

English and  
Communication  
**The Cone-Gatherers**  
**(Higher)**

8717



Spring 2001

HIGHER STILL

# English and Communication

## The Cone-Gatherers

Higher

Support Materials



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## A NOTE TO TEACHERS/LECTURERS

These support materials are designed to assist students in their reading and appreciation of the novel “The Cone-Gatherers” by Robin Jenkins. In the course of the unit, students will reinforce their skills of understanding, analysis and evaluation indicated by the symbols after each question. The ‘*As You Read...*’ section will help them to note-take effectively in preparation for the ‘*After You Have Read...*’ assessments in critical essay, textual analysis and oral communication, if appropriate.

Teachers/lecturers can use the unit as best suits their own needs and those of their students. The novel has been divided into study sections and questions focus attention on areas of **plot**, **character**, **setting** and **theme** with analysis of **style** permeating throughout. However, decisions on methodology have been left open to the needs of teachers and their classes. The questions in the ‘*As you Read...*’ section may be tackled individually by students at home or in class; or could form the basis of class or group discussion; or could be used as more formal written or spoken assessments of student progress.

These notes include commentary on the questions asked of students outlining appropriate responses though clearly teachers/lecturers will have their own ideas to add. Answer schemes have been given for textual analysis assessments and a range of ‘unseen’ internal assessment questions are also suggested. These are linked directly with the section ‘*After You Have Read...*’ allowing for teaching that is targeted effectively yet does not fall short of the demands for rigour in the internal assessment.

As ‘The Cone-Gatherers’ is a challenging text with a wide range of themes, it was felt necessary to concentrate students’ attention on particular areas of interest. The theme of **conflict** appeared to be the most accessible and tasks are centred around the effects of **war**, the battle between **good and evil**, **class division** and the effects of **isolation**, and the conflict between **love and duty**.

There is a deliberate attempt to highlight the skills of understanding, analysis and evaluation of the novel as these are the criteria by which they will be assessed both internally and externally. The extract from “Regeneration” could be used as preparation for external assessment, if it has not been used previously in the centre, and, for this reason, any references to ‘U/A/E’ have been omitted to align it with the format which students will face in the exam.

## **TEACHER'S/LECTURER'S NOTES: AS THEY READ CHAPTERS 1 – 4**

### **Plot**

Q1 The purpose is to gather cones – with a view to planting them as seeds.

Q2 Three examples of Duror's deceitful behaviour could be:

- he had hidden in the woods waiting for the brothers to come past
- he avoided kissing his wife saying that he had to wash his hands
- he avoided her company, inventing the excuse that he had to go and look at one of the dogs' paws which had recently had a thorn in it
- he told Forgan he and his wife had had a disturbed night – not true
- he lied about Calum exposing himself in the wood

There are many to choose from.

Q3 Lay Runcie-Campbell; is holding a hunt in honour of her brother who is staying with her for a couple of days.

### **Setting**

Q1. Students should establish the threat of war through analysis of destroyers, aeroplanes, gunfire around, above, within the wood. Unpredictability of 'sudden', 'swifter', 'cracked', 'shot down' helping to create tense atmosphere. Autumn – connotations of death, decay.

Q2. Students should begin to consider the wood as a place of refuge through analysis of language of spirituality, Biblical connotations of Eden.

Q3. Students should begin to consider the view that the wood is no paradise but a microcosm of the society of the time. Analysis of use of pronouns, images of captivity will lead to understanding of ideas of ownership and status contrasted with Neil's feelings of domination. Class conflict introduced as a theme for evaluation later in unit.

## Character

- Q1. Students should consider his treatment of Calum, his attitude to the Runcie-Campbells, his dislike of the wood, his view of war, sadness at not marrying. Leading to understanding of Neil as a lonely, frustrated man yet a character capable of love with strong sense of duty.
- Q2. Students will collect and analyse quotes which reveal Calum's artistry, climbing skill, empathy with nature, capacity to feel pity. Teacher-led discussion will help them to understand Calum as the embodiment of goodness preparing them for his association with Christ later in the novel.
- Q3. This should yield effective discussion preparing students for later consideration of Duror as the embodiment of evil or a pathetic figure whose life is wasted. There is much sympathy for Duror at this stage in the novel from other characters like Lady Runcie Campbell, Effie and Dr Matheson who discuss his life with Peggy and comment on his endurance.  
However, there is also Matheson's suspicion of the game keeper's fanaticism, Mrs Lochie's resentment and our own view of Duror's inner thoughts of fratricide. Students should evaluate all views to come to their first decision about Duror. This could become a topic for solo/group talk or build to character study of the gamekeeper.

## Themes

- Q1. Students will begin to make notes on the theme of **war** through evaluating each character's experiences/ opinions.
- Q2. Students will begin to consider **class conflict** expressed through the characters of Neil and Lady Runcie-Campbell in particular. Duror and Calum are less clear cut.  
Duror enjoys certain freedoms associated with his role as gamekeeper and these should be noted as they offer him the opportunity to follow his darkest desires.  
  
Calum too experiences a kind of freedom from social restriction. Considered an imbecile, he is very vulnerable and needs Neil to care for him. Yet, in view of his disfigurement and simplicity, he is allowed to live by his own nature. Discussion of this may well lead on to evaluation of the characters as realistic or allegorical and such notes can be used to supplement those on character.
- Q3. Students will begin to consider the characters as allegorical figures of **good and evil** or as Everyman figures. This may lead to a discussion of genre and such notes could be recorded in a separate section on style.

## TEACHER'S/LECTURER'S NOTES: AS THEY READ CHAPTERS 5 – 6

### Plot

- Q1. Teachers may want to restrict students to certain sections of the chapter and there are many illustrations of each technique throughout.
- Q2 Duror is clearly losing his mental stability and in this confusion he seems to confuse the deer with his wife.

