



Pearson

Pearson Edexcel International Advanced Level English Literature

**Unit 3 – WET03
Poetry and Prose
Exemplar scripts with examiner commentaries**

Introduction

This set of exemplar responses with examiner commentaries for Unit 3, Poetry and Prose, has been produced to support teachers delivering and students studying the International Advanced Level English Literature specification.

The scripts selected exemplify performance for this component of the examination.

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EXEMPLAR ESSAY 1

Section A: Post-1900 Unseen Poetry

Q1 Write a commentary on the poem *The Draft Horse* by Robert Frost.

In your answer, you should consider:

- the poet's development themes
- the poet's use of language and imagery
- the use of other poetic techniques

The Draft Horse¹

With a lantern that wouldn't burn
In too frail a buggy we drove
Behind too heavy a horse
Through a pitch-dark limitless grove.

And a man came out of the trees
And took our horse by the head
And reaching back to his ribs
Deliberately stabbed him dead.

The ponderous beast went down
With a crack of a broken shaft.
And the night drew through the trees
In one long invidious² draft.

The most unquestioning pair
That ever accepted fate
And the least disposed to ascribe
Any more than we had to hate,

We assumed that the man himself
Or someone he had to obey
Wanted us to get down
And walk the rest of the way.

Robert Frost

¹ *Draft horse* – a heavy working horse.

² *Invidious* – a situation that would normally result in anger or cause great offence.

Exemplar script 1:

The poem's central image is the draft horse as evident from the title. This is likely to be a metaphor for the working class, suffering bad conditions.

The poem starts in media res, creating a paradox of a lantern that "wouldn't burn." Light in poetry could be significant of hope and since it is not burning it could be reflective of the absence of hope for the working society.

Contrasting diction of "frail" and "heavy" in lines 2 to 3 creates an antithesis between two things which is reinforced with repetition of "too". This creates an image of a burden that the horse carries.

The enjambment in lines 1 to 4 is reflective of the movement of the "buggy we drove".

The antithesis between darkness and light is created with the reference to colour imagery of "pitch dark". This creates an ominous sense due to the colour connotations and reflects the absence of hope. The horse could also be a reference to a person who has been used by others or is burdened by his own problems. The word "limitless" linked to "pitch dark" creates a sense of an unstoppable never-ending suffering burden.

The poem follows the rhyme scheme of A B A B and consists of five stanzas each telling a specific action in the story, as on a literal level these are people travelling at night with a horse.

Stanza two consists of one sentence with lines 5 to 6 starting with anaphora which is in keeping with the storytelling. "A man came out of the trees" creates sinister foreboding imagery, evoking a sense that something bad will happen with the reference to "out of the trees."

Line 8 is self-contained making the tone more absolute and rendering the image of murder even more shocking with "deliberately stabbed him dead. The adverb "deliberately" makes readers question the reason for this murder.

In the next stanza, the horse is described as a "ponderous beast" invoking a monster-like image. The action of "went down" is reinforced with the enjambment reflective of accelerated pace of this movement. The references to "night" and its connotations are in keeping with death imagery as well as the secret reason for it, because night conceals.

The persona in the poem, with the poem being a dramatic monologue, gives more detail to the situation. We presume that there is more than one person in the buggy, as he uses the pronoun "we" and the word "pair" in line 13. Presumably there are two people in the buggy.

In lines 13 to 14 the reader might think that the protagonists of the poem did not have any choice except for accepting fate, as they are described as "unquestioning". This might present them as being weak and powerless, not being able to fight for what is theirs.

In stanza four, the travellers become the main focus of the poem rather than the horse.

The words "hate" and "fate" are linked through the rhyme scheme, perhaps to show that people are discontent with their fate but they are powerless and "unquestioning".

The last stanza makes a shift back to the idea of the horse being a person who is used by others and the murder of the horse would be perceived as a lesson to those who use people for their needs and abuse them. Without these people they would have to walk the rest of the way meaning, they would have to learn how to survive by themselves. This sentence is rendered more dramatic as it is self-contained. The word "walk" contrasts with "we drove", suggesting their personal attempts.

Moreover, the idea of a master servant relationship is introduced in lines 17 to 18 with "someone he had to obey" which is in keeping with the idea of the domination and subordination hierarchy in modern society. All of this could be linked to the idea of draft horse that is being used by travellers.

