

2023 ASSESSMENT REPORT

ENL315114 ENGLISH LITERATURE

488 students were enrolled in this course at the beginning of 2023.

476 submitted an Independent Study (Module 4).

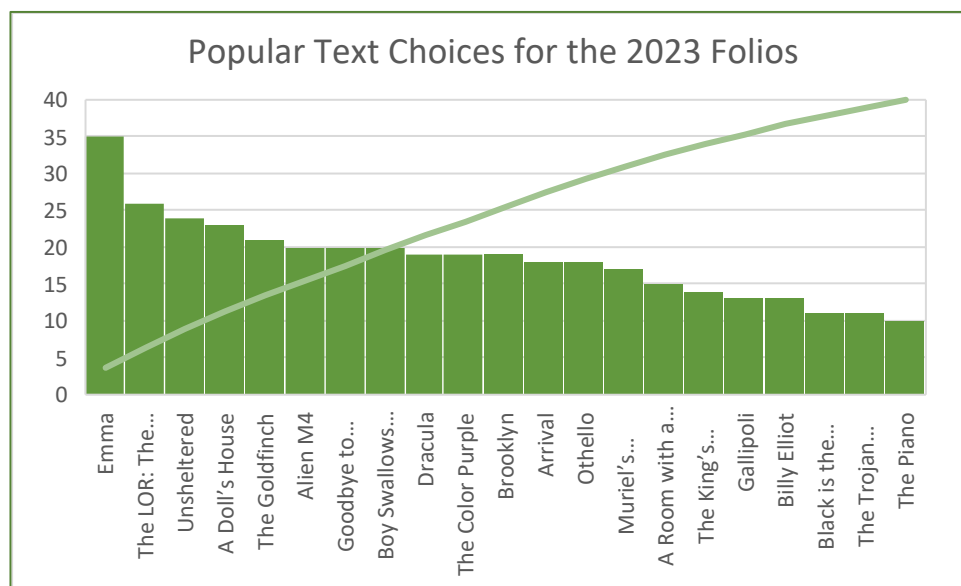
Some students did not sit for the written examination for various reasons.

Part I – Independent Studies (Folios)

In 2023 the studies submitted for assessment represented a range of texts. The full range of grades in the Marking Tool was used. All Independent Studies (Folios) were marked by two assessors independently from each other. Most folios demonstrated authentic engagement with the chosen texts and made good connections between the three pieces.

Students in 2024 must choose a prescribed text from Modules 2, 3 or 4 as the basis of their Independent Study. They must not choose a text that is taught at their school/college.

In 2023, the first year of King Charles III's reign not a single candidate chose to study the marvellous Mike Bartlett play featuring his literary namesake, although some 80 students did study this work in Module 3. Peter Jackson's film failed to 'rule them all' coming in at number 2 in the popularity stakes. The choices of 2023 candidates, studied by ten or more students, were as follows:



Students in 2024 are advised to pay close attention to meet the minimum overall word count. Examiners check the word counts on the cover page when their suspicions are aroused. It was unfortunate to note that there were many folios in 2023 which met the minimum word count for the critical response and the imaginative response, but when these totals were added – the overall minimum word count was not met.

Folios that are less than 3,000 words (as well as folios that are over 3,300 words) were penalised a grade on C7. Very few folios this year did not adhere to the stipulated word limits.

The Reflective Statement


The reflective statement is assessed as part of C6 and C7.

This is not counted as part of the folio's overall word count, but it has an essential role in the success of the independent study and must be between 450 and 600 words. Include this word count in the place indicated on the 2024 Cover Page.

3. Include the Total Word Count for your Independent Study by adding the Word Count for your Critical Response (excluding quotations and references) and your Imaginative Response:

Reflection Statement Word count: (this must be between 450 and 600 words, and it is NOT part of the total word count.)

If you are not using the recommended MLA9 Referencing System consistently throughout your Independent Study as a way of demonstrating Academic Integrity, please identify the appropriate referencing system you are using here:



The purpose of the reflective statement is to justify their choice of inquiry focus and to outline the connections between the critical response and the imaginative response for the assessor. Listing the texts disregarded and the reasons for this before making the final choice is unnecessary.

A genuine expression of the responder's engagement with the text is appreciated and rewarded. The reflective statement allows candidates to frame their study and address C6 and C7. Students are encouraged to view the reflective statement as a carefully crafted piece of writing that sets the folio's tone and standard.

Not stating the values explicitly was the main point of contention in the marking of the folios in 2023. Many folios included a statement similar to this one:

I selected PJ Hogan's movie *Muriel's Wedding* for my independent study because I identified with it in relation to my experiences as a woman in an Australian small-town and my own beliefs about relationships and expectations. Muriel's personal development throughout the film mirrors these values.

Individuals' values and perspectives refer to the beliefs they hold and the positions they take on particular subjects. These are the moral standards and attitudes that guide a person's decisions and behaviours, and they can be influenced by a variety of factors such as personal experiences, education, culture, religion and societal influences.

Identity politics, on the other hand, refers to political ideas or movements arising from the experiences, viewpoints, and interests of distinct social groups defined by race, gender, sexuality, religion, nationality or any other identifying trait. These organisations frequently seek to redress inequity, prejudice or injustices seen to be peculiar to members of that group. Group identity is emphasised in identity politics as a major organising principle of political activity and the foundation of solidarity and collective action.

Students are encouraged to think of the reflective statement as an advocacy document that allows them to explain and justify some of the writerly choices in the imaginative response. The reflection statement can be used wisely to explain the intent of the imaginative response. This is essential because examiners need to be told explicitly what the imaginative response is about and what it is trying to achieve, so they will be able to judge it as a distinctive response that relates to the world of the text.

The Critical Response

The critical response is assessed as part of C6 and C7.

