**A Level English Literature: Gatsby and Love Poetry– Knowledge Organiser**

The fourteen love poems are assessed at the end of Paper One in a comparison question with The Great Gatsby. As with the whole of Paper One, the exam question will be about love. You must include at least two poems.

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| **Potential question focuses – all connected to love** |
| Infidelity or unfaithfulness, unattainable love, barriers to love, seduction, desire, love and time, enduring or lasting love, isolation, destructive love, idealised love, male and female attitudes to love, loss of love, conflict with the conventions of society, separation, women and men love differently, endings of texts teach us about love, happy and fulfilling love, true love is never achieved, romantic love of many kinds; love and sex; changing attitudes to love throughout history, love and age (young love, maturing love); jealousy and guilt; truth and deception; proximity and distance; marriage; approval and disapproval |

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| **Recommended Essay Structure (A01/A04)** | |
| 1. **Thesis – Likely to work best as a “Yes, but”**   In the Great Gatsby and poem 1… However in poem 2… | |
| 1. **The Great Gatsby and Poem 1**  * A method across Gatsby and relevant textual detail, other relevant methods * Similar method in the chosen poem, other relevant methods for theme * Typicality, context and Gatsby critic as relevant | 1. **The Great Gatsby and Poem 2**  * A method across Gatsby and relevant textual detail, other relevant methods * Similar method in the chosen poem, other relevant methods for theme * Typicality, context and Gatsby critic as relevant |
| 1. Return to **thesis** in closing | |

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| **A03: History and Typicality in the Great Gatsby** |
| *Ideas of America*   * America is the “New World”- self made, reinventing itself, pushing west and in contrast to Europe is the “Old World”- royalty, class system, established order, unchanging * The West symbolises the idea of self-made fortune, ruggedness of spirit, a chance to remove restraints of the Old World, gain freedom * The East - the financial centre, old money, snobbish, closer to Europe * The Midwest is seen to encapsulate true American values - hard work, integrity, trust, innocence   *Fitzgerald and the 1920s*   * Upper middle class family, grew up in both New York and Minnesota (Mid-West), enlisted in the US Army after the US entered World War I. Fitzgerald first meets Zelda while in the army. * After initial fame, his books sold poorly and he died an alcoholic at the age of 44. * Relationship with his wife Zelda – class differences, affairs, unkindness, wealth, a daughter called Scottie. * The Roaring Twenties: silent movies, radio, gossip magazines. Prohibition and Speakeasies.   *Modernism and typicality*  Some features of modernism:   * Explores loneliness, **alienation – especially in the city**. Links between Valley of Ashes and the Wasteland. * Considers anxieties about technology [machines (e.g. orange-juicing machine); cars] urbanisation, industrialisation. * Stream of consciousness - narrator’s thoughts and feelings – sometimes Nick is unreliable,   *However:* Sometimes considered part of the Realist movement, as it focuses on characters in their social setting; detailed descriptions of setting; social commentary (exploring the American Dream), **more traditional in terms of plot and structure** |
| **Wider Reading and Interpretations**  Sarah Churchwell – *Careless People: Murder, Mayhem and the Invention of The Great Gatsby*  Film Versions – 1974 – Ford Coppola, Redford; 2013 – Lurhman, Di Caprio  BBC Radio Four – In Our Time Episode: <https://www.bbc.co.uk/programmes/m000r4tq> |

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| **A05 Ideas about Love in *The Great Gatsby*** |
| Big Ideas about love include:   * Class barriers prevent successful relationships * Male aggression and patriarchal ideas about love damage relationships * Love fails because characters fear intimacy, closeness and honesty * Optimistic notions of the American Dream and true love are shown to be false and illusory * The value system of 1920s America – capitalism, industry, new technology – means love is unlikely to thrive.   Ensure you can explain your own thesis about love in the Great Gatsby |

**A05/3: Ideas about Love, History and Typicality in the poems**

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| **The hope that love *could* thrive** |
| ***Sonnet 116 by William Shakespeare***Henry Wriothesley, the dark lady, Elizabethan/Shakespearean sonnets, queer reading of the poem, love as wondrous vs more cynical readings, love and writing |
| ***Remember by Christina Rossetti* –** pre-Raphaelite group member, subversive writing about sexuality/expectations, intensely religious – importance of Christian faith, love and death, expectations of women |

