

Appendix 4: Non-examination assessment authentication sheet

Pearson Edexcel Level 3 Advanced GCE in English Literature 9ET0/04		
Have you received advice on the title from the Assignment Advisory Service?		Y <input checked="" type="radio"/> N <input type="radio"/>
Centre name:		Centre number:
Candidate name:		Candidate number:
Assignment	Marks awarded	Comments
Essay title: <i>Explore the extent which Gender affects the characters</i>	AOs 1, 2 and 3 [redacted] /36 AOs 4 and 5 [redacted] /24	See annotations on script
TOTAL	[redacted] /60	

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I certify that to the best of my knowledge the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources and any artificial intelligence (AI) tools used in the work. I have not solely used AI to mark the learner's work. I understand that false declaration is a form of malpractice. I confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:	<i>[Signature]</i>		
Assessor signed:	<i>[Signature]</i>	Date:	[redacted]

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work and any AI tools used in the work. I understand that false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions. I acknowledge that Pearson may use candidate work for the purposes of standardisation, training, and exemplar material.

Candidate signed:	<i>[Signature]</i>	Date:	[redacted]
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Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1, 2 and 3.

Please tick all texts that have been studied in the other components.

Component 1	Shakespeare		Other drama	
	<i>Antony and Cleopatra</i>	<input type="checkbox"/>	<i>Les Blancs</i>	<input type="checkbox"/>
	<i>Hamlet</i>	<input type="checkbox"/>	<i>Doctor Faustus</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input type="checkbox"/>	<i>The Duchess of Malfi</i>	<input type="checkbox"/>
	<i>Othello</i>	<input checked="" type="checkbox"/>	<i>The Importance of Being Earnest</i>	<input type="checkbox"/>
	<i>A Midsummer Night's Dream</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>
	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>Sweat</i>	<input type="checkbox"/>
	<i>Twelfth Night</i>	<input type="checkbox"/>	<i>Waiting for Godot</i>	<input type="checkbox"/>
Component 2	Childhood		Colonisation and its Aftermath	
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>Home Fire</i>	<input type="checkbox"/>
	<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>
Component 2	The Supernatural		Women and Society	
	<i>Dracula</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input type="checkbox"/>
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
	<i>Beloved</i>	<input type="checkbox"/>	<i>Mrs Dalloway</i>	<input type="checkbox"/>
	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>
Component 2	Crime and Detection		Science and Society	
	<i>Lady Audley's Secret</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input checked="" type="checkbox"/>
	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
	<i>The Cutting Season</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input checked="" type="checkbox"/>
	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>

Component 3	<i>The Medieval Period</i>	<input type="checkbox"/>	<i>Geoffrey Chaucer</i>	<input type="checkbox"/>
	<i>The Metaphysical Poets</i>	<input type="checkbox"/>	<i>John Donne</i>	<input type="checkbox"/>
	<i>The Romantics</i>	<input checked="" type="checkbox"/>	<i>John Keats</i>	<input type="checkbox"/>
	<i>The Victorians</i>	<input type="checkbox"/>	<i>Christina Rossetti</i>	<input type="checkbox"/>
	<i>Modernism</i>	<input type="checkbox"/>	<i>T S Eliot</i>	<input type="checkbox"/>
	<i>The Movement</i>	<input type="checkbox"/>	<i>Philip Larkin</i>	<input type="checkbox"/>

Non-examination assessment	Please list the non-examination assessment texts below	
	Text 1	Text 2
	'The Lonely Londoners' By Sam Selvon	'The Color Purple' By Alice Walker

With reference to your wider reading and research, explore the extent to which gender affects the characters in Sam Selvon's *The Lonely Londoners* and Alice Walker's *The Colour Purple*.

