

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/N
Centre name:		
Candidate name:		
Assignment	Marks awarded	Comments
Essay title: Power in "Wiele Sargasso Sea" and "Things Fall Apart"	AOs 1, 2 and 3 /36 AOs 4 and 5 /24	This is an excellent essay in which AOS is exceptionally strong. has produced a highly tentative, detailed and sustained analysis of these two texts which is fully deserving of mark. More detailed feedback on final page.
TOTAL	/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 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:	
Assessor signed:	

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources 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.

Candidate signed:	
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Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns regarding this please email: ePortfolio@edexcel.com

Candidate signed:		Date:	28/03/2023
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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	
	Tragedy			
	<i>Antony and Cleopatra</i>	<input type="checkbox"/>	<i>Les Blancs</i>	<input type="checkbox"/>
	<i>Hamlet</i>	<input checked="" 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 type="checkbox"/>	<i>The Home Place</i>	<input type="checkbox"/>
			<i>The Importance of Being Earnest</i>	<input type="checkbox"/>
	Comedy			
	<i>A Midsummer Night's Dream</i>	<input type="checkbox"/>	<i>The Pitman Painters</i>	<input type="checkbox"/>
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>
	<i>Twelfth Night</i>	<input type="checkbox"/>	<i>Sweat</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			<i>A Passage to India</i>	<input type="checkbox"/>
	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"/>
Component 2	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>
	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"/>
Component 2	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>
	<i>The Murder Room</i>	<input type="checkbox"/>		

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

Non-examination assessment	Please list the non-examination assessment texts below	
	<p>Text 1</p> <p>"Wreck Sargasso Sea" by Jean Rhys</p>	<p>Text 2</p> <p>"Things Fall Apart" by Chinua Achebe</p>

"In *Wide Sargasso Sea* and *Things Fall Apart*, marginalised characters are presented as powerless subjects within their respective societies". With reference to your wider reading around *Wide Sargasso Sea* and *Things Fall Apart*, compare the ways in which Jean Rhys and Chinua Achebe present the theme of power.

In both Jean Rhys's *Wide Sargasso Sea* and Chinua Achebe's *Things Fall Apart*, both authors powerfully probe the theme of power through their presentation of marginalised characters and societies. For instance, in Rhys's reworking of Charlotte Brontë's Victorian novel *Jane Eyre*, she displays the treatment of Antoinette Cosway at the hands of her sexist husband that renders her a powerless victim of a prejudiced society that values men over women. Rhys further explores the theme of power through her presentation of the racial tensions in post-emancipation Jamaica, where racial lines have become blurred; both black and white characters use racism as a means of demonstrating power. This racial divide is further utilised by Rhys to present power through the injustices that victims of racism (on a personal and systematic level) feel, and the ways in which the characters act to gain power and establish their authority. Achebe uses racism in *Things Fall Apart* to present power, differing from the ways that Rhys uses it and instead demonstrating how racism renders characters powerless at the hands of oppressive and racist forces. Writing to make sense of how Christian values altered those of the Igbo, he further probes the theme of power through his portrayal of the cultural clash between the white missionaries and the native Igbo, demonstrating how the missionaries overpower and marginalise the Igbo and their culture. This is particularly noticeable through the unseating of the native justice system. Furthermore, Achebe presents sexism as a prominent feature of the patriarchal Igbo society that sees women as demonstrations of success and subordinate to men, perhaps as a means of highlighting the marginalisation of powerless characters.

