



GCE A LEVEL MARKING SCHEME

SUMMER 2023

**A LEVEL
ENGLISH LANGUAGE AND LITERATURE - UNIT 4
1710U40-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

UNIT 4: UNSEEN TEXTS AND PROSE STUDY

SUMMER 2023 MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which **band best** fits the performance of the candidate for **each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. **No** allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition
Q	long quotation/question copied out

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Both questions are to be marked out of 60 marks. A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. Then about 10 scripts should be provisionally assessed, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. Mark in red, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 18th July.**

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Section A: Comparative analysis of unseen texts

Mark Allocation

	AO1	AO2	AO4
60 marks	15	15	30

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Candidates must answer Question 1.

In their responses, candidates are required to:

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*
- *explore connections between the texts.*

1. **Compare and contrast the presentation of reactions to death in Texts A–C.**

In your response you should:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- explore connections between the texts. [60]

The following guidelines for AO1 and AO2 indicate the features of the texts and possible approaches candidates might use. These observations should not be regarded as a checklist. Candidates are free to choose any approach and offer any valid interpretation which is supported by evidence.

Any accurate, convincing analysis should be rewarded.

Text A: ‘Anthem for Doomed Youth’ by Wilfred Owen	
AO1	<p>Candidates should use coherent written expression.</p> <p>Linguistic and literary features which might be explored include, but are not limited to:</p> <ul style="list-style-type: none">• sonnet with two cross-rhymed quatrains ababcdcd in the octave; sestet effegg; rhyming couplet at end• auditory imagery in the octave, visual imagery in the sestet, mingling the sounds and sights of a funeral with those of battle (octave) and bereavement (sestet)• anaphora of the ‘What. . .’ interrogative structure in l.1 and 9• personification: ‘anger of the guns’, ‘demented choirs of wailing shells’, ‘sad shires’• simile ‘as cattle’• lexical set of funerals ‘passing-bells’, ‘prayers’, ‘choirs’, ‘candles’, ‘flowers’• anonymous plural pronouns ‘these’, ‘them’• onomatopoeia ‘stuttering’, ‘wailing’ ‘rattle’ ‘patter’• short vowels in l.3• alliteration ‘rifles’ rapid rattle’; consonance ‘stuttering . . . rattle. . .patter’; assonance ‘rapid rattle. . .patter’• imagery of light and darkness ‘candles’, ‘glimmer’, ‘shine’, ‘pallor’, ‘dusk’• wordplay of ‘pallor’ and ‘pall’• sibilance, notably in l.13• monosyllabic noun phrase ‘each slow dusk’ lengthened by long vowels• symbolism of ‘a drawing-down of blinds’.

A02

Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how personal relationships are presented. There should be a clear focus on how language, structure and form create meaning.

Candidates might choose to analyse and explore:

- the implications of undignified slaughter in the cattle simile
- no names or numbers – unknown, unnoticed, unmeasured
- images of a solemn, respectful church ceremony and conventional burial set against the reality of chaotic battleground and private mourning
- ‘mourning’ in octave not human but replaced by guns, rifles and shells
- their deaths do not interrupt the noise of battle, presented as unnatural ‘monstrous’, crazed ‘demented’ and distraught
- ‘bugles calling’ indicates their homes in ‘sad shires’ which would be in the names of their regiments
- this line shifts the focus towards the homes they have left
- although ‘boys’ refers to choirboys, the ‘boys’ and ‘girls’ in the sestet suggest the youth of those who die and mourn
- shift from the intimidating, violent cacophony of trench warfare in the octave to subdued light and the quiet suffering of the bereaved in the sestet.

Reward all valid interpretations.