In *The Lonely Londoners* and *The Colour Purple*, some central characters are treated poorly purely because of their gender. This is seen in each text as they also experience prejudice differently; within *The Lonely Londoners* the characters live comfortably using their gender as an advantage, whereas, in *The Colour Purple*, Walker uses overt sexism to show the extremities of living in South America during the early 1900s especially as black woman. As well as this we see that women do not play a large role in *The Lonely Londoners* and are often controlled and shut down by the male protagonists, not only do they not have a large part but only Tanty Bessy (Tolroy's elderly aunty) is given a short narrative episode. The relevance of other females is minute and are usually used as an appendage to the men in the narrative. However, in *The Colour Purple*, this is rather the opposite as the centre of Celie's world is other women in her life and the men just come as a package with them. This way it is powerful to see the sense of community the women hold with each other and the bond they form due to the actions of their partners. However, it is evident in that this is not always the case as jealousy and rivalry does get in the way. Furthermore, the idea of abuse and male dominance will be explored; men in both novels are abusive to women and repeatedly take advantage of them, constantly using the societal hierarchy to assert their power. In both novels there is a battle of dominance between men and who their 'alpha' male is. It is important remember that Selvon was a part of the Windrush generation which is a huge historic event that began the integration of men from the West Indies and British people due to the large number of deaths in the UK after World War 2. This had a large impact on his writing and the reader can see this from the opening as Moses is meeting a young man (Galahad) who is arriving to London for the first time. So, from this the reader can expect to

A01/4.
Clear

Ans.
'general' 'clear'?

see evidence of Selvon's experience living in London as a migrant. In comparison, *The Colour Purple* is in the form of an epistolary novel which is important as through this Walker can emphasise the importance of communication especially when the protagonist is so restricted from verbal freedom.

In both novels the representation of women is similar despite women playing a minor role in *The Lonely Londoners*. The treatment of women in both is degrading however in *The Colour Purple*, Walker highlights the direct effect of the mistreatment by giving the reader a direct female perspective. This is juxtaposed in *The Lonely Londoners* as the reader is given male perspective through the stream of consciousness writing method that Selvon uses. Within the narrative, only one female character is given a narrative episode, Tanny who is Tolroy's uninvited aunt from the West Indies. Therefore, despite her being the only female in the narrative that has a narrative episode it is clear that it is unwanted just as much as she was unwanted when she first arrived to England. Through the all-male perspective, the reader is shown the ignorance of the men in the novel and their poor treatment of women. This is shown through their re-labelling of women as 'skin' and 'pieces of skin' which at first look is just a colloquialism; but it cannot be denied that there is an obviously degrading undertone within the way that they view women as objects of sexual desire. This highlights their immaturity as they still act like young boys which they even acknowledge themselves often referring to their group as 'the boys.' The immature behaviour can be seen throughout the novel as Galahad and the Boys have reoccurring excitement towards sleeping with random women that they meet and find a lot of pleasure in taking them out. An example of this would be when Galahad and Daisy go on a date together and Galahad 'walk the streets and passes famous places, feeling like a king' because he saved up some money he earned to take her

A01/4

Clear

A02

Clear
explores
nuances
of
writer's
craft

A02

Clear

A02

Clear

A02
General

somewhere nice. Selvon uses the simile 'like a king' to emphasise that although in the moment he feels good about himself and his situation, he does not have long feeling this euphoria. After the date, Galahad rushes Daisy back to his home and it is noticeable that she is uncomfortable, yet he disregards how she feels in an attempt to have sex with her. Selvon uses a close third person narrative perspective which floats around the characters; the uncomfortableness that Daisy felt can be seen in the lines: 'Daisy start to hesitate' and 'she quiet as a mouse.' In the simile 'quiet as a mouse' there is an implication that she is too afraid to voice that she does not want to go back with him, yet Galahad takes advantage of her vulnerability. Regarding the *The Lonely Londoners*, Dawson cleverly highlights that 'Instead of dismantling colonial power... the boys' simply invert those relations through the creation of the gender hierarchy.' As Dawson suggests, the 'boys' react to their experience of racism by attempting to control the women in their lives. It could be argued that Galahad is attempting to retrieve his power from Daisy as leading up to their date a young boy points out the colour of his skin. This leads to a short but impactful moment in the text where Galahad talks directly to his hand and questions why he was born black: 'Why the hell you can't be blue, or red, or green, If you can't be white.' It is significant that Selvon has placed the covert act of racism before his date with Daisy as it shows the contradictory feelings that Galahad experiences; his moment of vulnerability and weakness is soon contrasted with his masculine power over his love interest, further reiterating Dawson's point.

