

# Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCE  
in English Literature Unit 3  
(6ET03/01)

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Mark Scheme

This booklet contains the mark schemes for English Literature Unit 3.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a detailed study of a text.

Examiners should allow the candidate to determine their own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed out response should be marked if there is no other response on the paper.

## Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids:

<b>AO1:</b> Articulate creative informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
<b>AO2:</b> Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
<b>AO3:</b> Explore connections and comparisons between different literary texts, informed by interpretations of other readers.
<b>AO4:</b> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

## Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	<p>Reward a clearly literary approach to the poem identifying, commenting on and analysing key features of poetic technique and establishing a response to how the poet makes her meaning clear to the reader.</p> <p>Literary features to comment on might include:</p> <ul style="list-style-type: none"><li>• the use of rhyming couplets throughout the poem</li><li>• the list-like style</li><li>• the effect of the last line on the meaning and mood of the poem</li><li>• frequent repetition of 'With' and other verbal patterning such as the tricolons</li><li>• the use of mainly decasyllabic lines with some variation including the noticeably shorter line 11</li><li>• the range of rhythmic features including anapaests and iambic metre which predominate</li><li>• the imagery which is mainly rooted in the natural world</li><li>• the mainly end-stopped lines with just a few examples of enjambement</li><li>• the main breaks between sections (of unequal length) marked by semi-colons so that the poem is one long sentence</li><li>• the lack of an independent clause</li><li>• the highly lyrical style with frequent use of assonance and alliteration</li><li>• the speaker's attitude to the world she describes.</li></ul> <p>Look for a detailed discussion that explores the effects of the literary features on the reader.</p> <p style="text-align: right;"><b>(40 marks)</b></p>

Question Number	Indicative Content
2	<p>Reward candidates who explore the extract in a consistently literary manner.</p> <p>Literary features to comment on might include:</p> <ul style="list-style-type: none"> <li>• the third person narrative which enters into the consciousness of Mary Jackson in a free indirect style</li> <li>• the presentation of Mary's feelings as she arrives at Dubuque House</li> <li>• the presentation of Dubuque House</li> <li>• Mary's poverty</li> <li>• the complications of her journey and her distance from home</li> <li>• attitudes to her neighbour on the bus and the ways in which she presents him to the reader</li> <li>• her fatigue after her long journey</li> <li>• her attitude to her fellow students as they arrive with their parents in contrast to her own solitude</li> <li>• the differences Mary observes between herself and the other students</li> <li>• in the second paragraph, her feelings towards the named fellow students and how they and Sherri's mother behave in relation to each other and to her</li> <li>• in the third paragraph how the students' possessions, and in particular their and Mary's clothes, are presented and compared</li> <li>• Mary's summing up of her feelings about her situation</li> <li>• the female sensibility</li> <li>• the sensibility of a young, possibly quite innocent person</li> <li>• the contrast between Mary as an 'outsider' from the city and the mid-western girls</li> <li>• language features such as the use of different past tenses (including the pluperfect); long, often complex sentences; the basically quite formal, but distinctly American, idiom and references; the essentially descriptive writing.</li> </ul> <p>Look for a detailed discussion that explores the effects of the literary features on the reader.</p> <p style="text-align: right;"><b>(40 marks)</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Makes limited relevant comment</li> <li>• Makes limited use of critical literary terminology</li> <li>• Writes with minimal clarity but with technical lapses</li> <li>• Responds with limited originality and creativity.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Makes relevant comment with some insight</li> <li>• Makes some appropriate use of critical terminology to make the response more specific</li> <li>• Uses accurate written expression with some technical lapses</li> <li>• Responds with some originality and creativity.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text</li> <li>• Writes accurately with sustained fluency, coherence and confidence</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
<b>1</b>	<b>0 - 5</b>	<ul style="list-style-type: none"> <li>• Shows a limited understanding of the approaches to literary text</li> <li>• Identifies some features of structure, form and language</li> <li>• Shows a limited understanding of meanings.</li> </ul>
<b>2</b>	<b>6 - 11</b>	<ul style="list-style-type: none"> <li>• Shows limited critical understanding of literary text</li> <li>• Comments on some features of structure, form and language</li> <li>• Shows some understanding of the meanings.</li> </ul>
<b>3</b>	<b>12 - 17</b>	<ul style="list-style-type: none"> <li>• Demonstrates some critical understanding of literary text</li> <li>• Shows some awareness of features of structure, form and language</li> <li>• Provides evidence of a clear understanding of the meanings.</li> </ul>
<b>4</b>	<b>18 - 23</b>	<ul style="list-style-type: none"> <li>• Demonstrates a developed critical understanding of literary text</li> <li>• Examines features of structure, form and language effectively</li> <li>• Analyses the text and demonstrates a developed understanding of the meanings.</li> </ul>
<b>5</b>	<b>24 – 30</b>	<ul style="list-style-type: none"> <li>• Provides an evaluative and analytical, critical understanding of literary text which enables a sophisticated response</li> <li>• Evaluates features of structure, form and language effectively</li> <li>• Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.</li> </ul>