The connotations of "horse" suggest something heavy working, used by people in the farms throughout history, something that is forced to do heavy work and carry the burden. This, even though in keeping with the theme of the poem, contrasts with the conventional association of horses with something that is free. This freedom is restrained in the poem and its message.

Furthermore the pre-modification "draft" in the title of the poem reinforces the image of a heavy working animal, rather than freedom of choice and spirit. In line 6 "took a horse by the head" could signify compassion as after all the murder of the horse has been an attempt to release it from its life burden and let it be free. This is however subverted due to the use of violent diction and associative verbs such as "stabbed", "crack" and "broken".

I perceive this poem to encapsulates the message and criticism of the hierarchy in modern society, the selfishness of people (portrayed by the travellers) the idea of murder (a metaphor for something which would not be easily accepted in the society) being an example of compassion. In my opinion, the extended metaphor of "draft horse" "dark night" is used successfully by Robert Frost to explore the themes of suffering, society and hierarchy.

Examiner commentary

This answer launches into a political reading of the poem from the very beginning: we are told the draft horse is likely to be a metaphor for the working class. There is always a danger that a single "interpretation" of a poem can close meanings down (particularly when reading a poet like Robert Frost where the strength of the writing often lies with the subtle way it is open to different interpretations without losing sight of the simple level of a story.) In this case we are told that the fact that the light "wouldn't burn" reflects the absence of hope for the "working society"; the horse is a person who has been used by others; domination and subordination in modern society is introduced by the lines "someone he had to obey"; and the conclusion is that the poem's message is a criticism of the hierarchy in modern society.

The essay rises above this rather didactic level however; it remains mindful that "on a literal level" people are travelling at night with a horse. There is some close scrutiny of the writer's techniques and, despite its leading to some heavy handedness, it is good to see the student making sense of the poem by moving beyond a straightforward literal meaning and "demonstrating discriminating understanding of how meanings are shaped in texts" (a requirement for band 4, where this essay is placed.) It also enables the student to write about imagery, beyond the straightforward picture images presented in the poem, by seeing the horse, the buggy and the trees as metaphors.

Diction is examined closely (the contrast between "frail" and "heavy"); terms such as enjambment, antithesis and anaphora are all used correctly, with explanations of how effects are achieved. There is a clear sense of reader response – we are told that "a man came out of the trees" creates the sense that "something bad will happen" and when he deliberately stabbed the horse dead we are told "the adverb deliberately makes readers question the reason for this murder. This is an engaged response to the poem.

There are mistakes, however: the essay is wrong when we are told the poem is written in iambic tetrameter and pentameter (at times it is iambic trimeter but there are interesting variations with anapaests) and that it is a dramatic monologue.

The essay was placed at the top of level 4 and awarded 16 out of 20 marks.

EXEMPLAR ESSAY 2

The Draft Horse

Exemplar script 2

Robert Frost's poem "The Draft Horse" is free verse but in a structured way as each stanza has four lines. His tone seems narrative like he is informing us about the incident that has occurred. This is reflected in the structure of the poem itself as each stanza describes each moment of the incident. There is enjambment in some parts of the poem; for example in stanza two "and a man came out of the trees" it doesn't have punctuation mark in the end of the line. This makes us as readers ponder about what is going to happen next and interests the reader in wanting to read more.

Throughout the poem, Frost creates imagery in a very vivid way as to put the readers in the atmosphere and setting. In the first stanza he gives us a short description of what the moment was like with "a lantern that wouldn't burn ... a buggy". We can already imagine that everything looked like in the grove, making readers feel as if they had they are there with him. There is also a contrast of light and dark in stanza one "with a lantern" and "through a pitch dark."

The lantern symbolises guidance through a rough situation like here in the poem but it also foreshadows what is to come in the dark as we never know what is lurking around in the darkness. "Pitch dark" just creates the atmosphere of the poem as if it's gloomy and sort of gives it an eerie feeling. The lantern can also signify help as a way of surviving what might happen in the pitch dark grove.

