Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE
In English Language & Literature (6EL03)
Unit 3: Varieties in Language and Literature

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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, ie 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.

Section A: Unprepared Prose

Question Number	Indicative content
1	**A SENSE OF PLACE** **Contextual factors that help to shape this text include:** • the placing in the 'Life and Style' section suggests the piece is to entertain a wide general audience – it has a more reflective quality than is typical of such pieces however • there is a promotional purpose also: such pieces often coincide with the release of a new product – as the final line here confirms • the author's or publisher's public relations representatives have presumably approved his casual attitude to drink and drugs – candidates may speculate on the media image being cultivated. **Attitudes and values that emerge in a reading of this passage might include:** • stereotypes of places and lifestyles, for example farmers depicted as intolerant of eccentricity • the relative value of memories v lived experiences • a love of the visual and aural beauty of Sligo, and its place names. **Linguistic and literary features deployed by the writer include:** • the subject-verb combinations at the outset reveal the continuity between human activity at the start (I took … faced … I would creep) and the natural world ('The lake makes … and refracts') • repetition of 'creep' for a sense of moving slowly, nervously, as the author becomes accustomed to a new, much quieter, place • clichéd metaphor adds to this sense: 'cooled my heels' • alliteration/consonance: 'unaccustomed creep of contentment' • parallel syntax to force the contrast between experience and memory of places: 'If they were full of grey ennui at the time, their colours came through in memory' • syndetic list with coordinating conjunctions and plural nouns to convey his former 'footloose' life: 'cities and flats and houses' • euphemism for humour: 'something of a reduced condition' • the humorous, light tone is further generated by use of cliché: 'on all fours', 'a close shave', 'the full shilling'; spoken word features: 'there you go'; dialectal forms and simile: 'with a face on like a skinned haggis'; oxymoronic formation: 'oikish idyll'

	- anadiplosis creates a reflective, even philosophical tone: 'the past gives way to the moment, and the moment has its own romances' - structurally, the article shuttles between past memories and present Ireland; the latter ultimately triumphs: 'life must be written in the present tense'. **These are suggestions only and examples given are indicators only. Reward all appropriate material presented, being aware that the task may be approached in a variety of ways.** **40 marks**

Question Number	Indicative content
1	**THE INDIVIDUAL IN SOCIETY** **Contextual factors that help to shape this text include:** • the placing in a literary magazine suggests an audience comfortable with the deep reflections on personal identity • Croggan rejects archaic and current stereotypes of women – candidates may link this to feminism • candidates may speculate that this article is topical, linking in to current debates about homelessness or multiculturalism as a social problem in Australia. **Attitudes and values that emerge in a reading of this passage might include:** • strong sense of individualism and the importance of individual identity v official definitions of and categorisations of people • the value of trust and friendship over conventional economic relationships and dealings with bureaucracy • the author's devotion to her family and her work as a writer. **Linguistic and literary features deployed by the writer include:** • alliteration for emphasis: 'deeply disorientating when, in the midst of misfortune, you find your life categorised in official language' • metaphor of names as a 'collar' or a 'spell' • the author compares herself to a witch, who uses powerful language to define and create an identity for herself • single sentence paragraph and parallel syntax as an attempt to re-assert control over her own identity: 'I was not homeless; I was temporarily without a home' • use of pathos and logos to persuade the reader of the injustice of her eviction: 'severe bout of flu'; 'there were lots of reasons for this, but the main one was …' • anecdote about Chilean removalists used to prove 'life is complex', and to contrast their kindness with the unfeeling application of the law by the police • syndetic list with extensive coordinating conjunctions to illustrate richness and complexity of her life at the time: 'children and poetry and desire and …' • the same paragraph moves to its climax with a similarly extended list of what she was not, with the names attributed to her placed in speech marks • the climactic sentence is short for impact: 'I was me' • parallel syntax to develop argument: 'An adjective is partial and arguable; a noun claims a whole reality' • the witch metaphor returns at the conclusion as a cohesive device.