## Section B: Paired Texts

Question Number	Indicative Content
3(a)	<p>Reward an informed and well-illustrated personal response to the proposition. The assertion offers candidates an opportunity to provide an informed personal response in which they may accept or challenge it as they see fit. How candidates deal with the presentation of gender and explore relationships in a literary manner in relation to the texts they have studied is likely to be a key discriminator. They may well construct an argument turning on the interpretation of 'dominates' and the level at which this engages with the texts in a literary discussion will also be a likely discriminator.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed and evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as modern readers, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
3(b)	<p>Reward an informed and well-illustrated discussion which focuses clearly on the proposition. Candidates are likely to illustrate 'diversity' and 'failure or success' in relation to the texts they have studied. A key discriminator is likely to be how they go about arguing or discussing the ideas contained in the assertion lying behind 'the most significant influence'. The assertion may be challenged or accepted as the candidate sees fit. What is looked for is a clear personal response which will be likely to debate, illustrate and, at best, evaluate the oppositions in the proposition. It is likely that there will be uneven treatment of these oppositions, but it is the quality of the argument and the ways in which clear and relevant links between texts are presented and developed that are likely to be the key discriminators.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed and evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as modern readers, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
4(a)	<p>Reward a detailed response to the terms of the proposition which is an assertion which may be accepted or challenged as the candidate sees fit. An argument or discussion is likely to turn on how candidates respond to the key word 'inevitably'. There are plenty of opportunities to explore the ideas lying behind 'difficult...learning' and 'self-discovery' in the texts studied and how they, as readers, feel about these issues. A key discriminator is likely to be how candidates embody a literary approach to the topic and the ways in which they use their chosen texts. The quality of the argument will be likely to be a key discriminator and there should be clear and relevant links between texts. Accurate written expression and terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems which are not narrative, relationships between individual poems.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed and evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as modern readers, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
4(b)	<p>Reward a response that engages clearly with the proposition and explores its implications in a literary manner. It is equally acceptable for candidates to agree with it or refute it. A good response is likely to engage in an informed debate using the texts studied as a starting point. The discussion is likely to turn on how the ideas behind 'personal engagement' are treated. Look for the quality of the argument and appropriate textual evidence rather than equal exploration of 'dilemmas' and 'revelations'.</p> <p>Look for and reward a literary approach to these ideas, which at best, will be analytical or evaluative. Apart from the quality of the argument, which will be a key discriminator, there should be clear and relevant links between texts. Accurate written expression and terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems which are not narrative, relationships between individual poems.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed and evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as modern readers, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
5(a)	<p>Reward any approach to the proposition, which is presented as an assertion, in which the key word 'inevitably' may be accepted or challenged as candidates see fit. The terms 'confront' and 'the nature of change' may also be taken as an invitation to follow a particular line of argument, as may 'refreshing' and 'positive'. The relationship between the concepts of 'nature of change' on the one hand and 'effects on those involved' on the other may provoke a range of approaches, but look for and reward an appropriate balance that engages with the proposition in a detailed and literary way. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed and evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as modern readers, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
5(b)	<p>Reward any appropriate engagement with the terms of the proposition which explores the key terms of 'happy and convenient resolution' and 'least likely outcome'. The assertive nature of the proposition may be accepted at face value or challenged as the candidate sees fit; look for a detailed engagement with the texts studied and the ability to sustain a line of argument.</p> <p>Reward a clear ability to debate the proposition providing clear and relevant links between texts which should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed and evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as modern readers, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
6(a)	<p>The proposition is an invitation to explore and challenge the terms contained within it. Mere exemplification of 'death and destruction' would be a likely characteristic of a lower band answer, whereas exploration of 'subverting' and 'many other issues' would suggest a higher level of attainment. Reward discussion and exemplification from candidates of how the writers studied present other issues and explore the concept of 'subverting' which may lead to an evaluative approach. The nature of the approach to the proposition, which could challenge its terms, should also be considered. All texts provide material to enable candidates to construct a well-illustrated response.</p> <p>Any valid interpretation that is clearly argued and illustrated will be acceptable. The instruction 'Comment on...' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between the kind of response which merely exemplifies the issues raised in the proposition and that which engages more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how candidates shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. The different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed and evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as modern readers, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
6(b)	<p>Candidates may accept or challenge the proposition or make a balanced exploration of both facets of the judgement. There should be some exploration of both 'psychological damage' and 'physical injury' but mere exemplification and an unbalanced approach may characterise lower band answers. There is ample material in all of the texts to enable candidates to provide textual evidence.</p> <p>Reward the level of engagement shown with the concepts mentioned above as well as the idea of 'the consequences', 'engage' and 'readers' in the proposition. Any valid interpretation of the key terms that is clearly argued and illustrated will be acceptable. The instruction 'Comment on...' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between the kind of response which merely exemplifies the issues raised in the proposition and that which engages more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with by considering the diversity of styles employed by different writers. The different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed and evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as modern readers, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>



