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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2022**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

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

**SUMMER 2022 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.
- 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.
- It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. Some indication that each page has been read must be given.
- 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
N	narrative
Q	long quotation or question copied out
- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A and Section B 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 **SATURDAY, 16 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

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. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

*In their response, candidates are required to:*

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

Q1

Compare and contrast the presentation of the Lake District in Texts A – C.

[60]

**Text A ‘I Wandered Lonely as a Cloud’ by William Wordsworth**

AO1

Candidates should use coherent written expression.

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

- four sestets in iambic tetrameter
- *ababcc* rhyme, same pattern throughout
- first person singular pronouns
- declarative mood
- past tense in stanzas 1-3, present tense in stanza 4
- enjambment, notably in l.7-8, 9-10
- parallelism of the adverbials ‘Beside. . .trees’
- fronted adjective ‘Continuous’; fronted numerical ‘Ten thousand’
- fronted conjunctions in final lines
- simile ‘lonely as a cloud’
- simile ‘as the stars. . . on the milky way’
- abstract noun ‘wealth’ used metaphorically
- ‘inward eye’ metaphor for the imagination
- verb choices ‘wandered’ and ‘floats’
- simple concrete nouns in stanza 1 ‘cloud’, ‘vales’, ‘hills’, ‘lake’, ‘trees’
- abstract nouns ‘crowd’ and ‘host’; personification
- personification in ‘Tossing their heads’ and ‘jocund company’
- connotations of ‘host’ in connection with the adjective ‘golden’
- syndetic pair of dynamic verbs ‘Fluttering and dancing’
- ‘dancing’ picked up in each stanza and in the final line
- verbs ‘shine/And twinkle’
- lexical set of happiness ‘glee’, ‘gay’, ‘jocund’, echoed in ‘bliss’ and ‘pleasure’
- repetition of the verb ‘gazed’
- assonance and alliteration in ‘dances with the daffodils’

AO2

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

Candidates might choose to analyse and explore:

- solitary experience and introspective reflection
- hints of fine weather in the high cloud of the opening image and the ‘sparkling waves’
- anecdotal treatment of a personal experience but available to many every year
- magnifying/uplifting effect of the milky way simile
- harmonious impression created by references to sky, earth, air and water
- enjoyment and celebration suggested by dancing
- communion/connection between man and nature
- lasting inspiration stored up for the imagination
- self-identification of speaker as ‘A poet’: Romantic belief in nature as inspiration and spiritual refreshment; ‘emotions recollected in tranquillity’

**Reward all valid interpretations.**

**Text B: an article 'Hunter Davies' Guide to the Lakes'**

**AO1**

Candidates should use coherent written expression.

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

- continuous prose followed by sub-titled section
- subtitles in bold font
- italicised book advertisement
- pronouns: inclusive first person plural 'us'; first person singular 'I'; second person 'you'
- tripling/triadic structure with negation 'not the beauty. . .lakes'
- parallel phrasing/juxtaposition of syndetically paired adjectives 'cosy....awesome'
- rhetorical interrogative
- imperative 'make it Ullswater'
- simple sentence 'I guarantee it'
- syndetic list 'Paths...verges'
- asyndetic list 'animals...jam'
- parallelism 'Paths...revived'
- conversational discourse marker 'Well...'
- minor sentences e.g. 'Keeps them in business'
- metaphors 'pimples and 'puddles'
- verb choice 'roam'
- humorous simile 'as lonely as a daffodil'; allusion to Wordsworth
- verbs 'improved', 'smartened', 'revived'
- pre-modifiers 'stunning', 'marvellous', 'lovely'
- many proper nouns
- superlative adjectives e.g. 'highest', 'biggest', 'cheapest'
- informal register 'hairy bits', 'stuff your face', 'a load of', 'oldies'
- factual references '1815' and 'Waterloo'.

**AO2**

Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how the Lake District is presented.

There should be a clear focus on how language, structure and form create meaning.