Starting from stanza two onwards the poet introduces the theme of death and how people take advantage of others in vulnerable situations. The diction used in stanza two is evidence that the theme of death is in the poem "and took a horse by the head ... deliberately stabbed him dead". The words used to show death are "head" "dead" "ribs" and "stopped" which could also link to animal cruelty. "Head" and "ribs" are parts of the body of a human and animal. The "ponderous beast" - the poet uses the adjective "ponderous" to describe the horse but also called him a beast which could refer to a creature of the dark like a werewolf and maybe it could be used to describe him because he is as heavy as a creature. "With a crack of a brown shaft" - onomatopoeia is used when saying "crack". The poet used this to create an effect of sound for the reader instead of saying "broke" as "cracked" seems more dramatic. The metaphor "and the nights drew through the trees" makes it sound like the night is flying like a free bird around, the wind is gushing freely with all of this happening.

The overall message is that bad things to happen at night, and he's related that all by the theme of death, even though no harm came to him, but it seemed like a warning as in leave the place before it kills him as he did to the horse. He made a powerful point "that ever accepted fate" and everyone just accepts the wrong that is done to them even if they get hurt - they just accept fate.

Examiner commentary

This is a far less successful response to the poem as it works simply by spotting features – pointing out four lined stanzas, enjambment – “a man came out of the trees / And took our horse by the head”, onomatopoeia – “used when saying ‘crack’ instead of ‘broke’ as ‘cracked’ seems more dramatic, and a metaphor – “the night drew through the trees.”

Its conclusions however show some muddle (“the poem is in free verse but in a structured way” does not make sense), there are some unclear attempts at interpreting the poem as being about animal cruelty, fate, or the overall message that “bad things happen at night.” And the werewolf reference, an attempt to introduce the supernatural, is far fetched and inappropriate.

The essay has some awareness of the mood and tone of the poem however, albeit in a “general understanding” way (a description of level 2 where this essay is placed). The essay explains that “the poem is narrative like, readers are put into the atmosphere and setting, there is the contrast of light and dark; the lantern is seen as a symbol foreshadowing what is to come.”

Level 2 is characterised by “surface readings of texts” and “comments on straightforward elements of the writer’s craft” which is an appropriate description of the work here.

The essay was awarded 8 out of 20 marks.

EXEMPLAR ESSAY 3

Section B, Prose

Q8. Compare the ways in which the writers of your two chosen texts present suffering. In your answer, you must consider relevant contextual factors.

Set texts:

Wuthering Heights – Emily Brontë

Mrs Dalloway – Virginia Woolf

Beloved – Toni Morrison

Exemplar script 3

Comparing Emily Brontë's "Wuthering Heights" and Virginia Woolf's "Mrs Dalloway" shows the development of the themes of suffering that women experience in society. This theme is inextricably linked to the confinement in relationships and the marriages as well as restrictions imposed by society on women in pre-first world war and Victorian periods. In "Wuthering Heights" all the female protagonists experience suffering mainly owing to unsuccessful marriages such as Catherine, marrying Edgar for financial reasons having to reject her true self; Isabella suffering in her marriage to Heathcliff; young Cathy being confined in her marriage with Linton. Similarly in "Mrs Dalloway" Clarissa has chosen Richard to keep her sense of privacy, yet confines herself within the restrictions of marriage and society; she also suffers as Septimus rejects her sexually and therefore she is unable to have children that she wants and Elizabeth, who is in a way confined in her relationship with Mrs Kilman. Society standards have also been an influence on these women's lives and suffering.

Concerning the structure of the narrative, Brontë uses non-linear third person narration and palimpsestic structure, where Lockwood's narrative is framing Nelly's narrative in order to make it more valid. This is an example of society's regulation in the Victorian era. Lockwood uses imperatives and regards Nelly Dean as a servant who has to satisfy his needs – "do sit still" "resume to your chair" "I'll allow nothing of the sort." Lockwood puts his priorities above the housekeeper's and thus makes her suffer as she is not able to perform her duties.

Woolf uses free indirect discourse thus allowing us to zoom in on the minds of the narrators. She uses a series of streams of consciousness, therefore allowing us to realise the sufferings of each female lead from their own perspective.

First of all, novels are similar in that main female protagonists make rational choice in marriages though because of different reasons. Catherine tells Nelly "if Heathcliff and I married we should be bakers whereas, if I marry Linton, I can eat to rise and place him I would buy brother's power. This highlights the reason for her marriage, which is financial stability.. However also selfless love for Heathcliff and perhaps her self sacrifice. Clarissa, however, chooses to marry Richard and reject her love for Peter due to the wish of preserving her independence. In one of her streams of consciousness she thinks for in marriage a little licence, a little independence, there must be between people living together which Richard gave but with Peter everything has to be shared Siri: the antithesis between two choices is highlighted by juxtaposing them using the conjunction but which renders the Tone more absolute, this is enhanced by the shortness of everything had to be shared. Both females had to reject their true love and true self which lead to sufferings which was fatal for Catherine.

