

# Mark Scheme (Results)

Summer 2012

GCE English Literature Unit 3  
(6ET03)

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Summer 2012

Publications Code UA032179

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

#### Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	<p>Candidates may identify and comment on the strong personal voice of the speaker in the poem.</p> <p>Candidates may express their response to the, at first sight, unconventional and unexpected apparent dismissal of poetry by a poet, but they should perceive how the poet's presentation of attitudes to poetry moves from the initial assertive 'I' to a collective 'we' by the second stanza and a 'you' in the final stanza that seems to be inviting a collusion between writer and reader to make their judgement on poetry.</p> <p>Structurally the poem may be perceived as unconventional too, but perceptive candidates will be likely to identify a stanza structure with a regular pattern of long and short lines and an embryonic rhyme scheme even if conventional capitalisation of initial words of each line is not observed. Observant readers may identify this as syllabic verse with fairly regular line lengths in each of the five stanzas.</p> <p>Although at first sight the language may be seen as unpoetic in any conventional sense, candidates are likely to respond to the richness of the language and the images evoked, especially the list like presentation of the animals in stanzas 2 and 3, as a response to the 'genuine' and 'things' that 'are important' because they are 'useful' or perhaps make her eye 'dilate'. These may be seen in contrast to the much more mundane images at the end of stanza 3 and beginning of stanza 4 such as 'statistician', 'business documents', and 'school-books'.</p> <p>The many polysyllabic words such as 'intelligence' and 'unintelligible' make it difficult to identify any regular rhythm to the poems and these complex words are regularly juxtaposed with monosyllabic words, often in the shorter lines. Candidates may therefore perceive the writing as being prosaic in character.</p> <p>In terms of meaning, the key ideas to identify are the ways in which a poet can be seen to respond to a range of different phenomena. Poets are clearly identified as 'literalists of/the imagination' whose task is to present 'imaginary gardens with real toads in them'. The juxtaposition of the 'raw' and the 'genuine' in the final moments of the poem leading to the direct address to the reader is a likely feature for comment in terms of both structure and language.</p> <p style="text-align: right;">(40 marks)</p>

Question Number	Indicative Content
2	<p>Candidates are likely to comment on the clear narrative voice which, although mostly in the third person, often (especially in paragraph four) involves the reader with a collective 'you'. This suggests that the narrator is very much a participant as well as an observer of the situation being described. She seems to be very much in sympathy with the plight that the people of Leningrad find themselves having to endure, positioning herself firmly with the ordinary citizens (or in her word, 'urbanites') of Leningrad and the ways in which they are having to endure suffering together.</p> <p>The comment that the narrator is highly observant in drawing attention to specific details with a wide range of sense imagery invoking all five senses but especially smells, sounds and colours. The frequent use of alliteration, lists and references to food of various kinds help bind the passage together structurally. In paragraph one in particular much of the vividness of the imagery is evoked through the often quite violent personification. The language in this section frequently relates to fire and destruction with references to volcanic eruptions and the work of the devil.</p> <p>Candidates may respond to the rich vocabulary and wide range of imagery in the descriptions of the situation.</p> <p>Candidates may comment on the varied sentence structure with vivid contrasts between short and longer, more complex, sentences. They may observe the shifts from a passive to an active voice in the descriptions of either places or people.</p> <p>The sense of waste, isolation, malnutrition and a collective identity which binds the ordinary people of Leningrad together may be contrasted with the abundance of food to be found elsewhere or in the market used by the well-off.</p> <p>Candidates may comment on the strong sense of place which is evoked partly through the use of exotic place names.</p> <p>The general tone of the writing is fairly formal with the occasional more informal usage such as 'spews' and the brief italicised sentence of imagined dialogue in paragraph four. The irony of the situation where citizens of a rich country are reduced to poverty and lack of calories when there is plenty of food in other parts of the country, in even in the market used by the 'high-ups' may well be commented on.</p> <p style="text-align: right;">(40 marks)</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	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
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>There is ample opportunity for identification and exploration of the 'unusual and unconventional' in human relationships' in each novel and poetry collection.</p> <p>Candidates are likely to offer a personal response to the opening phrase of the proposition, and any valid interpretation of this should be rewarded. Evidence of detailed engagement with the topic with good textual support is what is being sought. 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. 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 (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 style="text-align: right;"><b>(60 marks)</b></p>



Question Number	Indicative Content
3(b)	<p>The open nature of the proposition will enable candidates to find plenty of supporting evidence from the texts they have studied.</p> <p>The balance of the argument could focus on connections between texts, links within texts or a combination of the two. The key phrase 'more revealing' similarly invites an open response and it is the level at which this is argued that will provide evidence of differentiation. Clear and relevant links between and within 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. 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 (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 style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
4(a)	<p>Each of the six texts text should provide an abundance of material with which to explore the triplet of ideas 'surprise, exaggerate and subvert' contained in the proposition.</p> <p>Candidates should address each facet of the proposition although their treatment of them may be uneven. The link with the second half of the proposition should not be ignored as this provides opportunities for informed personal responses to the impact that the texts studied have on the reader. 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. The different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. 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 style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
4(b)	<p>There will be plenty of material for exploration of 'lack or loss of innocence' as a feature common to each of the three novels and three poetry texts.</p> <p>The assertive nature of the proposition should invite a range of approaches. The diversity may well derive from the ways in which candidates interpret 'varied presentation...of one kind or another'. Any valid and focused exploration which supports argument with textual evidence should be rewarded. 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. The different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. 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 style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
5(a)	<p>There is plenty of evidence of 'stressful and challenging' in each of the six texts.</p> <p>Exploration of the key words 'stressful' and 'challenging' which may be interpreted in a variety of ways, is likely to be balanced with discussion taking the latter half of the proposition as its starting point in order for candidates to present a clear, informed personal response. It is as acceptable to challenge the judgement in the latter part of the proposition as to accept it. It is the quality of the argument and the level of textual support that will be the discriminator. Clear and relevant links between texts should be identified and discussed in detail to support the argument. 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.</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 style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
5(b)	<p>There is ample material in all of the six texts to provide evidence for discussion of the various facets of the proposition.</p> <p>The first part of the proposition is likely to offer the candidate opportunity to provide evidence for each of the key ideas it contains. The value judgements that are implicit in 'challenges conventions' and 'breaks with norms' are likely to provoke plenty of opportunity to debate and challenge them. An answer that accepts these terms is as acceptable as one that challenges them; it is the level of the discussion and the use of the texts to support it that will be the 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. 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, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed.</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 style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
6(a)	<p>Each of the six texts provides evidence to enable candidates to explore the implications of the assertion made in the proposition although not every text will provide evidence for both 'record' and 'lament'.</p> <p>Candidates should engage with the contrasts in the proposition such as 'record', 'commemorate' and 'glorify'. The coverage of these 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 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 style="text-align: right;"><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 contrast between 'delighted in...victory' and 'lament...defeat' that is the core of the proposition. The implications of the value judgement 'best' may also be discussed. The coverage of these 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 in the proposition and the balance between them 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 style="text-align: right;"><b>(60 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	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 3	<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>
2	4 - 7	<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>
3	8 - 10	<ul style="list-style-type: none"> <li>• Demonstrates a developed critical understanding of literary texts</li> </ul>



		<ul style="list-style-type: none"><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>
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Band	Mark	AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
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	AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
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 their own reading in the light of this</li> </ul>

		<ul style="list-style-type: none"> <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>

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Summer 2012

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