Candidates might choose to analyse and explore:

- distinction between natural and man-made with approval for both
- emphasis on scale and variety
- prevailing tone of enthusiasm and encouragement
- awareness of common objections to the tourist industry
- personal opinions and choices
- appeal to a range of tourist activities: walking, climbing, sightseeing, shopping
- historical detail about Wordsworth and Southey indicating background knowledge
- subtitled format for quick and accessible overview
- information on his guide book establishing Davies as an authority.

**Reward all valid interpretations.**



**Text C: from a *Cycling Weekly* vlog by Ollie Bridgewood**

**AO1**

Candidates should use coherent written expression.

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

- first person pronouns
- second person/direct address
- present tense
- compound sentences with the conjunction 'and'
- imperatives
- interrogatives
- parallelism 'it's often. . .wet'
- repetition of 'up and down'
- elision 'cos'. 'gonna', 'ard'
- deixis 'that', 'over there'
- proper nouns
- high frequency adjectives 'awesome', 'amazing', 'beautiful'
- informal register 'mates', 'guys'
- fillers and voiced pauses
- intensifiers 'absolutely', 'really really'
- superlatives 'hardest', 'most rewarding'
- comparison with a Turner painting
- idiom 'in the red'
- some subject-specific detail 'a 32'.

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 the Lake District is presented.

There should be a clear focus on how language, structure and form create meaning.

Candidates might choose to analyse and explore:

- informed but unscripted
- combination of action, opinion, advice and information
- enthusiasm fuelled by steep gradients and bad weather
- emphasis on the nature and difficulty of the terrain
- appreciation of scenery; reference to landscape painting
- absence of detailed visual description
- comparison with the Alps
- inclusion of a famous race and riders
- practical recommendations
- subject-specific genre and niche audience.

**Reward all valid interpretations.**

**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 the Lake District. Candidates are likely to compare how genres, purposes and audiences affect the representation of the area in each text. They might choose to connect the texts in terms of contextual factors such as the Romantic movement or the growth of mass tourism.

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

## Section B: Prose Study

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>60 marks</b>	<b>15</b>	<b>15</b>	<b>30</b>

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.*

**Margaret Atwood: *The Handmaid's Tale* (Vintage)**

<b>AO1</b>	<ul style="list-style-type: none"> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• They should choose an appropriate academic register and style.</li> <li>• Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material.</li> <li>• For the higher bands, candidates need to establish a well-constructed argument.</li> <li>• Narrative accounts, however detailed, are unlikely to score highly.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <ul style="list-style-type: none"> <li>• <b>relationships between different generations:</b> the Aunts' treatment of the Handmaids; Offred's relationship with her mother; Offred's thoughts of her lost daughter; the Commander's relationship with Offred</li> <li>• <b>methods writers use to create characters:</b> naming; interiors such as Offred's room and the Commander's study; symbolism e.g. Serena Joy's garden; dialogue; contrast between public and private Offred;</li> <li>• <b>ideas about power and authority:</b> theocracy and exploitation of biblical ideas; violence, public ceremonies and threats of exile; surveillance and censorship; power of the Commander; contribution of the Historical Notes</li> <li>• <b>painful emotions:</b> Offred's loneliness and longing for her family; anxiety and fear of the regime; Serena Joy's resentment and envy; frustration and emotional repression</li> <li>• <b>loyalty and/or friendship:</b> obstacles to such bonds in Gilead; Offred's loyalty to the memory of her family; friendship between Offred and Moira; brief bonding between Offred and the first Ofglen.</li> </ul> <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 <u>HOW</u> meanings have been created.</p>

<b>A03</b>	<b>All valid contextual comments, when used relevantly, should be rewarded.</b>  Key contextual points include: <ul style="list-style-type: none"><li>• gender roles and patriarchy</li><li>• 20<sup>th</sup> century dystopian literature – Orwell, Huxley, Bradbury</li><li>• history of totalitarian regimes</li><li>• attitudes of the religious right, especially in the U.S.</li><li>• Puritan theocratic societies in 17<sup>th</sup> century America</li><li>• threats to fertility in the industrialised west</li><li>• late 20<sup>th</sup> century feminism and its reversal</li><li>• literary context of the Old Testament</li><li>• Atwood’s humanist beliefs</li><li>• idea of ‘speculative’ fiction</li><li>• any relevant critical readings.</li></ul>
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### Jane Austen: *Emma* (Penguin Classics)

