The Question

In the exam, you will have the choice of 2 questions.

For example:

1. A) How is symbolism used in ‘The Polish Teacher’s Tie’?
   B) How is symbolism used in another story of your choice?

   OR:

2. A) How is love presented in ‘100% Perfect Girl’?
   B) How is love presented in another story of your choice?

Part a) asks you a question about one specific story. Part b) lets you pick your own story.

What could the question be on?

It could be focused on one of these things so make sure you revise each of them:

<table>
<thead>
<tr>
<th>The themes:</th>
<th>Setting</th>
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<tbody>
<tr>
<td>a) Love</td>
<td>Symbolism</td>
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<tr>
<td>b) Growing up</td>
<td>Motifs</td>
</tr>
<tr>
<td>c) A change</td>
<td>Imagery</td>
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<td>d) Society</td>
<td>Context</td>
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<tr>
<td>e) Relationships</td>
<td>Characterisation</td>
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<tr>
<td>f) Fear</td>
<td>Metaphors</td>
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<td>g) Etc.</td>
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What/How to revise:

What to revise?

a) Each short story (you actually need to read them!)

b) The plot of each story

c) Who all the characters are and their characteristics. You need to create essay plans for each character so that you are prepared for the exam. You need to explain how they link to the themes of the text & what the writer is trying to teach the audience using these characters

d) The key literary devices (so that you can pick these from the passage) and their effects

e) What structure means – how is structure used in each text?
f) What form means – how is this used in each text?

g) Quotations on all the above

h) Create plans for possible questions: cover all the themes, characters, motifs, settings

To revise I suggest that you take each of the above and write your own notes, summarising the main points in your own words. Then, revise from your own notes and cut each note down to a smaller summary, so a simple key word lets you remember everything there is to know about a subject.

Ie. If you want to revise aspects of form:
Take the revision page on form. Write your own notes on it in detail. Then read through your notes, turning the page over to see what you can memorise from that.
Next, write out the notes again in a more limited summary. See if you can remember all your notes, just from the limited summary. Then, pick out some key words from the summary and see if you can remember all your notes, just from the key words.

Mind maps are always useful too if you are a visual learner.
**Your answer**

There are certain things you need to include in your answer, just to get a ‘C’. These are: form/structure/language/themes&messages.

To get a ‘B’, you must include in your answer:

a) Analysis of Language using PETERO, linking to theme/idea/setting/ QUESTION
b) Analysis of Structure using PETERO, linking to theme/idea/setting/ QUESTION
c) Analysis of the Form using PETERO, linking to theme/idea/setting/ QUESTION
d) Ideas/Attitudes
   - You must use PETERO and link everything you write to the question

To get an A*, make sure you fully develop your analysis of language/form/structure. Be imaginative in your interpretations and EXPLORE them.

This is what you will be assessed on: *(The green boxes are the Assessment Objectives, the blue boxes are my explanation of what they mean)*

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**Assessment Objectives: English Literature Unit 1: Short Stories.**

| AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings. |

- *Explore the text, looking at how you reach your interpretations*
- *Use quotations, in detail*
  - *Be imaginative*

* Detailed evaluation of how effective form & structure & language are used to create an EFFECT. (using quotations)
  - This effect MUST be linked to the message of the novel, themes & setting

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**Do not regurgitate the plot.** Write something meaningful about structure/form/language straight away.

This exam is NOT testing your understanding of context.