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| **Love involves rejection and suffering – especially for the male narrator** |
| ***Whoso list to hount by Thomas Wyatt*** Henry VIII, Anne Boleyn, Petrarchan sonnets, rejection, power, wealth, pain |
| **Song (Ae fond kiss) by Robert Burns –** Scottish national poet, Agnes Craig McLehose - Jamaica, Edinburgh versus Northern Scotland, readings – sadness after parting, not that committed, violent and angry, use of dialect to show distance, love as painful, love as powerful, love and wealth |
| ***Non Sum Qualis by Ernest Dowson –*** Decadence, Fin de Siecle, Dowson’s infatuation with Adelaide ‘Missy’ Foltinowicz |
| ***La Belle Dame sans Merci by John Keats* –** Keats as a Romantic, Fanny Brawne, brother dying of TB, femme fatale, female sexuality as dangerous, readings - Men as weak, vulnerable; Women as dangerous (misogynist?), Love is often unrequited or impossible, Haunted by death |
| ***She Walks in Beauty by Lord Byron* –** Byron’s love life – mad, bad, dangerous to know, Mrs Wilmot – a woman in mourning, a younger Romantic, readings: objectification, strength of love, sexual predator, ahead of its time, satirical?, love and appearance, male attraction, unattainable subject |

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| **Lovers should seize the day (carpe diem) and not wait too long for love** |
| ***The Flea by John Donne***Metaphysical poetry, Donne’s secret marriage, fleas in 16th/17th century, male power/female passivity, love and sex, carpe diem. |
| ***To His Coy Mistress by Andrew Marvell* -** influence of Metaphysical poetry, MP, switched sides during Civil War, male power, carpe diem, love and sex, love and death. |

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| **Male lovers argue for freedom in their love and desire** |
| ***The Scrutiny by Richard Lovelace* -** rake, Royalist/cavalier attitudes, male power, freedom, |
| ***A Song (Absent from thee) by John Wilmot* -** Wilmot’s ‘debauched’ behaviour, Restoration, male power, sexual freedom, love and religion, |

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| **Class and societal barriers influence love** |
| ***The Garden of Love by William Blake* –** dissenter, artist/engraver, Romanticist, Songs of Innocence and Experience, paired poem – The Echoing Green, Love and control, love and religion, sexual desire, love and age |
| ***The Ruined Maid by Thomas Hardy* –** Victorian attitudes to sex – Angel in the House, female sexuality, stigma attached to sex outside of marriage, Hardy’s working-class/rural upbringing and critique of Victorian attitudes, Tess of the D’Urbervilles/Jude the Obscure, love and class, love and social conventions/taboos, |
| ***At an Inn by Thomas Hardy* –** Hardy’s romances, middle-aged love and relationships, Mrs Henniker – Winchester cathedral and the George Hotel, Victorian rules and conventions of courtship, religious scepticism, belief in Fate, love and social conventions, love and age |

