Mark Scheme (Results)

Summer 2013

GCE English Language and Literature
Unit 3 (6EL03)

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information, please visit our website at www.edexcel.com.

Our website subject pages hold useful resources, support material and live feeds from our subject advisors giving you access to a portal of information. If you have any subject specific questions about this specification that require the help of a subject specialist, you may find our Ask The Expert email service helpful.

www.edexcel.com/contactus

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

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.

Section A: Unprepared Prose

Question Number	Indicative content
1	**A Sense of Place** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the purpose of the newspaper feature: to inform and describe • the intended audience: people who enjoy the theatre; those interested in the politics of the Middle East • the writer's representation of Aida, where the production is being performed: e.g. "instead of a changing room there's an army watch-tower behind the stage." • the effect created by different voices in the article, providing different points of view • the sense of conflict that pervades the article: e.g. "'Freedom has been attacked on all sides and it became impossible for us to play there.'" • the writer's healthily sceptical view of the theatre company's aims: e.g. "This is fine theatrical fighting talk. But how, exactly, might the Bard weigh in?" • the emphasis on contrasts • the sense of hope and determination displayed by the theatre company • the thematic links between the play and the place in which it is being performed • references to people of different cultural backgrounds • the writer's sincere tone: e.g. "It was important to Holmes that both Palestinians and Israelis could see the production..." Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • lexis associated with place and location: e.g. "Bethlehem"

- lexis associated with conflict and division: e.g. "refugee camp", "country-wide wall"
- lexis associated with positivity: e.g. "ebullient", "powerful means of self-expression", "beautiful resistance"

- lexis associated with place: e.g. "site", "territories", "neighbouring houses"

- use of antithesis to emphasise the sense of conflict: e.g. "a mile north, but a world away from the tidy streets..."

- the use of parallel structures for emphasis: e.g. "Instead of a changing room there's an army watch-tower...In lieu of a set, there's a swath of angry street art..."

- use of pre-modifiers to help create a detailed, fluent commentary: e.g. "Site-specific theatre", "fine theatrical fighting talk"

- use of figurative language: e.g. "pitching its politicised tent in the church of St Giles, Cripplegate..."

- the use of direct speech to add variety and present a range of perspectives

- the use of emotive language: e.g. "'We do not want to walk at our children's funerals...'", "'I also feel terribly sad and frustrated...'"

- the predominance of declaratives.

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 Marks)

Question Number	Indicative content
1	**The Individual in Society** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the genre of the text: commentary written by a newspaper columnist • the purpose: to argue and persuade • audience: Guardian readers; "liberal-minded" people • the writer's ironic tone: e.g. "This is not some deliberate gender apartheid. Relax, people. It's comedy!" • the writer's belief that gender inequality is widespread in contemporary society • the writer's angry tone: e.g. "Or how about selling crappy T-shirts...?" • the writer's sense of weariness with current attitudes: e.g. "Because I am too long in the tooth to listen to the excuses any more." • the writer's sense of humour: e.g. "Oh yes – women. Where did you put them? When did you last see them? Retrace your steps." • the argument that equality for women is so obvious that it should not even be an issue: "Equality would mean the presence of women as simply normal – not abnormal, not tokenistic..." • the way prejudiced attitudes are challenged by the writer. Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • informal register: e.g. "It's easy enough to do, I guess." • use of colloquialisms for ironic purposes: e.g. "humourless ho" • effects created by figurative language: e.g. "occupy the

higher moral ground...”; “I am too long in the tooth...”

- use of the first person to present a strong personal argument: e.g. “I have been in too many situations...”

- the use of the second person to address the reader directly: e.g. “You think to yourself...”

- the use of rhetorical questions as persuasive devices: e.g. “...why should the government be any different?”

- varied sentence types – declaratives, imperatives, interrogatives and exclamatives – and their different effects

- the use of direct speech for satirical effect: e.g. “’We think you’d be really good at it because...’”

- the use of pre-modifiers to challenge certain attitudes: e.g. “freaky-deaky minds ...”, “ token-woman phone call”, “grownup company”

- triadic structures: e.g. “not abnormal, not tokenistic, not even snigger-worthy”

- effects created by varied sentence constructions (simple, minor, complex and compound).

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer’s purposes and techniques based on different literary or linguistic approaches.

