



GCE A LEVEL MARKING SCHEME

SUMMER 2025

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

UNIT 4: UNSEEN TEXTS AND PROSE STUDY

SUMMER 2025 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.
- Ticks over a significant word or words are very helpful in highlighting what you regard as of merit.
- 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 certain cases (e.g., variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks).
- Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.
- Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.
- 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 **15 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. **Using integrated approaches, compare and contrast the presentation of Cornwall 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: <i>Rambles Beyond Railways</i> by Wilkie Collins	
AO1	Candidates should use coherent written expression. Linguistic and literary features which might be explored include, but are not limited to: • declarative mood • past tense • first person plural • parallelism/syntactic patterning 'The rain. . .all around us', 'precipice. . .cavern' • anaphora 'Sometimes. . .' • syndetic list 'trees, cottages. . .and ill-conditioned pigs' • contrastive conjunction 'But. . .' • adverbial phrases of place 'On each side. . .', 'Three hundred feet beneath. . .', 'Above and around. . .' • syndetic pair 'the rolling waves and the rushing wind' • exclamation mark • lexical set of bad weather 'rain', 'mud', 'mist', 'mire' • agricultural lexical set 'cow', 'horse', 'peasant', 'barn doors', 'pigs' • generic common nouns 'villages', 'trees', 'cottages', 'women', 'boys' • sparing use of proper nouns • adverbs 'peevisly', 'gloomily' • syndetic pair of adjectives 'dreary and comfortless' • lexical set of violence 'wild', 'stormy', 'raging', 'boiling' • adjectives 'noble' and 'great' • superlative adjectives 'vastest', 'most majestic' • personification 'scowled' • pre-modified noun phrases 'the bright blue sky', 'the great bright sea' • contrasting pairs 'tossing and raging', 'solitude and tranquillity' • syndetic pair of noun phrases 'rolling waves and rushing wind' • adverb 'sublimely' and adjective 'primeval'.

AO2	Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how Cornwall is presented. There should be a clear focus on how language, structure and form <u>create meaning</u>. Candidates might choose to analyse and explore: • anonymous, uninspiring countryside in poor weather • use of contrasts • invigorating effect of sunshine • shift from dejection to appreciation • grandeur of the seascape • absence of commercial development. Reward all valid interpretations.
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Text B: 'Lostwithiel in February' by U. A. Fanthorpe

AO1	Candidates should use coherent written expression. Linguistic and literary features which might be explored include, but are not limited to: • tercets • enjambment • caesuras, especially in l.11 • movement from experience to reflection • present tense • first person plural and third person plural pronouns, especially in stanza 5 • unvoiced interrogative in l.3 • rhetorical interrogative 'Who wants. . .time of year?' • conjunction 'But. . .' in l.11 • conjunctions 'and so' in the declarative 'We are. . .what we want.' • fronted asyndetic pair of adjectives 'Civil, unfriendly' • asyndetic lists 'Walking sticks. . . du Maurier', 'empty chairs. . . <i>Open at Easter</i>' • adverbials of time 'In summer', 'Now' • tripling 'different, vernacular, picturesque.' • contrasting adjectives 'Civil, unfriendly' • verb 'blunder' and adverb 'aimlessly' • contrasting noun phrases 'huge/Communal chumminess of August' and 'The unmoneyed half-life of the partitioned year' • lexical set of vacancy 'quiet', 'empty', 'half-life' • patterned premodification 'unmoneyed', 'unheard, unspoken' • monosyllabic declarative clause 'they hate us' • onomatopoeia 'snarl' • metaphor 'razor's edge' • lexis of war/invasion '<i>interrogation</i>', 'partitioned', 'occupied'.
AO2	Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how Cornwall is presented. There should be a clear focus on how language, structure and form <u>create meaning</u>. Candidates might choose to analyse and explore: • focus on people rather than place • concerned with the commercial rather than the natural world • atmosphere of tacit resentment • Cornish reluctantly reliant on necessary but unwelcome tourists • pace of life dictated by tourist traffic • barrier between 'them and 'us'. Reward all valid interpretations.

**Text C: an extract from 'The West Kernow Way, Part 1: Penzance to Helston'
by Guy Kesteven**

AO1	Candidates should use coherent written expression. Linguistic and literary features which might be explored include, but are not limited to: • first person singular • first person plural • second person/direct address • mainly declarative mood • imperatives 'remember. . .', 'pack and prepare. . .', 'look. . .' • interrogative 'how can you not. . .' • present tense • past tense to refer to history • tripling 'pubs. . .businesses', 'pixies. . .legends', 'history. . .beauty' • maritime lexical set 'coastal', 'seaward-facing', 'harbour', 'pirate-themed', 'ships' • historical terms 'Phoenician period', 'Bronze Age' • industrial lexical set 'engine house', 'tin mining', 'steam engines', 'engineering' • lexical set of magic 'pixies', 'myths', 'legends' • cycling term 'mixed surface route' • proper nouns • colloquial lexis 'a load of', 'caffs', 'gutted', 'stuff' • elision 'gonna', 'cos' • pre-modified noun phrases 'stunningly. . .adventure', 'quite challenging. . .adventure', 'lovely. . .town', 'beautiful. . .village' • complimentary adjectives 'scenic', 'amazing', 'lovely' 'beautiful' • double intensifier 'very very' • abstract nouns 'history', 'mystery', 'beauty' • personification 'Cornwall . . .being a bit awkward' • simile 'like Silicon Valley'. Look for awareness of the impact of spoken delivery, through reference to stresses, 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 Cornwall is presented. There should be a clear focus on how language, structure and form <u>create meaning</u>. Candidates might choose to analyse and explore: • variety: town, coast, countryside, industrial heritage • blend of observation, information and advice • guidance for cycling audience • historical and archaeological perspective • enthusiasm for discovery off the tourist route • industrial importance of the area in the past. 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 Cornwall. Candidates are likely to make connections in terms of context and how this affects the representation of Cornwall in each text. Well-informed responses might connect the texts in terms of more demanding contextual factors such as literary movements or historical events. 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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 - 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.