**AO1**

- Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.
- They should 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 different generations:** Emma's dutiful and caring treatment of her father; Jane's domestic life with her aunt and grandmother; Frank, Mr Weston and Mrs Churchill; Mr Knightley's concern for Miss Bates
- **methods writers use to create characters:** authorial exposition; dialogue; irony; contrasting pairs such as Emma and Harriet; access to Emma's thoughts and feelings, revealing growth of self-knowledge
- **ideas about power and authority:** traditional power of the landed gentry; 'new' money - the Coles; patriarchal authority; Mrs Churchill's influence over Frank; Emma's persuasive power over Harriet; Mr Knightley's moral authority
- **painful emotions:** Emma's shock and confusion at Mr Elton's proposal; Harriet's disappointment over Mr Elton; Emma's reaction to being scolded by Knightley; her fears that he might marry Harriet; Jane's distress over her situation
- **loyalty and/or friendship:** Emma and Mrs Weston; unequal friendship between Emma and Harriet; Mrs Elton's proprietary 'friendship' with Jane Fairfax; Mr Knightley's moral support for Emma and her father

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.

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

<b>AO1</b>	<ul style="list-style-type: none"><li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li><li>• They should choose an appropriate academic register and style.</li><li>• Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material.</li><li>• For the higher bands, candidates need to establish a well-constructed argument.</li><li>• Narrative accounts, however detailed, are unlikely to score highly.</li></ul>
<b>AO2</b>	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <ul style="list-style-type: none"><li>• <b>relationships between different generations:</b> treatment of Pip by Joe, Mrs Joe and Pumblechook; Pip's changing relationships with Joe and Magwitch; Miss Havisham and Estella; Wemmick and his father; Matthew Pocket's family</li><li>• <b>methods writers use to create characters:</b> physical descriptions and clothing; symbolic settings, especially homes and interiors; caricature and satirical humour; voice of the older Pip as narrator; dialogue; names</li><li>• <b>ideas about power and authority:</b> Mrs Joe's domestic regime; Pip at mercy of adults; Miss Havisham and the power of money; her control of Estella; power and secrecy of the law; Magwitch's control through Pip's 'expectations'</li><li>• <b>painful emotions:</b> Pip's anxiety over his secret theft; his shame at being scorned by Estella; guilt and dissatisfaction when apprenticed and later over his treatment of Joe; Estella's outcry against her upbringing; Miss Havisham's bitterness</li><li>• <b>loyalty and/or friendship:</b> Biddy's friendship with Pip; Pip and Herbert, flatmates and eventually partners; Joe's loyalty to Pip throughout; Magwitch's determination to benefit Pip; friendship and practical help from Wemmick.</li></ul> <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 <u>HOW</u> meanings have been created.</p>

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

<b>AO1</b>	<ul style="list-style-type: none"><li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li><li>• They should choose an appropriate academic register and style.</li><li>• Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material.</li><li>• For the higher bands, candidates need to establish a well-constructed argument.</li><li>• Narrative accounts, however detailed, are unlikely to score highly.</li></ul>
<b>AO2</b>	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <ul style="list-style-type: none"><li>• <b>relationships between different generations:</b> Tess influenced by her parents; her mother's advice on Tess's marriage; Angel Clare's relationship with his parents</li><li>• <b>methods writers use to create characters:</b> use of the natural world and rural settings; pathetic fallacy; authorial comment and exposition; classical allusions; dialogue, including dialect</li><li>• <b>ideas about power and authority:</b> the authority of the Church and the law; the power of family obligations over Tess; power of new technology to change the lives of rural workers; the power of Alec's money</li><li>• <b>painful emotions:</b> Tess's distress at the death of Prince; reactions to her treatment from Alec and stigma of the 'fallen woman'; anxiety over telling Angel; her suffering at his rejection; resentment and ultimately hatred of Alec</li><li>• <b>loyalty and/or friendship:</b> Tess's loyalty and sense of duty to her family; support for Tess from Izz and Marian; and between Tess and Liza-Lu.</li></ul> <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 <u>HOW</u> meanings have been created.</p>