The majority of responses used appropriate questions and strategically used resources to further critical readings. The best critical response began by crafting a succinct inquiry question that allowed the student to explore the ideas raised in their study. Complicated, long-winded and multi-faceted questions often produced muddled responses with, occasionally, little to no examination of the compositional features of the chosen text.

There were also many focus statements rather than inquiry questions that, once again, prevented students from fully using the structure of an analytical essay to evaluate the chosen text.

Students should be reminded that the subject requires a literary focus that seeks to analyse “how” a text communicates its ideas. It is, therefore, essential to include an analysis of the text’s compositional features beyond characterisation. Folio markers advise all students to use the word ‘how’ in their inquiry questions.

Students are advised to write themselves into the question to maximise their opportunities to achieve a good grade on C6. This is imperative. The different elements of C6 are clearly stated in the syllabus and only too often students do not avail themselves of the opportunity to address these elements, particularly the last element:

[a student] “*analyses the influence of contextual features and own life experiences, expectations and/or socio-cultural background in shaping personal responses to texts.*”

In 2023, like in previous years, some folios used the critical response to write a sociological essay with examples from the text as evidence rather than a literary analysis with some reference to issues relevant to the context of reception.

Limiting questions often failed to include room for a genuine personal response/engagement with ideas leaned towards a thematic overview.

Some examples of terrific inquiry questions from the 2023 folios submitted included the following:

- How has Peter Jackson’s *Lord of the Rings: The Fellowship of the Ring* informed my understanding of free choice and the responsibility that comes with individual agency?

- How has Wilson, in his novel, *Daughter of Bad Times*, shaped my belief that capitalism fuels inequities and dispossesses individuals of their humanity?
- In his play, *Pygmalion*, George Bernard Shaw critiques the superficial nature of class distinctions and the different expectations placed on women. Are we living in the legacy of this today?
- How does Barbara Kingsolver in her Trumpian epic, *Unsheltered* (2018) provide commentary about the realities of the modern political climate using symbolism and skilful contrast of main characters? How is egalitarianism, environmentalism and social justice explored through the juxtaposition of parallel timelines?
- How is the theme of madness explored in Bram Stoker’s 1897 novel, *Dracula*, and how does this theme challenge my contemporary attitudes toward mental health as a 21st Century reader?
- How can Austen’s *Emma* be read as contesting contextual ideas about gender in the early nineteenth century, advancing the idea that both men and women have a role in advocating a moral order? How is my thinking about gender expanded by the novel?
- *Brooklyn* by Colm Toibin explores the impact of relationships and socio-familial expectations on the development and exercise of autonomy through protagonist Eilis Lacey’s journey. How has reading *Brooklyn* through a 21st-century feminist lens allowed me to interrogate and challenge my own ideas and perspectives regarding these concepts in both Eilis’ and my own life?

While many candidates effectively incorporated scholarly interpretations to substantiate their theses, a number did not optimise these resources to enhance their argument. The better folios meticulously analysed the compositional elements of the text, aligning them with the self-devised inquiry question and substantiating their assertions with precise textual references. Conversely, some students neglected this crucial aspect, to their detriment.

The most successful critical responses were those that proficiently developed and substantiated the student’s argument. These responses skilfully synthesised critical theories with detailed references to the text’s compositional features, thereby bolstering their primary argument.

Textual support, through quotes, is critical in underpinning the discussion of ideas in the critical response, as outlined in the standards of C6, which calls for an evaluation of the composer’s ideas, values and perspectives, corroborated by extensive evidence from the selected prescribed text.

When integrating scholarly support, which is encouraged, candidates should utilise critical theories to expand upon their own arguments rather than merely summarising them. Consider these theories as an augmentation to the depth of the critical response, adding ‘seasoning’ to the discussion rather than becoming its central focus.

The most insightful responses were noted where students engaged with the composer’s ideas, values and perspectives through the lens of their own intellectual framework, demonstrating how the text has influenced their personal thinking. This was often accomplished by artfully crafting their inquiry to encompass their individual viewpoint.

Take care with inquiry questions which read like projects or sociological reports. For example, “How does the movie [*The King’s Speech*] portray stuttering and those who suffer from it? Does it seem realistic and believable?”.

The personal engagement in some responses lacked depth and appeared tokenistic (i.e., review of *Barbie* or Taylor Swift song lyrics dumped in a paragraph and given far too much space).

Another word of caution: the voice in some folios eerily echoed the voice other folios. If these folios were in fact from the same school or college, then the presence of a similar voice or style of expression would suggest that the folios were heavily, and unduly, edited by a third party. This would constitute a breach of academic standards.

The Imaginative Response

Many candidates needed to have identified the title and the form/media of their imaginative response on the front cover page of the folio as instructed. Do not use italics for either the title or the identification of the form/media. Not doing this does not establish a first good impression.

Also, the title of an imaginative response must be in double quotes and not italics, since this is not a published substantial text (like a novel or a film).

✘ incorrect

2. Word Count for the Critical Response:

- This must be between 1,500 and 1,800 words.
- Include the total Word Count in the shaded box below, which includes explanatory footnotes, quotations and references.
- Include the total Word Count in the clear box below, which excludes quotations and references. Use this Word Count for the Total Word count for your Independent Study.

2089 1778

Include the focus question for your Critical Response below:

How does Brick Lane challenge me to consider that our futures are shaped by our own choices?

3. Word Count for your Imaginative Response:

1314 This must be between 1,200 and 1,500 words. Include a title for your Imaginative Response and identify its form/media.

4. Include the Total Word Count for your Independent Study by adding the Word Count for your Critical Response (excluding quotations and references) and your Imaginative Response:

3092

✔ correct

Include the focus question for your Critical Response below:

How does Donna Tartt explore trauma, alienation and identity through pivotal relationships in her acclaimed novel, *The Goldfinch*? How can this exploration, achieved through characterisation and the bildungsroman genre resonate with modern readers?