(40 Marks)

Question Number	Indicative content
1	**Love and Loss** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • genre: newspaper feature which employs a clear narrative structure and dialogue • audience: broadsheet readers; people in relationships; sports fans • the purpose: to describe and entertain • the way the writer represents his relationship with his wife: e.g. "Jill did later admit she had a much better time walking in Andalucia with a couple of women friends than she would have done with me..." • the writer's obsession with football: e.g. "but still flicked over to the football every time there was an ad break or she left the room..." • the writer's representation of the conflict between his role as a husband and his football fanaticism • the writer's ironic tone: e.g. "So it's for therapeutic reasons, I'm sure, that Jill often makes a point of not asking me the score when I get back from the game." • the writer's use of understatement for comic effect: e.g. "neither of us can claim football isn't a source of friction between us." • the writer's disingenuous comments which indirectly reveal his selfish motives through a rhetorical question: e.g. "Would Jill really want a man who was physically present and emotionally there for her all the time?" • the writer's use of humour: e.g. "In my defence, it isn't me who doesn't want to do the sharing. I'd be quite happy for Jill to watch loads of football with me on TV." • the writer's subjective view of the relationship • the writer's focus on mundane details: e.g. TV viewing, trip to the garden centre.

Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:

- informal register to create a humorous tone: e.g. "It's amazing what you can do when you're sure of your dates."

- lexis associated with conflict: e.g. "tolerance has long gone", "battle for supremacy"

- the writer's use of direct speech for comic effect: see perfunctory dialogue near the end

- varied sentence constructions to create different effects: see second paragraph, for example

- the writer's use of the first person to present a subjective view of the relationship

- the way figurative expressions contribute to the humorous tone: e.g. "Mostly, though, we negotiate this minefield successfully."

- the use of parallelisms to emphasise the writer's obsession with football: "all those nights when I had lost the battle for supremacy... all those nights when I had woken her up at 3am...all those weekends spent in N17..."

- the writer's use of alliteration to emphasise his obsession with football: e.g. "scuttled off to Stansted for a godforsaken flight to Milan or Madrid..."

- the use of fronted conjunctions for effect: e.g. "But football is undeniably my escape from myself..."; "So it's for strictly therapeutic reasons..."

- juxtaposition of clauses for comic effect: e.g. "She thinks I'm being casually dismissive when I lose concentration halfway through a conversation; I think she's being deliberately provocative to try to talk to me when I'm checking a football result online."

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 Marks)

Question Number	Indicative content
1	**Family Relationships** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the autobiography genre • the purpose of the text – to inform, describe and entertain • the house as the central focus for family gatherings • a sense of history associated with the house • a variety of cultural references – e.g. "the dining room, with its long table, was reserved for shabbas meals, festivals, and special occasions." • the narrator's subjective stance and his emphasis on childhood memories • the narrator's apparently positive attitude towards this family home • The outsider's (Jonathan Miller) perspective – "it seemed like a rented house..." • the emphasis on appearances when describing family members and furnishings in the home • the narrator's incomplete recollection of his early years – "I have only fragmentary, brief memories of my youngest years..." • the element of humour when describing the smokers in the lounge. Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • the semantic field of furnishings: e.g. "lacquered cabinets", "chandeliers", "chinoiserie" • the semantic field of food • the formal register of the extract

- the use of contrasts: e.g. "seemed like a rented house", "full of mysteries and wonders"; the narrator has a vivid memory of the furnishings of the house but his parents were "completely indifferent to the decor".

- the use of parenthetical devices (e.g. brackets and dashes) to add extra information

- the use of the passive voice – e.g. "a special silver tea service would be pulled out..."; "such dainties were not served at any other time."

- the use of syndetic listing (in the first paragraph) to establish a lively atmosphere

- the writer's use of compound and complex sentences to describe aspects of the home in a detailed, fluent way

- the way the writer makes syntactical choices to foreground significant values/attitudes: e.g. "Though the house was full of music and books, it was virtually empty of paintings..."; "Of my Auntie Dora..., I remember nothing..."

- the predominance of declaratives in this extract.

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(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
1	0 - 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
1	0 - 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 • Takes a consistently analytical approach 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 an 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 are likely to demonstrate an awareness and understanding of:
	
	• the way places are represented in the texts – e.g. the representation of Baile Beag in *Translations*
	
	• the different ways that people are portrayed as being at odds with their environments
	
	• the way particular moods are created by showing people at odds with their surroundings
	
	• possible reasons for writers showing people at odds with their surroundings – e.g. expressing a political or personal opinion
	
	• detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: e.g. the political situation in Northern Ireland when T*ranslations* was first performed
	
	• comparing and contrasting significant structural features of the two set texts: e.g. comparing the endings of the two plays – individuals expressing a sense of anger and confusion
	
	• ways in which the texts were received: e.g. a consensus of opinion amongst reviewers, or mixed reactions from readers/audiences?
	
