



GCE A LEVEL MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

**GCSE A LEVEL (NEW)
ENGLISH LANGUAGE AND LITERATURE**

SUMMER 2019 MARK SCHEME

UNIT 4: UNSEEN TEXTS AND PROSE STUDY

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 mark 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.
- 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. Questions in Section A are divided into two parts. Part (i) is to be marked out of 15 marks and Part (ii) is to be marked out of 45 marks. Section B is 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, 8th July 2019.**

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 rail travel in Texts A – C.

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: 'Adlestrop' by Edward Thomas	
AO1	<p>Candidates should use coherent written expression. Literary and linguistic features which might be explored include, but are not limited to:</p> <ul style="list-style-type: none">• autobiographical lyric poem in four quatrains with <i>abcb</i> rhyme• mainly iambic tetrameter• caesuras, notably in lines 4 and 5• enjambment between second and third stanza• first person singular pronouns• present and past tense• declarative mood throughout• adverb 'Unwontedly'• simple sentences in lines 4 and 5• increasing sentence length• parallel phrasing in line 6• several co-ordinating conjunctions 'And. . and'• syndetic list• adverbial phrases of time and place• lexical repetition 'the name'• indefinite pronoun 'Someone'• lexical set of nature in stanzas 3 and 4• proper nouns• onomatopoeia 'hissed'• unflattering adjective 'bare'• simple adjectives 'dry', 'still', 'fair' and 'high'• ambiguity of 'fair'• visual and auditory imagery• tactile and gustatory lexis in line 10• personifying adjective 'lonely'• synaesthesia in the comparative adjective 'mistier'• hyperbole 'all the birds'• specific nouns 'willow-herb', 'meadowsweet', 'blackbird.'

AO2

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

Candidates might choose to analyse and explore:

- anecdotal tone created by the first line; recreation of an apparently insignificant unscheduled station stop
- specific references to time and place re-creating the experience of a particular English rural setting
- movement from spare factual description in stanzas 1 and 2 to expanding sensory recollection in the second half
- strong but understated appreciation for the natural world, rather than the human or man-made
- the impact of fine weather and midsummer
- atmosphere of gentle serenity following mildly discordant account of the sudden halt.

Reward all valid interpretations.

Text B: Introduction to *The Trains Now Departed* by Michael Williams

AO1

Candidates should use coherent written expression.

Literary and linguistic features which might be explored include, but are not limited to:

- first person plural pronouns 'we', 'us' used inclusively
- second person address 'you' and 'your' at beginning and end
- first person singular 'I'm' and second person creating direct address
- imperative mood 'Listen hard.'
- interrogatives to encourage imagination in the first paragraph and express a counter-argument in the third
- ellipses ...
- parenthesis in fourth paragraph
- fronted conjunction 'But' to set up argument
- conversational discourse marker 'Well'
- triadic structures / syndetic lists of three
- unfinished asyndetic list in paragraph 4
- lexical sets of neglect: 'marooned', 'crumbling', 'buried', 'rusting' and demolition: 'axed', 'scrapyard', 'wrecker's ball'/emotive language
- supernatural imagery 'spectre', 'ghosts'
- repeated adverb 'prematurely'
- cliched noun phrase 'golden era'
- personification 'panting' and 'tales to tell'
- qualitative adjectives suggesting mystery and excitement: 'gripping and colourful' 'grand', 'evocative', 'romantic far-off'
- contrast in the noun phrase 'modern homogenised era'
- adverbs 'routinely', 'efficiently'; verb 'whisk'
- triplet of comparative adjectives 'faster, more frequent and better'
- unflattering references to corporate language: 'mantra', 'euphemism', 'railwayspeak', 'jargon'
- strong verb 'corroding'
- contrasting lists in fourth paragraph
- harsh visual and auditory imagery 'garish plasticky' and 'cacophony'
- tactile imagery 'blazing fires. . . snuggle in.'

AO2

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

Candidates might choose to analyse and explore:

- keynote of nostalgia struck in the title and developed throughout
- themes of loss and regret
- appeal to the reader's imagination and curiosity about discovering the past
- loss of quality in favour of efficiency
- the idea that progress has been too rapid and in some respects counter-productive
- rather elitist view of the vanished pleasures/selective account of the old and the new
- setting up of argument in favour of modernity which is then demolished
- appeal to more mature readers able to connect with the 'golden era' ('devise your own list').

Reward all valid interpretations.

Text C: Mumbai Travel Guide

AO1

Candidates should use coherent written expression.

Literary and linguistic features which might be explored include, but are not limited to:

- second person pronoun address
- first person singular pronoun
- mainly present tense
- past tense for historical context
- declarative sentences to explain and inform
- some imperatives
- parallelism 'this isn't ... survival'
- tripling/triadic structure 'jabbing ... jam-packing'
- metaphors 'nervous system', 'swimming upstream'
- intensifiers in adjectival phrases 'incredibly cheap', 'absolutely stunning'
- adverb in 'strongly recommend
- unusual verb 'splurge'
- alliterated dynamic verbs 'jabbing and jostling and jam-packing
- factual information on prices and times
- dynamic verb 'swarmed', noun 'stampede'
- subject-specific noun phrases 'colonial architecture' and 'Victorian Gothic revival.'