Word Count for your Imaginative Response:

"Behind the Green Door" - a narrative, set 20 years before the beginning of the novel, describing how Hobae overcame his alienation when he first met Wely. 1413

2. Include the Total Word Count for your Independent Study by adding the Word Count for your Critical Response (excluding quotations and references) and your Imaginative Response:

3,114

The MLA 9 Referencing System is used consistently in my independent study. Description automatically generated with medium confidence.

To do well (score an A for C5) in this compulsory section of the folio, the learner must compose and craft a distinctive and engaging imaginative response that is print-based. This imaginative response is not merely a creative response conjured from the student's imagination but must be in response to a prescribed text and must exist in the world of the text.

No matter the mode of your imaginative response, it must:

- skilfully integrate stylistic features, structures and literary techniques to achieve intent, i.e., engage intended audience/s
- communicates highly developed ideas appropriate to the piece's intention and form in a refined manner
- relate to the critical response clearly and meaningfully.

Stylistic features refer to how the student has used language on the micro level to make their narrative impactful. Stylistic features can include memorable imagery, metaphors and similes (and other figures of speech), foreshadowing, dialogue, symbolism, flashbacks and flash-forwards, allusions and establishing a suitable tone and mood.

Literary techniques can overlap with stylistic features but generally encompass deliberate constructions or choices of language used to convey meaning and engage the reader’s interest. Typically, these can include setting, narrative voice, authentic characterisation (that does not contradict the representation of a particular character in the text), use of conflict, a pervasive strong theme (addressed in the critical response) and effective narrative exposition.

The reflective statement is invaluable to help the examiner understand the intentions of your imaginative response.

The connection between the critical response and the imaginative response must be justified. Experienced teachers of English Literature recommend that students develop the imaginative and critical responses in tandem, so the nexus between the two is transparent in their minds. Any choices made in crafting the imaginative response must be clearly identified and justified in the reflective statement. Use the reflective statement to guide the examiner to the intention of the imaginative response and emphasise the connection between this piece and the critical response.

Some students write about implausible scenarios for an obscure character or imagine a scenario that is not in the world of the text.

Weaker imaginative responses retold the narrative without adding much to what is already known. One of the challenges of the imaginative response can be to use the composer’s style to extend an understanding of an idea. Weaker responses did not shed further light on the ideas identified in the inquiry question. These made little attempt at language authenticity and often relied upon retelling.

Regardless of the setting of your imaginative response, be mindful of historical inaccuracies such as two young characters “sneaking some red liquorice after dinner” in the Regency era.

While most candidates presented polished pieces of work that had been carefully proofread, many imaginative responses were marred by mixed tense use.

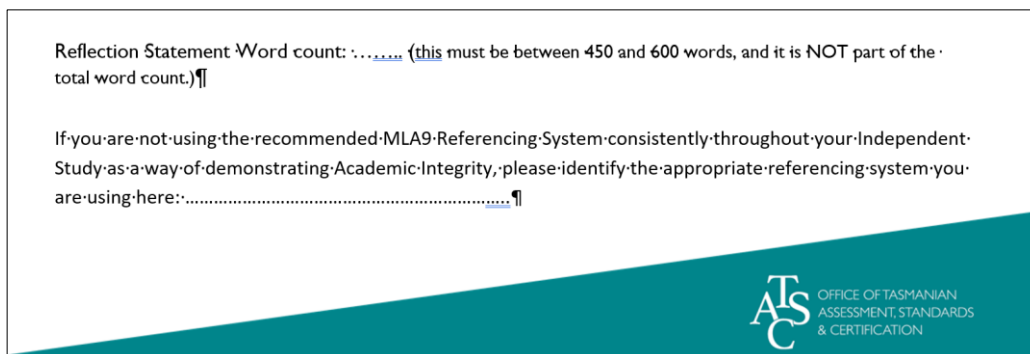
Referencing and formatting

The best responses saw students using nuanced and sophisticated language and adapting the voice across the pieces to suit the pieces they were creating. Some students do this beautifully, while others are less successful. Sometimes an imprecise word choice can have severe consequences for meaning. The independent study is marked as three polished pieces of writing, each of which has been carefully drafted. Careful attention to proofreading and assiduous editing can help with simple punctuation errors caused by adding quotations and references. One of the disappointing aspects of some critical responses is the lack of attention to detail (consistency of referencing, line space and other formatting aspects).

The folio guidelines specify that MLA version 9 is used. Successful studies saw students handle MLA9 referencing skilfully. In most of the folios referencing was precise, accurate and detailed. It is unfortunate when a student uses odd conventions that are not part of a recognised style or switches between styles. This has an impact on the rating awarded for C7. If, for some reason, MLA9 is not used as the referencing system in the folio, the referencing system used must be identified on the cover page of the folio. Some fine points to consider in referencing:

- Works Cited list must have corresponding intext reference
- primary texts should be listed
- beware Citethisforme formatting – check and amend if required
- be wary of how the MS Word listing style works: always A-Z and ignore inverted commas.

Students should also be mindful to include the word count for their reflection statement on the cover page as shown below:



Students must also note that the MLA’s method for citing sources uses a template of core elements—standardised criteria that writers can use to evaluate sources and create works-cited-list entries based on that evaluation. That new technologies like ChatGPT emerge is a key reason why the MLA has adopted this approach to citation—to give writers flexibility to apply the style when they encounter new types of sources. In what follows, we offer recommendations for citing generative AI, defined as a tool that “can analyse or summarize content from a huge set of information, including web pages, books and other writing available on the internet, and use that data to create original new content” (Weed). Students must cite a generative AI tool whenever they paraphrase, quote, or incorporate into their own work any content that was created by it. Read below for the correct way to use MLA to generate an intext citation when using ChatGPT, or whichever AI tool is being used.

