck **presents** George, show how far you agree that George is a **good friend** to Lennie.
- (b) With reference to the ways Steinbeck **presents** dreams, show how far you agree that these dreams **can never come true**.

6 **Doyle: *Paddy Clarke Ha Ha Ha***

- (a) With reference to the ways Doyle **presents** Paddy, show how far you agree that he is a **good brother** to Sinbad.
- (b) With reference to the ways Doyle **presents** religion, show that it has **an influence on Paddy's life**. Is it the most important influence in his life? Give reasons for your opinions.

7 Orwell: *Animal Farm*

- (a) With reference to the ways Orwell **presents** Snowball, show how far you agree that Snowball deserves to be **admired**.
- (b) With reference to the ways Orwell **presents** the lives of the pigs and other animals, show how far you agree that equality for the animals was **impossible**.

Some changes should be noted from the legacy specification:

- there are no longer Foundation and Higher Tiers – there is only one tier and one paper
- there is no longer an extract linked to this section of the paper. Section B however does have an extract.

Of the two questions one is likely to be based on a character, the other on a theme from the novel or relationships between characters.

Other guidance is given in these materials on how the A02 element of the question can be achieved in the response.

These points are listed below:

- structure of the text: chapters, climax, sequential/chronological ordering, flashback, conclusion;
- descriptive techniques (e.g. vocabulary choices, use of imagery and the senses);
- creation of setting (e.g. time, place, atmosphere);
- creation of character (e.g. through narrator’s descriptions, use of dialogue, actions);
- narration (e.g. omniscient narrator, first person narration, multiple narrators’ use of persona, autobiography);
- cohesive elements (e.g. repetition of words or ideas, climax, suspense, sequential ordering);
- disjunctive elements (e.g. “cliff-hanger” endings, flashbacks); and
- use of punctuation and other typographical effects (e.g. italics, capitalisation, suspension points).

It may be worth teachers and students drawing up a glossary of technical terms for the text they are studying as they progress through the course.

Within the Sample Assessment Materials for this Unit there is detailed indicative content for each of the questions above and the relevant mark schemes for this Unit.

6. Starting Points on Unseen Prose – Section B

This is a new element introduced in this new specification and will require substantial coverage of a range of nineteenth century prose texts throughout the course. These texts should:

- cover a range of genres and the whole time period;
- cover both British texts but also those from different cultures; and
- from these texts, extracts of approximately 40–50 lines should be studied.

The task asks students in the exam question to:

Show how the writer of the extract engages the reader.

You may wish to consider:

- the characters’ feelings and reactions
- the writer’s use of language, structure and form

Guidance is given in the Sample Assessment Materials on what the examiner is looking for with the A02 element in terms of language, form and structure. These are similar to those listed above for Section A.

7. How to use unseen nineteenth century prose material effectively in the classroom

Some general tips:

- the assessment of reading skills in this section is based entirely on an unseen text. Consequently whenever possible, students should be given opportunities to practise analysing prose texts as unseen as the norm in their study of both English Language and English Literature;
- try to harness good reading skills from Key Stage 3 onwards by introducing students to a range of prose texts from the nineteenth century across a range of genres and increasing the challenge of these texts in Key Stage 4;
- as nineteenth century texts are covered in this section, students should build up a clear understanding of the nineteenth century context, the sort of society it was, popular genres of the time and the styles of language used; and
- it is important that students are allowed the opportunity to articulate their opinions on the subject of the text. This is an important skill for both English Language and English Literature although all such judgements should be evidence-based.

Reading the Unseen Prose Texts

Reading activities can be carried out as individuals, in pairs or in larger groups. The main principle should be to get students to respond independently to the passage and to understand the viewpoints and perspectives expressed and the main themes of the extract. This can be followed with closer reading to analyse the writer's craft.

Some words in the texts are likely to be unfamiliar; students may wish to underline and highlight these.

Extracts could be analysed using the following points:

This list is not exhaustive (and is quite lengthy) and teachers may wish to slim this list down or pick out some of the points for their students:

- Look carefully at the title and the introduction to the extract (there is important information and guidance here which will be of real value).
- What is the extract about?
- Where is the extract set?
- Look closely at the genre. What is the significance of the genre used here?
- How does the extract start? What is the significance of this as a starting point?
- How do the sections of the extract link together and how do they relate to one another?
- What is the structure of the extract?
- How does the extract engage the reader?
- How is character developed in the extract?
- What is the tone and mood of the extract? Is there an element of suspense?
- What narrative style is used? Is there an authorial voice?
- What linguistic devices are used in the extract and why?
- Are there any descriptive sections? How effective are they and why are they included?
- What style of language and form is adopted by the writer?
- How does the author use punctuation?
- How does the extract end? What is the significance of ending the extract at this point?

