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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2017**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2017 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.

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ENGLISH LANGUAGE AND LITERATURE - UNIT 4**

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**General Advice**

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

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

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

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

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

	<b>AO1</b>	<b>AO2</b>	<b>AO4</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.

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 women 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: extract from *Vanity Fair*

<b>AO1</b>	<p>Candidates should use coherent written expression.</p> <p>Literary and linguistic features which might be explored include, but are not limited to:</p> <ul style="list-style-type: none"><li>• continuous prose with direct speech and quoted thoughts</li><li>• satirical and ironic treatment of marital harmony</li><li>• focus on the Rawdons, widening to generalise about wives, returning to the marriage and their financial situation</li><li>• third person omniscient narrator, shifting to intrusive authorial voice in the first person</li><li>• first person plural inclusive pronoun, uniting writer and (male) reader</li><li>• Becky's pronoun use 'I might. . .of him'</li><li>• parallelism 'when he. . .stayed at home'</li><li>• syndetic list of her wifely attentions 'she played and sang. . .in comfort'.</li><li>• parenthesis shifting ownership of opinion to the grandmother</li><li>• anaphora/parallelism 'how much. . .how often. . .how watchful'</li><li>• rhetorical interrogative 'Who has not seen. . .?'</li><li>• combined with parallelism</li><li>• summarising declaratives 'The best. . .hypocrites.' 'A good housewife...a humbug'</li><li>• verb 'cried' in comparison with 'thought to herself'</li><li>• pre-modified noun phrases 'amorous rapture' and 'generous confidence'</li><li>• verbs showing her to be 'indefatigable' – 'listened' 'laughed' 'felt'</li><li>• lexical set of domestic comfort 'drinks' 'dinner' 'slippers'</li><li>• verb choice of 'steeped' (his soul in comfort.)</li><li>• focus on female excellence 'the best of women' 'domestic models and paragons'</li><li>• verbs of manipulation 'hide' 'coax' 'cajole' 'elude' 'disarm'</li><li>• oxymoron 'pretty treachery'</li><li>• passive verb 'found himself converted'</li><li>• contrasting noun phrases 'veteran rake' and 'submissive married man'</li><li>• syndetic pairs 'happy and submissive' 'smiling and cheerful' 'novelty and secrecy'</li><li>• tripling in 'his comfortable evenings' with cosy adjectives.</li></ul>
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**AO2**

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

Candidates might choose to analyse and explore:

- characterisation - his openness contrasted with her concealment
- sly humour at expense of the comfortably deluded husband
- cynical view of an apparently happy marriage
- ironic gap between Becky's opinion and her behaviour
- gender roles: Rawdon's masculine concerns- sport, transport, gambling; her domestic expertise and feminine accomplishments, in keeping with 19<sup>th</sup> Century values
- her adaptability to his behaviour; his unthinking acceptance of these attentions
- movement from narrative to opinion, with focus on 'the best of women', those approved of by society
- contrast between the innocent surface and the manipulative manoeuvres beneath
- assumption that pretence is essential to the maintenance of domestic harmony and that successful wives are more perceptive and more energetic than their husbands
- satirical exaggeration of this idea to serve the purpose of amusing the reader
- resumption of the narrative – the reformation of Rawdon - affirming the cleverness of Becky Crawley
- sub-textual implication of a character who must apply her talents to compensate for being 'a woman without fortune'.