So, for example for form you could write:

In ‘The darkness out there,’ the form of the short story is perfect for presenting a journey of maturity from naivety and ignorance to knowledge for our protagonist, as one event reveals
the deepest truth about what humans are capable of to a dreamy and vain young girl. Lively reflects the change in Sandra’s perception and maturity when she moves on from viewing the boy as ‘explosive with acne’ to ‘his anger eclipsed his acne.’ The last reference comes from the final paragraph when Sandra has her epiphany and elevates him to an almost heroic status in her eyes. As a reader we can see the ignorance her previous judgement demonstrated and in the middle section Lively’s clear hints at Mrs Rutter’s true character allows us to dismantle her stereotypical image very quickly. The metaphors used, ‘composed of circles’ and ‘a cottage-loaf of a woman’ only just hint at a homely image, with the immediate ‘snapped and darted’ describing her eyes as probing and too disturbingly animal-like. During Sandra’s epiphany we see her recognising where the true evil and darkness comes from, reflected in the metaphor from the title, ‘The darkness was out there...’

Of course, this does not just address form – this example analyses language & structure too!

...But remember, if you are going to use this in the exam you MUST make sure you make it relevant to the question!

To recap: You need to pick at least 1 out of each box and analyse. Make sure it links to the Q!
Structuring your answer

You could structure your answer like this:

1st paragraph - Introduction:

Mention the question straight way and introduce what you are going to explore in your answer

Use a quotation that links to the Question which shows the writer’s ideas/themes

Refer to form/structure/language in first few sentences

2nd paragraph – Form:

Analyze the form of the text and link it to the Question

3rd Paragraph – Structure:

Analyze the structure, linking in to the Question

4th Paragraph – Language:

Analyze the language, linking in to the Question

5th Paragraph – explore message & themes:

Explore the message Lee is trying to present in reference to the question. Consider other interpretations

6th Paragraph – conclusion:

Anything else you want to add? Make a conclusion relating to your interpretations.

Bear in mind that you do not need to stick to this. Look at my A* example. I refer to structure in the language paragraph and I mention context in the structure paragraph. For an A* you need to explore the question and you’ll struggle to do so if you stick to the above too rigidly.
Form

In the exam try to use the word **FORM** in your analysis of the form of the text as this helps the examiner identify that you have mentioned it.

Aspects of form to analyse:

- The narrator – who are they? What do they bring to the text?
- The perspective – 1st/ 3rd?
- The short story – aspects of the structure of a short story
- The fact that most short stories involve an **epiphany**. What does this bring to the story?
- How does it being a short story influence the characterisation/ language?

Structure

In the exam try to use the word **Structure** in your analysis of the structure of the text as this helps the examiner identify that you have mentioned it.

Aspects of structure to analyse:

- Exposition: The setting and characters are introduced. Background information that helps us to understand the plot is given.
- Inciting Incident: This event is the starting point for the conflict and shows us the challenge that faces the main character. This event has a strong link to the story’s climax.
- Rising Action: A series of events or circumstances that add interest. The ending may be hinted at.
- Climax: The main character faces the conflict and may be successful or be defeated. This part of the story helps us identify the main themes of the story.
- Denouement: (often when the epiphany occurs) The effects of the way the conflict was dealt with are shown. Loose ends are tied up.
- Juxtaposition
- Contrasting ideas/ images
- Foreshadowing
- Chronology: why are events ordered in a certain way?
- Flashback
Language

You need to analyse the language of the quotes you pick. I.e. Use PTERO
What does the literary device add to the text? How does it link to the
Theme/Idea/Question?

A good way of analysing language is to talk about the connotations of words
used and what effect they have (linking to theme/question.
Another way is to look at imagery & symbolism. Or... you can comment on
any of the below:

Adjective a descriptive word
It was a hot summer

Adverb a word which provides more information about a verb, an adjective or
another adverb
I always have toast
It was a very hot summer

Alliteration the use of a number of words close together starting with the same
letter or sound, to create a particular effect
A mountain of moving muck

Assonance the use of a number of similar vowel sounds close together
She'll have to go home alone

Euphemism a figure of speech by which a harsh or unpleasant fact is given a
milder or more gentle expression
He passed away

Hyperbole exaggeration for the sake of emphasis, but without intending to
deceive
A thousand, thousand thanks for your help