	• significant contextual factors for each of the texts e.g.:
	  o *Translations* – written during a politically turbulent time and set in an era leading up to the Great Famine
	  o *Stuff Happens* – conflicting views on US foreign policy and its effects on situations in the Middle East
	  o Thomas Hardy – his views on an indifferent universe
	  o *The Best Loved Poems of John Betjeman* – his views on the effects of modernisation.
	
	When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- the crafting of the dialogue – e.g. the different ways that Blair and Bush express their views in Act 1 Scene 10 (Crawford, Texas) of *Stuff Happens*

- how language creates dramatic tension - e.g. the dialogue between Maire and Yolland in Act 2 Scene 2 of *Translations*

- the structure of the play - e.g. the unresolved endings of both plays

- characterisation - e.g. the reasons for portraying Jimmy Jack as being in "his own world of illusions" (*Translations*) ; the Brit in New York and other choric characters as well as the scene with Rice and Powell in front of the White House. Also Blair's discomfort when with the more relaxed Bush

- stagecraft and set - e.g. the minimalist set of *Stuff Happens* to emphasise the fact that characters are at odds with their surroundings.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. Hardy experimenting with the elegiac form in *Without Ceremony*

- use of rhyme – e.g. Betjeman's choice of rhyming couplets to create a sense of momentum in *False Security*

- effects created by rhythm – e.g. the faltering rhythm of the final stanza of Hardy's *The Going*, which conveys a sense of despair

- creation of voice – e.g. the ironic use of the lady's voice in Betjeman's *In Westminster Abbey*

- humour – e.g. Betjeman's social commentary in *The 'Varsity Students' Rag*

- imagery – e.g. Hardy's references to remoteness and wildness in *I Found Her Out There.*

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 Marks)

Question Number	Indicative content

3	**The Individual in Society**
	
	Candidates are likely to demonstrate an awareness and understanding of:
	
	• the way individuals are portrayed in the texts
	
	• the nature of the society in which the individuals find themselves
	
	• the different ways in which individuals cause conflict
	
	• the different ways in which societies react to the conflict caused
	
	• possible causes of the conflicts
	
	• whether or not the conflicts are resolved
	
	• the ways in which writers portray conflict – e.g. first or second-hand presentations
	
	• significant contextual factors for each of the texts - e.g.:
	   o *Othello* – Elizabethan attitudes towards race and the outsider
	   o *Equus* – attitudes towards religion and politics in the 1970s
	   o Eliot – the decline in "traditional values" between the two world wars
	   o Gunn & Hughes – absence of moral values in post-war American and British societies.
	
	When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:
	
	• the crafting of the dialogue – e.g. Iago's orchestration of Cassio's dismissal in Act 2 Scene 3 of *Othello*
	
	• how language creates dramatic tension - e.g. Iago's use of aggressive, racist language in the opening scene of *Othello*
	
	• the structure of the play - e.g. the fact that *Equus* begins with the aftermath of Alan's violent deed
	
	• characterisation - e.g. the way Othello transforms from a peace-maker in Act 1 to a murderer in the final act

- stagecraft and set e.g. the use of sound in the climactic scene of *Equus.*

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. Eliot's use of quatrains in *The Hippopotamus* to emphasise the development of a satirical argument

- use of rhyme- e.g. the use of half-rhymes in Hughes's *The Martyrdom of Bishop Farrar* to create a sense of uneasiness and defiance; irregular rhyme patterns in Eliot's *Preludes*

- effects created by rhythm – e.g. the way the iambic pentameter in Gunn's *Claus Von Stauffenberg* creates a sense of heroism

- creation of voice – e.g. the determined, defiant voice in Gunn's *The Unsettled Motorcyclist's Vision of His Death;* the use of repetition in Eliot's *The Love Song of J. Alfred Prufrock,* and multiple voices in *The Waste Land*

- humour – e.g. the irony created by the contrast between classical references and the sordid setting of Eliot's *Sweeney Erect*

- imagery – e.g. the assorted imagery in Eliot's *The Love Song of J. Alfred Prufrock* to convey a sense of futility.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 Marks)