**Reward all valid interpretations.**

## Text B: 'Any Woman'

<b>AO1</b>	<p>Candidates should use coherent written expression.</p> <p>Literary and linguistic features which might be explored include, but are not limited to:</p> <ul style="list-style-type: none"><li>• title: pre-modified noun phrase with determiner</li><li>• end-stopped quatrains</li><li>• rhyme alters/strengthens : <i>abcb</i> in stanza 1; <i>abab</i> half-rhymes in stanza 2; then <i>abab</i> full rhymes with pairs of feminine rhyme in stanzas 4 and 6</li><li>• mainly iambic tetrameter; some irregularity – longer lines in stanzas 4 and 6</li><li>• enjambment in lines 3-4 and in stanza 4</li><li>• insistent use of first person singular pronouns</li><li>• archaic second person in the penultimate line</li><li>• present tense</li><li>• declarative mood until imperative in final line</li><li>• exclamation mark on final line</li><li>• anaphora/parallelism</li><li>• syntactic inversion in stanza 3</li><li>• use of metaphors throughout</li><li>• many common/concrete nouns</li><li>• lexical sets of the house, the elements and ropes/ties</li><li>• pre-modifiers 'precious' and 'sacred' and 'close'</li><li>• cluster of dynamic verbs 'deck' 'spread' 'spin' 'shake' in stanza 5</li><li>• biblical allusion.</li></ul>
<b>AO2</b>	<p>Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how women are presented. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p>Candidates might choose to analyse and explore:</p> <ul style="list-style-type: none"><li>• firm structure and steady rhythm supporting theme of strength</li><li>• sustained focus on the house, domestic life and childcare, in keeping with Victorian or early 20<sup>th</sup> Century gender roles</li><li>• the house as 'Any Woman's whole world - lines 3-4</li><li>• absence of a father figure strengthening importance of the woman of the house</li><li>• two stanzas on fire/warmth with the symbolic hearth as central to domestic comfort and security</li><li>• value placed on home and family by 'precious' and 'sacred'</li><li>• suggestion of nest-making in stanza 5</li><li>• explicit expression of religious faith with the poem ending on a prayer</li><li>• reference to Mary and the nativity.</li></ul>

**Reward all valid interpretations.**



## Text C: Hillary Clinton speech

<p><b>AO1</b></p>	<p>Literary and linguistic features which might be explored include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• declarative mood and rhetorical techniques throughout</li> <li>• present tense</li> <li>• plural noun ‘women’ throughout</li> <li>• first person plural pronouns, shifting to third person</li> <li>• adverbials introducing second section</li> <li>• statistics in tripled syndetic list</li> <li>• parallel phrasing ‘whose experiences . . .<u>unheard</u>’</li> <li>• parallelism/ quadratic structure with negation ‘not by. . .</li> <li>• list of continuous/progressive dynamic verbs ‘giving birth. . .running <u>countries</u>’</li> <li>• adjectives ‘<u>unnoticed</u>’ and ‘<u>unheard</u>’</li> <li>• lexical set of domestic work ‘cooking’ ‘washing’ ‘cleaning’</li> <li>• lexical set of deprivation/suffering ‘diseases’ ‘malnutrition’ ‘poverty’</li> <li>• modal verb (phrase) ‘<u>should</u> (have been prevented)’</li> <li>• passive verbs ‘are being denied’</li> <li>• verbs of coercion ‘<u>denied</u>’ ‘<u>forced</u>’ ‘<u>barred</u>’ ‘<u>banned</u>’</li> <li>• relationship nouns ‘fathers and brothers’</li> <li>• alliteration and assonance in ‘<u>companies</u>’ and ‘<u>countries</u>’</li> <li>• plosive alliteration ‘barred . . .ballot box’.</li> </ul> <p>Look for awareness of the <b>impact of spoken delivery</b>, through reference to stresses, pauses and intonation in features such as those above.</p>
<p><b>AO2</b></p>	<p>Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how women are presented. There should be a clear focus on how language, structure and form <u>create meaning</u>.</p> <p>Candidates might choose to analyse and explore:</p> <ul style="list-style-type: none"> <li>• planned speech in a formal setting, fluently delivered at a steady pace</li> <li>• conveys more contemporary values such as inclusivity (‘everywhere’ ‘around the world’)</li> <li>• uses statistical information to lend authority and appeal to ‘logos’</li> <li>• focus on injustice and inequality, first section referring to marginalisation, poverty and illiteracy, appealing to ‘ethos’</li> <li>• ‘primary caretakers’ formalises the family and community duties undertaken by women and largely unrecognised</li> <li>• ‘economists’ ‘historians’ ‘leaders’ are more likely to be men</li> <li>• aims to take a comprehensive view of the activities and importance of women, the second section including agriculture, industry, business and politics as well as home and children</li> <li>• moves through to the consequences of being undervalued, with the suffering and deprivation of the disadvantaged, including the denial of human rights (pathos).</li> </ul>