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.

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	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. • 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	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. 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: Family relationships: disrupted and distorted by the Gilead regime; Offred's memories of her mother, Luke and her daughter; unnatural barriers and duties controlled by the state. Authority figures: the Aunts; the Commander; state power represented by Guardians, Angels. Friendship: Offred and Moira; barriers to friendship created by the regime. Suffering: Offred's loss of her family; loss of freedom and autonomy; Serena Joy's role as wife; fear and suspicion in everyday life; victims of the regime in ritual humiliation and punishment. Domestic settings: Offred's bedroom; the bedroom used for The Ceremony; the Commander's study; Nick's room. 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.

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: • 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: <i>Emma</i> (Penguin Classics)	
AO1	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. • 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	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. 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: Family relationships: Emma and her father; Mrs Churchill's control over Frank; Jane Fairfax's life with the Bates household. Authority figures: Mr Woodhouse as head of household; Mr Knightley as landowner and as guide to Emma; Mrs Churchill and the power of money. Friendship: relationship between Emma and Harriet; Harriet and the Martins; Emma and Mrs Weston; Mrs Elton and Jane Fairfax. Suffering: Emma's reaction to Elton's proposal; Harriet's disappointment; Jane Fairfax's situation; Emma's discovery of Harriet's hopes of Mr Knightley. Domestic settings: Hartfield when Miss Taylor marries; Donwell Abbey; Miss Bates and reduced circumstances. 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.

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: • 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: <i>Great Expectations</i> (Penguin Classics)	
A01	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. • 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	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. 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: Family relationships: Pip, Joe and Mrs Joe; Miss Havisham and Estella; the Pocket family; Wemmick and his father; Biddy and Joe. Authority figures: Mrs Joe's domestic tyranny; Miss Havisham and the power of money; her influence over Estella; Jaggers and the power of the law. Friendship: Pip's childhood relationship with Joe; Biddy and Pip; Herbert and Pip; Wemmick and Pip. Suffering: Guilt and frustration in Pip's childhood; Magwitch's early life and punishments; Miss Havisham and Estella; Pip's unrequited love. Domestic settings: the fireside at the forge; Satis House; Herbert's rooms; the Pocket family house; Wemmick's castle; Jaggers' house. 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.

A03	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: • 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: <i>Tess of the D'Urbervilles</i> (Penguin Classics)	
AO1	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. • 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	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. 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: Family relationships: Tess's irresponsible father; Joan's plan to use Tess; her advice to keep her past from Angel; Angel's parents and brothers; Tess's surrender to Alec to help her family; Tess and 'Liza-Lu. Authority figures: John Durbeyfield as head of the household; Alec's use of his privileges; the Vicar and Sorrow's burial; management styles of Crick and Groby; Friendship: Tess, Marian and Izz Suffering: the impact of Sorrow's life and death on Tess; lasting stigma of unmarried motherhood; consequences of Angel's reaction to learning this; hardships at Flintcomb-Ash; plight of Tess's family after John's death. Domestic settings: the Durbeyfield cottage; the lodging house at Sandbourne; Bramshurst manor-house. 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.

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: • 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: <i>The Color Purple</i> (W&N)	
AO1	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. • 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	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. 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: Family relationships: Celie and Nettie; Pa's treatment of his stepdaughters; Mr___'s attitudes to Celie and Harpo; Harpo and Sofia's marriage; the role of Olinka wives. Authority figures: Pa and Mr___ as heads of households; land ownership and power; the Mayor and the police; the Olinka men; the white roadbuilders; Shug as role model and guide. Friendship: Celie and Sofia – quilting; Celie and Shug; Olivia and Tashi; Celie and Mr___ at end of novel. Suffering: Celie's sexual and domestic abuse from Pa and Mr___; struggles of Harpo and Sofia with gender roles; Sofia's arrest, imprisonment and work for Miss Millie; the impact of the roadbuilders on the Olinka. Domestic settings: Harpo and Sofia's house wrecked by their fighting; Shug's house in Memphis. 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.

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: • 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)
	13-15 marks	13-15 marks	25-30 marks
5	- 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	- 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	- confident evaluation of the impact of contextual factors in shaping the production of texts - confident grasp of genre
4	10-12 marks - 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 - 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 - sound awareness of the influence of contextual factors on the production and reception of texts - secure grasp of genre
3	7-9 marks - 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 - 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 - sensible awareness of the influence of contextual factors on the production and reception of texts - sensible grasp of genre
2	4-6 marks - 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 - 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 - basic awareness of the influence of contextual factors on the production and reception of texts - basic grasp of genre
1	1-3 marks - 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 - 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 - 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		