Both Rhys and Achebe explore the power of racism in their novels, and its uses in establishing authority. For instance, racism is a key feature throughout Rhys's *Wide Sargasso Sea*, with Rhys choosing to set most of her novel in post-emancipation Jamaica where tensions between the Black natives and the White ex-slave owners are high. This is highlighted in Antoinette's interaction with Tia,

A04 L5-
Evaluative

A03 L5-
Confidently
used to illuminate
own
critical
position
& form
argument

A03 is
certainly
sustained

A02 is
integrated
with A03
L5-

L5-

A03 is
used discriminatingly
to inform
conceptual
argument

A01 L5-
Confident
critical
argument

A01/2 L4+
Sustained
and developed
interpretation

A01 L5
Structure &
expression
certainly
sophisticated

A04 L5-
integrated
& sustained

A03

A01
Tentative
approach to
analysis

A04 L4+
Secure
critical
interpretation
perhaps not
evaluative
enough L5

Agreed

A02 confidently integrated analysis L4+

calling her a "cheating nigger," her scathing prejudice language highlighting this racism. Antoinette

then realises that "black-white relations [have been reconfigured] in the wake of emancipation,"

A05 L4+
Integrated discussion
of alternate
interpretations
with textual
exemplification

(Vivian Null Halloran)¹ and that "old time white people nothing but white nigger now, and black nigger

better than white nigger." The racial epithet "white nigger" highlights this reconfiguration of black-

white relationships suggested by Halloran. This is further exemplified through Tia's lack of respect for

Antoinette, possibly rooted in the racial divide between freed slaves and old slave owners. In the spirit

A02 L5
explored in
conjunction
with A05
material
to illuminate
analysis.

A03 L5
Evaluatively
integrated
to illuminate
critical
stance

of post-colonial literature, Rhys's use of racism is also arguably used to explore the misguided views

of power held by characters such as Mr Mason, a character who believes that as a white man and

plantation owner his status grants him power over black people he perceives as subordinate. This is

noticeable when the black people attack Coulibri despite Mr Mason's claims that "there [was] no

reason to be alarmed," dismissing the crowd as "a handful of drunken negros," and ironically reacting

to their pelting of the house with stones by stating that "they will repent in the morning [with] gifts of

tamarinds in syrup and ginger sweets." This is another example of the reconfiguration of Black-White

relations suggested by Halloran, yet Mason's views of who holds power are skewed by his moribund

belief that black people are subservient to white people. The power that he once held, as a white man

of wealth, over the black people can no longer be established. The black people are perhaps angry at

the demonstration of wealth with the renovation on Coulibri, an idea supported by Antoinette's

remark that "they did not hate us quite so much when we were poor."

L5-
A05 discussion
detailed
and developed

A02 L5
sophisticated
and developed

A01 L5-
developed
and sustained
textual
examples

A01/2
sustained
textual
references
with
confident use
of terminology
in analysis

A01 L5
sophisticated
expression

A02 sustained further
by additional exemplification

A04

Likewise, in Achebe's *Things Fall Apart*, the power of racism is used to expose how the white

missionaries are able to establish their own authority in Nigeria. The first example of racism is also the

first interaction between the white missionaries and the black Igbo and results in violence, which is a

striking decision by Achebe that sets the scene as one of injustice and discrimination. The initial

response to this interaction is to "[kill] the white man," due to the fears that he "would run away to

A02 L5
Confident discussion
of author's
methods and
intentions

¹ Race, Creole, and National Identities in Rhys's *Wide Sargasso Sea* and Phillips's *Cambridge*

LS A04 sustained approach to connections between texts

call [his] friends." Similarly to Rhys, Achebe subverts the stereotypical ideas of racism (White on Black)

possibly as a means of foreshadowing the resistance to change in colonial Nigeria. Writing to see how

the views of the Christians altered those of the Igbo, Achebe demonstrates this change towards the

end of the novel, through the conversion of some of the Igbo to Christianity. This is particularly

noticeable through racist Christian demonisation of the Igbo culture, displayed as Reverend James

Smith expels a convert for "[allowing] her heathen husband to mutilate a dead child." To a reader

distanced by time and culture, this brutal act may sound like a reasonable cause to punish someone.