Text B: from *A Grief Observed* by C.S. Lewis

AO1	<p>Candidates should use coherent written expression.</p> <p>Linguistic and literary features which might be explored include, but are not limited to:</p> <ul style="list-style-type: none">• first person singular• some conversational second person• fronted conjunction 'And'• simple sentences• minor sentences 'One flesh. . .ship'• parallelism 'I yawn. . .smoke'• parallelism and tripling 'Thought. . .action'• temporal markers 'Up till this', 'Now', 'once;now'• interrogative• syndetic list 'A lee shore. . .any lights'• abstract nouns 'fear' and 'suspense'• modal verb in 'must chug along'• lexical sets of archery, travel, landscape and seafaring• archery metaphor• roads metaphor• simile of the long valley• ship metaphor.
AO2	<p>Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how personal relationships are presented. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p>Candidates might choose to analyse and explore:</p> <ul style="list-style-type: none">• personal account of private grief• title implies the aim to record, perhaps in order to understand or accept• comparison with the familiar: grief likened to fear or suspense• use of imagery to explore and explain• exploration of frustrated impulses through the archery image• different metaphors of journeys by land and sea• implication that grief, a 'process', has no defined end• signs of developing knowledge: 'I think I am beginning to understand'• expression of loss and damage through the ship with one engine• fear and uncertainty over the future with bleak imagery of shipwreck. <p>Reward all valid interpretations.</p>

Text C: opening section of Charles Spencer's speech at Princess Diana's funeral

AO1

Candidates should use coherent written expression.

Linguistic and literary features which might be explored include, but are not limited to:

- first person singular, shifting to first person plural
- second person/direct address
- present and past tense
- parallelism/syntactic patterning in 'the representative. . .in shock'
- asyndetic listing 'of compassion. . .beauty'
- anaphora 'all over the world'
- tripling of abstract nouns 'grief', 'mourning' and 'shock'
- size ordering of 'family', 'country' and 'world'
- adjectives 'extraordinary' and 'remarkable' expressing her significance
- adjectives 'selfless', 'natural' and 'classless' exploring her appeal
- alliterated abstract noun phrase 'natural nobility'
- intensifiers 'truly' and 'very'.

Look for awareness of the **impact of spoken delivery**, through reference to stresses, elongation, pauses and intonation in features such as those above.

AO2

Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how personal relationships are presented. There should be a clear focus on how language, structure and form create meaning.

Candidates might choose to analyse and explore:

- formal public occasion with a vast global audience
- public outcry after Diana's death
- Spencer's status as a member of her birth family
- acknowledgement of the enormous worldwide interest in Diana
- focus on why she deserved her iconic status
- careful mix of internal and external qualities in the list of her merits
- implied contrast between 'natural nobility' and 'royal title'
- balance between expressing loss and paying tribute
- presentation of her death as the will of God.

Reward all valid interpretations.

Texts A-C**AO4**

Candidates need to demonstrate awareness of the similarities and differences between the three texts. They should compare and contrast the texts in terms of style, attitudes and meanings. Where connections are made in terms of the Linguistic and literary features used, look for analysis linked with meanings and purposeful focus on the presentation of personal relationships. Candidates are likely to compare how genres, purposes and audiences affect the representation of the area in each text. They might choose to connect the texts in terms of contextual factors such as gender and time period.

Reward all valid connections.

Reward responses which organise material carefully in order to address the comparative element of the question.