A02
Clear

A01
relevant terminology

A05
Clear understanding in support of own view

A02
discriminative?

A05
Developed

A04

Similarly, Walker presents the women in *The Color Purple* as vulnerable and weak. They are degraded based on their physical appearance and this is seen towards all women in the novel as Walker includes a detailed description on their physical appearance, yet there is little to no description on the appearance of the male characters. This could be due to the development of

Celie's character (as she is the narrator) because her sense of self progresses through the novel alongside with her sexuality. One example of this is where Celie meets Sofia for the first time because she has become pregnant with Harpo's child. Celie's initial reaction is to a comment on her appearance: 'she not quite as tall as Harpo but much bigger.' Although Celie's comment is not directly degrading Sofia, there is an insulting tone to which she uses her size against her. Later in the text, Celie contradicts herself as she has turned to a more positive outlook towards her: 'Sofia look half her size. But she still a big strong girl.'

However, there is still an undeniable implication of insult about Sofia's appearance; whether she is too big or too small it is as if Celie must find something to criticise. It is likely that Celie has been conditioned by the men in her life to believe that she must put down and degrade other women. Like how men have treated her from a young age. This is a form of deep-rooted misogyny that Celie uses against other women as an act of service to the men in her life, especially her husband. When Shug and Celie first meet, it is a moment of desperation for Shug as she is very poorly and needs to be looked after. Shug is a past lover of Celie's husband, so it is likely that there will be initial competition between the two characters, and it is seen immediately as Shug's first look at Celie results in the line 'You sure are is ugly.' Despite the comment from Shug later being revealed as an act of jealousy, it does not take away from the direct attack on Celie in front of her husband where Shug knows that he will not defend her. Again, the act of women putting each other down is in the name of the men they are surrounded with; in a way, it draws them closer together as partners. De Beauvoir highlighted a key of feature women's behaviour in society; 'duties placed upon woman by society are regarded as a 'service' rendered to her spouse.' Here, there is a suggestion that even when Celie is writing to herself privately, the control and restriction of her husband renders her thoughts and provokes a spiteful and degrading side to her.

A02
Clear

A02
Clear

A03.
Clear

Explore sophisticated ideas in terms of unconscious male influence

A01/4
Clear

In both texts, the writers present men as violent and controlling figures who seemingly have no emotion or empathy. This is seen in Walker's *The Color Purple*, during an extremely distressing interaction between Pa and Celie in the first letter. The supposed 'father' took advantage of his partner's daughter by raping her at only fourteen years old: 'He start to choke me, saying You better shut up and git used to it.' Walker has purposefully placed the arguably most traumatic scene at the beginning of the novel as it sets the tone up and highlights that control and abuse will be a reoccurring theme throughout. Celie is often neglected in the entirety of the novel, and this is shown in several ways by Walker. One way is her restriction of sexual pleasure, and another is through the lack of emotional support she is provided. Celie's innocence is taken away from a young age, so she is left with an idea that sex is only a transaction between a man and a woman or something to be afraid of. Later in the novel, Shug discovers that Celie has never had an orgasm or enjoyed having sex with her husband, so she usually waits until it is over: 'Most time I pretend I ain't there.' This line has a rather melancholic tone to it as it provokes an emotional response from the reader to the realisation that Celie has become enslaved to her husband. It seems that Celie has her individuality taken away as she is forced into a loveless marriage where her overarching duty is to satisfy the needs of her husband. Although this is not a physical violence, it could be seen as a murder of the female spirit. This can be supported by Cheung's analysis of the novel where they argue, 'Some of these women are, moreover, thrice muted, on account of sexism, racism and a 'tonguelessness' that results from prohibitions or language barriers.' The epistolary novel was written in 1982 however it is set in early 1900s, suggesting that control and violence against women seems a constant battle against being 'muted' in society. Interestingly, Walker writes the novel in an epistolary structure meaning in the form of letters. This is interesting because this is how the entire novel is written. Like Cheung suggests, Celie certainly has a 'tonguelessness' to her character as she never really verbalises her emotions.

