

Mark Scheme (Results)

January 2012

GCE English Literature (6ET03)  
Paper 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.

### Unit 3: Interpretations of Prose and Poetry January 2012

#### Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	<p>Candidates will be rewarded by taking a clearly literary approach to the poem and identifying, commenting on and analysing key features of poetic technique and establishing a response to how the poem makes its meaning clear to the reader.</p> <p>They may be able to comment on the genre of the ode and the way it is used to address the subject of the poem directly.</p> <p>There are many literary features to comment on:</p> <ul style="list-style-type: none"><li>• the regular six line stanza structure</li><li>• the regular octosyllabic lines (with the longer alexandrine-like ending to each stanza)</li><li>• the strong, fairly regular, iambic metre</li><li>• frequent use of alliteration</li><li>• the regular rhyme-scheme.</li></ul> <p>They may comment on the intense lyricism of the poem expressed in mainly simple language with the occasional obscure or archaic word such as 'bard, 'lay', 'muse' , 'chimeras' and 'Janus'.</p> <p>They may refer to the speaker's strong individual voice in which she distances herself from 'courtly bards' and sets up the tribute to the past year which is the main focus of stanzas two to six.</p> <p>Candidates may discuss the ways in which the poet presents the balance between past, present and future, how this is expressed through the generally optimistic tone, and how troubles such as war and grief are dismissed in favour of peace, love and health. They may discuss the patriotic, celebratory and quasi-religious tone adopted at various points.</p> <p>The use of figurative language such as metaphor and personification; the use of enjambement and the caesura, the elisions in stanzas 3, 4 and 6 and the rhetorical question are all features to be commented on in combination with discussion of what effects they have on the reader.</p> <p><b>(40 marks)</b></p>

Question Number	Indicative Content
2	<p>Candidates are likely to explore the relationship between the two named characters and how this is presented in the dialogue and description which establishes a clear hierarchy in their interaction.</p> <p>In the descriptive sections, they may comment on how what is actually being described is presented with some attention to detail, linked to a range of metaphors that describe the needles, the liquid they contain, the nurses who administer them and the nature of the patients.</p> <p>Comments may be made on the language of power associated with Miss Ratched, such as 'Big Nurse', and her confident, assertive language when speaking and how she is contrasted with Miss Flinn whose lack of confidence and status is presented through her uncertain and questioning manner, her wandering eye and her description as a girl. The ways in which Miss Ratched dominates the conversation are another likely area for discussion. The ways in which she draws on past experience depict her as a possible expert on the subject and her repetition of the patient's name, and the fact of his no longer being a threat, may invoke a response of her being a power to be reckoned with. Her attitude to the 'permissive philosophy' may be perceived as marking her down as a reactionary character.</p> <p>Such words as 'stabs', 'disruption', 'manipulator' 'intolerable' and 'jabbing' may be seen as significant in the presentation of the situation in the ward and its power structure which seem to have little to do with care or rehabilitation.</p> <p>The language of medicine, nursing and mental institutions may be seen as dominating the presentation of the scene. Other language features worthy of identification may include the occasional Americanism as well as the quite formal language used even though the sentence structures do reflect those of a speaking voice.</p> <p><b>(40 marks)</b></p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<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>
2	4 - 7	<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>
3	8 - 10	<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>

Band	Mark	<b>AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
1	0 - 5	<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>
2	6 - 11	<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>
3	12 - 17	<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>
4	18 - 23	<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>
5	24 – 30	<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>All six texts will provide plenty of material to support the key concept of 'the nature of change' in the proposition.</p> <p>The value judgement 'at their most engaging' offers candidates an opportunity to provide an informed personal response which they may accept or challenge as they see fit. 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. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirements 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 or even 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 a modern reader, whilst not losing sight of the time when a text was written.</p> <p><b>(60 marks)</b></p>



Question Number	Indicative Content
3(b)	<p>All six texts will provide plenty of evidence related to 'challenge conventions and break with tradition' which will enable candidates to debate and illustrate the proposition.</p> <p>Whether or not candidates agree or disagree with ideas contained in the proposition, they should engage with the ideas suggested by 'challenge...break...surprising sympathy and compassion.' What is looked for is a clear personal response which will be likely to debate, illustrate and, at best, evaluate the range of ideas in the proposition. It is probable that there will be uneven treatment of these different elements, 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. 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. The AO2 requirements 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 or even 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 a modern reader, whilst not losing sight of the time when a text was written.</p> <p><b>(60 marks)</b></p>