- While the green light in *The Great Gatsby* might be said to chiefly symbolise four main things: optimism, the unattainability of the American dream, greed, and covetousness (“Describe the symbolism”), arguably the most important—the one that ties all four themes together—is greed.

In the Works-Cited-List Entry, provide full details of this prompt:

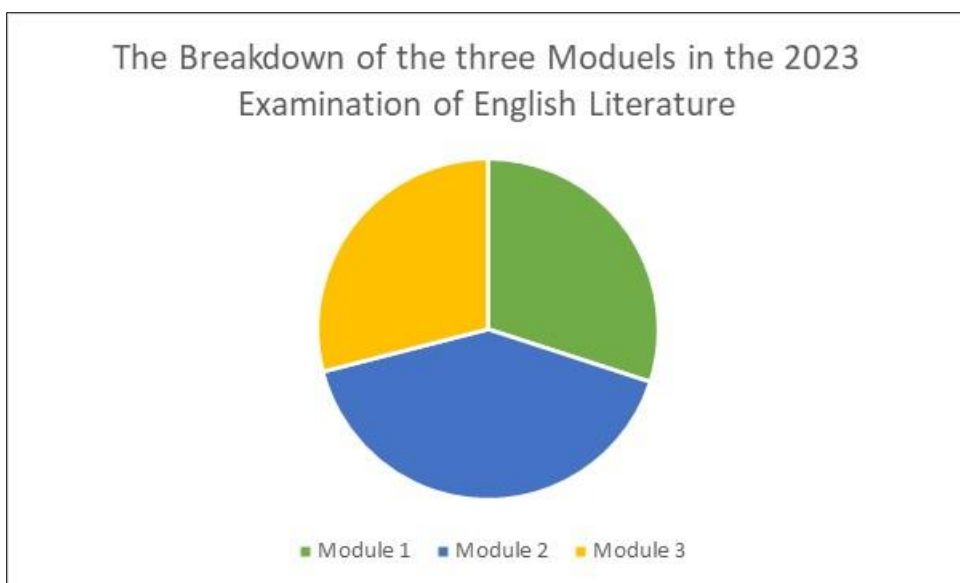
“Describe the Symbolism of the Green Light in the Book *The Great Gatsby* by F. Scott Fitzgerald” prompt. ChatGPT, 13 Feb. version, OpenAI, 8 Mar. 2023, chat.openai.com/chat.

Generating all these references each time the tool is important to maintain academic integrity. The same method applies when quoting directly from ChatGPT.

Similarly, acknowledge the use of Quillbot, Grammarly or any other online writing tools, in Works Cited or Works Consulted section. Be as specific as possible as to which function has been deployed in the writing of essays.

Part 2 – Written Exam

Some data about the candidature in 2023.



Module 1

55 students attempted Q1a (Loss Poetry) and 239 students answered on Love poetry.

Module 2

There were 394 responses to Module 2 in either Section A or Section B.

The breakdown of texts is as follows:

The Tempest (172), *Dracula* (73), *Emma* (44), *A Doll's House* (31), *The Trojan Women* (18), and *The Rover* (4).

Module 3

There were 275 responses to Module 3 in either Section A or Section B.

The breakdown of texts is as follows:

5 out of a possible 10 pairings were studied by Tasmanian students in 2023 from the prescribed text list.

These were:

- *Boy Swallows Universe* and *Billy Elliot* (102)
- *The Lieutenant and Arrival* (64)
- *King Charles III and The King's Speech* (53)
- *Pygmalion and Muriel's Wedding* (52)
- *A Room With a View and The Piano* (6).

English Literature is the study of different kinds of texts and the study of ideas. During their studies, students learn how to respond to texts in various forms of writing, including reflective, interpretative,

imaginative and analytical. In the written examination, this involves the ability to write analytical essays under timed conditions. The introduction of a thesis in response to the essay question provided is a hallmark of this text style. The purpose of the English Literature examination is to examine students' knowledge of texts as well as their ability to analyse, plan and apply their knowledge to a given topic under time limits. All suggested components, including literary language and conventions, structures and stylistic aspects, must be addressed by students.

Exam responses that do this will be rewarded. Students must respond to all aspects of a set question to achieve in the A range.

Excellent essays in 2023 demonstrated a genuine engagement with the ideas of the text and used all the components of the question to showcase original thinking within the timeframe provided. Students and teachers must consider that presenting the same information, citing the same critics and including the same textual evidence as other students in the class does not demonstrate an individual's understanding and appreciation for the texts studied.

Sadly, some students even used the same structure in responding to a set question, irrespective or not, of whether this structure suited the specific question that was asked of them.

Students cannot be rewarded when their response is a pre-prepared essay that might have been completed as part of their coursework. Often in such cases, there is little attempt to tackle the set examination questions.

Section A

To successfully address C2, there needs to be a synthesis between understanding the significant events of the time of production and the features of the texts.

Students must integrate their knowledge of the importance of historical and socio-cultural context with their analysis of the texts instead of including a snapshot of historical and social contexts which does not arise from the discussion of texts themselves. Comments about the various aspects of historical and social contexts without relating these to an analysis of the relevant texts is not enough. To be awarded an A, students must interrogate aspects of the socio-cultural and historical context of texts and how these have influenced the construction of a specific text.

Areas for students to improve when writing on texts in context:

- identify relevant literary movements, such as modernism or Romanticism and comment on the attitudes and values of this movement as part of the analysis
- focus on distinctive features of the form (novel, play, film)
- use detailed textual evidence that is linked to a cogent thesis and relevant to the set question
- sustain a skilful control of language and ideas – even though spelling is not a distinct criterion in its own right in this course, spellings errors and grammatical problems are an intrinsic component of a skilful response
- specifically, address the question using its phrasing extensively and directly

- include a discussion of attitudes, beliefs and values of the era – not just historical events
- do not use the Critical interpretation of others in this section of the exam because this takes the focus away from analysing the poetic techniques used
- use double quotation marks for the title of poems (Question 1) and underline the titles of novels, plays and films (Questions 2 and 3).