A05
Clear + relevant integration to support own argument

A05
Clear

Developed controlled exploration

A02
Vivid

A02
General clear?

A01
Relevant terminology

This links to Walker's intention as it emphasises that male violence against women (even in minute ways) is a constant battle that may never truly be over.

A02
Concise
perhaps
more
clear?

In *The Lonely Londoners*, Selvon similarly explores men as violent figures. This is shown through characters like Lewis and Agnes who highlight the extremities of domestic abuse. An example of this is shown shortly after Moses implants the idea into Lewis' head that his wife may be cheating on him: 'You think it's true that it have fellars does go round... when you working and --- your wife' and 'you think if i was married I would ever do night work?' It is evident that Moses is clearly attempting to gaslight Lewis into believing he has a valid reason for his violent tendencies, further enabling his actions. Then finally, 'At last he put such a beating on Agnes that she left him for good'. Selvon demonstrates the extent of the abuse Lewis put Agnes through by the reiteration of 'At last.' Clearly, this is not the first time that Agnes has suffered extreme violence from her partner. Unfortunately, there is a sense of dramatic irony within this as the reader is aware that Agnes has not actually committed any form of infidelity; yet Moses purposefully plants the idea that she would be able to easily cheat while Lewis is working. The clarity of why Moses makes the point that Agnes could cheat on him while he is away at work is vague, however it is justifying the violence he uses against her. Despite Agnes having no role to play in the beatings she received, she endured them until eventually they become so bad that she couldn't physically stay any longer without him taking her life. Brilliantly, Hengehold picks up in her article on gender and loneliness the betrayal women face in male and female relationships: 'women's fear results as much from anxiety about being abandoned by self-styled "protectors."' This article adds emphasis to the destruction men hold over women, even when in traditional standards of England in the 1950s the ideal man would look after their wife and provide for them.

A04
Clear

A02
Clear

A03
Clear

However, through characters like Lewis and Agnes the safest option for Agnes is to separate herself from the abuse and to save herself despite him supposedly being her 'protector.'

Moses' part to play in the beatings that Agnes receives could also be seen as a form of control over her as he knows the consequences it will have but does it anyway. Again, reiterating the violence and control men in both *The Lonely Londoners* and *The Color Purple* adopt.

In *The Lonely Londoners* and *The Color Purple*, both Selvon and Walker present the women in the novels as strong and powerful. Following the previous argument, Agnes clearly suffered domestic violence from her partner yet still had the courage to eventually leave him when it became significantly worse. It is important to remember that Selvon has the novel set in the 1950s where certain events within the narrative would have been deemed socially acceptable (like domestic violence) or collectively frowned upon such as Agnes leaving her husband. However, by far, the female character within *The Lonely Londoners* that shows the most empowerment would be Tanty. Funnily, Tanty arrives to England with the rest of Tolroy's family unannounced and unwanted yet is one of the most impactful characters as she is the only female given a narrative episode. It could be said that the initial introduction the reader is given of Tanty proves that her character is powerful with her first line being 'Ah, you see what I tell you? You see how ungrateful he is?'. Immediately, Tanty breaks the 'silent woman' trope that is commonly seen within literature as she is visibly outspoken and opinionated. Later in the novel, when comforting Agnes, Tanty questions why Agnes would allow Lewis to continuously beat her: 'Why don't you leave that man for good? He always beating you for nothing.' Shortly after this interaction between Tanty and Agnes, she leaves him emphasising the influential power that Tanty has over other characters in the novel. This is also seen in her influence over her local shop keeper as she encourages him to implement a

A01/4

Clear

A03

re-read

A02

Clear

A02

Clear

credit system for herself and the regular customers to ensure that they will return: 'I will only give you credit.' Although the shop keeper only does this to 'humour' Tanty, he ends up with a stream of customers who would like to also participate because of their financial situation.