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| **A02/4 Methods and Connections** | |
| **Method and/or motif from across the Great Gatsby** | **Possible Connecting poem(s)** |
| **Episodes of violence/pain: Myrtle’s death -** ‘her life violently extinguished, knelt in the road and mingled her thick blood with the dust’ ‘Her left breast was swinging like a flap’, Phallic imagery and Gatsby’s car - “swollen here and there” “monstrous length**”**, **episodes of violence to women:** Tom ‘break(s) her nose with his open hand’ – continuation of Tom’s violence towards women (Daisy’s knuckle). *Women suffer violence in love and relationships.* | **The Flea:**  Phallic imagery: ‘swells with one blood made of two’; violent and repulsive conceit - “It sucked me first, and now sucks thee”, “hast thou since purpled thy nail”; use of death “make you apt to kill me… let not…self-murder added be, three sins in killing three” Use of the trinity, three, in the rhyme emphasises the unity the couple should have.  **To His Coy Mistress:** violent desire – “tear our pleasures with rough strife”; “worms shall try that long preserved virginity”*Violence emphasises male narrator’s carpe diem message* |
| **Colour** – **Daisy’s** **name** (white outside, gold inside), **white** *(innocence of love but also absence/passivity*) ‘buoyed up as though upon an anchored balloon’, ‘both in white’; “the most popular of all the young girls in Louisville” “dressed in white” “had a little white roadster”, ‘as cool as their white dresses and their impersonal eyes; **gold** (*love and wealth*) – “Gatsby in a white flannel suit, silver shirt, and gold-coloured tie, hurried in” **green** (*love and false hope*) – the green light - “stretched out his arms toward the dark water”, “Gatsby believed in the green light, the orgastic future”, “the fresh green breast of the world” | **Non Sum Qualis:** Colour shows the bleakness of rejection: “Dawn was grey”**, “**There fell thy shadow”;  “bought red mouth” of the prostitute fails to distract the narrator – he focuses instead on the “pale lost lillies” of Cynara. Refrain shows how the narrator cannot escape thoughts of her.  **She Walks in Beauty**: “tender light” as opposed to “gaudy day”, the grace which “softly lightens over her face”, **The Garden of Love:** “the green” versus the “priests in black gowns”.  *Colours shows the force of desire (bright colours), female innocence (whites, pales) and the hurt of rejection and societal control. (darks)* |
| **Money: Gatsby** ‘lived like a young rajah, collecting jewels, chiefly rubies’  **“**It excited him, too, that many men had already loved Daisy – it increased her value in his eyes”, “Her voice is full of money,’; “high in a white palace the king’s daughter, the golden girl…”, “They’re such beautiful shirts…”; “He had come into contact with such people, but always with indiscernible **barbed** **wire** between” “You resemble the advertisement of a man” Settings of West & East Egg *Emphasises the effect of class and money on love* | **Ruined Maid** - emphasis on the challenges of rural poverty: “spudding up docks versus “gay bracelets and bright feathers”, “fine sweeping gown” of the “ruined” maid’s city life. Countryside dialect returns to Amelia at the end: “You ain’t ruined”. Shared couplets emphasise both face challenges. ‘Amelia’ means industriousness/hard work,  Also - **Ae Fond Kiss**: “Thine be ilka joy and treasure!”  *Emphasises power in love that wealth brings* |
| **Ephemerality and confusion:**  episodes of confusion in the text – “I heard he killed a man”, “So he invented just the sort of Jay Gatsby that a seventeen year old boy would be likely to invent”,“each night he added to the pattern of his fancies”, “A promise that the rock of the world was founded securely on a fairy’s wing.”; Myrtle’s death; Daisy’s voice as an “arrangement of notes that will never be played again”, the epigraph –“wear the gold hat, if that will move her” written by fictitious poet  *Emphasises the lack of honesty and intimacy necessary for love* – *especially in 1920s America.* | **La Belle Dame –** sense of confusion and hurt that La Belle Dame creates in the men in the poem: ”alone and palely loitering” – cyclical structure, “language strange”, “death-pale were they all”, nature/love as ephemeral “a fading rose”, “no birds sing”, final line of each stanza is also shorter – jarring effect**.**  *Emphasise the confusing hurt of love – and Keats’ presentation of the femme fatale*  Also - **At An Inn**: “they warmed as they opined us more than friends”… but“as we seemed we were not” *despite appearances there is no love* |
| **Symbols of male power and control** - the dog collar and the pearl necklace**:** ‘he gave her a string of pearls valued at three hundred dollars’, ‘There was nothing in it but a small, expensive dog-leash, made of leather and braided silver’ **Daisy’s view:** “the best thing a girl can be in the world is a beautiful little fool’, the narrative is male controlled (by Nick) – “careless people” *Emphasises how men use their power in love.* | **Whoso List to Hunt:** Male ownership: “graven with daimondes in letters plain” – “Noli me tangere (touch me not), for Cesars I ame”; yet female is ungraspable too – a “hynde” that cannot be caught: “wylde for to hold”, “I seke to hold the wind”. Intertext with Petrarch’s original – removal of topaz (chastity). *Powerful men are able to control women; yet less powerful men are not.*  **The Scrutiny** - “Like skilful mineralists that sound for treasure in unplowed-up ground” **Absent from Thee** - “To thy safe bosom I retire” *Women serving male needs or desires.* |
| **Time:** ‘Five years next November’, “Can’t repeat the past? Why of course you can!’ ‘I’m going to fix everything the way it was before’ “he was running down like an over-wound clock”, “His head leaned back so far that it rested against the face of a defunct mantelpiece clock…the clock took this moment to tilt dangerously at the pressure of his head, “On the last fly-leaf was printed the word SCHEDULE, and the date September 12, 1906”; time is most common noun. *Time (like class barriers, history and tradition) is inescapable and so Gatsby’s hope for the love of Daisy is impossible.* | **Remember** – octave explores how love will sustain after death: “remember me when I am gone away” but volta leads to sestet where is “is better by far you should forget and smile”. Either way love overcomes the pain of death. References to Orpheus/Eurydice shows their connection in death. **Sonnet 116 –** “love is not love which alters when it alteration finds”, “it is an ever-fixed mark”, “the start to every wandring bark”. “Love’s not Time’s fool” “but bears it our even to the edge of doom”.Not usual blazon of the sonnet form but the “marriage of true minds” *Love can conquer, even defy time, if it is true.*  **To His Coy Mistress** - “Time’s winged chariot hurrying near” but “we cannot make our sun stand still, yet we will make him run”. *Time used by male narrator to support carpe diem message.* |
| daisy Icon 1936901**Flowers:** Daisy and Gatsby meet: **“**Then he kissed her. At his lips’ touch she blossomed for him like a flower and the incarnation was complete.” Post-parties: “a desolate path of fruit rinds and discarded favours and crushed flowers”, Daisy’s past: “her artificial world was redolent of orchids” Daisy and Myrtle’s names, **Gatsby’s realisation: “**shivered as he found what a grotesque thing a rose is” . Description of America - ‘the old island that once flowered here for Dutch sailors’ eyes – a fresh, green breast of the new world’ *Emphasises the illusory nature of love and the American Dream* | **The Garden of Love** – innocence of the “sweet flowers” and the “green” replaced by the gothic “graves where flowers should be”, the Church is controlling: binding with briars” – inversion of Jesus’ crown of thorns. Change in rhyme and meter in final lines matches the disruption of innocence.  The “joys and desires”, the innocence of childhood are destroyed by Church control.  **La Belle Dame** – love can bring delight “roots of relish sweet” but eventually “the sedge has withered”, “a fading rose”,  **Non Sum Qualis** – the “flung roses” fail to distract the narrator from the pale, “lost lillies” of Cynara |