Question 1

294 candidates answered this Question.

Loss and Love

This is the fourth year of examining the current selection of poems for both Loss and Love, and the quality of student response has improved. A setting examiner is cognisant of what previous questions have been asked of students and are free to examine the six poems in any way they wish. That is, they could direct students to examine poems from different historical contexts, centuries, forms, or literary movements.

The external assessment specifications for this course give the Setting Examiner scope to formulate a question that could be more relevant to some of the prescribed poems. In the past one prescribed poem was nominated, but there is nothing preventing the Setting Examiner from directing students to discuss two specific poems from the prescribed list.

Both questions 1a and 1b in 2023 were accessible to students and did not require students to discuss poems from different cultural contexts.

In 2023 strong responses to both questions 1a and 1b deconstructed the poetic techniques used and connected these literary features to the attitudes towards love or loss in the period of the poem's production.

Stronger responses were characterised by a balanced approach to analysing the poems concerning their historical and cultural contexts, the central idea (Loss/Love) and close literary analysis of each poem. Appreciation was evident in these essays' tone through the choice of language, understanding of context and close textual analysis in relation to the topics of Loss or Love. Strong responses connected the poet's historical context to the choice of poetic techniques and form. Students and teachers are reminded that historical context needs to be relevant to the essay question and the poem.

The context discussion was knowledgeable, although some candidates must be wary of writing paragraphs focusing solely on context (even though relevant) without drawing connections to the poem being discussed. The insightful exploration of context should always arise out of the analysis of the poem. Analysis of the poems showed a good understanding of structure, style and literary conventions. Textual evidence was well used, and candidates are encouraged to evaluate the examples they provide.

Some weaker candidates tended to write quite minimally on this question (1-2 pages).

Many candidates managed to split the contextual information from the discussion of the poems and need to be reminded again to interweave the two, using contextual information to further develop an understanding of the poem and using evidence from the poem to support and show where the influences of the context can be found.

The best answers managed to weave context, meaning and technical features together to create their comparison. Some missed the requirement to ‘compare and contrast’, and many had insufficient textual evidence and scant quotation from the poems.

A focus on one poem characterised weaker responses at the expense of the second, a distinct lack of literary analysis and exploration of their effect and limited historical and contextual detail. Candidates may have listed poetic devices at the expense of exploring how they contribute to meaning. Many love poetry responses touched only briefly on poetic form, if at all, and the weaker responses made little or no attempt to connect the use of form to a cultural context, which is essential even for a C rating on C2. Again, there was the issue of students knowing only one poem well, so the discussion on the two poems was disproportionate. Weaker responses tended to assume a connection between identifying a compositional feature form of stylistic feature (describing); more sophisticated responses analysed how a particular compositional choice shaped/ invited a particular perspective.

Students should be careful in presenting some personal interpretation as fact. For example, *To Autumn* by John Keats is universally appreciated for its sensory descriptions of autumn and is seen as a meditation on change and mortality. But there is a lack of consensus among scholars that directly links this poem to his relationship with Fanny Brawne as a handful of students claimed.

Strong responses:

- grappled immediately with all aspects of the question, literary, and stylistic devices
- explored the relevant literary context, such as poetic movements (e.g., Romanticism, postmodernism), and linked this to structure, style and the aspects of love being explored. Candidates should be mindful that strong responses typically link the literary movement to a wider social and cultural context, not just the poet’s personal context
- weaved sophisticatedly contextual knowledge and analysis of poetic form/devices into addressing key aspects of the question (like the powerful force) throughout each body paragraph
- avoided funnelling all discussion of context into an isolated paragraph
- initiated interesting discussions about what has NOT been included in the poem, such as the female perspective in Marvell’s ‘To His Coy Mistress’ or Donne’s sonnet, and how definitive personal pronouns indicate gender in Duffy’s ‘Rings’, allowing for an informed line of thought regarding context
- explored how a speaker seeks to merge (gently, respectfully, passionately, etc.) with another identity and how this intention is reflected through the poet’s choice of poetic devices, revealing comprehensive research and background reading
- integrated aspects of the prevailing ideologies into the discussion on form

Weaker responses:

- fixated on one aspect of the poet’s context (e.g. Duffy’s sexuality) and used that as the only lens through which to view the poem. This restricted the student’s response as leaps of logic regarding particular imagery undermined the analysis
- included inaccuracies regarding social and cultural context distracted from the argument being presented by some students. Many students struggled to write in an informed way about Wright’s

context and beyond mentioning birth control (?) and had little to convey about gender politics and female empowerment in post-war Australian society

- used the personal voice and offered a review of a poem – cataloguing poetic devices they noted in one paragraph and listing a few facts about the historical context of each poem in another
- did not delineate between the poet and the speaker
- did not include a discussion of the poem’s title
- ignored the tone of poems and how this could be linked to the poet’s intention and context... which have been shaped by his / her values
- wrote minimally containing only two body paragraphs with each poem having a separate focus and treated as an opportunity to dump all known facts about the devices used in the poem
- ignored the question beyond a perfunctory mention in the introduction and conclusion.

Question 2

145 candidates answered this Question.

This question elicited diverse responses. Its phrasing may have confused candidates some of whom thought they were only answering on one character from their text, and others used more than one character. Both kinds of responses were marked on their merit.

This question was challenging, requiring students to firstly evaluate how aspects of a character’s identity has brought them into conflict with his or her society, and secondly to explain how a character resolves this conflict.

Weaker responses lacked strong essay structure and needed to figure out how to go about answering the question. This was more evident in responses to *The Tempest*. There were clearly elements of the text (and characters) that students wanted to discuss but were unsure how to connect this to the question focus. Critical aspects of relevant context were often omitted.