**Reward all valid interpretations.**

## Texts A-C

<b>AO4</b>	<p>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 women. 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.</p> <p><b>Reward all valid connections.</b></p> <p><b>Reward responses which organise material carefully in order to address the comparative element of the question.</b></p>
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## Section B: Prose Study

### Mark allocation

	<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.

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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: *The Handmaid's Tale*

<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 <b>how</b> 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"><li>• <b>houses and homes</b> – Offred’s bedroom at the Commander’s house – the message in the closet; dormitories at the Red Centre; Serena Joy’s garden; the Commander’s study; Offred’s memories of her apartment and house from the time before</li><li>• <b>the protagonist’s relationships</b> – Offred’s memories of family life with Luke, daughter and mother; barriers to relationships in Gilead; conflict with Serena Joy; covert liaison with the Commander; friendship with Moira; passion for Nick</li><li>• <b>education and learning</b> - education empowering and therefore withdrawn or replaced by training; absence of the written word and reading as a privilege for the elite; Bible as source of authority but locked away; learning to survive and to communicate secretly</li><li>• <b>suffering</b> - loss of former liberties for all; Offred’s loneliness and separation from family, expressed through painful memories; fear of discovery or betrayal; punishments suffered by victims of the regime; bitterness and envy of Serena Joy</li><li>• <b>the opening</b> - memories of the time before; signs of a half-vanished past; focus on sexual relationships; regimentation and conformity; curtailment of freedom, enforced by violence; restricted relationships and secrecy; the importance of names and naming.</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 <b>how</b> 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 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*

<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 <b>how</b> 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"> <li>• <b>houses and homes</b> – Hartfield the principal house in Highbury; Emma’s responsibility to home-loving father; John Knightley’s objection to visiting in the snow; Jane Fairfax and the Bates in reduced circumstances; Mrs Elton on Maple Grove; elegance and prosperity of Donwell Abbey</li> <li>• <b>the protagonist’s relationships</b> – Emma’s care for her father; missing Mrs Weston; manipulative friendship with Harriet; flirtation with Frank and rivalry with Jane; detestation of Mrs Elton; repentance of her rudeness to Miss Bates; reliance on and arguments with Mr Knightley; realisation of love</li> <li>• <b>education and learning</b> - Mrs Weston and Emma’s education; role of female accomplishments such as music and drawing; Emma’s awareness of Jane’s superiority; Emma’s ‘teaching’ of Harriet; Mr Knightley’s role as mentor; Emma learning from him and from her own mistakes</li> <li>• <b>suffering</b> - Emma’s self-reproach after Elton’s proposal; Harriet’s disappointment; humour of Mr Woodhouse’s nervous anxieties; difficulties of Jane’s situation gradually revealed; Emma’s remorse over rudeness to Miss Bates; her horror at Harriet’s hope of marrying Knightley</li> <li>• <b>the opening</b> - Emma’s social and material advantages; the importance of friendship; father-daughter relationship and Mr Knightley’s role revealed through dialogue; the theme of match-making and marriage partners.</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 <b>how</b> 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>• 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*