Image a picture formed in the reader’s mind by the writer’s use of language,
often with the help of special literary devices such as metaphor,
personification and simile
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
<th>Example</th>
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</thead>
</table>
| Irony        | the writer says the opposite of what he means, in order to make the real meaning more emphatic | *What a clever boy you are* *(when the writer means 'you aren't very bright!')*
| Metonym      | a figure of speech whereby a part of an object or an idea is used to represent or suggest the whole | *The crown represents the whole of the monarchy*<br>*No 10 Downing Street represents the government*
<p>| Metaphor     | an image in which the writer refers to one thing as being another            | <em>The moon is a balloon</em>                                                 |
| Mood         | the sort of emotions and atmosphere evoked by a piece of writing             | <em>Happy, sad, tense</em>                                                      |
| Narrative    | the story as told by the writer                                             |                                                                         |
| Narrator     | the voice telling a story. Either the writer telling the story in the third person or a character speaking in the first person |                                                                         |
| Noun         | the name of something                                                       | <em>Either a proper noun</em> <em>Fleet Street, Christmas Day</em> or a common noun  <em>dog, tree</em> |
| Onomatopoeia | words that sound like their meaning                                          | <em>Snap, snip, crackle, spit</em>                                             |
| Paradox      | a statement that is superficially self-contradictory or non-sensical, but on closer inspection says something of sense or wisdom | <em>The child is father of the man</em>                                        |
| Personification | giving an object human characteristics                                      | <em>The sound of the stream chattering away to itself</em>                     |
| Pronoun      | a word which stands for a person's name or a noun                           | <em>I, me, he, she, they, it, them, us</em>                                    |</p>
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prose</td>
<td>continuous writing, not structured in separate lines like poetry, and usually divided into paragraphs</td>
</tr>
<tr>
<td>Pun</td>
<td>A play on words where two words have a similar sound but different meanings, usually for comic effect.</td>
</tr>
<tr>
<td></td>
<td><em>In what place will I find the plaice</em></td>
</tr>
<tr>
<td></td>
<td>Shakespeare used them a lot!</td>
</tr>
<tr>
<td>Rhetorical question</td>
<td>a question asked for effect only, not requiring an answer</td>
</tr>
<tr>
<td></td>
<td><em>Are we downhearted?</em></td>
</tr>
<tr>
<td>Rhyme</td>
<td>the use of the same or similar sounds in equivalent positions, usually at the ends of lines of poetry</td>
</tr>
<tr>
<td></td>
<td><em>A birdie with a yellow bill, Hopped upon my window sill</em></td>
</tr>
<tr>
<td>Rhythm</td>
<td>the movement of the sound of words, especially important in poetry</td>
</tr>
<tr>
<td>Sarcasm</td>
<td>the use of mocking or contemptuous language to wound or hurt</td>
</tr>
<tr>
<td></td>
<td><em>You ought to live in a pigsty. Your manners would be perfect there.</em></td>
</tr>
<tr>
<td>Simile</td>
<td>describing one thing as being like another</td>
</tr>
<tr>
<td></td>
<td><em>The moon is like a balloon</em></td>
</tr>
<tr>
<td>Style</td>
<td>the approach a writer uses to produce a particular effect</td>
</tr>
<tr>
<td></td>
<td>Images, descriptive language, suspense</td>
</tr>
<tr>
<td>Symbolism</td>
<td>When an image/ recurring aspect of a text represents something else and works as a symbol for this thing.</td>
</tr>
<tr>
<td>Tense</td>
<td>the way a verb is formed to show when something takes place</td>
</tr>
<tr>
<td></td>
<td><em>He kicked the ball</em></td>
</tr>
<tr>
<td></td>
<td><em>She will go to the cinema</em></td>
</tr>
<tr>
<td></td>
<td><em>I go shopping</em></td>
</tr>
<tr>
<td>Tone</td>
<td>the <em>attitude</em> in which a text is written – look at how language creates a tone</td>
</tr>
<tr>
<td></td>
<td><em>Angry, formal, humorous</em></td>
</tr>
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</table>
Anil by Ridjal Noor

