



**General Certificate of Education (A-level)  
January 2013**

**English Literature A**

**LITA3**

**(Specification 2740)**

**Unit 3: Reading for Meaning**

***Mark Scheme***

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Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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### The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject and research conducted into how students approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- All four assessment objectives are tested equally in this paper.

### Examining unprepared questions

This is a skills based mark scheme. This specification in English Literature is designed to encourage the development of the **autonomous reader**.

In this examination, students are presented with **unprepared material** and the **open questions** invite them to make links with **their individualised wider reading**. This means that the choice of content is the student's. The examiner will be assessing the **appropriateness, the relevance and the accuracy** of the student's choices.

### How to mark

Examiners assess each answer out of 40. Remember that in this subject you will find that students often have varying profiles across the skill areas – a Band 4 student may well write a Band 2 paragraph, just as a Band 1 student may produce a glimmer of a conceptualised approach in one sentence. You should use the criteria across the four assessment objectives to determine which band best fits the answer.

Having identified the band, refine the mark. Begin in the middle of the band, then move up or down according to the student's achievement. When you have the total mark, conduct a review to ensure that the whole answer has been given sufficient credit.

**Examiners should be open-minded as they read students' responses.** Although the mark scheme provides some indicators for what students might write about, examiners must be willing to reward what is actually there – this mark scheme does not pretend to be all-inclusive. No student should be penalised for failing to make certain points.

While examiners should note factual errors and gross misreadings, they **should be open to the students' individual interpretations**. Well-argued and well-substantiated views must receive credit, whether or not the examiner agrees with those views. Remain flexible when a student introduces unusual or unorthodox ideas.

## Question 1

Read the two extracts (**Item A** and **Item B**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of these **two extracts**.

In your answer you should consider the ways in which Coward (in **Item A**) and Hare (in **Item B**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading in drama.

**Focus:** Coward, from *Private Lives*  
Hare, from *Skylight*  
wider reading in drama

**Key Words:** Two extracts, wider reading, compare, ways writers use form, structure, language, thoughts and ideas, relevant wider reading.

## INDICATIVE CONTENT

### Note

The following comments are intended to be **neither prescriptive nor comprehensive**, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

**Examiners must always be open to the students' own interpretations and be prepared to reward understanding and well-argued, relevant points.**

### Subject matter

Coward presents a scene in which a formerly married couple are together alone for the first time since their divorce. To begin with they are polite, but unpleasant feelings towards each former spouse's new partner soon emerge. When the orchestra below begins playing a certain tune, there is a silence. They reminisce about some of their shared past and agree that they had some good times together. The observation from Amanda that they are starting anew with different partners and her ambiguous suggestion to Elyot – that they are 'in love all over again' – gives him pause. He disagrees and moves away from her.

Tom and Kyra, who have met for the first time since the end of their affair, are discussing Tom's treatment of his son, Edward. Kyra criticises Tom and he makes a long speech, admitting that he couldn't cope when his wife was ill and that he felt furious that Kyra had left him. He goes on to say that the thought of Kyra encouraged him to behave well and the thought of her perhaps coming back to him kept him going. His revelations take Kyra aback and the tension builds until Kyra asks Tom to send his driver away. Kyra is dazed and performs tasks – like putting another wine glass on the table – mechanically while Tom is gone. When he returns she hugs him desperately and cries. He runs his hands through her hair and says that he's back. The lights fade.

### Form, structure and language

Coward's drama depicts the stylish world of the upper classes and students might comment on the set and costumes that help to dramatise this. The dialogue is witty and urbane–

perhaps allowing the audience to enjoy a kind of escapist pleasure as they peer into the private lives of those of a sophisticated and wealthy milieu.

By contrast, Hare depicts Tom and Kyra as inhabiting a less glamorous world; their language is more naturalistic and contains rawer emotion rendered in more commonplace expressions. Students may choose to comment on, for example, times when Hare uses ellipsis to indicate times when Tom is unable to express himself, or express himself fluently (by contrast to Coward's characters who seem fluent and pleasing in their expression, however emotional they feel).

Coward uses music to create dramatic effects, and some students might comment on the nature of this music, perhaps considering it to be 'their song', or a tune that was played at their wedding. In addition, the actions of the characters (as suggested by the stage directions) may elicit convincing comments about what the dramatist is trying to make audiences feel about his characters and their relationships. Amanda's singing, her looking into the distance and her tears might attract discussion about what she is thinking at this moment. Similarly, the actions of Elyot towards the end of the scene might attract comment; students might suggest convincing reasons for him failing to respond to Amanda's question and for his speedy turn towards the French windows.