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1	**LOVE AND LOSS** **Contextual factors that help to shape this text include:** • the piece adheres to the decorum expected of a tribute • as Rhys's literary editor, Athill may have a vested interest in promoting her artistic reputation; as her friend, she seeks to challenge the negative rumours that have diminished Rhys's personal reputation. **Attitudes and values that emerge in a reading of this passage might include:** • admiration for Rhys's abilities as a writer, her resilience in the face of personal struggles, and her role as loving but inept mother • a statement of Rhys's political position in relation to feminism • the author's qualities of modesty ('I feel a fraud') and devotion (for example, in acceding to Rhys's daughter's demands). **Linguistic and literary features deployed by the writer include:** • the opening quotation stands alone to voice the apparently commonplace belief that Rhys was a difficult person, as does the intensifier: 'so much emphasis has been placed on Jean's inability' • 'you all' suggests however that the author's view is not exclusive but shared by others in the circle loyal to Rhys • the first half of the article is largely dedicated to acknowledging the problems caused by Rhys • uses of tricolon to enumerate and categorise her failings • use of parallel syntax to show the variety of problems Rhys caused: 'she needed no editing. But she did need a nanny'; 'she was no better at motherhood than she was at filling hot-water bottles' • alliteration for impact: 'muddles in more important matters such as marriage' • emphatic short syntax for impact: 'But she did need a nanny' • the quotation is returned to later in the article, thus acting as a cohesive device. Its return acts as a discourse marker, to herald the second half of the article in which Rhys's more lovable qualities are identified • metaphor, parallel syntax and tricolons all used to promote the more positive aspects of Rhys' personality • the use of repair in the concluding sentence indicates the depth of the author's feelings for Rhys, while perhaps conceding that loving her was not easy.

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1	**FAMILY RELATIONSHIPS** **Contextual factors that help to shape this text include:** • the public expression of love for his children by a man in this historical period is relatively unusual • adheres to the familiar letter between friends but the author is also in the position of needing to ask for assistance • the author is apologetic for his past behaviour, and seeks to reassure the addressee he is now 'wondrously calmed down'. **Attitudes and values that emerge in a reading of this passage might include:** • the importance of family networks to provide mutual support: multiple references to parental and sibling and in-law relationships • religious values are articulated – possibly with ulterior motive of flattery in order to obtain the requested favour • the author has a liberal attitude to the educational progress of his sons: passions and feelings more highly valued. **Linguistic and literary features deployed by the writer include:** • prose style is elaborate, parenthetical • extensive use of alliteration for impact: 'sore struggles … fully and finally … set sail' • use of hedge to soften request for favour: 'I need not say' • use of husband's name in referring to his wife: 'Mrs. Matthew Coates' • tricolons to suggest his addiction is over: 'I have no appetites, passions, or vanities' • contrasting tricolon to suggest that his recovery from drug addiction will be aided by: 'kind faces, English tongues, and English hearts now and then' • use of adverbial to suggest both the extent of and the miracle of his escape from addiction: 'wondrously calm' • parallel syntax to emphasise the point: 'much more consequence and much less doubtful' • paternal love evident in use of superlatives: 'sweetest temper and most awakened moral feelings' • quotation of Southey for humorous effect, with ulterior motive, since Coleridge is using Southey's connections to get to Madeira • repetition of 'indeed' for emphasis, also in conjunction with 'verily': 'Verily the constitutional differences in the children are great indeed' • complex metaphor used to capture simple happiness of the daughter: 'bask in a sunshine as mild as moonlight, of her own happiness'

- exclamatives for effect: 'oh! Bless them!'
- comparison of children with great books, from whom a parent can learn much – reverse of conventional parent-child relationship
- conventional sign-off but with possible doubts regarding use of 'unfeigned'.