Students are reminded that they are writing an analytical essay using a formal academic register: Ibsen’s Nora should not be described as “ditzzy” or as someone who abandons her “kids”.

Better candidates answered this question well. Some of the strong arguments presented included:

- Caliban’s identity as the native inhabitant of the unnamed island places him in direct conflict with the new arrivals, especially Prospero, who usurps his dominion over the island. Caliban’s character represents colonial subjugation and the struggle against foreign domination. Caliban’s resolution is complex; he attempts to rebel but ultimately remains subjugated, reflecting the unjust reality of colonial encounters. (*The Tempest*)
- As the deposed Duke of Milan, Prospero’s conflict arises from his desire for revenge against those who wronged him, particularly his brother Antonio. Prospero’s resolution comes through the reconciliation and forgiveness he offers at the play’s end. (*The Tempest*)
- Jane Fairfax must hide her secret engagement to Frank Churchill owing to his financial dependence, which causes her stress. As a shy, modest lady with little economic possibilities, Jane must become a governess, which she hates but accepts. Her hidden engagement and reluctance clashed with the

anticipated openness in her social engagements, resulting to misunderstandings and judgements from Emma and others. Jane endures society constraints with elegance and tolerance until Frank's aunt dies. (*Emma*)

- The protagonist, Emma, embodies individualism and is confident and often overconfident, intervening in others' lives which brings her into conflict with society's expectation of a young woman as an idealised lady. Emma typically fails at matchmaking, upsetting society and the people she manipulates. Emma resolves this conflict by acknowledging her flaws and prejudices, and matures conducting herself in a responsible manner. (*Emma*)
- Mina's identity as a 'New Woman' embracing new technologies like the typewriter brings her into conflict with the traditional Victorian image of female subjugation and passivity. She is further conflicted by her involuntary psychic connection with Dracula, which threatens her purity and her place in society. Mina resolves this conflict by using her modern skills to assist in the destruction of Dracula, thereby reclaiming her virtue and reaffirming her role as a dutiful wife within societal expectations. (*Dracula*)
- As an aristocrat, Arthur Holmwood's societal conflict stems from the expectation to uphold the dignity and strength of the British nobility while coming into conflict with vampirism which is used symbolically as a national threat. Holmwood resolves his conflict by embracing the role of a male protector and participating in the hunt for Dracula, ultimately destroying Lucy's vampiric form, which helps restore his sense of control and his societal status as a noble and moral man. (*Dracula*)

Aspects of contextual influence to improve in the future:

- For *The Tempest*: Focus on Shakespeare's use of dramatic techniques and the play's Elizabethan influences, rather than a character analysis.
- For *Emma*: Understand Austen's aesthetics and how they reflect her critique of the Regency Period's constraints.
- For *Dracula*: Investigate how Stoker's work may critique his Victorian context.

Question 3

42 candidates answered this Question.

Q3 was the best question for this section of the exam for years. The Question was straightforward and asked students to compare and contrast how a character from each of the paired texts challenges societal values and norms. Only a handful of candidates chose to answer on a minor character from the two texts. The best responses chose a character that did challenge values and norms and compared this character with another who did not. Some excellent responses were on *Arrival* and *The Lieutenant*. Some responses to *Billy Elliot* and *Boy Swallows Universe* became muddled regarding societal values. These responses, alongside the ones on *Pygmalion* and *Muriel's Wedding*, were very sketchy on how the historical and cultural contexts of the chosen authors influence the ideas of their substantial text.

Some candidates did not pay close attention to the singular article 'a' and tried to explore more than one character from each text. Typically, they spent valuable time contrasting Slim and Eli (from Dalton's text).

Many candidates treated this question as a comparative character analysis without explicitly commenting/evaluating the influence of relevant features of historical contexts on texts.

Most students could comment on the relationship between texts, society and culture in the paired texts, while more able candidates evaluated how the two characters under scrutiny could best be understood and appreciated within the ethos of their respective societies.

A couple of students answered this question using *The Tempest* (Module 2), and some used the poems from Module 1. This was an unwise decision.

Section B

Overall observations of what the 2023 students did well in Section B:

- Students used evidence most successfully when they appraised the literary or cinematic choices of the composers. Stronger responses used critical interpretations as further support for their own interpretations of the texts and engaged with the quoted critics. In other cases, cited critical interpretations tended to be quite general and repetitive between scripts, quoted, and then moved on from. Scripts which listed names of critics in their introductions in a general sentence were not successful in showing how the critical interpretations had guided their own interpretation in a genuine way.
- Better candidates exemplified a well-developed thesis in their answers. Responses must directly address the exam question, not simply regurgitate what they have reproduced in previous essays. Students should construct a strong thesis statement that incorporates the question's key terms. Failure to do so will result in a poor result for C4.
- Some interesting and scholarly observations were sadly repeated in a number of responses. Students should avoid mirroring their classmates' responses. An informed and critical understanding of the text is crucial, showcasing individual analysis.
- Textual evidence: detailed textual analysis is essential to score well in the A and B ranges. Candidates should select quotations and references judiciously to support arguments effectively, and not make things up. Examiners know the texts they are marking well.
- Merely quoting critics isn't enough, especially when students use the same scholarly support as others in their class. Critical quotes need to be integrated and their interpretations used to enrich the analysis of the text's central ideas. Appropriate reporting verbs should be used along with the critic's full name and credentials upon first mention, and then surname only for subsequent references.
- Selective critical lenses: it is unwise to use different critical lenses in each paragraph; it dilutes the essay's focus. Applying one lens consistently yields a deeper analysis that addresses the question directly.
- Textual engagement over critique paraphrasing: essays should not be padded with critical interpretations at the expense of textual engagement. Focus should be on analysis and engagement with the text, rather than paraphrasing critiques.
- Structuring strong essays: While critical perspectives can inform an essay, they should not overshadow a student's original ideas. Essays should primarily present personal insights, supplemented occasionally by critical perspectives to reinforce arguments.