Question Number	Indicative content
4	**Love and Loss** Candidates are likely to demonstrate an awareness and understanding of: - similarities and/or differences in the presentation of love and loss in the texts studied - the way relationships and/or attitudes are portrayed in the texts - the different ways in which love might be seen as destructive - the different ways that individuals might react to the destructive nature of certain relationships - the possible causes of destructiveness in relationships – e.g. selfishness - the different ways in which individuals react to destructive relationships – e.g. comparing Jerry in *Betrayal* to Laura in The *Glass Menagerie* - the way the form or structure of a text emphasises the destructive nature of certain relationships – e.g. *The Glass Menagerie* as a memory play - significant contextual factors for each of the texts e.g.: *Betrayal* – attitudes towards marriage and the family in 1970s Britain *Glass Menagerie* – autobiographical influences on the play - Sylvia Plath – the nature of Plath's relationships with her father and Ted Hughes - Metaphysical Poets– gender issues in seventeenth century England. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: - the crafting of the dialogue – e.g. the awkward nature of the dialogue between Emma and Jerry at the beginning of *Betrayal*

- how language creates dramatic tension - e.g. Laura's tentative and unfinished responses to Jim's questions

- the structure of the play – e.g. the tone created by the fact that *The Glass Menagerie* is a memory play, and events are recalled by Tom Wingfield

- characterisation - e.g. the portrayal of Laura as passive victim

- stagecraft and set - e.g. the minimalist set of Betrayal to convey a sense of emptiness.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the way Marvell's To His Coy Mistress takes the form of three verse paragraphs to attempt to present a persuasive argument

- use of rhyme – e.g. the way the irregular rhyme scheme in Plath's *Winter Trees* creates a sense of despondency

- effects created by rhythm – e.g. the way the irregular rhythm of Herbert's *The Collar* conveys a sense of agitation and frustration

- creation of voice - e.g. Plath's vulnerable voice in *Daddy*

- humour –e.g. the speaker's reaction to his lover's "destructive" act in Donne's *The Flea*

- imagery – e.g. the stark imagery of death and decay in Plath's *Sheep in Fog.*

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 Marks)

Question Number	Indicative content
5	**Family Relationships** Candidates are likely to demonstrate an awareness and understanding of: • the ways in which families are portrayed in both texts • the different ways in which guilt is manifested in the texts • the ways in which characters/individuals deal with guilt • the different causes of guilt • the various consequences of guilty behaviour • the different ways in which audiences or readers might respond to actions caused by guilt • the way the structure of a text might emphasise the significance of guilt in family relationships - e.g. the ending of *A Doll's House* • significant contextual factors for each of the texts e.g.: o *All My Sons* – American society's attitude towards family values o *A Doll's House* – society's attitudes towards women's roles o *Chaucer* – attitudes towards marriage o *Tony Harrison* – attitudes towards class and social mobility. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the crafting of the dialogue – e.g. Torvald's discussion of finances with Nora at the beginning of *A Doll's House* • how language creates dramatic tension - e.g. the use of repetition in the dialogue between Keller and Chris at the end of Act 2 of *All My Sons* • the structure of the play – e.g. the naturalistic structure of *All My Sons* to emphasise the interaction of the characters • characterisation - e.g. the gradual revelation of Nora's

character and her secret past in *A Doll's House*

- stagecraft and set - e.g. the significance of the backyard in *All My Sons:* a private place in some senses but an area that is also accessible to the neighbours.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the Wife of Bath's prologue as a means of confessing her sins (confessio)

- use of rhyme – e.g. how medieval attitudes towards women are foregrounded by the rhyme scheme in the Wife of **Bath's account of her life with her first three husbands** ("helle/dwelle"; "fyr/desir")

- effects created by rhythm – e.g. the way the regular rhythm of Harrison's A Good Read creates humour and a fond impression of his deceased father

- creation of voice – e.g. Harrison's recollection of his father's voice in *An Old Score* and the implied guilt at cultural separation in *Book Ends*

- humour – e.g. the fact that the Wife of Bath is reluctant to change her behaviour and is determined to continue living a life of pleasure

- imagery – the significance of the "working class" cap in Harrison's poem,*Turns*, the image of the Lifesavers as an empty gesture (in *Long Distance*); the portrayal of the Loathly Lady as a representation of the knight's guilt.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(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
1	0 - 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
1	0 - 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 text • 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
1	0 - 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, provided 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	35 - 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.

Ofqual

Llywodraeth Cynulliad Cymru
Welsh Assembly Government

cea
Rewarding Learning