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| **A05 Critical Attitudes and Responses to The Great Gatsby** |
| **Feminist:** ‘Daisy in fact is more victim than victimizer; she is victim first of Tom’s ‘cruel’ power, but then of Gatsby’s increasingly depersonalised vision of her’ Leland S Person  **Marxist:** ‘The characters’…closest relationships are not with each other…but with published, advertised and perceived images and print.’ Ronald Berman  **Psychoanalytic:** ‘[A psychoanalytical approach explains] the odd vacuum placed just at the point where Gatsby finally reaches and possesses the unreachable woman’ A.B Paulson  **New Historicist:** Tyson writes that The Great Gatsby reveals one of the central contradictions in the American ideal of the self-made man: ‘although [it] claims to open… history to all of those [with] the ambition and perseverance to ‘make their mark’…[it] is permeated by the desire to escape history’. She also says it is: ‘a scathing critique of American capitalist culture’ Lois Tyson |
| **Other critical views about *The Great Gatsby* (choose at least one):**  Claire Stocks (2007) ‘Nick wants to portray Gatsby as 'great' and to ignore or edit anything that might undermine that image'  A.E Dyson ‘In one sense Gatsby is the apotheosis of his rootless society... really believes in himself and his illusions'  Edwin Clarke (1925) '...Fitzgerald discloses in these people a meanness of spirit, carelessness and absence of loyalties.'  A.E Dyson 'Tom's restlessness is an arrogant assertiveness seeking to evade in bluster the deep uneasiness of self-knowledge'  Marius Bewley On Daisy : 'an emptiness that we see curdling into the viciousness of a monstrous moral indifference as the story unfolds'  Christine Ramos: 'By attempting to maintain his way of life, Tom has reduced whole people to ashes without any thought of consequences'  Rose Page: ‘Cars are an emblem of elegance and progress, and a sinister portent of death’  Darren Morton: ‘Daisy’s whiteness is that of absence, or blank space: men project their desires onto her image’ |