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 rail travel is presented. There should be a clear focus on **how** language, structure and form create meaning.

Candidates might choose to analyse and explore:

- specific purpose and audience
- information combined with practical advice and helpful details
- encouraging tone to make rail travel sound accessible if you know how
- little descriptive detail because accompanied by screen images
- emphasis on how crowded and popular these trains are
- references to history and heritage framing the more specific advice.

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 literary and linguistic features used, look for analysis linked with meanings and purposeful focus on the presentation of rail travel. Candidates are likely to make connections in terms of context and how this affects the representation of rail travel 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 <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 purposeful use of terminology clearly understands and applies relevant concepts and methods accurate and coherent written expression effectively organised and shaped response 	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 comparison and/or contrast
3	7-9 marks <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally accurate and coherent written expression clearly organised 	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 for
2	4-6 marks <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts and methods lapses in quality of written expression straightforward organisation 	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 comparison 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 frequent lapses in clarity response may lack organisation 	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 evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly limited understanding of text genres
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)	
A01	<p>Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant literary and linguistic 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 how 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.</p> <p>They may discuss material which does not appear in the most obvious choices below which include:</p> <ul style="list-style-type: none"> • relationships between female characters: the role of the Aunts; Offred and her mother; her love for her lost daughter; distance from the Marthas; communication with other handmaids; friendship with Moira; friction and later uneasy alliance with Serena Joy • human faults and failings: the Aunts' role in oppressing other women; resentment of Offred based on her function; willingness of the Commander to endanger Offred for his own ends; corruption symbolised by Jezebel's; regime using violence, fear and suspicion to stifle opposition • different settings: the gymnasium/Red Centre; Offred's bedroom; Serena Joy's garden; the Wall; the Commander's room; Jezebel's; the threat of 'the Colonies'; public spaces used for ceremonies; Nick's room. • the influence of money: economic independence for women in 'the time before'; seizure of women's bank accounts as a political tool to deprive them of power; reactions of Offred and Luke to this; replacement of money by tokens contributing to control and disempowerment • the closing section of the text: (Offred's narrative) Offred's lack of control over her fate and future; emphasis on suicide as a means of escape; ambiguity of Offred's arrest/rescue; selfish concerns of the Commander. Alternatively, candidates may choose to write about the 'Historical Notes': Gilead studied as an historical period; detail on the establishment of the Gileadean regime; the concept of 'birth services'; question of the Commander's identity; ambiguity about the fate of Offred. <p>Candidates need to support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features and the focus should be on how meanings have been created.</p>

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

Jane Austen: *Emma* (Penguin Classics)

AO1

Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant literary and linguistic 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 **how** 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:

- **relationships between female characters:** Mrs Weston's affectionate support for Emma; unequal friendship between Emma and Harriet; Mrs Elton's hostility towards Emma and patronage of Jane Fairfax; Emma's resentment and later sympathy for Jane.
- **human faults and failings:** Emma's arrogance, snobbery and attitude to Jane; Mr Elton's self-advancement and rudeness to Harriet; Mr Woodhouse's selfish anxieties; Mrs Elton's boastful and condescending behaviour; Frank's enjoyment of deception; Emma's treatment of Miss Bates.
- **different settings:** Hartfield without Miss Taylor; snow at Randalls; Mrs Elton on Maple Grove; cramped lodgings for Jane with her relatives; harmony and prosperity at Donwell Abbey with its view of Abbey-Mill Farm; friction at Box Hill; the garden at Hartfield.
- **the influence of money:** Jane's upbringing with the Campbells; her lack of fortune behind the secret engagement and possible future as a governess; Frank's need for his adopted family's approval; Mr Elton's marital ambitions and choice of a wife with money; privileges from land and property ownership
- **the closing section of the text:** marriages as a fitting conclusion to the concerns of the plot; a suitable destiny for Harriet in terms of status; fading of friendship between Emma and Harriet; Mr Woodhouse again obliged to accept change brought by marriage; condescension of Mrs Elton.