The success of Hare's drama is perhaps more dependent upon the actors than specific stage effects. The stage directions indicate several moments when the actors should convey emotion, such as when the actor playing Kyra should be 'stunned' or 'taken aback', or when they embrace at the end. Some students might comment on the realistic quality of the emotions being presented, rather than having them underscored emotively through music and singing as is the case in the Coward play. Students may choose to comment on the more ordinary location evoked by the set of Kyra's flat, or may wish to comment on the use of lighting when Tom has gone out that is 'like a painting' when and the 'room seems dark' and there are 'shadows on her face', which they may suggest lend a romantic or an ominous feeling.

Students might comment on a number of ways in which Coward uses structure to engage his audience, reveal aspects of his characters or create other effects. For example, some might consider that the extract begins with civilised discussion of the new partners that contains an undercurrent of resentment, which grows then dissipates as Amanda thanks Elyot '*with dignity*'. A turning point might be said to occur with the silence and then the music that follows. Some might argue that there is a shift in mood at this point, when both characters begin to think about their relationship. A further shift might be seen after the second stage direction about the music, when the two begin to reminisce about some specific details from their past relationship. Other students might comment on the dramatic twist towards the end of the extract, after the loving discussion has reached a peak and Amanda poses the question about them being in love again and Elyot tries to leave and '*goes towards the French windows*'.

The structure of the extract from Hare might be seen to be more linear, in the sense that it builds to a more definite conclusion. Some might comment on the extract as building to a dramatic climax, or as being the end of an act. The stage directions might be quoted to show the gradual progression, for example, from disapproval to shock, to being touched to grief, lust and so on. Do give credit to any comments that are plausible and well-argued. Students may wish to contrast the more ambiguous portrayal of the couple at the end of *Private Lives* to the portrayal of the couple in *Skylight* who are reunited at the end of the extract.

Item A uses humour to create effects, including to entertain the audience, whereas Item B might be seen to involve the audience through its serious tone. The ways in which subtext is used might supply another point of comparison or contrast. Some might argue that the subtext in both is complex: Coward's use of subtext makes the audience wonder about the characters' exact feelings throughout, since Amanda and Elyot might be seen to both love and resent each other; by contrast, it might be argued, that through Hare's use of subtext in the dialogue between Tom and Kyra, the audience gradually comes to understand the characters' definite strong feelings for one another.

The presentation of marriage might provide a focus for some; this could include comment on the ironies of marriage being depicted as an institution that seems to militate against love. The presentation of past love might also be an area on which students choose to focus. As always, reward understanding, and be open to the students' own interpretations; always credit well-argued, relevant points.

### **Note**

References to wider reading in the other genres should not be credited.

### **Wider reading**

Students might relate the extracts to **drama texts** concerned with, for example:

- meetings between former lovers
- aspects of marriage
- extra-marital relationships
- flirtation/ seduction
- mixed feelings
- feelings of love or lust
- deceptive relationships
- witty lovers
- well-matched lovers
- regret or looking back to former loves
- hope, including hope for future relationships.

A range of **drama texts** might be linked techniques. For example, relevant texts that use:

- comedy or romantic comedy
- mocking
- subtext
- irony.

### **Reception**

Students might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches.

	Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-13	Candidates characteristically: a) communicate <b>limited knowledge</b> and understanding of the items b) make <b>few uses of appropriate terminology</b> or examples to support interpretations c) attempt to communicate meaning by using <b>inaccurate language</b> .	Candidates characteristically: a) <b>identify few aspects</b> of form, structure and language in the items b) <b>assert</b> some aspects with reference to how they shape meaning c) make <b>limited references</b> to the items.	Candidates characteristically: a) make <b>few links and connections</b> between the items b) <b>limited or no</b> use of alternative interpretations.	Candidates characteristically: a) <b>communicate limited understanding of context</b> .
Band 2 14-21	Candidates characteristically: a) communicate some <b>basic knowledge</b> and understanding of the items b) make <b>simple use of appropriate terminology</b> or examples to support interpretations c) communicate meaning using <b>straightforward language</b> .	Candidates characteristically: a) <b>identify obvious aspects</b> of form, structure and language b) <b>describe some aspects</b> with reference to how they shape meaning c) make some related references to the items.	Candidates characteristically: a) <b>make straightforward links</b> and connections between the items b) make <b>basic use</b> of alternative interpretations.	Candidates characteristically: a) communicate <b>some understanding of context</b> b) wider reading references may be <b>simple, or undeveloped</b> ; some references may <b>lack relevance</b> .
Band 3 22-31	Candidates characteristically: a) communicate <b>relevant knowledge</b> and understanding of the items b) present <b>relevant responses</b> , using <b>appropriate terminology</b> to support informed interpretations c) structure and organise their writing into <b>shaped and coherent</b> prose d) communicate using <b>clear, accurate</b> writing.	Candidates characteristically: a) identify <b>relevant aspects</b> of form, structure and language b) <b>explore analytically</b> ways that the writers use specific aspects to shape meaning c) use <b>specific references</b> to texts to support their responses d) make <b>fluent use</b> of textual references/ <b>quotations</b>	Candidates characteristically: a) <b>develop relevant comparisons</b> between the items b) develop comparisons that <b>address form, structure and language</b> as well as subject and theme c) communicate <b>understanding of alternative readings</b> , which may be informed by wider reading	Candidates characteristically: a) use their understanding of the relationships between the items and their <b>contexts to inform</b> their readings b) develop <b>relevant wider reading</b> links that are <b>detailed and enhance</b> the candidate's response to the items c) <b>explore</b> the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
Band 4 32-40	Candidates characteristically: a) communicate relevant knowledge and understanding of the items <b>with confidence</b> b) present relevant, well-informed responses, <b>fluently using appropriate terminology</b> to support informed interpretations c) structure and organise their writing in a <b>cogent</b> manner d) communicate using <b>sophisticated and mature</b> writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts <b>with insight</b> b) <b>confidently analyse/ explore</b> how writers use specific aspects to shape meaning c) show <b>a mastery of detail</b> in their use of specific references to texts to support their responses. d) demonstrate a <b>conceptual grasp</b> of the texts/ strong <b>overview</b> .	Candidates characteristically: a) explore connections between the items <b>confidently, developing ideas by comparison and contrast</b> b) develop comparisons that <b>address form, structure and language</b> , as well as subject and theme in a <b>mature, sophisticated</b> manner. c) use alternative readings (which may be informed by wider reading) to <b>illuminate</b> their interpretations.	Candidates characteristically: a) use their <b>mature understanding</b> of the relationships between literary texts and their contexts to <b>illuminate</b> readings of the items b) develop relevant wider reading links that are <b>sophisticated and enrich</b> the candidate's response to the items c) <b>evaluate</b> the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.

## Question 2

Read the two extracts (**Item C** and **Item D**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of the ways in which the attitude of the lover towards the loved one is presented in these **two** extracts.

In your answer you should consider the ways in which Jonson (in **Item C**) and Gaskell (in **Item D**) use form, structure and language to express their thoughts and ideas. You should make relevant references to your wider reading, ensuring that you include references to both **poetry** and **prose**.

**Key Words:** Two extracts, wider reading, compare, attitude of the lover towards the loved one, ways writers use form, structure, language, thoughts and ideas, relevant wider reading in poetry and prose.

## INDICATIVE CONTENT

### Note

The following comments are intended to be **neither prescriptive nor comprehensive**, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

**Examiners must always be open to the students' own interpretations and be prepared to reward understanding and well-argued, relevant points.**

### Subject Matter

Jonson's speaker addresses Celia, saying that if she looks at him or leaves her lips' imprint on a cup, her actions will replace any need for drink. She provokes strong desire in him, the fulfillment of which he would not exchange for the life-giving properties of nectar. He gave her a wreath of flowers, which he knew could not wither in her presence and she returned it to him. The wreath still lives and has an odour, not of flowers, but of Celia.

Gaskell presents the thoughts and feelings of John Thornton as he waits to meet Margaret Hale. She is described in beautiful terms, but a sense that she is uneasy in his presence builds. He tries to talk to her about her actions in helping him the previous day, but she repeatedly interrupts his attempts to communicate. He persists, declares his love for her and takes her hand, but she rejects him, shocked and unable to understand his feelings.

### Form, structure and language

In a lyric poem that might be seen by some students to take the form of an extended toast to his mistress, Jonson praises Celia's ethereal qualities. Some might see the song (and its short lines in a regular iambic metre) as a suitable form for praising a loved one.

