



GCE A LEVEL MARKING SCHEME

SUMMER 2024

**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 2024 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 motherhood 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: 'Afternoons' by Philip Larkin	
AO1	Candidates should use coherent written expression. Linguistic and literary features which might be explored include, but are not limited to: • omniscient speaker • unrhymed octaves; free verse • third person; present tense • declarative mood • symbolism of early Autumn • movement from the recreation ground to their homes and back again • adverbial phrases 'Behind them, at intervals' • syndetic list 'husbands . . . television' • enjambement between stanzas 2 and 3 • parenthesis • fronted conjunction 'And' in l.19 • simple sentence 'Their beauty has thickened.' • plural abstract nouns- 'Afternoons' • verb choice 'fading' • connotations of metaphorical noun 'hollows' • gendered plural noun phrase 'young mothers' • verb choices 'assemble' and 'set free' • polysemic verb 'Stand' • noun phrase 'skilled trades' as a social indicator • italicised noun phrase '<i>Our Wedding</i>' • verb choice 'lying' • symbolism of 'unripe acorns' • verb choice 'Expect' • indefinite pronoun 'Something' • metaphor 'Something. . . own lives' • continuous verbs 'fading', 'is pushing'.

AO2	Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how motherhood 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: • detached tone and sombre, wistful, faintly melancholy observations • commonplace, familiar setting; unremarkable suburban domestic routines • nuclear family with fathers in the background • demands of childcare and housekeeping; children's needs prioritised • implication of future young mothers, currently courting • lack of individuality • inevitability of loss of autonomy. Reward all valid interpretations.
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Text B: from *More Than a Woman* by Caitlin Moran

AO1	Candidates should use coherent written expression. Linguistic and literary features which might be explored include, but are not limited to: • first person, present tense • second person address to reader • minor sentence 'Work.' • simple declaratives 'This . . .easy bit.', 'Work. . .for women' • simple sentences; parallelism 'The doorbell rings. The phone rings.' • parallelism 'You're. . .You are . . .You're. . .' • series of simple sentences 'You're more than a woman. . .You get to live many lives.' • interrogative 'Who doesn't want to do that?' • adverbs 'obviously', 'really' • parentheses • quoted words and phrases • italicisation <i>man</i>, <i>day</i> • long asyndetic list of domestic chores • syndetic list 'The wife. . .and the housekeeper' • lexical set of domestic life 'tea', 'cupboard', 'carpet', 'dishwasher', 'bathroom' • abbreviation PTSD • lexical set of roles 'wife', 'employee', 'mother', 'housekeeper' • elongation of 'yoooooooooooo' • simile 'rat-like' • metaphor 'fist' • literary allusion • imagery of employment 'take it in shifts' • reference to popular song.
AO2	Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how motherhood 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: • view of work as 'leisure time' • unfinished list of miscellaneous domestic tasks • background presence of children through quotations • comparison with a male writer • competing demands of a range of roles • argument that this is specifically about working <i>women</i>. Reward all valid interpretations.

Text C: from Bill Burr's stand-up comedy routine 'Motherhood Isn't the Hardest Job'.