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40 marks

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
	0	No rewardable material
1	1 - 3	• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	• Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with control, fluency and coherence.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
	0	No rewardable material
1	1 - 5	• Demonstrates limited understanding of the text • Demonstrates limited awareness of some features of structure, form or language • Takes a descriptive approach to the task.
2	6 - 11	• Demonstrates an awareness of some of the attitudes, values or ideas in the text • Demonstrates awareness of features of structure, form and language • Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	• Demonstrates critical understanding of some of the attitudes, values or ideas in the text • Demonstrates understanding of a range of features of structure, form and language • Responds analytically to the task, drawing a range of connections between features and their effects.
4	18 - 23	• Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.

5	24 - 30	• Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Prose or Poetry

Question Number	Indicative content
2	**A SENSE OF PLACE** **Candidates should demonstrate awareness and understanding of places that have strong associations with the past.** • TRANSLATIONS: The play is set in 1830s Ireland as the indigenous language and customs are undermined by colonisation – mapping and renaming are forces of modernity which relegate Gaelic culture to a barbaric past; Jimmy Jack occupies an idealised/delusional ancient past; Hugh links Baile Beag with Virgil's *urbs antiqua* to suggest that the community is about to be consigned to the past • STUFF HAPPENS: many references to previous American and British interventions in the middle east and in Vietnam; a link is suggested between American intervention and the Roman Empire; Powell insists that 'This is a problem with deep historical roots … we can't pretend history never happened' but is ignored; the Palestinian Academic links present events to 1967, and the Iraqi Exile recalls leaving his homeland 27 years previously • HARDY: dramatic monologues and narratives voicing working-class experiences of places in the past ('The Trampwoman's Tragedy', 'The Curate's Kindness', 'We Field-Women'); memories of childhood ('The Roman Road', 'Childhood among the Ferns'); places associated with lost love ('Beyond the Last Lamp', 'Wessex Heights', all of the poems of 1912-13) • BETJEMAN: satirical poems bemoaning modern vulgarity ('Middlesex') and lost spirituality ('Monody on the Death of Aldersgate Street Station'); tribute to a literary hero ('The Arrest of Oscar Wilde at the Cadogan Hotel'); sites of remembered romantic liaisons ('The Liquorice Fields at Pontefract'); places associated with lost youth ('Indoor Games near Newbury', 'Trebetherick', 'Norfolk'). **Candidates should introduce relevant CONTEXTUAL FACTORS that help to create the associations with the past displayed in the texts. Examples might include some of the following:** • DRAMA TEXTS: The analogy of the setting of 'Translations' with the present political 'Troubles' was immediately recognised on the first staging in Derry in 1979; contemporary attempts to protect the Irish language; Hare's verbatim theatre as an attempt to directly engage in present geopolitical debates; audience reactions and reviews

- POETRY TEXTS: biographical contexts relevant to poems of personal memory about past lovers in specific places; social and economic changes affecting British society.

Candidates should demonstrate secure understanding of, and relevantly apply, a variety of LITERARY AND LINGUISTIC FEATURES AND CONCEPTS. Examples might include some of the following:
- dramatic structures: use of props and set to convey specific locations in space and time; narrative devices involving references to the past include linking response to 9/11 and the Vietnam War in the late 1960s; similarly Hugh recalls his radical activity against the British in the 1790s, some forty years earlier; rhetorical questions asked by Iraqi Exile end the play, forcing audience to contemplate extent of suffering in his homeland
- poetic structures: lyric mode is dominant, but some use of dramatic monologue also; mostly regular stanzaic forms though occasional glimpses of more modernist experimentation with form
- use of rhetorical techniques to captivate and persuade, for instance: tricolon, syndeton, hyperbole, rhetorical question, various types of parallel construction (zeugma, chiasmus, anadiplosis, anaphora, antithesis) and pronoun choices
- use of phonological techniques for effect such as: sibilance, assonance, repetition and consonance
- use of imagery and symbolism, for example: simile, metaphor, personification and motifs.

Candidates should make a range of COMPARISONS AND CONTRASTS between texts. These can be made using textual correspondences, contextual connections, or use of similar writing structures and techniques.

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60 marks

Question Number	Indicative content
3	**THE INDIVIDUAL IN SOCIETY**

Candidates should demonstrate awareness and understanding of the influence of social expectations on the behaviour of individuals.