Indeed, Achebe chooses to mostly focus on introducing and exploring Igbo culture to contradict the

primitive depictions of it that commonly occurred in the British literature that he encountered while

studying at university. He encourages the reader to view the actions of the white missionaries as racist

narrowmindedness as they ignore the history of Igbo tradition. Ali A. Mazrui supports this, arguing

that we salute Chinua Achebe and his inclusion of the brutal nature of the Igbo tribe as "pre-

Christianised Igbo did do precisely those things."² Mazrui's reading of the novel certainly has merit

considering that pre-Christian Igbo culture becomes overruled by the racist power of the Christians.

Achebe effectively shines a light on the narrow-minded approach that people have when exploring

these traditions, and their failure to consider the culture behind them. Through his introduction to the

Igbo, Achebe undoubtedly intends for the reader to have a more open-minded approach to the Igbo's

traditions and encourage them not to take the same narrow-minded approach as the missionaries.

This demonisation of the violent Igbo culture is one key reason the missionaries are able to gain

converts, exemplified with the brutal acts of Okonkwo as he hits his son with "two or three savage

blows," for converting. Ironically, the brutal nature of the Igbo that the character Okonkwo embodies

is what convinces Nwoye to convert.

Perhaps influenced by the sexist cultures of their respective societies, Rhys and Achebe present power

through exposing the sexism prominent in their respective fictional societies, perhaps as a means of

² "Things Fall Apart": The Fiction and the Facts, the Poetry and the Prose.

LS
A05 evaluative
discussion
of alternate
interpretations

LS+
A02+A03+
A05
confident
and tentatively
evaluative
discussion
of differing
critical
receptions

A02 LS+
Evaluation
of writer's
craft has
been informed
here by
A05 readers

LS
A03 used
evaluatively
to inform
critical viewpoint

LS-
A03 is
integrated
in a subtle
and
sophisticated
way.

LS
A02
secure +
sustained
discussion
of writer's
methods.

A05 LS+
evaluative
and
critical
approach

A01 LS
sophisticated
expression

A02 L4/5
secure discussion
of writer's
methods

Discriminating textual
exemplification L4+
A01

criticising the male dominated culture. Achebe achieves this by exposing the sexism women are subject to within the patriarchal Igbo culture. Drawing on these sexist Igbo traditions, Achebe displays a society where women traditionally do not have the authority to lead- whether that be leading a family or a society. Sherin Khan remarks that in this society "a woman is always looked upon [based off] the relation she carries with a man,"³ an idea which is textually reinforced through "Nwoye's mother", a character only ever referred to in reference to her son. This is a cultural trait not only of the Igbo but shared by the white missionaries, demonstrated when the woman is expelled from the church for the actions of her husband. This marginalisation of women is further exposed by Achebe as, during the trial in chapter ten, the female characters are positioned looking in "on the fringe like outsiders," while the "titled men and elders" take priority positions. Despite the sexism of the Igbo, with their fears of being considered womanly (a fear perfectly embodied by the character of Okonkwo), and ill treatment of women, Achebe depicts a degree of power held by women. This is most notable with the character Chielo who is the "priestess of Agbala." Her title as "priestess" symbolises the power she holds, and it can be argued that her power is what causes Okonkwo's downfall, as she warns that he should "have nothing to do with [killing Ikemefuna]," as "he calls you father." Achebe draws on the highly superstitious nature of the Igbo to demonstrate the effects that acting against the female Oracle can have on a once prosperous individual, as he depicts the downfall of Okonkwo. Not only does this demonstrate that women do in fact hold power over men, but acts in contrary to Khan's belief- with Chielo being a "widow," and a Priestess, giving her status without that being based off of her relationship to a man. While Achebe affords his female characters a degree of power, Rhys, in contrast, depicts women in *Wide Sargasso Sea* as powerless victims of a patriarchal culture. This is first demonstrated after "emancipation troubles [kill] old Cosway," and Annette is widowed, believing that they are "marooned" at Coulibri. They remain victims of poverty until Annette marries Mr Mason. Following

³ "Gender Politics" in *Things Fall Apart* by Chinua Achebe

A03

A02 L4+?