It is important to mention how these protagonists identify themselves in "Wuthering Heights". Lacan's mirror stage is obvious, as Catherine in her passionate speech identifies herself in terms of Heathcliff. "I *am* Heathcliff". Therefore she and Heathcliff are inextricably linked and the wrong choice in marriage has led her to the betrayal of Heathcliff, and therefore her true self. The phrase sounds absolute, and the use of graphological features, the italics for "am" reinforces the metaphor and idea of "self and the other" presented by Lacan.

In "Mrs Dalloway" Clarissa says "this being Mrs Dalloway; not even Clarissa any more; this being Mrs Richard Dalloway" - she identifies herself in terms of her husband and his status with the repetition of "this being" - this reminds us of "this body she wore, this body...sense of being herself invisible; unseen; unknown" - this shocking metaphor shows how Clarissa suffers from having to pretend and obey societal laws and the enlistment reinforces what Peter Walsh calls the death of the cells. This parallel between Clarissa and Catherine shows how wrong choices lead to the death of the soul and identity.

Lucrezia constantly repeats throughout the novel that "[she's] so unhappy" in her marriage with Septimus, who suffers from PTSD, having fought in war. In her stream of consciousness she uses a series of rhetorical questions and the repetition of "suffer" - "why should I suffer?... she had done nothing wrong... why should she suffer... why tortured?" - the associative diction makes readers feel pathos and sympathise with this Italian girl who "had left Italy for his sake." Lucrezia is unable to understand her husband and therefore suffers and shifts all the blame onto him.

Another similarity between novels is the suffering of daughters or women due to the society's constraints. Peter thinks that women "attach themselves to places; and their fathers - a woman's always proud of her father" - due to the adverbs of frequency at absolute tone, this phrase sounds more as a rule - women must be proud of their fathers even if they suffer like Cathy who due to physical confinement by her father suffers from inability to visit Linton and lacks worldly knowledge - "he took her education entirely on himself" and decided that "it is better for her to remain in ignorance of Lynton's proximity." Similarly Clarissa tried to confine Elizabeth and constant repetition of "Here is my Elizabeth!" with the use of the first person possessive pronoun shows how Clarissa perceives her as being her only achievement in life due to society's standards.

Catherine's rejection of her true self in marriage has led her to sufferings and self imposed illness, which has in turn led to madness and ultimate death. Since Catherine is a character of extremes, her sufferings have been accompanied with vivid, violent visual imagery such as "wicked rages!... dashing her head against the arm of the sofa and grinding her teeth, so that she would crush them to splinters!" Extensive use of caesuras and associative addition present her sufferings as painful and the only escape would be to die. Clarissa and her parallel Septimus in the subplot are also obsessed with death and see it as ultimate escape from their sufferings. Both wanted to preserve their souls which Septimus has successfully achieved through his suicide, which Clarissa comments about - "This he had preserved. Death is defiance." In both novels death is perceived as a way of escape from the suffering of life, drawing a parallel between the characters of Catherine and Septimus.

Another thing that Clarissa gave and therefore suffered was her suppressed homosexual desire, for in the society of that time it has been prohibited - "she undoubtedly then felt what then what men felt" - the comparison between male and female feelings has been challenged in the novel, where female feelings have to be suppressed in order to keep up with the perfect image of a "perfect hostess".

Cathy has been deceived by Heathcliff and Linton and had to marry Linton out of pity and "duty" (perhaps what Clarissa felt when marrying Richard). This has led to her deterioration

in terms of education and status. She has been imprisoned by Heathcliff, forced to marry Linton – “we are to be married in the morning, and you are to stay here all night ... if you do ... you shall return home next day”. She had to suffer confinement even though her father was dying – “Mrs Linton Heathcliff ... was suffered to stay at the Grange till her father’s corpse had quitted it.” As a consequence Cathy looked “sulky, and less spirited.”