Assessment Grid for Unit 4 Section A: Comparative Analysis of Unseen Texts

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (15 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (30 marks)
5	13-15 marks <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study sophisticated and purposeful application of concepts and methods; apt textual support accurate and precise use of terminology effectively organised response, utilising an academic style and register confident and fluent expression 	13-15 marks <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature and assured reading of texts confident understanding of and appreciation of writers' techniques consistently relevant 	25-30 marks <ul style="list-style-type: none"> astute and illuminating connections between unseen texts, including comments on style, attitudes etc. confident connections between text genres purposeful and productive comparisons
4	10-12 marks <ul style="list-style-type: none"> clear evidence of integrated study clearly understands and applies relevant concepts and methods purposeful use of terminology effectively organised and shaped response accurate and coherent written expression 	10-12 marks <ul style="list-style-type: none"> sustained analysis of how language choices, form and structure affect meaning thoughtful reading of texts secure reading of implicit meaning sound understanding of literary/linguistic features clearly relevant 	19-24 marks <ul style="list-style-type: none"> secure exploration of connections between unseen texts secure understanding of connections between text genres well-selected points of comparisons and/or contrast
3	7-9 marks <ul style="list-style-type: none"> some evidence of integrated study some understanding of literary/linguistic concepts and methods, not always relevant reasonable use of terminology clearly organised generally accurate and coherent written expression 	7-9 marks <ul style="list-style-type: none"> some analysis of how language choices, form and structure affect meaning, though may not always be sustained sensible reading of texts sensible reading of implicit meaning sensible understanding of literary/ linguistic features mainly relevant 	13-18 marks <ul style="list-style-type: none"> sensible exploration of connections between unseen texts sensible understanding of connections between text genres reasonable selection of points of comparisons and/or contrast
2	4-6 marks <ul style="list-style-type: none"> basic evidence of integrated study basic understanding of concepts and methods basic use of key terminology, though may include some inaccuracy straightforward organisation lapses in quality of written expression 	4-6 marks <ul style="list-style-type: none"> basic analysis of how language choices, form and structure affect meaning awareness of key linguistic/ literary features straightforward understanding of texts with some generalisation and simplification some relevance 	7-12 marks <ul style="list-style-type: none"> basic exploration of connections between unseen texts some understanding of connections between text genres points of comparisons and/or contrast may be tenuous at times, or a tendency to be superficial
1	1-3 marks <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology response may lack organisation frequent lapses in clarity 	1-3 marks <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts limited relevance 	1-6 marks <ul style="list-style-type: none"> limited exploration of connections between unseen texts limited understanding of text genres limited evidence of understanding of basic points of comparisons and/or contrast; texts may be discussed individually and unevenly
0 marks: response not worthy of credit or not attempted			

Section B: Prose Study

Mark allocation

	AO1	AO2	AO3
60 marks	15	15	30

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

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In their responses, candidates are required to:

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*
- *demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.*

Questions 2-6

Margaret Atwood: <i>The Handmaid's Tale</i> (Vintage)	
AO1	<p>Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. They should also choose an appropriate academic register and style.</p> <ul style="list-style-type: none"> • Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material. • For the higher bands, candidates need to establish a well-constructed argument. • Narrative accounts, however detailed, are unlikely to score highly.
AO2	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <p>contrasting characters: Offred and Moira; Moira and Janine; Serena Joy and Offred.</p> <p>difficulties faced by women: loss of freedom, independence, choice and privacy; sexual exploitation; reduction to breeding machines; threat of being sent to the colonies.</p> <p>hopes and ambitions: Offred's hopes for her family's survival; hopes of escape through organised resistance; institutionalised hopes of pregnancy and childbirth.</p> <p>ideas about love: systemic separation of love from sex; Offred's memories of Luke and her daughter; enduring bond between Offred and Moira; Offred's liaison with Nick.</p> <p>selfishness: both sanctioned and fostered by the regime; public shaming and punishment; rule-breaking by the Commander and Serena Joy for their own ends.</p> <p>Candidates need to support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features and the focus should be on <u>HOW</u> meanings have been created.</p>

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: <ul style="list-style-type: none">• gender roles and patriarchy• 20th century dystopian literature – Orwell, Huxley, Bradbury• history of totalitarian regimes• attitudes of the religious right, especially in the U.S.• Puritan theocratic societies in 17th century America• threats to fertility in the industrialised west• late 20th century feminism and its reversal• literary context of the Old Testament• Atwood’s humanist beliefs• idea of ‘speculative’ fiction• any relevant critical readings.
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Jane Austen: *Emma* (Penguin Classics)

A01	<p>Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. They should also choose an appropriate academic register and style.</p> <ul style="list-style-type: none">• Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material.• For the higher bands, candidates need to establish a well-constructed argument.• Narrative accounts, however detailed, are unlikely to score highly.
A02	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <p>contrasting characters: Emma and Harriet; Emma and Jane Fairfax; Mr Woodhouse and Mr Weston; Mr Knightley and Mr Elton.</p> <p>difficulties faced by women: for Emma, lack of occupation; for Jane, the need to seek employment; for Miss Bates, reduced circumstances for the unmarried and unmoneyed.</p> <p>hopes and ambitions: Emma's matchmaking plans; Harriet's hopes of Mr Elton and Mr Knightley.</p> <p>ideas about love: Emma's dutiful love for her father; Harriet's willingness to fall in love; Jane's difficulties caused by her love for Frank; Emma's realisation of her feelings for Knightley.</p> <p>selfishness: Mr Woodhouse's gentle selfishness; Emma's manipulative tendencies; Frank's insensitive handling of the secret engagement; Emma's treatment of Miss Bates.</p> <p>Candidates need to support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features and the focus should be on <u>HOW</u> meanings have been created.</p>