### Character

- Q1. 'He was like a tree still straight ... underground death was creeping along the roots.' Chapter 6.  
Students should focus on the deterioration within Duror despite his attempt to remain outwardly in control. Students may wish to compare this quote with his determination not to learn after the hunt. They may also discuss the extent to which Duror is managing to keep a veneer of normality as his hallucinatory 'dreams' have been publicly witnessed.  
Language analysis will cover connotations of 'death' and 'creeping'; suitability of tree image should be considered - allusion to Tree of Knowledge in Garden of Eden or simply the natural chosen image of a man who lives and works in the wood or its association with Calum.
- Q2. During discussion of this question, teachers should introduce the idea of the chorus. Students should note the sudden appearance of Tulloch as witness to the killing of the deer. He is portrayed as judge and moralist. His words 'I find no fault in them' echo Pilate's of Christ and he is instrumental in changing Lady Runcie-Campbell's decision to expel the men from the wood.  
  
Students may also consider the portrayal of the forester. He is a man of great insight and compassion. Is he realistic, convincing? Teachers should direct students' attention to Tulloch throughout the novel, drawing comparisons of his pronouncements and portrayal with that of Erchie Graham. (see Q4) and evaluating the commentary they give on the main action.
- Q3. This question asks students to explore Roderick's function in the novel. Roderick is an idealistic character, just and perceptive who, throughout the novel, pricks his mother's Christian conscience. Teachers should direct students back to Chapter 3 for Duror's assessment of him and his insight into the gamekeeper. Ultimately, Roderick is the hope for the future and throughout the novel we see his developing courage in speaking out against the injustices perpetrated in the name of class.

## Setting

- Q1. The connection between war and deer hunt is made originally by Captain Forgan in Chap 3 and students should note this. Analysis of range of words suggests battle/army – subordinate, issued orders, commando, enemy, slaughter. Deer hunt viewed by gentry as symbol of status and duty - can compare this to the patriotic duty of Sir Colin, Captain Forgan in war – yet turns into a 'shocking demeaning spectacle', the reality of war.

## Theme

- Q1. This question involves students in analysis of specific quotes but also demands they look at these in the wider context of earlier chapters so building on their understanding and their capacity to evaluate the success of Duror's portrayal. In Chapter 2, Duror recognised his illogicality in connecting his fate with that of the cone-gatherers (imbecile hope/ imbecile frenzy), yet now this idea is firmly rooted in his mind. Students should analyse 'stunted' etc suggesting the sense of being trapped, filled with self-loathing. This can be connected to his 'ungovernable disgust' in childhood (Chap 1) for any deformity.

In the second quote, students should make the connection between Calum and Peggy to explain the 'dreadful way' that deformity has become associated with him. Students may suggest that Duror takes out, on Calum, his own resentments and frustrations at the way his life has changed due to his wife's accident. A gloss on 'necessary' would fit with this idea of purging himself through Calum and also echoes his Nazi sympathies. Obviously, Duror's motives are open to speculation and discussion of a range of ideas which will help develop students' stance towards this complex character.

- Q2. Students should see the connection between the good and evil theme by analysing the religious imagery, the distorted logic implied in 'therefore' and 'must', the excessive violence and suffering. Teachers/lecturers should introduce the idea of catharsis in preparation for the end of the novel.

## TEACHER'S/LECTURER'S NOTES: AS THEY READ CHAPTERS 7 – 9

### Plot

- Q1. Chapters 1-2 Thursday Evening, Chapters 3-6 Friday, Chapters 7-9 Saturday, Chapters 10-11 Sunday, Chapters 12-16 Monday. Regular reflection on the timescale of the novel will help students understand the intensity of the action.

### Character

- Q1. **Conscientious objectors** – students should comment on their capacity to endure hostility/social exclusion linking this to Neil's situation. Their gradual acceptance suggests that it is unnatural to hate for long and that humanity has a natural urge for company and community. This can be contrasted to Duror. The conscientious objectors live by their principles in defiance of the opinions of others and are compassionate and tolerant. They can be compared to Roderick Runcie-Campbell who tries to do the same.

**Dr Matheson** – students should focus on what the doctor reveals about Duror. Useful reference can be made to Chap 2. His words 'you've got a burden to carry....' should be referred to.

**The men in the pub** – note their warm welcome to Neil and Calum. They reveal Neil's sociable side. They are cautious of Duror and their reaction to him shows how his steely exterior isolates him. They know his situation but their view contrasts with that of LRC and Effie. Whilst they are effusive in their sympathy for Duror, these men, though not callous, see that Duror's situation must be accepted just as others must endure and accept the hardships they face in their lives. Their sympathy and compassion for Neil and Calum is touching. This all combines to accentuate Duror's isolation - see final sentences of chapter.

**Corney** – described as boisterous, hearty, jocular, laughs at 'prudery'. First impressions are of a thick-skinned character yet he surprises all with the depth of his regret at telling the story. 'He touched Calum's hump' and 'Christ, strike me dead' and 'I should have kept my mouth shut.' Contrasts sharply with Duror's reaction.

Students should consolidate their understanding of minor characters, and evaluate their importance.

- Q2. Plenty opportunity to comment on Roderick's lack of snobbery, his sense of justice, his humanity. His mother's comments on him are revealing as she swings from pride to disapproval. Students should consider her influence on him and the views of his father.

**Q3. Analysis of Sentence structure** – obvious connection between style and Duror’s action and thought. Short statement, dramatic pause, self-control, tension. Two main clauses (‘and’ ‘but’) emphasise gap between appearance and true feeling. Use of subordinate clauses reflecting predatory nature of his thoughts.