Cathy has also challenged the incorrect laws of the time and has been suffering because Heathcliff has taken “all my land ... my money”. She realises the true ownership and later on in the novel becomes the mistress of both houses. She has to struggle in order to get what she wants and marry who she wants.

In “Mrs Dalloway” the homosexual love is present in the relationship between Elizabeth and Mrs Kilman who is portrayed as a “monster” and is an embodiment of gluttony. Elizabeth suffers in this relationship as Mrs Kilman wants to dominate and monopolise her. Mrs Kilman is described using visual imagery of hands – “her large hands opened and shut on the table.” This could be an example of synecdoche to show how Mrs Kilman wants to possess Elizabeth and have full control of her, thus making her suffer.

Another female who has been maltreated by another “monster” (Heathcliff) is Isabella. Through the use of intertextuality, from her letter we learnt that she has been abused physically and mentally by Heathcliff in marriage – “I should be Edgar’s proxy in suffering, till he could get a hold of him.” Isabella has suffered as she has been used as a means of revenge by Heathcliff.

To conclude, both writers have explored the theme of females’ sufferings in society and relationships. In both books there is a hope in second generations as Cathy escaped her sufferings by marrying Hareton, whereas the story of Elizabeth remains unfinished. Moreover, owing to the role reversal in Cathy’s relationships with both Linton and Hareton, women can be seen as stronger and able to defy sufferings and constraints. They might be seen as reasons for the sufferings of men, such as Clarissa caused Peter to suffer, Catherine made Heathcliff’s life “infernal” “intolerable torture” and Cathy made Linton suffer as she had struck him and abused Hareton. However, women in both novels have suffered physically and mentally.

The sufferings of actual writers have also been incorporated in the novels. Woolf’s sufferings from mental illness have been imposed onto the character of Septimus as a way to criticise the society at that time and inability to help people suffering from mental disorders. Emily Brontë died in 1848, by which time the beginnings of a feminist movement were evident in England – in agitation for the female suffrage, for reform of the marriage laws, and for expansion of the opportunities for women’s education – all these can be seen in “Wuthering Heights” where Brontë like Woolf, criticises the societal roles of her time that cause women to suffer and makes this criticism evident through the strong female roles in the novel.

In “Mrs Dalloway” Clarissa is compared to a “bird and by means of this imagery is presented; Woolf uses her character to not only criticise women’s powerlessness but also the aristocracy and their behaviour.

Examiner commentary

This excellent essay makes it clear from the very beginning that it is going to be comparative – not an essay on one text followed by a separate essay on another with only passing references to similarities and differences. In addition, right from the start, the essay makes it clear that context is going to be considered. There is a neat cataloguing of the various unsuccessful and therefore confining marriages – Catherine, Isabella and Cathy in "Wuthering Heights" and Clarissa and Lucrezia in "Mrs Dalloway" alongside Elizabeth's unhappiness in her relationship with Mrs Kilman.

The novels are compared and contrasted not simply by looking at what happens in them - their structures are examined, with reference to Bronte's non linear third person narration and palimpsestic structure and Woolf's use of free indirect discourse. All this is securely linked to the question. Similarities in what happens to the characters are also considered: the female protagonists in both novels make rational choices in their marriages (though for different reasons).

Language is scrutinised - when Mrs Dalloway compares Richard to Peter and thinks to herself "but with Peter everything had to be shared" we are told "by juxtaposing them and using the conjunction 'but' which renders the tone more absolute, this is enhanced by the shortness of 'everything had to be shared.'"

The essay's conclusion links the year of Bronte's death to the beginning of a feminist movement in England, whilst Woolf uses her protagonist to "criticize women's powerlessness, but also the aristocracy and their behaviour."

The essay was given full marks, 30 out of 30.

EXEMPLAR ESSAY 4

Section B, Prose

Science and Society

Q7 Compare the ways in which the writers of your two chosen texts portray loss. In your answer, you must consider relevant contextual factors.

Set texts:

Never Let Me Go – Kazuo Ishiguro

The Handmaid's Tale – Margaret Atwood

Frankenstein – Mary Shelley

Exemplar script 4

In the novels "Frankenstein" by Mary Shelley and "The Handmaid's Tale" by Margaret Atwood, loss is presented through the main narrators in each novel. In both novels the narrators, the creature in "Frankenstein" and Offred in "The Handmaid's Tale," are similarly portrayed as being at a loss in society. This is done by both authors portraying their main characters as the victims.