<b>Band</b>	<b>Mark</b>	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Makes limited relevant comment</li> <li>• Makes limited use of critical literary terminology</li> <li>• Writes with minimal clarity but with technical lapses</li> <li>• Responds with limited originality and creativity.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Makes relevant comment with some insight</li> <li>• Makes some appropriate use of critical terminology to make the response more specific</li> <li>• Uses accurate written expression with some technical lapses</li> <li>• Responds with some originality and creativity.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text</li> <li>• Writes accurately with sustained fluency, coherence and confidence</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Shows a limited critical understanding of literary texts</li> <li>• Explores some features of structure, form and language</li> <li>• Shows a limited understanding of meanings.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Shows some critical understanding of literary texts</li> <li>• Analyses features of structure, form and language</li> <li>• Shows some understanding of the meanings.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Demonstrates a developed critical understanding of literary texts</li> <li>• Evaluates features of structure, form and language effectively to make relevant points</li> <li>• Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Refers to one or more text and identifies basic literary connections</li> <li>• Provides a basic presentation of ideas</li> <li>• Shows limited ability to interpret the texts.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Makes well-selected connections between texts</li> <li>• Presents some ideas which do not reach full development</li> <li>• Shows a limited ability to consider that more than one interpretation of the texts is possible.</li> </ul>
<b>3</b>	<b>8 - 11</b>	<ul style="list-style-type: none"> <li>• Makes literary connections between the texts to inform the line of argument</li> <li>• Some evidence of an independent approach in the presentation of ideas</li> <li>• Shows an awareness of a variety of interpretations; with some exploration.</li> </ul>
<b>4</b>	<b>12 - 15</b>	<ul style="list-style-type: none"> <li>• Makes insightful and relevant literary connections between texts, supporting the line of argument</li> <li>• Demonstrates an independent approach in the presentation of a well-developed ideas</li> <li>• Demonstrates an awareness of a variety of interpretations; with some analysis and evaluation.</li> </ul>
<b>5</b>	<b>16 - 20</b>	<ul style="list-style-type: none"> <li>• Demonstrates a cogent synthesis of literary connections between texts to develop a line of argument</li> <li>• Demonstrates an independent and original approach in the presentation of coherently developed argument</li> <li>• Demonstrates a developed awareness of a variety of interpretations; applies an open-minded approach when exploring and evaluating the texts.</li> </ul>

Band	Mark	<b>AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</b>
1	0 - 3	<ul style="list-style-type: none"> <li>• Shows a very limited awareness of the concept of a reader</li> <li>• Makes limited reference to the contextual influences that have affected how the texts have been received over time</li> <li>• Makes limited reference to the cultural and contextual factors that influenced texts when they were produced, without applying these facts very usefully in a literary way</li> <li>• Makes basic reference to the contextual framework within which they as readers can respond but this is not developed in a way that reflects on the understanding of texts under consideration.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Shows limited ability to appreciate the factors that influence a modern reader but these points are undeveloped when looking at the texts under consideration</li> <li>• Shows some awareness of contextual influences that have affected how the texts have been received over time</li> <li>• Shows some awareness of the cultural and contextual factors that influenced texts when they were produced, although this is likely to remain at the level of factual knowledge not fully applied to the texts</li> <li>• Makes some reference to the contextual framework within which they as readers can respond, although this may lack specificity.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Shows some ability to comment on the factors that influence a modern reader and apply this to the reading of the texts under consideration</li> <li>• Shows an appreciation of contextual influences that have affected how the texts have been received over time</li> <li>• Shows an appreciation of the importance of the cultural and contextual factors that influenced texts when they were produced</li> <li>• Makes some comment on the relevance of the contextual overarching framework within which they as readers can respond.</li> </ul>
4	12 - 15	<ul style="list-style-type: none"> <li>• Demonstrates an ability to analyse the factors that influence a modern reader and reflect on his/her own reading in the light of this</li> <li>• Demonstrates an ability to analyse the contextual influences that have affected how the texts have been received over time</li> <li>• Demonstrates an ability to analyse the cultural and contextual factors that influenced texts when they were produced and apply this awareness usefully to the texts under consideration</li> <li>• Demonstrates an understanding of the significance of the contextual overarching framework within which they as readers can respond; shows an awareness of how this has worked in practice in the candidate's own response to the texts.</li> </ul>
5	16-20	<ul style="list-style-type: none"> <li>• Demonstrates an ability to analyse, synthesise and evaluate the factors that influence a modern reader, this being reflected in the candidate's own reading and understanding of the texts under consideration</li> <li>• Demonstrates an ability to analyse and evaluate the contextual influences that have affected how the texts have been received over time</li> <li>• Demonstrates an ability to analyse and evaluate the cultural and contextual factors that influenced texts when they were produced and uses this awareness to enrich understanding and response</li> <li>• Evaluates the significance of the contextual overarching framework within which they as readers can respond, therefore showing a mature and developed sense of what it means to read critically.</li> </ul>