**Word choice** – connotations of ‘balked in its virulence’, ‘torment’, ‘unconscious complicity’.

**Imagery** – extended metaphor comparing mind with a prowling beast, savagery, cunning. Reference to Chap 8 when Duror compares himself to a tiger.

**Q4.** Students should comment on tree image in Chap 8 and also that mentioned above of a tiger. Reference should be made to Duror’s hallucinatory experiences - memory of the deer hunt, experience at the elm tree- both Chap 8 - as sign of his madness. Start of Chap 9 - feelings of murder, rape, suicide, his increasing loss of control, his bitterness, his hopelessness. Finally, his isolation and loneliness. Throughout they should define their stance towards the gamekeeper.

## **Theme**

**Q1.** This question may be a basis for group discussion. It is expected that students will comment on the conscientious objectors, Duror, Roderick and to a lesser extent Neil and Calum. In Duror’s case, his isolation increases and is emphasised in the pub and in his bitter reflections on his life being the stuff of film. It could be suggested that his isolation and loneliness allows his evil to grow. Roderick too is isolated from other members of his class and his family – students should consider the effects of his education at home rather than at school, the absence of his father, his relationship with both parents and his grandfather, the differences between him and Sheila. It could be suggested that his isolation encourages his thoughtful attitude, his idealism and individuality which are essential to force the change suggested at the end of the novel. This may be compared to Neil’s sense of exclusion which leaves him bitter on the estate but it should be noted that he is very much welcomed as a part of the community at Lendrick and Ardmore. The conscientious objectors are isolated because of their principles yet the strength of their feeling draws the men of Ardmore to them. Students should comment on two quotes from Chap 7 ‘hatred could not last...’ and ‘ if a man felt he had done no wrong’ in which Neil suggests what he has learned from their experiences as outcasts. Comments on Calum should consider Lady Runcie-Campbell’s view that the perfect example of uniqueness was Christ drawing again on the symbolism of the novel and the theme of good and evil.

## **TEACHER'S/LECTURER'S NOTES: AS THEY READ CHAPTERS 10 – 11**

### **Plot**

- Q1 She goes to visit Peggy out of a sense of guilt at not living up to her Christian calling.
- Q2 Previously Duror had been kind and considerate of his wife, now he was cold and hard hearted towards her.
- Q3 Roderick is going to the cone-gatherers to make friends with them and to share his cake with them.

### **Setting**

- Q1. Students will revise material from previous questions like Chap 5-6 Q3 Character, Chap 7-9 Q2 Character and Theme Q1 in addition to considering material in this section. They should evaluate characters' ideas of duty and privilege, tradition, gender roles and so on. Key characters are LRC who struggles between her social duty and her Christian duty; Captain Forgan who is rich but not landed and is a member of the professional classes; Sir Colin whose views are commented on in some detail in these chapters; and the children Sheila and Roderick.
- Q2. Students should understand from the text that Lady Runcie-Campbell sees the wood as symbolising both time and civilisation. Analysis of language should focus on 'barren past' and 'stunted anguished present' to give insight into her feelings of foreboding, pain, anxiety and lack of fulfilment. Her reference to the 'axe of war' shows her sensing the changes occurring in the world around her. She knows the world – her world – will never be the same again after war. The connotations of 'green abundant future' and 'glad' convey her readiness for change and her innate faith in the future represented by the cones.
- Q3. Teachers may want to restrict the length of the passage to be studied or direct students to specific techniques. Analysis should lead students to consider whether the storm is simply literal or has a more profound cosmic significance as suggested by Calum's 'vision' and the moral testing of Lady Runcie-Campbell to which it leads.

## **Character**

- Q1. Irony of oath considering her Christian pretensions. Relate back to Calum's 'vision' and the almost supernatural severity of the storm 'Was it from Heaven?' Idea of this as a test of her principles which she fails can be compared to Roderick's pilgrimage. Students should have firm opinions of the character of the Lady and how we should judge her.
- Q2. This answer should develop naturally out of the previous one. Students should evaluate his determination to make amends, his sense of principle, independence of spirit, kindness, integrity, sensitivity.

## **Theme**

- Q1. This should be an interesting comparison as initially the characters seem so different in terms of age, class and potential in life. Yet there are points of similarity; the naivety of the fool and the idealism of the young boy; their instinctive perceptiveness despite being considered intellectually weak; their physical weakness. They are social misfits yet have the capacity to sense greater truths about life.
- After discussion of the characters, students should consider their relevance to theme. In balancing Duror's evil, LRC's self-doubt, Neil's frustration they show humanity's potential for compassion, tolerance, love and humility. They show that the greatest strengths in life can be found in the apparently weaker members of society.

## TEACHER'S/LECTURER'S NOTES: AS THEY READ CHAPTERS 12 – 16

### Plot

Q1. Students should range over the full novel in answering the question in terms of the appropriateness in terms of plot, character, setting, theme and drama. They may well benefit at this stage from considering genre, part of the 'After You Have Read' section.

Q2. *Chapter 1:*

- establishment secure and aloof;
- Duror's sense of power;
- Calum, an idiot;
- 'gunshots had cracked';
- Neil 'waiting for it to change';
- Calum 'necessary pain and death';
- Duror 'noose of disgust and despair'

*Chapter 16:*

- LRC on her knees;
- his suicide;
- the source of salvation;
- two gunshots killing Calum and Duror;
- promise of change in baronetcy in Roderick, personal change in death of brother;
- this is his fate;
- 'so infinite a desolation'.

There are many other such echoes adding to the sense of finality and inevitability of action.

### Setting

Q1. (a) emulation of Calum, triumphing over his background, overcoming fear  
(b) seed as sign of future growth, connection with Calum's blood spilled to redeem the others, hope, resurrection, change, survival.