Key moments to show understanding of the story:

- Lines 1-14 (opening paragraph): heat is emphasised to create a claustrophobic and confined setting, ‘hot, sweltering’- contrasts with the image of the star Anil watches, ‘a small star shone...’ as his dreams set him apart (omniscient narrator allows us to see Anil’s perspective and draws us to him.)
- Lines 21-31- physical details of mother reinforce the heat and discomfort/pain of the setting and their lives, ‘wet patch...layers of fat’- a child’s view amuses us ‘Wheee...the fly slid down’ but is mixed with the accepted pain/violence/abuse ‘the bruise...where Appa...had hit her.’
- Lines 41- 60- the boy’s fears are presented: father, fear of the dark, mosquito, ghosts- writer uses one word lines to reflect the tension, ‘They. Peyi. Pesase. Ghosts.’- also ‘Dare he?’- the omniscient narrator draws us into Anil’s mind.
- Lines 69- 74- symbolism of the tree- from childish view ‘...a tree that ate little children.’ To shocking reality ‘They were hanging a woman.’
- Lines 93-95- powerful visual- cinematic description of the body shocks us- climax shocking so early in the story.
- Lines 159-160- the second section is used to describe the aftermath where Anil finds himself accusing the murderer, ‘You killed her.’ We are left on a cliff-hanger as we wonder what the consequences will be, ‘...about this son of yours.’
- Lines 198-202- we are now given Ragunathan’s perspective and the writer presents his confused shame as Anil is sent away.
- Lines 222- end- the worm simile used to describe how Marimuthu views the train/the truth within Anil reflects the relief he feels at having escaped justice- the heat of his wife’s injustice distorts the train and makes the image sinister, but even more sinister to the reader is the ‘shadow of a smile’ which hints that all is under control again.

How to use PETER for analysis:

P- The writer uses a star at the beginning of the story and after the climax of the murder to highlight Anil’s innocence and isolation,

E- ‘silencing the sobs that wracked his little body, as a star shimmered above.’

T- The repeated symbolism of the star as well as the alliteration of ‘silencing the sobs’ and ‘star shimmered’ E- draws our attention to his vulnerability and perhaps loss of innocence as he witnesses such a crime. R- We cannot help but feel pity for Anil’s character as we share his pain and terror. O- create your own other interpretation here...
Compass And Torch by Elizabeth Baines

Key moments to show understanding of the story:

- Lines 1-9- the opening paragraph (first line, the gate- key to the whole story?; present tense/third person omniscient narrator impact; setting ‘pale...bleached...bruised...age-old’; boy watching ‘the man’ visual; revealed as ‘Dad’ in separate line/sentence structure/repetition compels you to focus on ‘the essence’- why is it the ‘essence’ and not just his Dad?)
- Lines 10-14- anxiety developed- narrator pulls us into the tension by describing precisely, with specific punctuation to make this acutely (painfully) cinematic, ‘abruptly, too hard-’ the ‘and sure enough’ emphasises how the dread is compounded by the reality.
- Lines 19-26- new section- flashback for exposition (could we guess even without this?)/dramatic use of overheard dialogue- so poignant as it is a child- is this suggesting his fear and tension stems from the contrast between step-father and father- he doesn’t want to admit it to himself?; omniscient narrator allows us to know the boy sees so much (only 8- this makes me so sad!)- his mother ‘starts’ and ‘wrenching a look’; visual image of her ‘the light seeping...shoulders ache’- he is carrying a huge burden- impact on how we sympathise/relate to this?
- Lines 47-54- middle sections- the symbol of the torch- ‘seared ...glitter of anxiety’ and ‘a warrior might carry his sword’- is this the fragile (and doomed?) hope they can reunite?- poignancy again of the boy’s eagerness.
- Lines 91-93- the symbol of the forgotten compasses- losing each other- can’t find their way back to each other- or do we glimpse the hope that the boy gives, ‘They are adventurers...’– another flashback used with more details to show how much the boy sees, ‘brittle, jovial’ ‘made her face blank’- his realisation that ‘he didn’t want to go.’
- Lines 128-130- the symbol of the horse- already established- but here the man pushes her away- is he pushing his feelings away finally- turning away from and blocking out the potential for future pain- compare with the last mention of the ponies lines – the symbolism of the father and son not being able to ‘gaze at the still black mirror of lake’- they cannot look at themselves/the truth.
- Lines 171-172- the father taking the torch- does this mean he takes their hope away because he dreads the pain too much? How do we respond when the story ends with the boy’s future dreams of the ponies- he will be haunted by his lost/out-of-reach feelings and connection with his father for ever? Or will the horses always be with them, always waiting to connect them again?