<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 <b>how</b> 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"> <li>• <b>houses and homes</b> – Pip’s changing attitudes to his home; domestic scenes at the forge; the Satis House story; the rooms at Barnard’s Inn; Matthew Pocket’s household at Hammersmith; Wemmick’s castle at Walworth; Jaggers’ house in Soho</li> <li>• <b>the protagonist’s relationships</b> – Pip’s hard upbringing by Mrs Joe; unconditional love from Joe; Pip’s ingratitude and repentance; friendships with Biddy, Herbert and Wemmick; exploitation by and forgiveness of Miss Havisham; troubled love for Estella; changing relationship with Magwitch</li> <li>• <b>education and learning</b> – Pip’s early struggles to learn, despite Mrs Joe; the village school; Biddy as teacher; Estella taught to avenge Miss Havisham; education a lasting benefit of ‘expectations’; Pip’s learning in terms of values; Magwitch’s early life</li> <li>• <b>suffering</b> – Pip bullied and exploited by adults, humiliated by Estella; Biddy treated insensitively by Pip; Miss Havisham’s bitter seclusion; Estella emotionally stunted; Magwitch a victim of poverty, Compeyson and the law; Pip’s shame for deserting Joe</li> <li>• <b>the opening</b>– children exploited and manipulated by adults; theme of crime and punishment with the threat of the death penalty; suffering of Magwitch as representative of the underclass; Dickens’ use of settings; Pip’s relationship with Magwitch</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 <b>how</b> 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>• 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*

<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 <b>how</b> 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"> <li>• <b>houses and homes</b> – Tess’s family cottage at Marlott ‘the shiftless house of Durbeyfield’; lodging at the farmhouse at Wellbridge; end of tenancy and leaving the Marlott cottage; Tess and Clare’s ‘honeymoon’ at Bramshurst Manor-house</li> <li>• <b>the protagonist’s relationships</b> - Tess’s duty to help her family; reluctant, problematic and ultimately tragic involvement with Alec; envy and admiration of the dairymaids; true love, courtship, troubled marriage and eventual reconciliation with Angel Clare; sisterly care for ‘Liza-Lu</li> <li>• <b>education and learning</b> – Tess’s National School education an advance on previous generation; Angel Clare’s practical education in agriculture; theology and religious debate; Mr Clare’s belief that higher education should be for clergymen; Tess’s admiration of Clare’s learning</li> <li>• <b>suffering</b> – Tess’s distress at the death of Prince; her family’s struggles for survival; embarrassment and shame at Alec’s pursuit and seduction; unrequited love of the dairymaids for Clare; Tess’s despair after Clare’s reaction to her past; horror of Alec’s reappearance and her family’s plight</li> <li>• <b>the opening</b> – establishing the doomed family connection with the D’Urberville family; social status and changes in fortune; shiftlessness of Tess’s father; specific rural setting.</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 <b>how</b> 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***

<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 <b>how</b> 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"> <li>• <b>houses and homes</b> – focus on domestic work and settings; male property ownership; Harpo and Sofia’s roles in housework and maintenance; the Olinka and the roofleaf; Shug’s house in Memphis; Shug and Celie’s design for a house; Celie and Nettie inherit a house</li> <li>• <b>the protagonist’s relationships</b> – Celie as victim of abuse and neglect from ‘Pa’ and Mr___; protector to Nettie and later correspondent; confidant to Harpo and Sofia; sisterhood with Sofia; nursemaid, friend and lover to Shug; inspiration from other women; later friendship with Mr_____</li> <li>• <b>education and learning</b> – pregnant Celie taken out of school; Nettie’s focus on education; Olinka view of gender and schooling; learning self-worth through other women; Darlene and Celie’s dialect; learning alternatives to the bible; Mr_____ learns to sew</li> <li>• <b>suffering</b> – Celie abused and oppressed by Pa and Mr_____; her separation from her children and Nettie; Sofia’s treatment in prison, working for Miss Millie and her separation from her family; the Olinka’s losses at the hands of foreign developers</li> <li>• <b>the opening</b> – domestic violence and abuse; religious faith; male dominance; focus on sexual relationships and childcare; Celie’s innocence and lack of education implied by her language; suffering and secrecy.</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 <b>how</b> 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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