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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2018**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 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.

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

**SUMMER 2018 MARK SCHEME**

**UNIT 4: UNSEEN TEXTS AND PROSE STUDY**

**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>

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 coast in Texts A – C.	[60]
<b>Text A: 'Break, break, break' by Alfred Lord Tennyson</b>		
<b>AO1</b>	<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"> <li>• elegy; lyric poem</li> <li>• four end-stopped quatrains; <i>abcb</i> rhyme</li> <li>• some circularity: sea addressed in stanzas 1 and 4</li> <li>• variable rhythm: spondee in the title line; some anapestic feet</li> <li>• first person singular pronouns</li> <li>• archaic second person determiner 'thy'</li> <li>• present tense</li> <li>• proper noun vocative 'Sea'</li> <li>• imperatives addressed to the sea</li> <li>• parallelism in stanza 2</li> <li>• fronted conjunctions 'And', 'But'</li> <li>• interjection 'O' with archaic spelling/orthography</li> <li>• exclamatory tone</li> <li>• connotations of the tripled verb 'break'</li> <li>• monosyllabic lexis e.g. l. 1,2</li> <li>• premodified noun phrase 'cold gray stones'</li> <li>• modal verbs 'would' and 'could'</li> <li>• auditory imagery; simple verbs 'shouts', 'sings'</li> <li>• high frequency lexis in stanza 2</li> <li>• nautical lexical set in l. 5-9</li> <li>• symbolism of the 'stately ships' and their 'haven'</li> <li>• lexical set of loss 'vanish'd', 'still', 'dead'</li> <li>• pre-modified noun phrase 'tender grace'</li> <li>• adverb 'never'</li> <li>• patterned alliteration 'boat on the bay', 'day that is dead'.</li> </ul>	
<b>AO2</b>	<p>Candidates should select appropriate supporting evidence and apply relevant linguistic and literary approaches to show how the coast is presented.</p> <p>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>• opening line descriptive of the ceaseless motion of the waves but also suggesting heartbreak</li> <li>• seascape used as a frame for the poet's reflections</li> <li>• sea representing continuity, indifference to his feelings</li> <li>• the sea has its stones; he has no company, only the sea to talk to</li> <li>• uses very familiar visual imagery – seafaring nation</li> <li>• carefree young locals used to contrast with his solitude and gloom; their noisy cheerful enjoyment v. his silent grief</li> <li>• 'stately ships' to symbolise the world which carries on regardless of his loss; possibly a metaphor for life and death 'their haven'</li> <li>• ships could represent trade and therefore prosperity but a ship also took his friend who was never to return</li> <li>• the ships go on but the speaker looks back</li> <li>• the sea's constant rhythm creates a scene of monotony, inevitability and hopelessness; perhaps the last two lines also express acceptance</li> <li>• contemplating the sea does not soothe, invigorate or inspire.</li> </ul> <p><b>Reward all valid interpretations.</b></p>	

**Text B: from the preface to *Channel Shore* by Tom Fort**

**AO1**

Candidates should use coherent written expression.

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

- declarative mood throughout
- present tense, shifting to past
- first person singular pronouns in first and last paragraphs
- inclusive first person plurals 'us' and 'our'
- indefinite pronoun 'Everyone'
- string of prepositional phrases 'in a deckchair. . .near the pier'
- simple declarative 'Everyone is here.'
- asyndetic list of post-modified nouns 'the old. . .amiable waves'
- place adverbs 'Elsewhere' and 'here'
- syndetic list of 'curious relics' from 'Empire Day'
- contrasting lists of pre-modified noun phrases 'Cheap air travel. . .ice-cream stalls.'
- fronted conjunctions 'But', 'And'
- parenthesis for childhood memory
- tripling 'They were free. . .get to'
- lexical set of the seaside in opening paragraph
- personifying pre-modifiers in 'friendly heat' and 'amiable waves'
- gentle verbs 'brushed', 'mingle', 'suffused'
- colour adjectives 'blue', 'pale-blue', 'golden'
- verb phrase 'parcelled out evenly'
- generic plural nouns e.g. 'toddlers', 'girls'
- variety of realistic noun phrases e.g. 'fading sunhats', 'bony chests'
- abstract nouns 'contentment' and 'perfection'
- personification of the seaside holiday
- pejorative pre-modifiers from 'not shabby. . .'
- chilly tactile imagery 'a wind-whipped. . .stalls'
- verb choice 'squirming'
- alliterated phrase 'shivering in my shorts'
- vague proper nouns 'Cote this and Costa that'
- personification of 'Our seaside towns'.