Strong appreciation of character as literary - consistent

L4+ A01 relevant and discriminating textual examples

L4+ A03 confident use of context to inform arguments

A04 successfully integrates and sustains connections

A05 L5 integrated into argument and explore through cogent textual exemplification

L4+ A02 sustained analysis of writer's methods

Sustained focus on gender

A02 L5 evaluative exploration of writer's characterisation of women

Critical position is illuminated by appreciation of critical reading.

A05 L5 secure evaluation of alternate critical interpretation

A01 L5 Textual exemplification is sustained.

the marriage, Coulibri goes from a "wreck of a place" to "clean and tidy [with] no grass between the flagstones, [and] no leaks." Rhys contrasts the appearance of the once crumbling old house to arguably reinforce the dependency on males that Annette has, and her powerlessness as a single woman in post emancipation Jamaica. This dependence on males is a trait continued by Antoinette, who equally demonstrates a lack of power not only in her relationship with her husband, but throughout her life as a child who was rejected by her mother demonstrated when, after being told to "let me alone", Antoinette admits to being "a little afraid of her." Following the characters marriage to Rochester, not only does Rhys present her loss of power due to her rejection by him, referring to her as "my dear Bertha," but the character of Antoinette also loses narrative control as the narrative perspective held by her in Part One is seized by Rochester. This supports Mona Fayad's interpretation that "language is by its very nature phallogocentric,"⁴ and is certainly exemplified as Rochester seizes the narrative control in Part Two. It can be argued that this loss of narrative control renders Antoinette as a figure of pathos, especially once considering her previous use of her narrative control to create power, "[telling] myself I had forgotten" and thinking that if "I told no-one it might not be true." Rhys presents a character who must trick herself into believing such blatant lies in order to protect herself from harsh reality to powerfully convey her vulnerability. When deciding to write *Wide Sargasso Sea*, Rhys remarked that Bronte's character Bertha "seemed like such a poor ghost [and] I thought I'd try to write her life,"⁵ establishing her intention to give voice to the marginalised character. In support of Fayad's interpretation, Rochester's seizing of narrative control while Antoinette is at her most vulnerable (as the overlooked wife of Rochester) perhaps exemplifies his use as a device by Rhys to remove power from Antoinette and restrict her ability to make herself heard amid the overpowering male voice that dominates Part Two. Furthermore, it is noticeable that the return of her narrative control in Part Three occurs as Rhys's modern reworking of the *Jane Eyre* intersects with Bronte's original novel *Jane Eyre*. Rhys's depiction of Antoinette's language in this section of the novel greatly contrasts that of the first

A02 L5
evaluative
discussion
with
developed
textual
examples

L5
A01/A02
sustained
textual exemplification
to support
critical
argument
References
are
discriminating

A02 is certainly sophisticated

A05 L5
confident
and
coherent discussion

A01 Evaluative
L5-

A01 subject terms
used
securely

A01/2 L5
Extensive
textual
examples
&
Evaluation
of writer's
modes of
characterisation

A03/A05
L5
Confident
exploration of
writer's
intentions
using critical
material
to illuminate
own
arguments

A02 L5
This is
then
exemplified

⁴ Unquiet Ghosts: the struggle for representation in Jean Rhys's "Wide Sargasso Sea"

⁵ There Is Always the Other Side... An appreciation of Jean Rhys's *Wide Sargasso Sea*

section in being far more disconnected, as she appears to lose lucidity and her memory, asking questions such as "when was last night," that appear to the reader as rather nonsensical. By separating Antoinette's voice in Part One and Part Three with Rochester's, Rhys powerfully depicts the devastating impact of his sexism, allowing a stark contrast between Antoinette's characterisation in Part One and Part Two to powerfully portrays the chain of events that marginalise her and render her the mad woman in the attic in Jane Eyre.