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: <ul style="list-style-type: none">• domestic and social focus – family, friendship, marriage prospects• preoccupations of the gentry class – visiting, social gatherings• gender roles with females reliant on male approval and protection• feminine accomplishments such as drawing, music• social class and hierarchy; old and new money• the relationship between money and marriage• resemblances between Emma and Austen• rural setting, removed from more fashionable cities• bildungsroman genre• marriage as the most desirable outcome• how modern readers might respond to the novel• any relevant critical readings.
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Charles Dickens: *Great Expectations* (Penguin Classics)

AO1	<p>Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. They should also choose an appropriate academic register and style.</p> <ul style="list-style-type: none">• Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material.• For the higher bands, candidates need to establish a well-constructed argument.• Narrative accounts, however detailed, are unlikely to score highly.
AO2	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <p>contrasting characters: Joe and Mrs Joe; Bidly and Estella; Bidly and Mrs Joe; Joe and Pumblechook; Jaggers and Wemmick; Magwitch and Compeyson.</p> <p>difficulties faced by women: Miss Havisham vulnerable to the predatory Compeyson; Estella a victim of her marriage to Drummle; Mrs Joe's status (she feels) defined by her husband's.</p> <p>hopes and ambitions: Mrs Joe's social pretensions; Pip's desire to become a gentleman; his hopes of Estella; Miss Havisham's desire for revenge; Magwitch's ambitions for Pip; Herbert's career.</p> <p>ideas about love: Joe's unconditional love for Pip; Miss Havisham's obsessive view of love; Pip's love for Estella; the relationship between Pip and Magwitch.</p> <p>selfishness: Mrs Joe's domestic abuse; Miss Havisham's exploitation of Estella and Pip; Pip's neglect of Joe when he moves to London; Compeyson's behaviour towards Miss Havisham.</p> <p>Candidates need to support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features and the focus should be on <u>HOW</u> meanings have been created.</p>

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: <ul style="list-style-type: none">• social status and hierarchy in early 1800s when the novel is set• historical background e.g. transportation• social issues such as poverty, crime, urbanisation• serial publication for Victorian audience• how modern audiences might respond• Dickens' background and early life e.g. Kent childhood, factory work• his experience of rich and poor, London life, the law• his interest in social reform• troubled relationships with women – separated in 1858• gender roles and marriage• bildungsroman/education novel• any relevant critical readings.
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Thomas Hardy: *Tess of the D'Urbervilles* (Penguin Classics)

AO1	<p>Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. They should also choose an appropriate academic register and style.</p> <ul style="list-style-type: none"> • Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material. • For the higher bands, candidates need to establish a well-constructed argument. • Narrative accounts, however detailed, are unlikely to score highly.
AO2	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <p>contrasting characters: Angel Clare and Alec D'Urberville; Angel and his brothers; Tess and Marian.</p> <p>difficulties faced by women: male hypocrisy; unequal standards of behaviour for men and women; attitudes to unmarried mothers; struggle for single working-class women to support themselves.</p> <p>hopes and ambitions: John Durbeyfield's dreams of gentility; her parents' motives for sending Tess to the D'Urberville estate; Angel's career ambitions; Tess's hope of happiness with Angel.</p> <p>ideas about love: Alec blaming Tess for attracting him; unrequited love of the dairymaids for Angel; true love and complications between Tess and Angel; Tess's love for her family.</p> <p>selfishness: fecklessness of Tess's parents; Alec's selfish pursuit of Tess; attitudes to unmarried mothers; Angel's unforgiving treatment of Tess after their marriage.</p> <p>Candidates need to support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features and the focus should be on <u>HOW</u> meanings have been created.</p>