While Jonson's lyric only offers the speaker's point of view, the extract from Gaskell offers a wider perspective. Some students might argue that the third person narrative privileges the perspective of Thornton; they might contrast the subjectivity of Jonson's lyric with the more objective perspective that is afforded by Gaskell through the descriptions of Margaret and her speeches.



'To Celia' is comprised of two stanzas, each of which addresses an aspect of the speaker's feelings: the first his toast to her and the second his sending her the wreath. The first stanza might be further subdivided into two quatrains: the first expressing his desire for her to look at him or to leave lip marks in her cup and the second to express the view that if the intense desire that he feels for her were to be sated, he would prefer this than to drink from the gods' cup of immortality. The first quatrain of the second stanza describes his sending of the wreath in the hope that, by being in her presence, it will not wither; the last relates how it was returned to him, but was not only fresh, but also smelt of Celia.

Students might see the poem as ending either happily or sadly for the speaker: perhaps the miracle of the living wreath with the smell of the mistress suggests hope, or perhaps the return of the gift suggests that the speaker has been rejected, or that the upbeat and wondrous tone of the poem's conclusion expresses not hope, but self-delusion. Do give credit to any readings that are plausible and well-argued. They might choose to comment on the poetic form, perhaps exploring Jonson's use of alternate tetrameter and trimeter lines throughout, which, some might argue help to give the poem a song-like quality and to emphasise the even lines. Some readers might feel that this adds a sense of finality to the last lines of each stanza or that, for example, the brevity of line 14 gives it greater prominence – perhaps encouraging the reader to dwell on the fact that the gift has been returned in a possible rejection of the speaker, which, in turn, might lead some to conclude that the last two lines suggest a self-delusion in which the speaker reads irrational significance into what was intended as a straightforward act of rejection.

Students might see the Gaskell extract as being more fluid and might comment on the ways in which she provokes the reader's response and sense of suspense (or dread) as Thornton awaits Margaret's response to his declaration of love. Some might comment on the ways in which the reader's attention is moved from Thornton to Margaret, building tension as the narrative progresses. Perhaps students might comment on the climax of the passage as Thornton declares his love, or perhaps some might argue there is an anticlimax as his affections are refused. Some might see the rejection as an unexpected twist, or even view the ending of the extract as not so much a final outcome as one part of a wider process of courtship that might carry on throughout the novel. Either way the twist might be compared to the ending of Jonson's poem, which some might see as depicting a rejection. Some might argue that, in both cases, the male is too self-centred to recognise the feelings of his loved one.

Students might comment on some of the literary techniques in the poem. (Here we must, of course, seek to reward comments on how effects work and how they shape meaning, rather than simply reward the naming of features.) The whole of the first stanza might usefully be considered an extended metaphor as Jonson offers a toast — 'To Celia' — and asks for his love to be returned in a kind of drink. Students might respond equally well to similar ideas in terms of images or symbolism and some might explore the effects of the allusion to Jove. Some might explore the symbolism of the wreath and its ambiguities as well as the narrative qualities of the second stanza.

The divine language used to characterise Celia might be compared to the more realistic descriptions of Margaret and the ways in which Gaskell renders Thornton's thoughts about her. Some might comment on his ideas of a typical feminine response that could meet his proposal — 'she might droop, and flush and flutter to his arms' — contrasting these weak actions to the magical actions of Celia whose presence Jonson's speaker feels will not allow the wreath to wither; others might compare such live-giving properties to the fears of Thornton that his hopes might be 'withered ... with so deadly a blight'.

Students might compare the imagery or symbolism in the items. For example, the varied colours and the detailed visual imagery that Gaskell uses to create a complex depiction of Margaret and the more vivid imagery of the 'rosy wreath' and the evocative and sensual language of Celia's breath and smell.

The use of dialogue might elicit comment from students. To some there might be a sense of realism in Gaskell's dialogue that contrasts with the idealism expressed by the single speaker in Jonson's poem. Others might focus on Thornton's complex speeches and compare his idealistic hopes — which he continues to express despite Margaret's lack of reciprocity — to Jonson's speaker's continued idealisation of Celia, despite her return of his gift. Others might focus on the strength of Margaret and the way in which she is able to reject him with strong, simple and direct declaratives.