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

<b>AO1</b>	<ul style="list-style-type: none"><li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li><li>• They should choose an appropriate academic register and style.</li><li>• Look for accuracy and coherence through the purposeful application of knowledge and in the organisation of material.</li><li>• For the higher bands, candidates need to establish a well-constructed argument.</li><li>• Narrative accounts, however detailed, are unlikely to score highly.</li></ul>
<b>AO2</b>	<p>Candidates need to show understanding of themes, topics or techniques in the text they have studied as a whole. They are free to choose different interpretations of the question as long as they consider <u>HOW</u> the writer creates meanings in relevantly chosen examples.</p> <p>Candidates should be rewarded for all valid interpretations of the novel which address the question chosen. They may discuss material which does not appear in the most obvious choices below which include:</p> <ul style="list-style-type: none"><li>• <b>relationships between different generations:</b> Pa's treatment of Celie and Nettie; Mr _____'s influence on Harpo, following his own treatment by old Mr _____; Harpo and childcare; Sofia separated from her children</li><li>• <b>methods writers use to create characters:</b> the epistolary form; dialect features; domestic symbolism such as quilting and making pants; clothes; names; dialogue; Celie's increasing use of her own direct speech</li><li>• <b>ideas about power and authority:</b> patriarchal power based on land ownership; violence and intimidation; women treated as property; Shug's independence; the power of the law to oppress Sofia; developers' power over the Olinka</li><li>• <b>painful emotions:</b> Celie's distress when taken out of school; her fear of men and emotional repression; envy of Mr _____ with Shug; Sofia's anger at her treatment; Celie's anger after discovery of Nettie's letters; Nettie's horror at the loss of the Olinka village</li><li>• <b>loyalty and/or friendship:</b> Nettie's loyal support of Celie; development of friendship between Celie and Sofia; symbolism of quilting; Shug's support for Celie against Mr _____; later friendship between Celie and Mr _____.</li></ul> <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 <u>HOW</u> meanings have been created.</p>

<b>AO3</b>	<p><b>All valid contextual comments, when used relevantly, should be rewarded.</b></p> <p>Key contextual points include:</p> <ul style="list-style-type: none"><li>• early 20<sup>th</sup> century contexts in America and Africa</li><li>• gender roles and patriarchal power e.g. land ownership</li><li>• racial prejudice and inequality</li><li>• position of black women in America and Africa</li><li>• role of Christian faith e.g. in missionary work</li><li>• absence of much human rights legislation</li><li>• Walker's background and work, especially as a civil rights activist</li><li>• her 'womanist' and pantheist beliefs</li><li>• hostile critical reception from black men</li><li>• reference to audience responses in the 1980s or later</li><li>• any relevant critical readings.</li></ul>
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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	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of texts</li> <li>confident understanding of and appreciation of writers' techniques</li> <li>consistently relevant</li> </ul>	<p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>confident evaluation of impact of contextual factors in shaping the production and reception of texts</li> </ul>
4	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts</li> <li>accurate and coherent written expression</li> <li>effectively organised and shaped response</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of texts</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> <li>clearly relevant</li> </ul>	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>sound awareness of the influence of contextual factors on the production and reception of texts</li> </ul>
3	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts, not always relevant</li> <li>generally accurate and coherent written expression</li> <li>clearly organised</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of texts</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/ linguistic features</li> <li>mainly relevant</li> </ul>	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>sensible awareness of the influence of contextual factors on the production and reception of texts</li> </ul>
2	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>basic use of key terminology, though may include some inaccuracy</li> <li>basic understanding of concepts</li> <li>lapses in quality of written expression</li> <li>straightforward organisation</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>basic analysis of how language choices, form and structure affect meaning</li> <li>awareness of key linguistic/ literary features</li> <li>straightforward understanding of texts with some generalisation and simplification</li> <li>some relevance</li> </ul>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>basic awareness of the influence of contextual factors on the production and reception of texts</li> </ul>
1	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of texts</li> <li>limited relevance</li> </ul>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of the influence of contextual factors on the production and reception of texts</li> </ul>
<b>0 marks:</b> response not worthy of credit or not attempted			