Q2. **Analysis** of connotations of death, decay and change and their appropriateness. Students should also note that the pines are evergreen and thus stand out vigorous and green enduring despite being surrounded by destruction. Relate to cones (above).

### Character

All questions will require a two-fold response involving consideration of these chapters then further evaluation within the wider context of the whole novel. Students should be encouraged to revise notes already taken on characters.

### Theme

Q1. Understanding of class conflict – the men defy their social superior. Personal conflict – can LRC forego her status to save her son/ will Neil risk his and Calum's security for a principle? Universal conflict – battle between good and evil.

Q2. Biblical allusions to Crucifixion/Resurrection should be explored. Students should analyse religious language, humble stance as salvation of her son is announced. Her own self-knowledge.

Q3. Analysis of language of endless despair, notion of damnation. Self-realisation, cannot live with what he has done, therefore suicide. Personal response to Duror will depend on whether students believe he is mentally ill or evil.

## TEACHER'S/LECTURER'S NOTES: AFTER THEY HAVE READ...

These questions are to help students prepare for the internal assessments under controlled conditions suggested throughout these notes as well as the practice essay outlined on page 29. They could form the basis too for either group discussion or an individual presentation on literature as the topics are fairly broad and allow for a variety of responses.

The practice essay will give the students a first attempt in the techniques of the critical essay and advice on planning is given in their units alongside the performance criteria for Higher and Intermediate 2 levels. The undernoted assessments are not in the student's section and therefore can be used as possible internal assessments.

### Genre

1. **Allegory** - focus on Lady Runcie-Campbell, Roderick, Calum, Duror, Biblical allusions to Fall and Crucifixion - themes of salvation, class conflict.

**Fable** - more pagan elements of wood, co-existence of man and nature, bloodshed of hunt and war - theme of change, cycle of life, necessary destruction.

**Tragedy** - Duror's strengths perverted, his downfall, irony that in seeking freedom, self-expression, salvation, he damns himself, suicide, self-realisation, murder of Calum, suffering of Neil, fragile hope at end of novel, catharsis - theme of waste.

2. Consider setting, themes, literary tradition.

### Suggested Internal Assessment Question

*'After hundreds of thousands of novels and short stories, there can be no new stories any more, only different treatments of the same broad themes.'*

*Show how, though the theme may be familiar to you, a novel led you to new insights.*

### Structure

1. Mood - inevitability, relentlessness of persecution, doom, promise of new start in symbolism of cones etc.
2. 1-9 focus on Duror, 10 - 16 on 'good' characters. Rising of good against evil, gradual coming together of a group in support of a vulnerable individual. Yet, various very human weaknesses - R's fear, LRC's doubt, T's indecision, N's stubbornness - mean Calum will be sacrificed. The only consolation is that in death, he brings the others to realisation of their own faults allowing them the chance to redeem themselves in future.

### **Suggested Internal Assessment Question:**

*What was your reaction to the ending of a novel you have read?*

*By referring closely to the ending and to its relationship with the whole text, explain why you felt as you did.*

### **Characters**

1. Up for dispute as far as Duror, Lady Runcie-Campbell and Neil are concerned. Many will see characters as ‘morality- play’ types embodying certain qualities and flaws, e.g.
  - Roderick - integrity
  - Calum - innocence, goodness
  - Lady Runcie-Campbell - doubt
  - Tulloch - tolerance
  - Duror - corruption
  - Neil - duty.
2. Good deal of evidence to support his role as chorus – type of language he uses, reflective or judgmental comments, sudden appearance at the hunt, lack of appearance at the end of the novel is interesting to consider.
3. His ability to conceal it, his social flexibility, his isolation, the discrediting of Mrs Lochie, the sympathy due to Peggy, the respect of LRC, Capt Forgan. Also the human failings of other characters.
4. Sir Colin and Sheila probably are; LRC and Roderick more admirable. There should be reference to the text.

Students should consider their influences on LRC and Roderick in particular. The men themselves can be contrasted. Both in position of considerable power but their attitudes are very different.

### **Suggested Internal Assessment Questions**

*Isolation, rejection, confrontation or loneliness are major themes in many novels. By examining the techniques used by an author, show how one of these themes is dealt with in a way you found meaningful.*

*Choose one minor but important character from a novel. Give a brief account of his part in the plot and show how he or she is important to your understanding of the whole text.*

## Themes

Students should come to their own appraisal of what the novel means to them. Points should be supported in detail from the text. The themes have been considered throughout the 'As You Read...' sections so reference should be made to the relevant questions and answers to ensure students pull their ideas together.

## Suggested Internal Assessment Question

*'A novel to be truly successful, needs to combine both the local and the universal.'*  
*To what extent does a novel which you have read fulfil this traditional requirement having both a local and a universal significance?*

## Setting

1. Students should consider the different types of society they represent.  
Estate-structured, divisive, restrictive.  
Ardmore - more level, freer, intolerance to c.os overcome naturally, Tulloch's fatherly, interested management of the men.  
Estate- nature dominated by man for the pleasure of a few.  
Forest - man working within nature.
- 2 and 3. Reference should be made to earlier work on characters' views of the wood in Chaps 1 - 4 and Chaps 12 - 14. References to Biblical story of Fall and Crucifixion as already discussed.

## Suggested Internal Assessment Questions

*With reference to a novel of your choice, show how the writer has created a believable world.*

*By referring in detail to any prose work, show how its setting in time contributes to the themes and ideas of the work.*

## TEACHER'S/LECTURER'S NOTES: TEXTUAL ANALYSIS OF PROSE

1. His tension at being bumped; that he had to stop himself from crying out at the sudden noise. (2)
2. Close reference to the cooing of the wood pigeon and its associations with comfort, peace. Students may also comment on the associations of the wood itself of sanctuary and safety. Some may also deduce that his military experience means that he will seek the safety of hill and cover of trees for camouflage. (2)
3. Marks can be allocated in a range of ways 2 x 3 for two references plus full detailed gloss or 3 x 2 for a range of references explained less fully.