**AO2**

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

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

Candidates might choose to analyse and explore:

- movement from present- past- present to take in the endangerment and survival of the British seaside holiday
- touches on 21<sup>st</sup> Century values and concerns – inclusion, ethnicity, global warming
- on the side of holidaying at home, despite some shortcomings in the past
- optimistic outlook: beach as a welcoming haven for all, seaside towns improved, critics proved wrong
- offers an overview, dealing with widely - held opinions, not only his
- two contrasting pictures of the seaside: the perfect July day (para.1) and the faults and drawbacks of a traditional 20<sup>th</sup> Century beach holiday (para.4)
- familiar ingredients set out swiftly in the opening paragraph
- Bournemouth, a traditional resort, as location – long-established but still popular
- description of people to emphasise variety/ inclusion – age, gender, ethnicity
- unglamourised – nappies, invalid chairs, stomach piercings
- symbolic mingling of languages, despite conflict and violence 'elsewhere'
- the English beach as enduring in its appeal, safe, democratic.

**Reward all valid interpretations.**

**Text C: from the TV documentary *Coastal Path***

**AO1**

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

- turn-taking; adjacency pairs
- first (singular and plural) and second person pronouns
- plural determiner 'our'
- mainly present tense
- discourse markers 'right', 'now' 'to be honest'
- deictic expressions 'to your right', 'right here'
- non-fluency feature 'uh'
- some ellipsis e.g. 'pop in there'
- imperative 'look up to your right'
- proper nouns, some place names
- 'Jurassic Coast' and 'World Heritage' more topic-specific
- Paul's forename used as a vocative
- politeness marker 'please'
- stressed demonstrative pronouns 'this', 'that'
- colloquial idiom 'blow your socks off'
- pre-modified noun phrase 'my favourite place'
- colloquial phrasal verb 'pop in'
- stressed affirmative 'yes'
- commonplace adjectives 'beautiful', 'stunning'
- simple declarative utterance 'that (.) is beautiful'
- Standard English with some high frequency lexis 'little spot', 'some hard some soft'.

Look for awareness of the **impact of spoken delivery**, through reference to stresses, pauses and intonation in other features such as those above.

**AO2**

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

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

Candidates might choose to analyse and explore:

**Reward all valid interpretations.**

- roles of local expert guide and roving presenter discovering the coast; Derry introduces the topic and enables Paul and viewers to appreciate it
- co-operative exchange with expressive and transactional elements
- structured with introduction to this sub-section of the journey, focus on the landmark, brief explanation and comment, closure and moving on
- absence of detailed description; viewers can see the location
- focus on the physical composition of the coast, the geological importance of this coastal feature
- explanation suited to the non-specialist, without technical language
- enthusiastic attitudes from both speakers, on aesthetic and educational grounds
- implication from Derry that the Lulworth Crumple ranks with much larger examples, in terms of geological interest
- theme of learning made explicit by both speakers at the end
- Paul resumes control as the programme moves on.

**A04**

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 coast. Candidates are likely to make connections in terms of context and how this affects the representation of the coast 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	<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</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

### Mark allocation

	<b>A01</b>	<b>A02</b>	<b>A03</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>contrasts:</b> between Offred's past life and her present; between freedom and control, choice and restriction; between handmaidens and Japanese tourists; between friendship, employment, family life and the allotted roles in Gilead; between Offred's narrative and the Historical Notes</li><li>• <b>marriage:</b> changes in marital law; Serena Joy's status as wife and her resentment of Offred; limited communication between Serena Joy and the commander; the ritualistic, rolebound model of marriage in Gilead; Offred's mother's rejection of marriage</li><li>• <b>secrets:</b> the Latin message in Offred's room; her predecessor's fate; the doctor's offer; Offred and Moira's friendship; private meetings with the Commander; the 'club'; conversations with Ofglen; Offred's affair with Nick</li><li>• <b>loss and disappointment:</b> Offred's longing for her daughter and for Luke; loss of family life, free speech, independence, choice, books; loss of love and friendship; the disappearance of Ofglen</li><li>• <b>work:</b> employment of women made illegal; chosen work replaced by rigid assigned roles denoting status; employment for wives and handmaids replaced by shopping, gardening, knitting; domestic role of the Marthas; Moira's 'work' at the club</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>

**AO3**

**All valid contextual comments, when used relevantly, should be rewarded.**

Key contextual points include:

- gender roles and patriarchy
- 20<sup>th</sup> century dystopian literature – Orwell, Huxley, Bradbury
- history of totalitarian regimes
- attitudes of the religious right, especially in the U.S.
- Puritan theocratic societies in 17<sup>th</sup> century America
- threats to fertility in the industrialised west
- late 20<sup>th</sup> 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 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:

- **contrasts:** between Emma's situation and Jane's; between Harriet's and Emma's attitudes to love and to each other; between gentlemanly behaviour (Mr Knightley) and lesser men such as Frank and Mr Elton
- **marriage:** contentment for the Westons, security for Miss Taylor, disturbance for Mr Woodhouse; Mr Elton's ambitions and his worldly match; competing demands of fortune (Frank) and duty (Emma); the happiest outcome for all – three matches at close of novel
- **secrets:** Emma's matchmaking plans for Harriet; Frank's engagement to Jane; Harriet's 'treasures' kept in memory of Mr Elton; Harriet's hopes of Mr Knightley; Emma's realisation of her own feelings for Knightley
- **loss and disappointment:** loss of Miss Taylor from Hartfield on her marriage; Mr Elton's disappointed hopes; Harriet's disappointment over him; the Bates's loss of status; Jane's decision that she should become a governess; Emma's plans for Harriet
- **work:** not an option for Emma, occupied by 'accomplishments', charitable visits and match-making schemes; those who work in trade or farming, like Mr Martin considered inferior; Mr Elton and the genteel role of the clergyman; Jane's limited options for making her own living

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: *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>contrasts:</b> between Christian virtues (Joe, Biddy) and satirical portraits (Mrs Joe, Pumblechook); Biddy and Mrs Joe as housekeepers; Joe and Mrs Joe's treatment of Pip; true and false gentility; Magwitch and Compeyson</li> <li>• <b>marriage:</b> Mrs Joe the abusive wife; Joe's loyalty to her; planned marriage of Miss Havisham; Herbert and Wemmick both marry happily; loveless marriage to Drummle changes Estella; Pip's plan to marry Biddy thwarted by her marriage to Joe</li> <li>• <b>secrets:</b> Pip's unconfessed theft of food for the convict; identity of Pip's benefactor concealed by Jaggers and Miss Havisham; Pip's funding of Herbert's partnership; role of Molly and the parentage of Estella</li> <li>• <b>loss and disappointment:</b> Pip's loss of faith in his home after Satis House; Joe's reaction to Pip's 'expectations'; Miss Havisham's loss of her scheming fiancé; Estella's inability to love; Pip's reaction to discovering his benefactor's identity; failure of his efforts to save Magwitch</li> <li>• <b>work:</b> Joe's working-class status and work ethic; Pip's 'work' at Satis house; Pip's apprenticeship years; Jaggers' absorption in his profession as lawyer; Wemmick's distinction between office and home; Herbert's (and later Pip's) career; Magwitch's work which funds Pip; Biddy's career</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, capital punishment</li><li>• social issues such as poverty, crime, urbanisation</li><li>• serial publication for Victorian audience</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>• how modern audiences might respond</li><li>• any relevant critical readings.</li></ul>
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**Thomas Hardy: *Tess of the D'Urbervilles* (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:

- **contrasts:** Tess and her mother (education); tradition and modernity, nature and machinery; town and country; Tess's conscience and Joan's pragmatism; Angel and his brothers; attitudes of Tess and Angel to their experiences before marriage
- **marriage:** Tess's parents; attitudes to single mothers; the Clares' hope that Angel will marry Mercy; Tess's and Angel's attitudes to their previous experiences
- **secrets:** ambiguity of Tess's seduction/rape by Alec; keeping her past life hidden, mother's advice to Tess; her decision to tell Angel the truth and the lost letter
- **loss and disappointment:** Tess and Angel at the May dance; death of Prince; Tess's baby; disappointment of the milkmaids over Angel; Angel's reaction to Tess's past; Izz's lost opportunity; loss of father leading to homelessness and Tess's downfall; loss of village communities
- **work:** struggles of Tess's family to make a living; Talbothays dairy; Angel's choice of career; hard labour at Flintcomb-Ash; traditional methods and modernisation

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:

- 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.

**Alice Walker: *The Color Purple* (W&N)**

**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:

- **contrasts:** between Celie and bolder women – Nettie, Sofia, Shug; between the status of men and women, black and white; between orthodox and spiritual religion; between oppressed Celie early in novel and fulfilled Celie later; early and later portrayals of Mr\_\_\_\_\_
- **marriage:** housekeeping/childcare services for men; gender roles and domestic abuse; marriage as battleground - Harpo and Sofia; the Olinka – polygamy and arranged marriages
- **secrets:** Pa’s abuse kept hidden ‘*tell nobody but God*’; Mr\_\_\_\_\_ hiding Nettie’s letters; Olivia and Adam’s parentage concealed by Pa; story of Celie and Nettie’s real father
- **loss and disappointment:** Celie deprived of education; loss of Nettie and of the replies to her letters; Harpo’s loss of his family; Sofia’s loss of freedom, family life and children growing up; the Olinka’s losses to the developers
- **work:** Celie’s undervalued domestic competence; Shug’s work and independence; marital roles of Sofia and Harpo; Sofia working for Miss Millie; Nettie’s work with the Olinka; Celie’s sewing which becomes a career

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>	<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> </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 of texts</li> <li>confident grasp of overview</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> </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> <li>secure grasp of overview</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> </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> <li>sensible grasp of overview</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> </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> <li>basic overview</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> </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> <li>limited overview</li> </ul>
<b>0 marks:</b> response not worthy of credit or not attempted			