AO1	Candidates should use coherent written expression. Linguistic and literary features which might be explored include, but are not limited to: • unscripted but rehearsed routine • first person, present tense • second person address • interrogatives • exclamatory 'what a joke' • declaratives 'any job you can do . . . it isn't' • imperatives 'lift with your knees . . . machine', 'be honest with yourself' • conjunction 'or' for alternatives • adverb 'evidently' • superlative pre-modifier 'the most difficult' • repeated pre- and post-modified phrase 'the most difficult job on the planet' • proper nouns mainly TV shows • colloquial register 'moms', 'rugrats' • legal phrase 'trumped-up charges' • lexical set of relaxation 'pyjamas', 'cartoons', 'naps' • adjectives 'poor', 'little' • elision 'wanna', 'coupla' 'gotta' • fillers 'I mean', 'you know' • hedging 'maybe I'm wrong' • use of contrasts throughout. 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 motherhood 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: • introduction establishing contentious attitude • stereotypically masculine and challenging jobs for contrast • limited view of what motherhood involves • no suggestion that mothers might also work • cultural references all to popular TV shows. 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 motherhood. Candidates are likely to make connections in terms of context and how this affects the representation of women 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)
	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	- 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: Work: women's choice of employment ended by regime; roles and duties imposed by the state; naming of jobs; the Marthas; Serena Joy's former career; Moira at Jezebels; political work of Waterford and Judd in the Historical Notes. Turning points for the protagonist: withdrawal of rights and independence at the start of the regime; separation from her family; invitation to the Commander's room; discovery of the underground; meeting Moira at Jezebel's; her affair with Nick. Male-female relationships: distorted by institutional misogyny; flashbacks to Offred's relationship with Luke; official line that women are safer in Gilead; the doctor's sexual advances to Offred; the Ceremony; focus on fertility and conception; relationships with Commander and Nick; Jezebel's. Freedom and restriction: rules and punishment at the Red Centre; status and behaviour controlled by the state; limitations of Offred's daily life; threats and public ceremonies; ban on reading for Handmaids; men like the Commander ready to break rules; the underground network. Influential characters: the Aunts' brainwashing; Moira and her escape from the Red Centre; the power of the Commander. 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: Work: Emma's need of occupation; Miss Taylor's role as governess and companion; Jane's possible future as a governess; Mr Knightley's approval of working farmer Robert Martin. Turning points for the protagonist: Miss Taylor's marriage; Mr Elton's proposal; Mr Knightley's condemnation of Emma's behaviour to Miss Bates; Harriet's revelation of her feelings for Mr Knightley. Male-female relationships: emphasis on matchmaking and marriage; Mr Elton's pursuit of Emma and acquisition of a profitable wife; Frank's treatment of Jane; Mr Knightley's transition from advisor to lover. Freedom and restriction: Emma restricted by responsibilities to her father; Frank not free to marry until Mrs Churchill's death; constraints of class barriers on social life; Jane's limited options to support herself. Influential characters: Emma's influence over Harriet; Mr Knightley's role as guide and mentor; Mrs Churchill's influence over Frank's future. 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)	
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: Work: Joe and the forge; Mrs Joe's domestic routines; Pip's apprenticeship; Bidley's career; Jaggers, Wemmick and the law office; Magwitch's work to fund Pip; Herbert's business. Turning points for the protagonist: Pip's first visit to Satis House; news of Pip's expectations; the return of Magwitch; the death of Magwitch and Pip's subsequent illness; Bidley's marriage to Joe. Male-female relationships: Joe and Mrs Joe; Pip's love for Estella; Bidley and Pip; Compeyson's treatment of Miss Havisham; Miss Havisham and Estella's attitude to men; Herbert and Clara; Wemmick's marriage; Bidley and Joe. Freedom and restriction: Magwitch as hunted convict; Miss Havisham's self-imposed seclusion; Estella's conditioning by Miss Havisham; class barriers inhibiting Pip as a working class boy and then as a 'gentleman'. Influential characters: Mrs Joe's domestic tyranny; Miss Havisham and the power of money; her impact on Pip and Estella; Magwitch's influence over Pip's life; Jaggers and Estella's adoption; cumulative effect of Joe's loyalty. 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: • 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: Work: struggle for survival for Tess's family; Talbothays dairy; Angel's career choices; different attitudes of Dairyman Crick and Farmer Groby to their workers; tough conditions at Flintcomb-Ash. Turning points for the protagonist: the death of Prince; meeting Alec; the episode in The Chase and pregnancy; the baptism of Sorrow; Tess's unread letter to Angel; Angel's reaction to Tess's past; the death of Tess's father; Alec's return. Male-female relationships: Joan's plan for Tess to marry well; Tess's innocence; Alec's predatory pursuit of Tess; Angel's idealisation of Tess; growth of love between Tess and Angel; 'The Woman Pays'; Angel's inability to accept Tess's past; Alec blaming Tess for tempting him; Alec's manipulation of Tess through her family. Freedom and restriction: reluctant Tess sent to the D'Urbervilles; Alec free to behave badly as a privileged man; Tess trapped by shame of illegitimate pregnancy; constraints on Tess's wish to marry Angel because of her past; Angel's struggle to escape from orthodox religious attitudes to women; father's death forcing Tess to submit to Alec for her family. Influential characters: Joan's persuasion of Tess in hope of financial gain; Alec's malign influence over Tess's life and fate; Angel's impact on Tess and the dairymaids; impact of employers Crick and Groby on the lives of their workers. 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: Work: value of Celie's domestic work; Shug's career; Harpo's jukejoint; Sofia's time as Miss Millie's maid; turning domestic work into commercial success with Folkspants; Nettie's missionary work. Turning points for the protagonist: marriage to Mr____; friendship with Sofia; arrival of Shug; sexual awakening; discovery of Nettie's letters: leaving Mr____; setting up her business. Male-female relationships: abuse and misogyny of Pa and Mr____; Harpo and Sofia's marriage and separation; Shug and Mr____; Odessa and Jack; Olinka gender roles; Nettie and Samuel; Celie's later friendship with Mr____. Freedom and restriction: Celie's domestic enslavement; Harpo's patriarchal conditioning; Shug's independence; Sofia's imprisonment and work for Miss Millie; Celie's escape from Mr____, self-discovery and business success; Nettie's letters about slavery. Influential characters: power of Pa and Mr____ through land ownership; Sofia challenging gender roles; the inspiration of Shug; the power of the Mayor and his wife because they are white; Nettie's influence on Celie early in the novel and through her letters; Celie's influence on other characters. 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		