- OTHELLO: contrast in Iago between public and private behaviour; Othello defies audience expectations with impressive Senate speech; Desdemona largely conforms to passive stereotype, Emilia initially also but defies husband and master to speak freely
- EQUUS: Alan's bestial desire; using of Jill as a test of whether he can conform to more conventional relationships; the professional behaviour of magistrates and doctors, although Dysart is experiencing 'professional menopause'; Dora Strang's religious conviction
- ELIOT: Prufrock is crippled by social expectations; the speaker of 'Gerontion' on loss of masculinity; the various attitudes to conventional femininity of the typist visited by the young man carbuncular in 'The Waste Land', and the women in 'Portrait of a Lady' and 'Rhapsody on a Windy Night'; the zombie-like obedience of the crowd on London Bridge in 'The Waste Land'
- GUNN/HUGHES: Relevant poems may include Hughes' 'The Martyrdom of Bishop Ferrar' on the price paid for defying orthodoxy; several poems on animals that exist outside 'society'; the laughing farmers in 'Roarers in a Ring'; the obedient soldiers in 'Six Young Men'; Gunn's 'Claus Von Stauffenberg' boldly defies, and the soldier in 'Innocence' tragically fulfils, expectations of military loyalty; 'On the Move' and 'The Corridor' analyse different types of errant masculinity.

Candidates should introduce relevant CONTEXTUAL FACTORS that help to create the expectations that affect the behaviour of individuals displayed in the texts. Examples might include some of the following:
- DRAMA TEXTS: expectations of the behaviour of Africans shaped by racial prejudices, including those voiced in Royal proclamations, in Elizabethan England; consumerism as a shaping force on modern behaviour in the 1970s; conventional behaviours of men and women in both texts; conventional sexualities and normalising practices of psychotherapy in *Equus*
- POETRY TEXTS: in Eliot, attitudes to sexual morality, religion and rising secularism; degeneration in Western civilisation post-WWI; in Gunn and Hughes, social change and rootlessness in post-WWII America and Britain.

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LINGUISTIC FEATURES AND CONCEPTS. Examples might include some of the following:

- dramatic structures: the placing of audience members onstage in *Equus* represents social judgement on the unfolding events; the use of soliloquy to reveal Iago is not, as he publically states, a loyal soldier; the use of characterisation to contrast Emilia and Desdemona
- poetic structures: Eliot's use of dramatic monologue to reveal characters' feelings about their own and others' behaviour; formal innovation in 'The Waste Land' to suggest the chaos of a civilisation degenerating from its former spirituality and the turn to urban living and industrial technology; Hughes and Gunn's use of lyric and dramatic monologue
- use of rhetorical techniques to captivate and persuade, for instance: tricolon, syndeton, hyperbole, rhetorical question, various types of parallel construction (zeugma, chiasmus, anadiplosis, anaphora, antithesis) and pronoun choices
- use of phonological techniques for effect, such as: sibilance, assonance, repetition and consonance
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4	**LOVE AND LOSS** **Candidates should demonstrate awareness and understanding of the emotional extremes that follow experiences of love and loss.** • BETRAYAL: a play noted for the extreme emotional restraint of the characters - the language of love is prosaic and break-ups mostly occur without demonstrative reactions: 'I don't think we don't love each other', although Jerry's anger at Emma's pregnancy, and Emma's own bitterness at betrayals are exceptions • GLASS MENAGERIE: Amanda's emotional outbursts include tearing up the keyboard diagram; the intensity of the conflict between Tom and Amanda; Tom's hatred of factory work; Laura's morbid withdrawal from society; Amanda's mercurial emotions at Jim's visit; Tom's closing dedication to Laura • PLATH: many poems see Plath's speakers in despair: 'Elm', 'Poppies in July', 'Cut', 'Tulips'; shifting emotions in 'Morning Song' from maternal coldness to feeling; conflation of love and fear and hate in 'Daddy'; the dead man and those who discover him in 'Suicide at Egg Rock' • METAPHYSICALS: extreme emotion is characteristic of the Metaphysical style: masochism and devotion in 'Batter my Heart'; mental crisis and redemption in 'The Collar'; urgency of desire in 'On his Mistress Coming to Bed' and 'To His Coy Mistress'; bitter (initially) suspicions of disloyalty in 'Woman's Constancy'. **Candidates should introduce relevant CONTEXTUAL FACTORS that help to create the emotional extremes displayed in the texts. Examples might include some of the following:** • DRAMA TEXTS: Williams' stage direction about the lower-middle class being 'enslaved' accounts for the characters' deep frustrations at their thwarted lives; Tom is often interpreted as a version of the author; English middle-class manners and repressions account for the stunted emotional expression of *Betrayal*; autobiographical element to the play, based on Pinter's experience • POETRY TEXTS: Plath's biography, including troubled relationships with her family and Ted Hughes; confessional poetry movement of the 1950s and 60s, which encouraged displays of previously 'taboo' feelings; Plath's familiarity with Freudian theories of repressed feelings; mid-17th century disputes about religion; rejection of courtly love traditions leading to a franker, more sexually realistic style; political extremism in the years leading up to the English Civil War.