AO3	<p>All valid contextual comments, when used relevantly, should be rewarded.</p> <p>Key contextual points include:</p> <ul style="list-style-type: none">• gender roles and male dominance; double standards• rural Dorset setting and focus on agricultural labour• traditional crafts and skills gradually being replaced• improving educational opportunities after Education Acts• social status and hierarchy• post-Darwinian religious debates; religious doubt• Tess as version of the 'ideal woman'• divided reactions to Tess and the sub-title 'A Pure Woman'• Tess as representative of the female agricultural worker• Hardy in favour of more 'candour' in fiction over sex and childbirth• late Victorian audience; possible responses of modern readers• any relevant critical readings.
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Alice Walker: *The Color Purple* (W&N)

AO1	<p>Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. They should also choose an appropriate academic register and style.</p> <ul style="list-style-type: none"> • Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material. • For the higher bands, candidates need to establish a well-constructed argument. • Narrative accounts, however detailed, are unlikely to score highly.
AO2	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <p>contrasting characters: Harpo and Mr____; Harpo and Sofia; Sofia and Celie; Celie and Shug.</p> <p>difficulties faced by women: normalisation of domestic and sexual abuse; responsibility for child care; unequal standards of behaviour for men and women; lack of independence because of land ownership.</p> <p>hopes and ambitions: Nettie’s ambitions as a missionary; the sisters’ hopes of being reunited; Celie’s hopes of happiness with Shug; Shug’s ambitions for Celie’s business.</p> <p>ideas about love: the bond between Nettie and Celie; Harpo and Sofia’s marriage; Shug and Mr____; Celie’s love for Shug and her discovery of her sexuality.</p> <p>selfishness: domestic abuse from Pa and Mr____; Mr____’s influence on Harpo; Mr____’s concealment of Nettie’s letters; Sofia’s treatment by the law; treatment of the Olinka.</p> <p>Candidates need to support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features and the focus should be on <u>HOW</u> meanings have been created.</p>

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: <ul style="list-style-type: none">• early 20th century contexts in America and Africa• gender roles and patriarchal power e.g. land ownership• racial prejudice and inequality• position of black women in America and Africa• role of Christian faith e.g. in missionary work• absence of much human rights legislation• Walker’s background and work, especially as a civil rights activist• her ‘womanist’ and pantheist beliefs• hostile critical reception from black men• reference to audience responses in the 1980s or later• any relevant critical readings.
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Assessment Grid for Unit 4 Section B: Prose Study

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (15 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (30 marks)
5	13-15 marks <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, utilising an academic style and register • confident and fluent expression 	13-15 marks <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of texts • confident understanding of and appreciation of writers' techniques • consistently relevant 	25-30 marks <ul style="list-style-type: none"> • confident evaluation of the impact of contextual factors in shaping the production of texts • confident grasp of genre
4	10-12 marks <ul style="list-style-type: none"> • clear evidence of integrated study • clearly understands and applies relevant concepts and methods • purposeful use of terminology • effectively organised and shaped response • accurate and coherent written expression 	10-12 marks <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features • clearly relevant 	19-24 marks <ul style="list-style-type: none"> • sound awareness of the influence of contextual factors on the production and reception of texts • secure grasp of genre
3	7-9 marks <ul style="list-style-type: none"> • some evidence of integrated study • some understanding of literary/linguistic concepts and methods, not always relevant • reasonable use of terminology • clearly organised • generally accurate and coherent written expression 	7-9 marks <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features • mainly relevant 	13-18 marks <ul style="list-style-type: none"> • sensible awareness of the influence of contextual factors on the production and reception of texts • sensible grasp of genre
2	4-6 marks <ul style="list-style-type: none"> • basic evidence of integrated study • basic understanding of concepts and methods • basic use of key terminology, though may include some inaccuracy • straightforward organisation • lapses in quality of written expression 	4-6 marks <ul style="list-style-type: none"> • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification • some relevance 	7-12 marks <ul style="list-style-type: none"> • basic awareness of the influence of contextual factors on the production and reception of texts • basic grasp of genre
1	1-3 marks <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • response may lack organisation • frequent lapses in clarity 	1-3 marks <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts • limited relevance 	1-6 marks <ul style="list-style-type: none"> • limited awareness of the influence of contextual factors on the production and reception of texts • limited grasp of genre
0 marks: response not worthy of credit or not attempted			