Both writers were also writing about their own society – Shelley lived at a time when the discovery of electricity was new and she wanted to show the loss that would happen if science and technology replaced the human need for friendship, family and love. So the creature in "Frankenstein" is the product of a scientific process that does not care about these things. As a result the creature is constantly reminded of what he has lost as a result of the way he was created. For a modern reader this still makes sense as scientific developments in our society often involve loss, and this is a theme that is also present in "The Handmaid's Tale" where human reproduction takes place without love.

In "The Handmaid's Tale" the loss is presented through the lack of self freedom that the main character of Offred has. She says, "The night is mine my own time to deal with as I will, as long as I am quiet. As long as I don't move. As long as I lie still. The difference between lie and lay." The way that Offred is presented shows the lack of control she has over what she can do "as long as" is repeated three times showing that, even though she has a sense of freedom, she is still controlled to an extent. This links with how historically women in Gilead were treated and how they acted. Due to this being a post modern text it shows how handmaids felt during the period of the Gilead time. This shows how Offred presents loss through her self and the rights she has and hasn't got.

In the novel "Frankenstein", Shelley similarly presents loss through the main character of the creature. "My person was hideous and my stature gigantic. What did this mean? Who was I? Whence did I come? What was my destination?" he asks. The way the creature talks about himself and the way he does not fit into the society Shelley has created in the novel shows he is at a place of loss. The repetition in the way he questions himself symbolises his place in society as he compares himself to the lonely central character in the novel "The Sorrows of Werther". The creature is always comparing himself to characters in other works of literature which Shelley has put into her novel like "Paradise Lost" and "Plutarch's Lives".

In "The Handmaid's Tale" Atwood presents loss through the separation Offred, her family and happiness. "The little girl (daughter) who is now dead. Even his (Luke) singing

worries me. We've been warned not to look too happy." The fact that Offred had to lose her family due to the Gilead regime shows not only has she now lost her self but she has lost what she had created with her life. Although her story is based on what the old first Gilead was said to have been like, it shows how much control it had over the weaker individuals. Atwood portrays this through Offred's loss of family and happiness.

Similarly, in "Frankenstein", Shelley portrays the same effect through the creature's loss of the family. This is done through the creature's experience with the cottagers and all the various relationships which bind one human being to another in mutual bonds. "But where were my friends and relations?" Again the creature questions himself and what his life is like which emphasises his loss. Throughout this novel Shelley uses gothic tropes around the creature. His life journey in this novel is surrounded by references to the natural world - rain, storms, wind and sunlight. The creature talks about spring and the weather. This is the only thing that gives him a sense of peace as well as an understanding of the cottagers' lives, although it still portrays how he feels as Shelley normally quotes the creature's loss at the end of the chapter.

Shelley and Atwood both share many similarities to how loss is presented in their novels. Both characters of the creature and Offred share the same thoughts on how they feel in their societies. This is done by using their personal things such as their happiness, family, friends and their life.

Examiner commentary

This is a clear minded, straightforward and relevant response to the question which compares the two novels consistently and deals adequately with the topic of loss (though the distinction between the idea of loss, as in losing something once held, and simply not having something in the first place, is never made clear.) Although the essay writes about loss and victims "in society" it does not move beyond the fictive world of the novels to consider the external factors that constitute context.

Quotation is used and considered: " 'as long as' is repeated three times showing that even though [Offred] has a sense of freedom, she is still controlled to an extent." Not all points are fully developed however – we are told "due to this being a post-modern text it shows how handmaids felt during this period of Gilead time." This statement does not develop any argument. Similarly a contextual point is missed when the essay mentions the intertextual references to Goethe, Milton and Plutarch in "Frankenstein" - we are only told that the creature is always comparing himself to characters in literature, thereby missing the opportunity to write about the outside influences which might have influenced the writing and reception of this novel.

Loss itself, rather than just deprivation, is touched on with reference to "the old first Gilead" and a link is made to the point at which the creature sees "the various relationships which bind one human being to another in mutual bonds and asks where were my friends and relations?"

Relevant textual examples are used in this essay and relevant connections are made between texts. The essay is therefore placed in level 3 with a mark of 17 out of 30. It cannot reach a higher level because of the failure to provide significant contextual arguments.