As Kabesh suggests there is certainly a limitation on the characters in *The Lonely Londoners* that is financial: 'race in its engagement with the lived lives of West Indian migrants in

London, especially in its negotiation of the mobility that life in the metropole affords, or, as may be the case, does not afford.' Kabesh explores the idea of the expenses that the migrants

face upon their arrival to London with little to no support from the British government. Tanty combats the financial struggle in London that many suffer through borrowing the payment

system they use in the West Indies to provide support for those who need it. Tanty integrates

her old and new culture to create a new and effective payment system that not only benefits her but her friend as well, proving her as a minute but powerful female in the narrative.

Within *The Color Purple*, the reader is shown female empowerment in the means of the

sexual freedom that Shug embodies throughout. Shug's character within the novel is

extremely important as she is not only extremely powerful with the way she is sexually

liberated but also in the way that she encourages the females around her to take up the same

outlook. In one of Celie's many letters, Shug has recovered from an illness and is feeling

more like her promiscuous self again: 'She got on a red wool dress and a chestful of black

beads.' Walker has purposefully used colour imagery to describe the dress that Shug was

wearing. The connotations of Shug's dress being both red and wool are seductive as it creates

an image to the reader of a slip-on soft red dress. Walker also includes that Shug has a

'chestful of black beads' which at first glance is the accessories to her outfit however there is

a further implication that Shug is a heartless woman. As well as this, Celie also describes

A05
Clear

Argument
is
Controlled
here.

A02

Clear

A01
Clear

A02
Clear

Shug as 'climbing down tween Harpo and Mr___' which again reiterates the suggestion that Shug is powerfully sexual. Shug also does this directly in front of Celie towards her husband knowing that she has that power as Celie is not going to say anything about it. As Abbondonato cleverly states: 'The Color Purple challenges patriarchal constructions of femininity and female desire and makes representation itself a compelling issue.' The power of Shug's femininity and sexual desire not only pushes the boundaries of social acceptance in the early 1900s but also challenges the stereotype of a 'kept woman' reiterating Shug's power as a woman.

Overall, it is made clear that gender affects all characters in the novels, and it affects them similarly despite the protagonists being opposite genders. This is seen in a multitude of ways through each novel and there are many moments which overlap each other. The most interesting arguments from the novels that carried the most weight to discuss were women as subservient, men as violent and women as powerful. In the first argument, both Walker and Selvon present the women as ~~subservient~~, however this is later contradicted in the final argument as there are some characters who push the stereotype deeming them ~~powerful~~. The second argument that was explored was the presentation of violence and control with men in each novel. Although the violence within The Color Purple was more evident and graphic than in The Lonely Londoners, the effects they both had on women were distressing to experience while reading.

→ conclusion not finished?
expression / argument lacks
control here.

A01-3

Clear response with relevant examples and terminology throughout. Demonstrates clear understanding of writers' craft and context - though some contextual links are general.

A04-5

Makes clear connections between texts, though could include more integration throughout. Shows clear understanding of different interpretations - at times developed in relation to own argument.

A01+2+3 ⇒ There are some examples of deeper analysis which suggest discriminating understanding but response is mostly clear, lapse in control towards end. Overall, Qualities of L3 convincingly met

Agreed -

A04 + A05

Some controlled application of A05 if not fully developed - but enough for low L4?

A04 is clear

Bibliography

Ashley Dawson – 'In the Big City the Sex Life Gone Wild: Migration, Gender, and Identity in The Lonely Londoners'
The Color Purple and Women's Time

Laura Hengehold- When Safety Becomes a Duty: Gender, Loneliness, and Citizenship for Urban Women

Mapping Freedom, or Its Limits: The Politics of Movement in Sam Selvon's The Lonely Londoners Lisa M. Kabesh

"A View from 'Elsewhere'": Subversive Sexuality and the Rewriting of the Heroine's Story in The Color Purple

Sam Selvon – *The Lonely Londoners*

Alice Walker – *The Color Purple*