Formatting Tips: underline titles of published works or use italics if the student has permission to type.

Question 4

285 candidates answered this Question.

This was a very popular Question but many of the candidates only referred to the ending of their prescribed text briefly, if at all.

No matter the question, a learner should communicate a critical understanding of the prescribed text. This critical or evaluative understanding must be supported by appropriate textual evidence and refer to a range of critical interpretations of others. Two commentaries from different academics on the same aspect (e.g., the theme of the text) does not show a range. Increasingly students are not bothering to memorise numerous essential quotations from their text and, thereby, are not including appropriate evidence to support their claims. Unqualified people from public online forums should not be used as critical commentary.

Interrogation and evaluation are key to more successful responses. Being able to explain how the composer's construction of character, together with specific literary choices in the construction of literary features, and evaluation of those choices is required in the A response. Many students were able to provide good examples from the text but often did not use metalanguage or analyse how those examples supported the claim they were making. Instead of this, students often summarised the effect or impact by assuming a connection between identifying a compositional feature, form of stylistic feature (describing); more sophisticated responses analysed how a particular compositional choice shaped/ invited a particular perspective about identity and conflict.

The evaluation of a text's aesthetic and artistic qualities can also be considered a component of a perceptive response, and students who wish to score in the A range should do this.

Some students are clearly continuing to prepare essays in advance, particularly on *The Tempest*. For example, a few students wrote an entire paragraph on Sycorax in response to Question 4; this was difficult to justify given the question's focus on the play's ending.

Some impressive comments in this section included the following:

For *The Tempest*:

- The play's conclusion emphasises Prospero's forgiveness of his former foes, expressing themes of reconciliation and the human ability for compassion and charity.
- The play's examination of political order and the restoration of natural hierarchy is mirrored in the resolution with Prospero's legitimate return of power and Miranda's betrothal to Ferdinand.
- Prospero's abandonment of his magical abilities represents the play's continued investigation of art, illusion and reality, as well as the playwright's personal connection with the creative process.
- The play's investigation of colonialism, power dynamics and the intricacies of master-servant relationships is reflected in the end, notably Prospero's meeting with Caliban.

For *Dracula*:

- The novel's major conflict of the battle between good and evil is emphasised by the novel's finale, which reflects the moral conflict and the triumph of morality and endurance.

- Conquering Dracula by combining contemporary science and old wisdom reflects the novel's investigation of the contradiction between scientific rationality and ancient superstitions or beliefs.
- The conclusion emphasises the novel's themes of sexuality and gender, notably Victorian concerns about female sexuality and women's roles in society.
- Dracula's demise reflects the novel's underlying xenophobia and dread of the foreign or unknown, which was common in Victorian England.

For *Emma*:

- The novel's discussion of the importance of social class and the function of marriage in sustaining social order is reinforced by the novel's finale, in which various characters marry appropriately within their social classes. Jane Fairfax was a character often discussed in achieving this.
- Emma's path to self-awareness, as well as her eventual happy marriage with Mr. Knightley, highlight the novel's themes of personal growth, self-realisation, and the value of self-reflection in reaching true satisfaction.
- The novel's emphasis on the need for social cohesion and proper behaviour is highlighted by the resolution of the numerous misunderstandings and misjudgements throughout the plot, particularly by Emma herself.
- The novel's ending in so many marriages empathises the romantic nature of the novel and reinforces the notion that for many, especially women, marriage was seen as necessity, an economic necessity.
- The novel's persistent critique of romantic idealism and the necessity of understanding and mutual respect in relationships is mirrored in the ending, which focuses on realistic rather than highly romanticised ideas of love.

Question 5

54 candidates answered this Question.

Question 5 directed students to examine courage and resilience and many of the essays did not define these ideas and in turn, this negatively impacted their discussion of these ideas. This was a fair question, and it is bewildering why more candidates chose to respond to Question 4 and not this one. Ironically enough, plenty of the material presented in Question 4 would have been far more effective here in Question 5.

Responses to question 5 were well-managed. The topic gave students lots of avenues of discussion, although for the most part the responses were on power. Better responses were able to engage with all parts of the topic to look at how their chosen text interrogated and how its ending reflects the beliefs and ideas supported in the prescribed text. Weaker responses focused on one or more key idea and summarised the ending without effectively linking them.

Many responses here were able to identify terrific acts of courage (such as Caliban's resistance to the colonial suppression in *The Tempest*) and resilience (Jane Fairfax's fortitude associated with her secret engagement in *Emma*) in their prescribed texts. But they often failed to identify explicitly the composition techniques used by the composers. For instance, even though all students relied on characterisation as a

way of addressing courage and resilience, they failed to acknowledge characterisation as a key compositional technique.

A strong introduction to this question was found in an essay that effectively covered all aspects of the prompt. It began by highlighting the theme of courage and resilience in Henrik Ibsen's *A Doll's House*, emphasising the protagonist Nora's evolution from a submissive figure under patriarchal control to a self-assertive individual challenging the constraints of 19th-century Norwegian society. The essay delved into Ibsen's skillful use of compositional elements like character portrayal, dialogue, stage directions, and the symbolic setting of the Helmer household to depict Nora's journey toward maturity and independence from male dominance. Drawing on critical analyses, scholars such as Joan Templeton were cited, arguing that Nora's bold decision to leave her family demonstrated radical courage and a rejection of societal expectations. Feminist perspectives were also explored, interpreting Nora's resilience as a commentary on the suppression of female agency by patriarchal norms. By combining these critical viewpoints with Ibsen's dramatic techniques, the essay underscored the enduring exploration within the play of an individual's capacity for courage and resilience in the face of societal norms.