How to use PETER for analysis:
At the beginning of the story the writer uses setting to hint at the painful and damaged relationship between the father and son who have not seen each other for four months, ‘pale...bleached end-of-summer...bruised...age-old spills of purple...’ The symbolism of the setting suggests old wounds that have not healed and because the landscape is beyond the gate, perhaps this is more pain to come. The reader is prepared for the pain behind the relationship that the third person narrator distances us from at this early stage as ‘the man’ and ‘the boy’ are still anonymous and one-dimensional. Create your own other interpretation here...

More developed analysis of opening (A-A*)

This story uses powerful symbols to reveal deeper meanings and emotions within a relationship between father and son. Even the writer admitted she didn’t realise until she had completed the story- inspired by her watching a father and son setting off on a similar camping trip which left her in floods of tears- what the symbols actually meant to her. The symbolism of the opening line is more obviously clear by the end of the story as we look back and realise what this outing is really revealing about the relationship, ‘The road ends with a gate,’ and we perhaps can consider that the writer is suggesting this seemingly ordinary trip leads to a predictable and dreaded epiphany for the father in particular as he realises by the end that opening this ‘gate’ is simply too much for him- he cannot bear the pain of his son. The immediate establishing of a setting beyond the gate which suggests old wounds and pain, ‘bleached...bruised...age-old spills of purple...’ already implies that to move forward with their fragile relationship will be painful, and the writer uses her omniscient narrator to share and reveal the pain,

‘Watching Dad. Watching what Dad is. Drinking it in: the essence of Dadness.’

The writer compels us to focus on this visual moment of son watching father, as the present tense, separate line and repetition creates a powerful early climactic moment and leads us to question why it is the ‘essence’ that is being taken in- for a reader this could feel so poignantly like he is desperately making the most of him because loss of him is haunting them throughout the story. The omniscient narrator makes the son appear so much more painfully knowing than we expect a child to be, which affects the reader even more deeply as we really consider what damage can be done to a child. The empathy one feels for the desperately hopeful child as well as the broken and despairing father explains the floods of tears the writer found herself in when witnessing such a scene.
The Darkness Out There by Penelope Lively

Key moments to show understanding of the story:

- Lines 28-39- description of stereotypical sinister setting (contrast of light and darkness)- ‘dark slab of trees’ and ‘rank...whippy...dumped...crumbling’- Sandra linked to the light.
- Lines 41-43- image of Sandra’s feet emphasises superficial appearances and how people look at each other/judge, ‘Somebody had said...’
- Lines 63-69- Sandra’s naive dreams for the future follow her understanding of evil/bad in the world, ‘witches and wolves...sort of gypsy types.’
- Lines 85-87- physical description of Kerry continues the idea of judging by appearance- link to lines 131 ‘explosive with acne’- ‘Some people you only have to look at...’- also stereotypes of old people set us up for seeing Mrs Rutter in a superficial light, ‘Ever so grateful...’
- Lines 95-97- physical description of Mrs Rutter is sinister- metaphors and eyes described hint strongly there is far more to her, ‘snapped and darted’. Link to lines 105-106 ‘hauled’ and ‘glittered’.
- Lines 99-104- setting is created with disturbingly overly-sentimental objects- link to lines 115-120 outside the cottage, ‘bedraggled...stumps...matted...shaggy’
- Lines 305-309- casual tone reflects how little they know of Mrs Rutter, ‘Tit for tat,’- contrast of Kerry’s reactions which are positioned within the retelling of the story, ‘The boy’s spoon clattered...The boy shoved his chair back...’I’m going...’
- Lines 348-351- setting no longer suggests childish silly fears but what humans are capable of.
- Lines 361-369- Kerry’s reaction presents him as mature and heroic to our changed Sandra, ‘his anger eclipsed his acne...’ and Sandra’s epiphany shows she at last recognises where the true evil and darkness comes from- metaphor from the title, ‘The darkness was out there...’

Example of analysis:

The writer uses the physical description of characters as well as setting to establish the idea of superficial appearances disguising the inner truth of humans. The form of the short story is perfect for presenting a journey of maturity from naivety and ignorance to knowledge for our protagonist, as one event reveals the deepest truth about what humans are capable of to a dreamy and vain young girl. In the first section Lively focuses our attention along with Sandra’s on her pretty feet and what someone has said about them, which leads to us understanding her prejudiced reaction to Kerry, ‘black licked-down hair and slitty eyes’ with the omniscient narrator allowing us to share Sandra’s judgement,

‘Some people you only have to look at to know they’re not up to much.’
Lively reflects the change in Sandra’s perception and maturity when she moves on from viewing him as ‘explosive with acne’ to ‘his anger eclipsed his acne’ in the final paragraph when Sandra has her epiphany, which elevates him to an almost heroic status in her eyes. As a reader we can see the ignorance her previous judgement demonstrated and in the middle section Lively’s clear hints at Mrs Rutter’s true character allows us to dismantle her stereotypical image very quickly. The metaphors used, ‘composed of circles’ and ‘a cottage-loaf of a woman’ only just hint at a homely image, with the immediate ‘snapped and darted’ describing her eyes as probing and too disturbingly animal-like.

On Seeing the 100% Perfect Girl One Beautiful April Morning by Haruki Murakami

Key moments to show understanding of the story:

- Lines 1-16 (opening)- First person and present tense establishes a timeless love at first sight scenario in a modern, informal, conversational way, engaging reader immediately, ‘Tell you the truth’, ‘Maybe you have...’ ‘It’s weird’- we are curious as it’s not about her beauty, just a real connection.
- Lines 19-29- humour as narrator tells friend about the encounter ‘Your favourite type then?’ followed by return to him wishing he could have spoken to her on that morning. The idyllic setting reminds us we are back at the moment again (27).
- Line 32- simile describes how pure and precious this time would have been for them to share a moment.
- Line 37- narrator allows us into his intimate thoughts as he fantasises what the conversation could be- reader empathy as he disarms poor choices, mocking himself, ‘I’d sound like an insurance salesman’.
- Line 58- at the end of the first half, the balance of this line reflects fate and chance as to how fleeting our opportunities can be,’I take a few strides and turn: She’s lost in the crowd.’
- Lines 59- 64- fairy-tale opening of the story he would have told her. Again he warns us this will not end happily, ‘Oh, well,-’ he replays to her his fairy-tale version of their story including clichés we expect: ‘miracle’, ‘dream’ and ‘a test’.
- Lines 89-90- again he warns us (and her) this will not work out and all is hopeless, ‘They should never have undertaken it,’
- Lines 105-end- the end of the story returns us to a different version of the beginning of this story as through this tale yet another version of the doomed ending is given. Despite the ‘faintest gleam’- the writer emphasises the fictional tragedy with repetition and separate lines ‘She is...He is...’ so perhaps he would have convinced the real girl that they should not make such a mistake themselves and his imagined meeting allows him the opportunity to make up for throwing his original chance
away. His final direct address to both the girl and us allows us to share this moment with him.