How to start and develop reading of unseen texts

Responding to unseen texts requires students to make decisions independently and to ‘think on their feet’. It is important to stress, though, that it is a skills-based exercise, building on key skills developed during a GCSE English Literature course.

The aim is to build student confidence in responding to unseen texts, recognising that there are many ‘cross-over’ skills that can be developed steadily through their study of a wide range of texts of different forms and genres. In developing informed personal responses to unfamiliar texts, students can enjoy the creativity of bringing their own fresh, original ideas to the reading of a text or texts.

The challenge is to encourage development of those initial, often content-based, encounters into the ability to write an extended response. This can be developed through:

- comprehension questions of increasing demand;
- growing emphasis on writers’ effects and reader response;
- greater knowledge of genre and form;
- bullet points and writing frames as initial scaffolding for the unseen response; and
- gradually taking scaffolding away so that students’ responses become genuinely personal.

Nineteenth Century extracts to use

In preparing students to respond to unseen texts, you should draw from as wide a range of material as possible, also to encourage reading and engagement with literature beyond the set texts. This could include students’ choice of texts, reflecting their own interests and enthusiasms. There is scope to explore different traditions, forms and genres, as well as different literary styles and techniques. The work on literature set texts can be carefully integrated with work on preparing students to respond to unseen texts. You might find it an efficient use of time to initially treat as unseen set texts by taking extracts from them before they are studied in class. In Section 8 there is a list of suggested nineteenth century texts for teachers and students.

Building student confidence

Introductory activities to support understanding and responding to unseen nineteenth century texts should focus on developing the skills of close reading. The selection of texts is important. It is useful to focus on more readily accessible short prose extracts using texts from different genres. Through these activities students should become familiar with recognising and discussing a range of literary devices, building on their Key Stage 3 knowledge and understanding. Pair and collaborative small group work at this stage can help build students’ confidence.

Evaluation of student work

Increasingly more challenging texts can then be introduced. Students can be given opportunities to ‘mark’ and evaluate their own and others’ work, following discussion of the marking criteria. Class discussion of specific points or examples of student work (whether genuine or created by you to illustrate a specific point), both good and bad (but always anonymous), can be enlightening.

Students should look for:

- points well developed/not developed fully;
- points well supported/not supported by textual reference;
- concise, helpful quotations/excessively long quotations;
- useful analysis/lack of analytical comment; and
- ways of improving/developing the work.

In conclusion

Quite apart from the challenge, most students enjoy the freedom and freshness of experience of reading unseen texts. Encourage them to recognise and appreciate that texts are open to interpretation and that their reading of a text, if textually supported, is a valid one. Students welcome not having to write to a formula, and the opportunity to express their own views.

8. Suggested List of nineteenth century texts from which extracts could be taken

Robert Louis Stevenson – *The Strange Case of Dr Jekyll and Mr Hyde/Treasure Island*

Charles Dickens – *A Christmas Carol/Great Expectations/Oliver Twist*

Charlotte Brontë – *Jane Eyre*

Emily Brontë – *Wuthering Heights*

Jane Austen – *Pride and Prejudice/Sense and Sensibility*

Sir Arthur Conan Doyle – *The Sign of Four*

George Eliot – *Silas Marner*

H.G. Wells – *The War of the Worlds*

Thomas Hardy – *Far from the Madding Crowd*

Oscar Wilde – *The Picture of Dorian Gray*

Anna Sewell – *Black Beauty*

Jerome K Jerome – *Three Men in a Boat*

Walter Scott – *Ivanhoe*

Maria Edgeworth – *Castle Rackrent*

Somerville and Ross – *An Irish Cousin*

Charles Kickham – *Knocknagow Or The Homes of Tipperary*

Mark Twain – *The Adventures of Huckleberry Finn*

Louisa May Alcott – *Little Women*

Harriet Beecher Stowe – *Uncle Tom's Cabin*

Mark Twain – *The Adventures of Tom Sawyer*

James Fenimore Cooper – *The Last of the Mohicans*

Alexandre Dumas – *The Count of Monte Cristo/The Three Musketeers*

Jules Verne – *Around the World in Eighty Days*

9. Assessment of Unit 1: The Study of Prose –Section B: Unseen Prose

For this section students should take 45 minutes (15 minutes reading the extract and 30 minutes writing their response). It is worth 10% of the qualification. Students answer one question based on the unseen extract on the paper.

The question below is from the Specimen Assessment Materials and gives an indication of the structure of question that will be set.

Section B – Unseen Prose

Read carefully the Extract below and answer the question.

Show how the writer of the extract engages the reader.