Both authors further demonstrate the theme of power through their presentation of justice, with Achebe exploring how the Igbo justice system gets overruled by that of the missionaries, and Rhys taking a more subjective approach, exposing the unjust situations characters find themselves in and how they use what power they have to cope. For instance, Achebe presents the theme of power through his presentation of justice, notably through his depiction of the Igbo way of life and justice system being overruled by that of the white missionaries. Achebe spends much of the novel using the

character of Okonkwo as a vehicle to explore the intricacies of Igbo culture, a key focus being on the Igbo laws that force Okonkwo to "flee from the land," and not be able to return until "after seven

years," as decreed by the Igbo justice system. Considering that Achebe wrote *Things Fall Apart* as a response to Conrad's *Heart of Darkness*, this can undoubtedly be read as a means of challenging the

racist, reductionist view of these tribes as "primitive" demonstrated in Conrad's novel. Achebe powerfully satirizes these views with his inclusion of the intricate Igbo justice system headed by "Evil Forest." This is also achieved through the ironic ending of the novel as the District Commissioner writes

"The Pacification of the Primitive Tribes of the Lower Niger," and suggesting Okonkwo's story could fill "perhaps not a whole chapter." Complications arise in the novel as the two intricate societies of

the Missionaries and Igbo combat each other for authority over the Igbo land, starting with Okonkwo and six others destroying the church. This is their own way of exacting justice as they "can no longer

allow it in [their] midst," as it "bred untold abominations." As depicted previously in the novel, the punishment fits the crime- the crime was the presence of the church the only fair punishment would

L4/5
A02 evaluation
of writer's
methods
is secure
with
carefully
chosen
examples

A04 L4+
Confident
connections
between
texts
but expression
is a little
heavy handed

A02 L4+
Discriminating
analysis

A02 L5-
Sophisticated
expression
and concepts

A01/2 L4+

A02 L4+

A03 L5
Evaluative
reference
to context to
illuminate
critical
argument.

A02 L4+
exemplification
is
developed
and
sustained

A05 - Strong appreciation of alternative readings.

be the removal of that church. Here, as supported by Colombus Ogbujah, Achebe "contrasts the traditional system of adjudication with the white man's system of justice fraught with corruption."⁶ Ogbujah's suggestion is easily supported by the text, as Achebe writes that the Igbo justice systems "duty is not to blame, but settle the dispute". This is, again supporting Ogbujah's point, contrasts with

A05 L5
successfully
and confidently
used to support
analysis

the white man's violent justice system, suggesting that "hanging," is the apt punishment for their crime unless they pay a fine; the fine is the aspect that is "fraught with corruption."

A02 L4
developed analysis
with
textual
examples

Similarly, Rhys uses her portrayal of justice to present the theme of power, possibly as a means of criticising the racial divide in post-emancipation Jamaica. Unlike Achebe, however, she exposes the subjective experiences of injustices, rather than the systems of one society overpowering that of another. Following emancipation in Jamaica, the slaves were freed but still treated like second class

A02 L4
authorial
intention

citizens. In what can be seen as an act of aggression in response to the display of wealth following Mason's marriage of Anette, Rhys depicts a degree of mob rule as they angrily attack the house and set it alight, calling "black Englishman," and "white nigger," out as the inhabitants flee. Rhys's inclusion

A04 L5-
evaluative
connections

of this scene of anarchy is perhaps a method of displaying the injustices felt by the ex-slaves, who were offered no compensation upon their release, despite the £20 million that plantation owners were paid in compensation. Not only did this cause conflict, but many "ex-slaves" found that, unjustly, they were still working in appalling conditions and still not being paid for their work. These injustices of systematic racism accumulate in what appears to be the act of revenge depicted in this scene.