How to use PETER for analysis:

P- The writer establishes a conversational and intriguing tone to the story as the first person narrator shares his story of love at first sight with us.

E- ‘Tell you the truth, she’s not that good-looking.’

T- This initial casual description of her seems to contradict what we might expect from a ‘100% perfect girl’ and the narrator amuses us with her flaws, ‘hair...bent out of shape’ and ‘she was no great beauty,’ which perhaps makes him far more authentic and engaging as we all know in the real world no one is perfect. When he directly addresses the reader ‘Tell you...Maybe you...It’s weird.’ this immediately encourages us to empathise and listen carefully to his story.

Something Old, Something New by Leila Aboulala

This story shows the journey of a relationship from a first meeting in an Edinburgh cafe to a wedding in Sudan. Structure is used carefully to add depth to our understanding of the man’s background as we move from the setting and planning of the wedding back to how he met his future wife in Scotland and even beyond that to his past failures and disappointments. Their love is tested by the man’s experiences in Sudan as he slowly becomes more accepting of being part of her family. The ending brings a climax with their marriage as he feels her touch for the first time and is comforted.

Structure:

Lines 1-81- arrival in Sudan and taken to his hotel by his future wife and her brother.

Lines 82-110- flashback to the first time he met and spoke to her in a restaurant in Edinburgh.

Lines 111- 125- exposition of his past from school to failing his third year in Medicine.

Lines 126- 178- another flashback meeting as she serves him at the restaurant and we learn about her failed marriage and his previous conversion to Islam.

Lines 179-194- his parents’ reaction to his conversion and their feelings about the girl.

Lines 194- 220- back to the hotel in Sudan and his settling into the Muslim world.

Lines 221- 242- introduced to her family at the family home ‘as part of a group.’

Lines 243- 269- courtship within the family in Sudan.
Lines 270-335- theft of his passport and the consequences.

Lines 336-346- the death of the uncle.

Lines 346- 409- time with the brother- becoming a part of their culture.

Lines 410- 449- dialogue with brother to arrange the wedding.

Lines 450- 478- the night before the wedding.

Lines 479- end- the wedding.

**Analysis:** The writer uses the initial setting description of Sudan to reflect the main character’s disturbed feelings towards the country and perhaps create the suggestion that he is still very new to his converted faith and relationship. The old in the title could suggest the past and how he has changed, and the new could be how his union with this woman and her country is changing and transforming him. The heat appears to have stripped everything away, ‘bone- coloured... purity...bareness’ which the omniscient narrator explains reminds him of touching a human bone, an ambiguous image which might suggest this is a journey to discover or reveal his inner identity and truth. Without names, the two main characters are distanced from us initially, however the careful dialogue and omniscient narrator soon connects us and draws us into the complex relationship.

*When the Wasps Drowned* by Clare Wigfall

**Key moments to show understanding of the story:**

- Opening section lines 1-20- Opening line sums up the journey of the story- from innocence, ‘barefoot wanderings’ to experience and knowledge. Setting is used to create an atmosphere of confinement and frustration, ‘hungry for conversation...eyes darting...listless...ache of cars.’ First person narrator- Eveline- this is her confinement as she has to fulfil a parental role.
- Lines 21-34- Catalyst of the wasps- pain is emphasised with words like, ‘screaming...shocked...smashed...shrieking...red welts,’- sinister image of the wasps slowly dying, ‘dark on their backs,’ perhaps foreshadows the discovery they have unknowingly set in motion.
- Lines 39-46- The presentation of Eveline’s physical/sexual maturing- on the edge of knowledge, ‘I’d fashioned a bikini...just below my nipples,’
- Lines 58-61- powerful visual image of Eveline as mother and innocence of Theresa, ‘curled in a damp embrace...breathing hotly against my hip...arm was flung out,’- this emphasises the neediness of the smaller children.
- Lines 73-80- Discovery of the hand- setting used again to create the tension, ‘unbearably quiet,’ and the image itself, ‘a pale hand reached towards us,’ already sounds nightmareish.
- Lines 108- 111- When the police arrive, Eveline is presented visually again as prematurely sexually mature in a disturbing image, ‘Pouting Smartie-red lips,’
• The ending- final epiphany for Eveline as she ‘fiddling unconsciously’ feels the ring which represents the truth they have concealed. From the darkness of their ‘lie’ they go out into the light to face the truth.