**Word choice** – ‘barbs’, ‘wire’, ‘grey-wool’, references to mud all reminiscent of the Front whilst language of panic and fear suggest his continuing anxiety.

**Imagery** - ‘veil of rain’ recalls confusion of battle, ‘the sucking earth’ – and other personifications – conveying the lack of control, vulnerability of men in the trenches e.g. ‘trench foot’, ‘whine of shells’ – obvious reference to war. (8)

4. Marks can be allocated in a range of ways but most likely will be 2 x 3 marks or 3 x 2.

Types of comment are likely to be:

- The panic and horror reflected in sentences made up of range of clauses separated by commas;
- use of direct speech without usual punctuation embedded into narrative creating the dreamlike strangeness of the experience;
- the use of the simple SPCA construction of ‘He stood again in front of the tree.’ reflecting his regained self-control;
- the listing effect as he purposefully takes down the game-keeper’s trophies from the tree. (6)

5. Marks can be allocated in a range of ways (2 x 5 marks, 6 marks/4 marks) but probably candidates will break their answers into two parts one dealing with the symbolism and the other dealing with their reaction to the character, Burns, and their feelings for him.

Marks should be awarded, for each part, on the degree to which the response:

- links the incident to the symbols/identification with dead animals
- comments of the effectiveness of these links
- makes relevant comments on a personal reaction to Burns.

## **STUDENT ACTIVITIES**



## A NOTE TO STUDENTS

This unit is intended to help you study ‘The Cone-Gatherers’ by Robin Jenkins in a structured and productive way. Before you begin the novel, take time to look at the type of work you will be expected to complete in the unit. This will help you to focus your attention on the text and on the ways in which the text is in preparation for answering the assessment questions.

You will see that the unit is divided into two sections. ‘*As You Read...*’ is designed to help you assemble notes on each aspect of the novel: its plot, character, setting, themes and style. The tasks focus on certain chapters encouraging close reading of these for understanding, analysis and evaluation. As you progress in your reading of the novel, you will be asked to connect later events with those earlier in the text so building up a full and detailed knowledge of the whole text.

The second section of the unit, is called ‘*After You Have Read...*’. This includes more challenging tasks that require a familiarity with the full novel. These will form the basis of preparation for internal assessment of critical essay, practice in textual analysis and provide ideas and opportunities for talk and writing topics.

Throughout your study of the novel, there will be a range of learning opportunities devised by your teacher/lecturer. Some tasks may be undertaken orally in class or group discussion, others may be done individually at home or in class as interim assessment pieces, some may form the basis of an individual presentation. Whatever methods are used, you are recommended to study individually the points raised as part of a regular revision programme. This will reduce the burden of study prior to the internal assessment.

## AS YOU READ CHAPTERS 1 – 4

### Plot

- 1 **In your own words**, explain the purpose of Neil and Calum's work in the wood. (U)
- 2 Give three examples of Duror's deceitful behaviour. (U)
- 3 Explain why Lady Runcie-Campbell is holding a hunt. (U)

### Setting

- 1 *'A destroyer had steamed seawards.....gunshots had cracked far off in the wood.'* Chap 1.

With detailed reference to this section of the text, explain what is revealed about the time, place and mood of the story. (A)

- 2 *'This wood had always been his stronghold and sanctuary.....reviving virtues were gone.'* Chap 1

*'It was a morning.....before evil and unhappiness were born.'* Chap 3

Study carefully the author's word choice, considering what impression of the wood he depicts. (A)

- 3 *'From the tall larch could be glimpsed....its private fence of giant silver firs.'* Chap 1.

*'He hated those cones which kept them prisoners in this wood just as the snare held the rabbit.'* Chap 1

*'... it's flattering to be told my silver firs are so handsome and eligible.'* Chap 4

*'He's earning his living in your wood.'* Chap 4

Identify which character makes which statement. Referring closely to language explain what the wood represents to them. (A)

## Character

- 1 *'What's the matter with me these days, Calum?'* Chap 1

Give your first impressions of Neil using textual reference to justify your views. (U/A)

- 2 *'He was hump-backed with one shoulder higher than the other.'* Chap 1

Calum is deformed yet Jenkins wants us to see beyond his physical appearance to the human being within. Collect all the evidence that confirms Calum's strengths. (A)

- 3 *'He recognised the sense of loss ... as an infant separated from his mother in a great crowd.'* Chap 2

*'The dogs so innocent of lust or hate or cunning, followed him like guardians.'* Chap 4

To what extent do you feel pity for Duror at this stage in the novel? (E)

## Theme

- 1 Assess the extent to which war has made an impact on the estate and its characters. Justify your views with textual reference. (E)

- 2 *'We're human beings just like them.'* Chap 1

Consider the characters below. How does their social class restrict and /or advantage them? Lady Runcie-Campbell, Duror, Neil, Calum. (E)

- 3 *'It astonished Duror that she, so genuinely good, should be helping him in his plan of evil.'* Chap 4

Good, evil, decent but flawed. Sort the characters you have met so far in the novel into one of these groups. Be prepared to explain your reasoning in detail. (E)

## AS YOU READ CHAPTERS 5 – 6

### Plot

- 1 *'At last Neil had to end the suspense.'* Chap 5

Re-read Chapter 5. What techniques does Jenkins use to create tension? You should consider some of the following: point of view, sentence structure, imagery, word choice, sound. (A)