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Candidates should demonstrate secure understanding of, and relevantly apply, a variety of LITERARY AND LINGUISTIC FEATURES AND CONCEPTS. Examples might include some of the following:

- dramatic structures: Williams' expressionism as a reaction to the dominant realism of early Hollywood cinema, hence Tom's rejection of film in the course of the play; symbolism of broken glass animals and the broken hopes and dreams that prompt strong emotional reactions; the staging techniques of the memory play genre to explore emotions in alternative ways to realist drama; Pinter's use of reverse chronology disrupts the linear build of dramatic tension and emotion typical of conventional narrative theatre; verisimilitude of dialogue captures the often mundane nature of communication between partners and friends; intertextual references to the strong emotions expressed in Yeats' poems to force contrast with unheroic, unromantic present
- poetic structures: Plath's use of extravagant metaphor, allusions (for example to Hamlet's famous suicide soliloquy in 'Poppies in July'), vivid imagery consistent with extreme emotions such as blood and knives; Metaphysical use of elaborate metaphors and conceits to capture extreme feelings, emotions and situations; lyric poetry dominant, as first-person speakers express deep feelings on love, God, and politics
- use of rhetorical techniques to captivate and persuade, for instance: tricolon, syndeton, hyperbole, rhetorical question, various types of parallel construction (zeugma, chiasmus, anadiplosis, anaphora, antithesis) and pronoun choices
- use of phonological techniques for effect, such as: sibilance, assonance, repetition and consonance
- use of imagery and symbolism, for example: simile, metaphor, personification and motifs.

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5	**FAMILY RELATIONSHIPS** **Candidates should demonstrate awareness and understanding of family problems caused by differences in ages or maturities.** • A DOLL'S HOUSE: Torvald and Nora are of similar age but apparently, at the play's outset, very different maturities: he infantilises her, even implying she is cast in the role of perpetual daughter since her father ceded her to him in marriage; she is the doll of the title; the plot develops to show that Nora always was more mature than Torvald credited; Mrs Linde's bitterness at missing out on love to support her sick mother • ALL MY SONS: Chris' disputes with his parents, especially his father, are central to the play: from different generations, Chris and Joe have a different experience of the recently concluded war and the concept of self-sacrifice; Chris and his mother dispute Ann and Larry's legacy; Joe is very much George's senior, and his father's employer, but as a lawyer he represents a threat to Joe if the truth is revealed • CHAUCER: first wed at the age of 12, the Wife has had five husbands, all now dead – the first three were 'good' because old and controllable; the fifth, Jankyn, is her favourite. He is half her age at just 20, alternately violent and seductive, though he too is eventually subdued; the marriage of the 'loathly lady' and the rapist knight in the wife's Tale also experiences problems due to age differences • HARRISON: several poems deal with his awkward relationship with his parents, especially his father ('Long Distance II', 'Timer', 'Book Ends', 'Bringing Up'); 'V' further explores the poet's difference from his predecessors buried in the Leeds graveyard defaced by immature hooligans. **Candidates should introduce relevant CONTEXTUAL FACTORS that help to create the problems caused by different ages/maturities displayed in the texts. Examples might include some of the following:** • DRAMA TEXTS: conventions of gendered behaviour and the patriarchal institution of marriage in Ibsen; in Miller, the experience of fighting in WWII on young Americans, the rise of 'youth culture' in the late 1940s; patriarchal models of the family • POETRY TEXTS: Harrison's experience of education as both liberating and alienating from his parents; the dismantling of working-class community values in the 1980s that leads to the desecration of family graves; the wife's Prologue and Tale are both situated in a world in which elders are conventionally accorded respect and power.