### Wider reading

#### Note

References to wider reading in any genre should be credited. Do **check that, by the end of the second answer**, the student has included (across both answers) at least one reference to wider reading from prose, drama and poetry. **If a reference to a genre is not included, take this into account** when you award the mark.

Examiners should be open to students making relevant references to their wider reading in a variety of ways. The following list is **neither exhaustive nor prescriptive**.

Students might, for example, refer to relevant texts that explore:

- passionate male lovers
- the expression of strong feelings
- ambiguous relationships
- self-centred or deluded lovers
- strong female characters
- unconventional females
- conventional males.

Links to wider reading might be made via the techniques used in the extracts, for example, relevant texts that use:

- extended metaphors
- classical allusions
- idealistic depictions of females
- symbolism
- exciting dialogue.

### Reception

Students might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches.

	Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 0-13	Candidates characteristically: a) communicate <b>limited knowledge</b> and understanding of the items b) make <b>few uses of appropriate terminology</b> or examples to support interpretations c) attempt to communicate meaning by using <b>inaccurate language</b> .	Candidates characteristically: a) <b>identify few aspects</b> of form, structure and language in the items b) <b>assert</b> some aspects with reference to how they shape meaning c) make <b>limited references</b> to the items.	Candidates characteristically: a) make <b>few links and connections</b> between the items b) <b>limited or no</b> use of alternative interpretations.	Candidates characteristically: a) <b>communicate limited understanding of context</b> .
Band 2 14-21	Candidates characteristically: a) communicate some <b>basic knowledge</b> and understanding of the items b) make <b>simple use of appropriate terminology</b> or examples to support interpretations c) communicate meaning using <b>straightforward language</b> .	Candidates characteristically: a) <b>identify obvious aspects</b> of form, structure and language b) <b>describe some aspects</b> with reference to how they shape meaning c) make some related references to the items.	Candidates characteristically: a) make <b>straightforward links</b> and connections between the items b) make <b>basic use</b> of alternative interpretations.	Candidates characteristically: a) communicate <b>some understanding of context</b> b) wider reading references may be <b>simple, or undeveloped</b> ; some references may <b>lack relevance</b> .
Band 3 22-31	Candidates characteristically: a) communicate <b>relevant knowledge</b> and understanding of the items b) present <b>relevant responses</b> , using <b>appropriate terminology</b> to support informed interpretations c) structure and organise their writing into <b>shaped and coherent</b> prose d) communicate using <b>clear, accurate</b> writing.	Candidates characteristically: a) identify <b>relevant aspects</b> of form, structure and language b) <b>explore analytically</b> ways that the writers use specific aspects to shape meaning c) use <b>specific references</b> to texts to support their responses d) make <b>fluent use</b> of textual references/ <b>quotations</b>	Candidates characteristically: a) <b>develop relevant comparisons</b> between the items b) develop comparisons that <b>address form, structure and language</b> as well as subject and theme c) communicate <b>understanding of alternative readings</b> , which may be informed by wider reading	Candidates characteristically: a) use their understanding of the relationships between the items and their <b>contexts to inform</b> their readings b) develop <b>relevant wider reading</b> links that are <b>detailed</b> and <b>enhance</b> the candidate's response to the items c) <b>explore</b> the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
Band 4 32-40	Candidates characteristically: a) communicate relevant knowledge and understanding of the items <b>with confidence</b> b) present relevant, well-informed responses, <b>fluently using appropriate terminology</b> to support informed interpretations c) structure and organise their writing in a <b>cogent</b> manner d) communicate using <b>sophisticated and mature</b> writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts <b>with insight</b> b) <b>confidently analyse/ explore</b> how writers use specific aspects to shape meaning c) show <b>a mastery of detail</b> in their use of specific references to texts to support their responses. d) demonstrate a <b>conceptual grasp</b> of the texts/ strong <b>overview</b> .	Candidates characteristically: a) explore connections between the items confidently, <b>developing ideas by comparison and contrast</b> b) develop comparisons that <b>address form, structure and language</b> , as well as subject and theme in a <b>mature, sophisticated</b> manner. c) use alternative readings, which may be informed by wider reading, to <b>illuminate</b> their interpretations.	Candidates characteristically: a) use their <b>mature understanding</b> of the relationships between literary texts and their contexts to <b>illuminate</b> readings of the items b) develop relevant wider reading links that are <b>sophisticated</b> and <b>enrich</b> the candidate's response to the items c) <b>evaluate</b> the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.