- 2 **In your own words**, explain what Duror believes he is doing as he kills the deer. (U)

### Character

- 1 *'Therefore what Duror heard was a roaring within him as if that tree of hatred and revulsion was being tossed by a gale.'* Chap 1

*'Do you really, he thought, see this tree growing and spreading in my mind? And its fruit madness?'* Chap 2

The image of a tree appears frequently in the novel to describe Duror's feelings. Find another example in Chapter 5 and note it also. Now compare the images and evaluate their effectiveness in revealing Duror's state of mind. (A/E)

- 2 Assess the importance of Mr Tulloch in these chapters. You will need to consider his actions and words in some detail. (E)
- 3 Contrast the attitudes to the disastrous hunt of Roderick and Lady Runcie-Campbell. (U)

### Setting

- 1 *'There are men getting medals for far less than what we're going to face.'* Chap 6

Jenkins draws parallels between the hunt and a battle. Trace the development of this idea in his use of language. (A)

## Theme

*'For many years his life had been stunted, misshapen, obscene and hideous; and this misbegotten creature was its personification.'* Chap 6

*'But the hunchback in some dreadful way had become associated with him, in fact had become necessary to him,'* Chap 6.

Discuss these quotes trying to explain **in your own words** what Duror means about his relationship with Calum. You will find it useful to re-consider his relationship with Peggy, his childhood fears, his views on war and class. (A)

*'His going therefore must be a destruction, an agony, a crucifixion.'* Chap 6

Comment on the significance of word choice in the above quote. You may find it helpful to look again at Chap 1 – 4 Q3 Theme. (A)

1 *'For many years his life had been stunted, misshapen, obscene and hideous; and this misbegotten creature was its personification.'* Chap 6

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2 *'His going therefore must be a destruction, an agony, a crucifixion.'* Chap 6

Comment on the significance of word choice in the above quote. You may find it helpful to look again at Chap 1 – 4 Q3 Theme. (A)

## AS YOU READ CHAPTERS 7 – 9

### Plot

- 1 On what day do these events take place?  
Make a calendar of events so far in the novel. (U)

### Character

- 1 The minor characters in a novel play an important role in commenting on the main action; reflecting on the main characters; identifying important themes.

How do the minor characters below enrich your understanding of the plot, characters, theme of the novel:

- The conscientious objectors?
  - Dr Matheson?
  - The men in the pub?
  - Corney and the soldiers? (E)
- 2 *'He did not see things or people as a Baronet's heir should.'*  
  
What makes Roderick unusual? Refer in detail to his words and actions but also the reactions of those around him to what he says and does. (A)
  - 3 *'Duror waited. .... snarling at their unconscious complicity in his torment.'*  
  
Assess the effectiveness of this section of Chapter 9 in revealing Duror's nature. You should comment on word choice, sentence structure, and imagery. (A/E)
  - 4 Trace the development of Duror's state of mind. (A)  
Does he deserve our pity or condemnation? (E)

### Theme

- 1 Isolation is one of Jenkins' concerns in 'The Cone-Gatherers'.  
Look at your answers to the questions in this section.  
Which characters does Jenkins portray as outsiders and what does he suggest about the effects of isolation on mankind? (A)

## AS YOU READ CHAPTERS 10 – 11

### Plot

- 1 Why does Lady Runcie-Campbell go to visit Peggy? (U)
- 2 How has Duror's treatment of his wife changed? (U)
- 3 What does Roderick hope to achieve by visiting the cone-gatherers? (U)

### Setting

- 1 *'The marriage had been a misalliance'* Chap 10  
*'She determined later to have a long talk with her son on this subject of pity.'*  
Chap 11

**In your own words**, describe the lifestyle, values and expectations of the gentry in the novel. Do you think their social position enhances or detracts from their enjoyment of life? (E)

- 2 Why is Lady Runcie-Campbell glad the wood will be cut down? (U)  
You must consider what it symbolises for her in your answer giving appropriate quotation(s). (A)
- 3 Read again Jenkins' description of the storm assessing its effectiveness by referring to the literary techniques used. (E)

### Character

- 1 *'For God's sake, get out!'* Chap 11

Referring to both chapters in some detail, evaluate the power of these words of Lady Runcie-Campbell. (E)

- 2 Look again at Roderick's 'pilgrimage' to the wood and his reaction to the cone-gatherers' expulsion from the hut. Trace his developing strengths and show to what degree you are sympathetic to his thoughts and feelings. (E)

### Theme

- 1 *'Yet was not Duror evil and if evil died did not goodness triumph?'* Chap 10

*'Keep being yourself. You're better than all of us.'* Chap 10

Through the characters of Roderick and Calum, Jenkins explores the nature of goodness. What qualities do these characters share? (A)

How effectively do their actions and words add to your understanding of Jenkins' view of humanity? (E)

## AS YOU READ CHAPTERS 12 – 16

### Plot

- 1 How fitting do you find the conclusion to the novel? Remember to justify your answer. (E)
- 2 Compare the final chapter of the novel with the first. Write down all the similarities and differences you find in terms of action, character, setting, language. (A)

### Setting

- 1 Consider the symbolism of:
  - a) Roderick climbing the silver fir and
  - b) the spilt cones at the end of the novel. (A)
- 2 *'He now had to traverse a great Sargasso of withered leaves.'* Chap 16  
Why is it appropriate that the novel is set in autumn? (A/E)

### Character

- 1 Trace your reaction to Neil in these chapters from Tulloch's sighting of him in the wood (Chap 12) to his refusal at Scour Point to help Roderick and finally his agony at his brother's death. (E)
- 2 *'...why had Duror taken a spite against Calum?'* Chap 14  
*'Maybe what happened to your wife was a punishment for your pride.'* Chap 16  
**In your own words**, explain Tulloch's and Graham's thoughts about Duror. Which do you find most convincing and why? (E)
- 3 *'Fear, anxiety, love, sorrow, regret and hope were in her mind but not anger.'* Chap 16  
Explain Lady Runcie-Campbell's reasons for feeling each of these. (U)