Candidates should demonstrate secure understanding of, and relevantly apply, a variety of LITERARY AND LINGUISTIC FEATURES AND CONCEPTS. Examples might include some of the following:

- dramatic structures: naturalistic plot and language enhance highlighting of social issues raised by the plays; use of proscenium arch to generate realism; use of dramatic conflict and tension to highlight family problems; use of infantilising 'pet-names' by Torvald; Miller's expressionism, using symbolism of the tree to represent youthful promise thwarted; use of single scene settings places focus on the family tensions in confined spaces
- poetic structures: Chaucer's use of wit and humour, to convey the wife's attitudes to her variously older and younger husbands; use of sexual and violent imagery to convey details of her tempestuous marriages; Harrison's use of irony: in 'V', graves are spray painted with 'United' ironically capturing the unity of the families buried in the plot and the breakdown in the wider 'family' of society; use of dialect to capture the varieties of speech encountered at home and at school
- use of rhetorical techniques to captivate and persuade, for instance: tricolon, syndeton, hyperbole, rhetorical question, various types of parallel construction (zeugma, chiasmus, anadiplosis, anaphora, antithesis) and pronoun choices
- use of phonological techniques for effect, such as: sibilance, assonance, repetition and consonance
- use of imagery and symbolism, for example: simile, metaphor, personification and motifs.

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60 marks

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
	0	No rewardable material
1	1 - 3	• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	• Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with clarity and accurate expression.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
	0	No rewardable material
1	1 - 3	• Demonstrates some limited critical understanding of the texts • Demonstrates limited awareness of features of structure, form and language in the texts • Takes a descriptive approach to the task.
2	4 - 7	• Demonstrates critical understanding of the attitudes, values or ideas in the texts • Demonstrates understanding of some features of structure, form and language in the texts • Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.
3	8 - 10	• Engages fully and critically with the attitudes, values and ideas in the texts • Demonstrates secure understanding of a range of features of structure, form and language • Takes an incisive evaluative and analytical approach, exploring in detail the connections between features and their effects.

Band	Mark	AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
	0	No rewardable material

1	**1 - 5**	• Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach • Describes limited relevant contextual factors with some recognition of their impact • Identifies the context in which the texts are produced and received.
2	**6 - 11**	• Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach • Describes a range of relevant contextual factors with recognition of their impact • Describes the context in which the texts are produced and received.
3	**12 - 17**	• Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach • Demonstrates understanding of a range of relevant contextual factors with some evaluative comment • Shows some awareness of the context in which the texts are produced and received.
4	**18 - 23**	• Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach • Analyses some contextual factors with some evaluative comment • Shows some understanding of the context in which the texts are produced and received.
5	**24 - 29**	• Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach • Analyses relevant contextual factors with some developed evaluative comment • Shows understanding of the context in which the texts are produced and received.
6	**30 - 35**	• Makes detailed analytical exploration and comparison, provides detailed evidence of an integrated approach • Takes an analytical and evaluative approach to relevant contextual factors • Shows a developed understanding of the context in which the texts are produced and received.
7	**36 - 40**	• Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach • Takes an incisive analytical and evaluative approach to a range of relevant contextual factors • Shows a well-developed and insightful understanding into the context in which the texts are produced and received.