Candidates need to support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features and the focus should be on **how** 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

Charles Dickens: <i>Great Expectations</i> (Penguin Classics)	
AO1	<ul style="list-style-type: none"> • Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<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 how 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.</p> <p>They may discuss material which does not appear in the most obvious choices below which include:</p> <ul style="list-style-type: none"> • relationships between female characters: Miss Havisham, her adoption of the child Estella and the changing relationship between them; Biddy's roles as helper and carer for her grandmother and then Mrs Joe; contrasts between Biddy and Estella in Pip's teenaged eyes. • human faults and failings: Pip's arrogance and his treatment of Joe and Biddy; Mrs Joe's resentment and tyranny; Pumblechook's bullying and hypocrisy; Miss Havisham's destructive seclusion and manipulation of Estella; Compeyson's ruthlessness; Jaggers' refusal to take responsibility. • different settings: the marshes and the graveyard; Satis House and Miss Havisham's story; Jaggers' office and his house; Wemmick's castle and the home/work divide; Newgate prison; the courtroom where Magwitch is sentenced. • the influence of money: Mrs Joe's excitement over Pip's indentures; Miss Havisham and Compeyson, a forger and fraudster; Estella's expensive education; Pip's expectations from Magwitch's work and gratitude; Pumblechook's pursuit of 'capital'; Pip's debts; Wemmick's 'portable property'; money and the law. • the closing section of the text: domestic harmony at the forge; the symbolic nature of Drummle's death; new growth on the Satis House plot; wisdom through suffering as exemplified in Estella; ambiguous nature of the final image. <p>Candidates need to support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features and the focus should be on how meanings have been created.</p>

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
- Dickens' original ending (q.6)

Thomas Hardy: *Tess of the D'Urbervilles* (Penguin Classics)

AO1

Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant literary and linguistic 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 **how** 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:

- **relationships between female characters:** Tess and her mother; friendship with the dairymaids at Talbothays; their recognition of Tess's superiority and their heartbreak over Angel; support for Tess from Marian and Izz; sisterly bond between Tess and Liza-Lu.
- **human faults and failings:** fecklessness of Tess's parents; Alec D'Urberville's predatory pursuit of Tess, while blaming her; Angel Clare's rejection of Tess and slowness to recognise the constraints of convention.
- **different settings:** the alehouse at Marlott; the dairyhouse, garden and fields at Talbothays; the flooded lane to church; the Wellbridge farmhouse; winter scenes at Flintcomb-Ash; fashionable Sandbourne; Bramshurst Manor-house; Stonehenge.
- **the influence of money:** poverty the driving force behind family pressure sending Tess to Trantridge; precarious family livelihood shown by the death of Prince; dwindling funds leading to work at Flintcomb-Ash; homelessness which forces Tess to accept Alec's protection to secure a home for her family.
- **the closing section of the text:** reconciliation of Tess and Angel Clare; shelter from the world at the manor-house; Tess's hope that Angel and Liza-Lu might marry; use of the Stonehenge setting/theme of sacrifice; oblique treatment of Tess's death; authorial comment on 'Justice'.

Candidates need to support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features and the focus should be on **how** meanings have been created.

AO3	All valid contextual comments, when used relevantly, should be rewarded. Key contextual points include: <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)

A01	<p>Candidates should use coherent written expression, select appropriate supporting evidence from the text and apply relevant literary and linguistic 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 how 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.</p> <p>They may discuss material which does not appear in the most obvious choices below which include:</p> <ul style="list-style-type: none"> • relationships between female characters: lifelong bond between Celie and Nettie; Sofia and her sisters; Celie's early jealousy, then friendship with Sofia; Celie's admiration of Shug and skill in nursing her; their sexual relationship; Sofia, Miss Millie and Eleanor Jane; Olivia and Tashi. • human faults and failings: abusive behaviour of Pa and Mr _____; Harpo's conditioned need to dominate Sofia; jealousy shown by Shug, Squeak and Corinne; treatment of Sofia by white characters; treatment of the Olinka by white developers. • the influence of money: women and children reliant on men who own land; Shug's independence through her career; Celie's success with her own business; Alphonso's prosperity from trading with white men; destruction of the Olinka village driven by profit-making. • different settings: Harpo and Sofia's house; Harpo's jukejoint; Sofia in prison; Nettie's travels in New York, England, Senegal; the Olinka village and Nettie's hut; destruction by the roadbuilders; visiting 'Pa' at Easter; Shug's house in Memphis. • the closing section of the text: return to 'dear God' as addressee; symbolism of Celie sewing; friendship and co-operation, including Albert/Mr _____; welcome extended to young Africans; Mary Agnes's career; Celie and Nettie reunited. <p>Candidates need to support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features and the focus should be on how 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">• 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; 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 impact of contextual factors in shaping the production of texts confident grasp of overview
4	10-12 marks <ul style="list-style-type: none"> clear evidence of integrated study purposeful use of terminology clearly understands and applies relevant concepts accurate and coherent written expression effectively organised and shaped response 	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 overview
3	7-9 marks <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts, not always relevant generally accurate and coherent written expression clearly organised 	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 overview
2	4-6 marks <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts lapses in quality of written expression straightforward organisation 	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 overview
1	1-3 marks <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts irregular use of terminology frequent lapses in clarity response may lack organisation 	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 overview
0 marks: response not worthy of credit or not attempted			