Question Number	Indicative Content
4(a)	<p>Candidates should be able to find ample evidence for 'challenging...inappropriate behaviour' and 'the unconventional' in each of the six texts.</p> <p>The key phrase 'really compelling' opens up the topic for an informed personal interpretation and the possibility of disagreement and finding a way of challenging the proposition. 'Human conduct' invites a focus on character, although the ways in which character is presented should be the key focus of investigation. 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 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. The AO2 requirements 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 or even 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 a modern reader, whilst not losing sight of the time when a text was written.</p> <p><b>(60 marks)</b></p>

Question Number	Indicative Content
4(b)	<p>All six texts will be able to provide plenty of material for evidence of 'tragic' and discussion of whether or not the outcomes are pessimistic.</p> <p>Key words such as 'tragic' and 'pessimism' linked to the value judgement that is central to the proposition should provoke a clear and informed personal response. A literary approach to 'tragic' may be present in a candidate's approach although a less specific kind of response may be acceptable if the overall approach is analytical or evaluative. 'Situation or outcome' may not be treated equally and this is also quite acceptable; the quality of the argument will be likely to be the key discriminator and there should be clear and relevant links between texts. 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. The AO2 requirements 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 or even 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 a modern reader, whilst not losing sight of the time when a text was written.</p> <p><b>(60 marks)</b></p>

Question Number	Indicative Content
5(a)	<p>There is plenty of material in all six set texts to enable candidates to provide ample evidence with which to debate ideas which are linked to 'shock' and 'disturbing characters, events and experiences'.</p> <p>The proposition is presented as a contentious assertion which candidates may accept or challenge as they see fit. There is likely to be some balance in their arguments between the level of agreement with the first part of the assertion and the level of detail with which they explore the three elements in its second half. They may wish to challenge the notion of 'disturbing' and the treatment of the three ideas 'characters, events and experiences' may be uneven. This is quite acceptable; it is the level of the personal response and the ways in which clear and relevant links between texts are identified and discussed that will be the discriminator. 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. The AO2 requirements 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 or even 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 a modern reader, whilst not losing sight of the time when a text was written.</p> <p><b>(60 marks)</b></p>

Question Number	Indicative Content
5(b)	<p>There is plenty of material in all six set texts to enable candidates to provide ample evidence with which to debate the proposition.</p> <p>Candidates are invited to provide an informed personal response which should explore the balance between the oppositions that are contained in the proposition. The level of agreement or disagreement with the assertion is likely to vary considerably; what is required is 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. The AO2 requirements 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 or even 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 a modern reader, whilst not losing sight of the time when a text was written.</p> <p><b>(60 marks)</b></p>

Question Number	Indicative Content
6(a)	<p>All six texts provide evidence to support each facet of the proposition.</p> <p>Candidates should provide evidence of engagement with the diverse ideas contained in the proposition. The coverage of the four key ideas in the proposition may be handled in a variety of ways and the balance between them is likely to vary considerably, partly depending on the texts being discussed. 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 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. The AO2 requirements 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 or even 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 a modern reader, whilst not losing sight of the time when a text was written.</p> <p><b>(60 marks)</b></p>

Question Number	Indicative Content
6(b)	<p>Each of the six texts provides evidence to enable candidates to explore the implications of the assertion made in the proposition.</p> <p>Candidates should engage with the contrasts contained in the proposition. The coverage of the oppositions may be handled in a variety of ways and the management of the balance between them may vary considerably, partly depending on the texts being discussed. Any valid interpretation of the key terms 'political protest' and 'personal celebration' 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 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. The AO2 requirements 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 or even 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 a modern reader, whilst not losing sight of the time when a text was written.</p> <p><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>



Band	Mark	<b>AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>
1	0 - 3	<ul style="list-style-type: none"> <li>• Refers to one or more texts and identifies basic literary connections</li> <li>• Provides a basic presentation of ideas</li> <li>• Shows limited ability to interpret the texts.</li> </ul>
2	4 - 7	<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>
3	8 - 11	<ul style="list-style-type: none"> <li>• Makes literary connections between the texts to inform the line of argument</li> <li>• Shows 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>
4	12 - 15	<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>
5	16 - 20	<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 a 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>

<p style="text-align: center;"><b>4</b></p>	<p style="text-align: center;"><b>12 - 15</b></p>	<ul style="list-style-type: none"> <li>• Demonstrates an ability to analyse the factors that influence a modern reader and reflect on their 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>
<p style="text-align: center;"><b>5</b></p>	<p style="text-align: center;"><b>16-20</b></p>	<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>

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