Example of analysis:

(P) - The opening line sums up the essential journey that this short story presents to us, the journey from a questionable innocence to experience and knowledge of evil,

(E) - ‘brought an end to our barefoot wanderings,’

(T and E) - The meaning of this cannot be wholly reached until the end of the story, when we realise that this image is in fact a symbol of a loss of innocence and childhood. When Eveline makes herself a home-made bikini to cover herself, just as Eve covered herself when she lost her innocence and purity in the Garden of Eden, the end of being barefoot is almost symbolising how this summer’s events have changed everything in their lives. (O) - What is more subtle in this story, is that the innocence does not feel obvious or pure even at the beginning of the story. The setting of heat and confinement seems to suggest the children, Eveline in particular, are straining to escape already, ‘hungry for conversation...eyes darting...listless...ache of cars.’ These initial yearning and frustrated images climax in actual torturous pain in the second section, which could imply how fundamentally alone these children seem to be.

**My Polish Teacher’s Tie**

Key moments to show understanding of the story:

• Opening- Carla’s voice and isolation is immediately presented as she sums herself up/her identity in the opening few lines, ‘Part-time catering staff, that’s me,’- also slightly mocking tone used to reflect feeling like an outsider, ‘It’s one of those schemes teachers are good at.’

• Lines 13- 18- background to Carla’s identity- writer makes us feel she is speaking to us and we are drawn into her world, ‘They don’t know that here.’- parents/reason why she ‘lost’ her language and identity.

• Lines 29-32- Carla’s perception of her status/how others view her- writer uses a description of the Head to show her insecurity, ‘He stitched a nice smile,’ which shows how she thinks he feels about her.

• Lines 55-61- How Steve re-ignites her original culture/voice/language- the poem triggers something in her, ‘maybe I’d been missing something,’

• Lines 100-113- Carla’s fragile identity fractures again- the writer allows Carla’s paranoid thoughts to spill out as she imagines the worst- it becomes a panicked list to show her state of mind, ‘I could be off work...No, that wouldn’t work...’

• Lines 130- 140- teachers’ perception of Steve as an outsider- dialogue is used to show how the teachers view Steve’s differences, ‘It’s the way he talks...’- perhaps this allows us to understand more how Carla has been treated in a one-dimensional way.
• Lines 144-148: Steve’s description—physical description evokes sympathy in his child-like image, ‘It looked too big for him...wider than normal ties...as if a child...had got into an adult’s body.’

• Ending: Symbol of his tie emphasised, ‘It was a flag,’ ‘blazing’ as it shows his pride in his difference. Simile used to show the breathtaking immediacy of her reaction, ‘like a knife through butter.’

**Example of analysis:**

(P)- The writer emphasises the immediacy of how the first person narrator responds to hearing her original language through Steve’s song, (E)- ‘like a knife through butter,’ (T and E) This simile shows her connection with him and her identity as she rediscovers her true self that has been discarded.

(R)- We empathise and pity the pain and isolation she has shared with us, and feel joy that she has found herself on this difficult journey. (O)- The ‘knife’ part might suggest the discovery and connection is still difficult and painful for her, however by comparing her readiness to the softness of butter the writer shows us without doubt this is right for her.