You may wish to consider:

- the characters' feelings and reactions
- the writer's use of language, structure and form

Extract from: *Jane Eyre* by **Charlotte Brontë**

(*Jane Eyre* is the story of an orphaned girl, who goes to live with her rich aunt, Mrs Reed and her cousins, Georgina, Eliza and John Reed at Gateshead Hall. The child is not treated well in her aunt's house and her aunt allows her son to torment Jane. In this extract, Jane confronts her aunt, Mrs Reed, who has called her a liar.)

Sitting on a low stool, a few yards from her armchair, I examined her figure; I perused her features. In my hand I held the tract containing the sudden death of the Liar, to which narrative my attention had been pointed as to an appropriate warning. What had just passed; what Mrs Reed had said concerning me to Mr Brocklehurst; the whole tenor of their conversation, was recent, raw, and stinging in my mind; I had felt every word as acutely as I had heard it plainly, and a passion of resentment fomented now within me.

Mrs Reed looked up from her work; her eye settled on mine, her fingers at the same time suspended their nimble movements.

'Go out of the room; return to the nursery,' was her mandate. My look or something else must have struck her as offensive, for she spoke with extreme though suppressed irritation. I got up, I went to the door; I came back again; I walked to the window, across the room, then close up to her.

Speak I must: I had been trodden on severely, and must turn; but how? What strength had I to dart retaliation at my antagonist? I gathered my energies and launched them in this blunt sentence:

'I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I.'

Mrs Reed's hands still lay on her work inactive: her eye of ice continued to dwell freezingly on mine.

'What more have you to say?' she asked, rather in the tone in which a person might address an opponent of adult age than such is ordinarily used to a child.

That eye of hers, that voice stirred every antipathy I had. Shaking from head to foot, thrilled with ungovernable excitement, I continued:

‘ I am glad you are no relation of mine: I will never call you aunt again so long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty.’

‘How dare you affirm that, Jane Eyre?’

‘How dare I, Mrs Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness: but I cannot live so: and you have no pity. I shall remember how you thrust me back – roughly and violently thrust me back – into the red-room, and locked me there, to my dying day; though I was in agony; though I cried out, while suffocating with distress, “Have mercy! Have mercy, Aunt Reed!” And that punishment you made me suffer because your wicked boy struck me – knocked me down for nothing. I will tell anyone who asks me questions, this exact tale. People think you are a good woman, but you are bad, hard-hearted. You are deceitful!’

Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into unhoped-for liberty. Not without cause was this sentiment: Mrs Reed looked frightened; her work had slipped from her knee; she was lifting up her hands, rocking herself to and fro, and even twisting her face as if she would cry.

Within the Specimen Assessment Materials for this Unit there is detailed indicative content for the question overleaf and the relevant mark scheme for this Unit.

10. Resources for the classroom

For both Section A and Section B:

- Prose Texts
- Graphic novels
- Sample Assessment Materials
- CCEA English Literature Specification
- CCEA English Literature microsite at www.ccea.org.uk
- Study Notes from York Notes, Spark Notes, Gradesaver, Cliffs Notes, Bookrags, scribd, etc.
- Text books from a range of publishers

The following websites also may be of value for students to carry out research and for extra detail:

www.victorianweb.org – for a range of nineteenth century contexts and topics for the unseen

www.bl.uk/authors – for British Library resources on nineteenth century literature extracts for the unseen

www.teachit.co.uk – for a range of English resources

http://www.bbc.co.uk/schools/gcsebitesize/english_literature/ – for a range of English Literature resources including GCSE Bitesize which is useful for revision work

www.nate.org.uk – for a range of English Literature resources

www.theenglishzone.org.uk – for a range of English resources on all the named texts

Film versions of the texts:

Lord of the Flies – There are two versions of the novel as a film, the Peter Brook version from 1963 and the 1990 version which is an American version directed by Harry Hook. These can be usefully compared and looked at alongside the text.

About A Boy – There is a film version from 2002 starring Hugh Grant and directed by John Cusack which keeps very closely to the text.

How Many Miles to Babylon? – There is a BBC 2 Playhouse version of the novel which was aired in 1982, directed by Moira Armstrong.

To Kill a Mockingbird – The classic 1962 film starring Gregory Peck directed by Robert Mulligan is readily available and received many awards.

Of Mice and Men – The 1992 film directed by Gary Sinise is available and is very authentic to the storyline. There is also a 1939 drama film version directed by Lewis Milestone which is also worth dipping into.

Paddy Clarke Ha Ha Ha – There are no film versions of this novel but the English Zone has some useful videos on the background to the novel and an interview with Roddy Doyle.

Animal Farm – The 1999 film directed by John Stephenson may be a useful starting point. The 1954 film directed by John Halas and Joy Batchelor is also widely available.