## Theme

- 1 *'The pathos of the situation was not lost on Graham. He felt that there by the giant tree tremendous issues were involved.'* Chap 15

What are the issues involved when the cone men refuse to act on Lady Runcie-Campbell's orders? (U)

- 2 *'Mother, he's down. It's all right. He's safe.'* Chap 16

*'She could not pray but she could weep; and as she wept, pity and purified hope and joy welled up in her heart.'* Chap 16

Explain Lady Runcie-Campbell's reaction in your own words. (A)

- 3 *'...with so infinite a desolation in his every step...'* Chap 16

How effective is this description in conveying Duror's state of mind prior to his suicide? (E)

## AFTER YOU HAVE READ THE NOVEL

You are now going to consider the novel as a whole to help you consolidate your ideas. Remember to revise all the notes you have taken.

### Genre

- 1 Read the definitions below. Try to fit 'The Cone-Gatherers' into each one. Which do you think is the most appropriate description of the novel and why? (E)

**Allegory**- a story that can be interpreted to reveal a hidden moral, spiritual or political meaning.

**Fable** - a story, typically supernatural, that incorporates elements of myth and legend.

**Tragedy** - a story that deals with an event that causes suffering and destruction and involves the downfall of the main character.

- 2 Is 'The Cone-Gatherers' a typically Scottish novel? Justify your answer. (E)

### Structure

- 1 You noted in Chaps 12-16 Setting Q1 that the story comes a full circle. What does this structure add to the mood of the novel? (E)
- 2 Look at the focus of chapter endings from 1 - 9 and then from 10 – 16. Note your findings. (A)  
Can you relate this aspect of form to the theme of good and evil? (E)

### Characters

- 1 The characters are not realistic or psychologically convincing. They embody ideas.' Apply this statement to each of the main characters assessing how far you agree with it. (E)
- 2 '*... in a way, aye, the innocent have to be sacrificed...*' Chap 12. What evidence is there to suggest that Tulloch is the moral voice of the novel? (A)
- 3 Why does Duror's madness go undetected until it is too late? Consider both his nature and the attitudes of the other characters to him. (A)
- 4 'The Runcie-Campbells are despicable.' How far do you agree? (E)

## Themes

- 1 Make notes on how each of these themes is explored in the novel:  
war class isolation good v evil love duty endurance change. (U)
- 2 Pick the **two** themes you consider to be most important and study these in detail. Present your ideas to other members of your class. (A/E)
- 3 ‘The real evil of the class system is that it separates individuals who have much in common.’ What do you think Jenkins is saying about class? (A)

## Setting

- 1 Explore the relationship between the wood on the estate and the forest at Ardmore. What does each represent? (A)
- 2 Paradise lost or gained? Are either of these fitting descriptions of the novel at its conclusion? (E)
- 3 What are the effects of war on the characters and society of the novel? (A/E)

## THE CRITICAL ESSAY

You will be required to write a critical essay for the purposes of internal assessment. You will need to write it in class under controlled conditions. You *may* have access to the text but not to class notes and the question asked will be new to you.

It is important then that you practise this essay-writing skill to ensure you pass the internal assessment and are well-prepared for the literature section in the examination. But first, refresh your memory by reading the performance criteria below for both Higher and Intermediate 2 level.

### Performance Criteria

#### *Understanding*

##### Higher

As appropriate to task, the response demonstrates **secure understanding** of key elements, central concerns and significant details of the text(s)

##### Intermediate 2

As appropriate to the task, the response demonstrates **understanding** of key elements, central concerns and significant detail of the text.

#### *Analysis*

##### Higher

The response **explains accurately and in detail** ways in which aspects of the structure/style/language contribute to meaning/effect/impact.

##### Intermediate 2

The response **explains in some detail** ways in which aspects of structure/style/language contribute to meaning/effect/impact.

#### *Evaluation*

##### Higher

The response reveals **clear personal engagement** with the text(s) or aspects of the text(s) and stated or implied evaluation of effectiveness, substantiated with **detailed and relevant evidence** from the text(s).

##### Intermediate2

The response reveals **engagement** with the text(s) or aspects of the text(s) and stated or implied evaluation of effectiveness, substantiated with **some relevant evidence** from the text.

## *Expression*

### Higher

Structure, style and language, including use of **appropriate terminology** are deployed to communicate meaning clearly and develop a line of thought which is **consistently relevant** to purpose; spelling, syntax and punctuation are sufficiently accurate.

### Intermediate 2

Structure, style and language, including use of **some critical terminology** are deployed to communicate meaning clearly and develop a line of thought which is **generally relevant to purpose**; spelling, syntax and punctuation are sufficiently accurate.

*Many novelists explore the confrontation between opposing forces, for example: malice and kindness; dishonesty and integrity; cynicism and idealism.*

*Examine how the confrontation between two opposing forces is treated in a novel you have read.*

## *Planning*

1. Your introduction should give the author, title and define the opposing forces to be discussed. You should go on to state how the **theme of conflict** (remember there are a range of conflicts that can be discussed) is revealed through a selection of plot, character, setting, genre.
2. You need to craft topic sentences to ensure a clear line of thought. For example, *'The theme of good against evil is demonstrated most powerfully through the characterisation of Duror and Calum'* would be a good introduction to a paragraph that shows how Jenkins uses characters to embody ideas. It is helpful to decide on potential **topic sentences** before you begin to write as these will ensure you can summarise your thoughts effectively.
3. You must **refer to the text** to support your views, regularly **analysing** quotes to comment on the author's skill in language. It is a good idea to have your quotes ready before you begin the essay.
4. Throughout your essay, your **personal stance** must be clear. There is no need to exaggerate it. Rather than write over and over again that you 'like' or 'enjoy' the text, you can find it 'effective' or 'convincing' or 'moving'.
5. You should check your **vocabulary** and **sentence structure** ensuring both are varied.