A03 L5
secure
historical
context
informs
argument

Despite this, the character Antoinette sees herself as the one being treated unjustly, as when she "saw Tia and her mother [she] ran to her," and in spite of previously calling her a "nigger" (cementing the racial divide between them), she believes that she "will live with Tia and be like her." The following events, however, contradict her irrational beliefs as Tia throws "the jagged stone" at her and renders her unconscious. Noticeably, this particular section ends with Antoinette staring at Tia and saying "it was as if I saw myself. Like in a looking glass." This powerfully demonstrates a lack of awareness on

A02 L5
Confident and
sustained
textual
analysis

A02 L5-

⁶ Ethics, Law and Justice in Achebe's Things Fall Apart

Antoinette's behalf of the ingrained segregation of Blacks and Whites in this post-colonial society, and heavily contrasts the extreme differences between Blacks and Whites in *Things Fall Apart*.

Overall, both Chinua Achebe and Jean Rhys present the theme of power in a similar manner in their

respective novels, drawing upon issues such as racism and sexism that were heavily prevalent during their times of writing. Where the two authors differ in their presentation of power is their intentions for their writing, with Rhys's being to provide a voice and power to the powerless and neglected

Bertha from Charlotte Bronte's *Jane Eyre*. Achebe, on the other hand, writes not only to make sense of the Christian alteration of Igbo culture, but to challenge the racist views of colonial authors such as

Joseph Conrad, perhaps as a means of removing the power that he holds through his racist narrative, and returning the power back to the Igbo. The authors also differ with their use of justice to present the theme of power, with Rhys depicting the impacts that the abandonment of a certain way of life

can have, demonstrating the injustices felt by both sides. Achebe, however, explores the impacts that cultural supremacy have, portraying the injustices experienced by the Igbo at the hands of a power that believe their systems of justice and way of life are superior. Subsequently, it cannot be denied

that in *Wide Sargasso Sea* and *Things Fall Apart*, marginalised characters are presented as powerless subjects within their respective societies, however the authors both go further than this to demonstrate how they do have power, or the ways that they regain their power.

Word count: 3000

Bibliography

Core texts

Achebe, Chinua, *Things Fall Apart*. 2001. London: Penguin Classics

Rhys, Jean, *Wide Sargasso Sea*. 2000. London: Penguin Classics

Wider reading and research

Bronte, Charlotte. *Jane Eyre*. 1992. Ware, England: Wordsworth Editions.

Fayad. (n.d.). Unquiet Ghosts: The Struggle for Representation in Jean Rhys's "Wide Sargasso Sea." *Modern Fiction Studies.*, 34(3), 437–452. <https://doi.org/info:doi/>

Mazrui, A. "Things Fall Apart": The fiction and the facts, the poetry and the prose. 2012. New York: State University of New York at Binghamton. New York: Cornell University, Ithaca.

Websites

<https://muse.jhu.edu/article/206137>

<https://www.academia.edu/44157368/> Gender Politics in Things Fall Apart by Chinua Achebe

https://www.researchgate.net/publication/273620869_Ethics_Law_and_Justice_in_Achebe's_Things_Fall_Apart/link/5506e9180cf2d7a2812264c9/download

<https://www.rlf.org.uk/showcase/there-is-always-the-other-side/> ✓

_____ has produced a highly developed exploration of 'Things Fall Apart' and 'Wide Sargasso Sea' which demonstrates sophisticated analysis which is not only sustained, but tentatively discussed and evaluated in relation to discriminating contextual factors. This undoubtedly fulfils requirements for a level 5 mark.

_____ integrated and detailed approach to the nuances of A04 collections is sophisticated with extensive textual exemplification worthy of a band 5 mark (A01 + A04). His analysis is sophisticated and evaluated consistently in his highly tentative (A02 + 5) readings of the texts. _____ demonstrates a very strong appreciation of characterisation in his analysis, which is confidently illuminated by his under reading.

_____ thus demonstrates a strong appreciation as well of alternative readings of his chosen texts. These readings are also illuminated by sustained contextual factors which are used in a sophisticated way to evaluated core literary constructs. Overall, this is certainly an evaluative and sophisticated exploration of literature which does enough to secure a LS mark.

Agreed overall score.

Changes made to individual marks. A05 is incredibly strong and this should be taken into account.

A01 + A02 + A03 _____

A04 + A05 _____

MM moderated 24.04