You can use this essay in conjunction with the rest of your notes, to help you revise for both summative assessment and the exam once it has been marked.

## TEXTUAL ANALYSIS OF PROSE

*Read this extract from Pat Barker's 'Regeneration'. At this point in the text, the character Burns who is hospitalised for shell-shock suffered during World War I, goes for a walk outside the hospital grounds at Craiglockhart in Edinburgh. Going into a wood, he comes upon a tree decorated with dead animals caught by a gamekeeper.*

- 1 For the first few stops the bus was crowded. He sat on the bench seat close to the door of the bus. People smelling of wet wool jerked and swayed against him, bumping his knees, and he tensed, not liking the contact or the smell. But then at every stop more and more people got off until he was almost alone, except for an old man and the clippie. The lanes were narrower now; the trees rushed in on either side. A branch rattled along the windows with a sound like machine-gun fire, and he had to bite his lips to stop himself crying out.
- 2 He got off at the next stop, and stood, looking up and down... a country lane. He didn't know what to do at first, it was so long since he'd been anywhere alone. Raindrops dripped from the trees, big, splashy, persistent drops finding the warm place between his collar and his neck. He looked up and down the lane again. Somewhere further along, a wood pigeon cooed monotonously. He crossed over and began climbing the hill between the trees.
- 3 Up, up, until his way was barred by a fence whose wire twitched in the wind. A tuft of grey wool had caught on one of the barbs. Burns blinked the rain out of his eyes. He pressed two strands of wire apart and eased himself through, catching his sleeve, and breaking into a sweat as he struggled to free it.
- 4 Trembling now, he began to scramble along the edge of the ploughed field, slipping and stumbling, his mud-encumbered boots like lead weights pulling on the muscles of his thighs. His body was cold inside the stiff khaki, except for a burning round the knees where the tight cloth chafed the skin.
- 5 He was walking up the slope of a hill, tensing himself against the wind that seemed to be trying to scrape him off its side. As he reached the crest, a fiercer gust snatched his breath. After that he kept his head bent, sometimes stopping to draw a deeper breath through the steeple of his cupped hands. Rain beat on his head, dripping from the peak of his cap, the small bones of nose and jaw had started to sing. He stopped and looked across the field. The distance had vanished in a veil of rain. He didn't know where he was going, or why, but he thought he ought to take shelter, and began to run clumsily along the brow of the hill towards a distant clump of trees. The mud dragged at him, he had to slow to a walk. Every step was a separate effort, hauling his mud-clogged boots out of the sucking earth. His mind was incapable of making comparisons but his aching thighs remembered, and he listened for the whine of the shells.

- 6 When at last he reached the trees, he sat down with his back to the nearest, and for a while did nothing at all, not even wipe away the drops of rain that gathered on the tip of his nose and dripped into his open mouth. Then, blinking, he dragged his wet sleeve across his face.
- 7 After a while he got to his feet and began stumbling, almost blindly, between the trees, catching his feet in clumps of bracken. Something brushed against his cheek, and he raised his hand to push it away. His fingers touched slime, and he snatched them back. He turned and saw a dead mole, suspended apparently, in air, its black fur spiked with blood, its small pink hands folded on its chest.
- 8 Looking up he saw that the tree he stood under was laden with dead animals. Bore them like fruit. A whole branch of moles in various stages of decay, a ferret, a weasel, three magpies, a fox, the fox hanging quite close, its lips curled back from bloodied teeth.
- 9 He started to run, but the trees were against him. Branches clipped his face, twigs tore at him, roots tripped him. Once he was sent sprawling, though immediately he was up again, and running, his coat a mess of mud and leaves.
- 10 Out in the field, splashing along the flooded furrows, he heard River's voice, as distinctly as he heard it in dreams: *If you run now you'll never stop.*
- 11 He turned and went back, though he knew the voice was only a voice in his head, and that the real Rivers might equally well have said: *Get away from here.* He stood again in front of the tree. Now that he was calmer, he remembered that he had seen trees like this before. The animals were not nailed to it, as they sometimes were, but tied, by wings, or paws or tails. He started to release a magpie, his teeth chattering as a wing came away in his hand. Then the other magpies, the fox, the weasel, the ferret and the moles.
- 12 When all the corpses were on the ground, he arranged them in a circle round the tree and sat down within it, his back against the trunk. He felt the roughness of the bark against his knobby spine. He pressed his hands between his knees and looked around the circle of his companions. Now they could dissolve into the earth as they were meant to do.

## Questions

- 1 Paragraph 1: identify two ways the author conveys the character's tension on the bus. **2 (U)**
- 2 Referring closely to paragraph 2, explain why he is attracted towards the wood. **2 (U)**
- 3 Through careful consideration of techniques such as word choice, sentence structure and imagery, show how the author conveys Burns's memories of war in paragraphs 3, 4, 5. **8 (A)**
- 4 Analyse the effectiveness of sentence structure in conveying Burns's reaction to the tree in paragraphs 9, 10 and 11. **6 (A)**
- 5 In detail, explain your understanding of the significance of this incident to Burns.  
  
To comment effectively, you will have to consider:
  - a) the importance of the symbols of the wood and the tree and
  - b) Burns's identification of himself with the dead animals, 'the circle of his companions'.Throughout, you should indicate your feelings for the character. **10 (E)**