Question 6

120 candidates answered this Question.

Strong responses dealt well with the ideas nominated in this question – those of shame and/or exclusion. Candidates who wrote with depth and detail were able to deal with shame separately from exclusion and provide detailed textual evidence to support their contentions. Less successful answers repeated the phrase “shame and exclusion” without explaining how these ideas were communicated to responders. Strong analysis made clear connections between the features of the texts and the ideas being discussed.

Most students could explain how the protagonists of each text were excluded or felt shame and the reasons for this. Most could indirectly give examples from the text explaining where and why this exclusion and shame happened; however, many are still missing the opportunity to quote directly.

Stronger responses could explain what the composers intended to show by including exclusion or shame. One very good response argued that the protagonists were excluded from their respective societies as a deliberate move by the composers to develop key ideas.

Future candidates are reminded of the importance of using textual evidence. By using direct quotation from the texts strong responses are able to focus on analysis – identifying the features of texts used to convey ideas (in this instance of shame and/or exclusion.) When candidates paraphrase, they risk slipping into re-telling. While the criteria assessed in this section requires the use of critical ideas of others – these ideas should not be privileged over direct textual evidence. It was unfortunate that some scripts retold plot points and relied on critical ideas of others without developing their own analytical discussion planned around addressing the question.

Papers which were awarded ‘A’ ratings were fluent, detailed and supported an exploration of the nominated ideas. While exam scripts are considered to be first drafts – future students are encouraged to gain a level of control over the structure of their response. Less successful papers did not have a clear line of argument and often attempted to include unrelated points about the texts. It is important that students

of the course have an extensive understanding of the texts that they have studied and are able to shift their focus to include the thematic concerns when these are nominated in the question. There was evidence of this in many of the impressive responses. Candidates must aim to use the terminology of this subject – words such as protagonist, antagonist, narrative structure, symbolism and other language features. Weaker responses wrote about characters as if they are real people, rather than textual constructions – created by text creators to communicate ideas.

Question 7

112 candidates answered this Question.

Candidates were challenged by the subtle complexities of this question. Strong responses were able to focus on the relationship between character and setting while less successful answers were written with these as two separate features of the texts. It was unfortunate that some candidates wrote on character relationships with little or no reference to the setting. Sophisticated responses were able to make connections – such as identifying symbolism in the objects of significance in the character’s environment. Other successful responses evaluated the temporal as well as geographical setting which allowed for discussion of the narrative structure. There were successful responses which considered the fictional depiction of people in places and the comments made by the text creators in constructing fiction which draws on reality and lived experiences. In these responses a candidate’s engagement with and depth of understanding was evident. One of the most significant skills demonstrated in timed writing is the ability to apply knowledge – which requires flexibility in thinking and a wholistic understanding of texts.

Most students re-interpreted “setting” as “society” and therefore examined the relationship between the protagonists and their respective societies, often arguing that the characters were in conflict with their societies, perhaps falling back on previous analytic responses written through the year.

Stronger responses were able to name settings within the text, describe these settings in detail and examine the impact of setting on characterisation and therefore ideas. Some responses were impressive in the detail that they cited in their examination of the relationship between character and setting.

Erudite and practiced essays that engaged in all elements of C1 but gave a cursory consideration to setting (and even less to the relationship between character and setting) were less successful on C4. While students can use any essay structure, referring directly to the key terms of the question in the topic sentences of paragraphs is a good technique that keeps focus on the set question.

Future teachers and students are encouraged to consider what they are being asked to respond to – and reminded that addressing all components of the question is essential in demonstrating understanding. It is also important that analytical discussions are supported with textual evidence. There were several responses which relied too heavily on paraphrasing – which results in re-telling, rather than analysis. The use of critical ideas of others needs to be meaningful and connected to the contention (formed in response to the exam question.) While the nominating of an ideological reading position or lens is encouraged – students should not attempt to do this if it is going to detract from demonstrating their understanding. For example, if nominating a Marxist or cultural materialism lens the discussion must then extend and support this reading rather than dropping this in to tick a box. Judicially selected claims from reviews will allow a candidate to develop their argument. The complexity of ideological readings mean that they need to be

woven into analysis – which is challenging to do in an hour of writing time. It is more significant to have control over the fundamentals of the texts – there were some scripts in which students used incorrect names for characters, were confused by characters and their relationships or used incorrect production details.

ENL315114 ENGLISH LITERATURE 2023 MARKING TOOL

SECTION A

QUESTION 1 – TEXTS IN CONTEXT – LOSS & LOVE POETRY

Criterion 2: DEMONSTRATE UNDERSTANDING OF HOW HISTORICAL AND CULTURAL CONTEXTS INFLUENCE TEXTS		
Rating A	Rating B	Rating C
The student demonstrates a perceptive understanding of how the historical and cultural contexts of the two chosen poets influence their representation of love or loss.	The student demonstrates an effective/informed understanding of how the historical and cultural contexts of the two chosen poets influence their representation of love or loss .	The student demonstrates a satisfactory understanding of how the historical and cultural contexts of the two chosen poets influence their representation of love or loss .
<p>In demonstrating this, the learner interrogates:</p> <ul style="list-style-type: none"> - the influence of relevant features of historical contexts on the two poems including prevailing ideologies - the relationship between texts, society and culture in the construction of meaning - the influence of cultural context in the choice of the structural and stylistic forms chosen by the two poets. 	<p>In demonstrating this, the learner considers:</p> <ul style="list-style-type: none"> - the influence of relevant features of historical contexts on the two poems - connections between texts, society and culture in the construction of meaning - the influence of cultural context in the choice of the structural and stylistic forms chosen by the two poets. 	<p>In demonstrating this, the learner explains:</p> <ul style="list-style-type: none"> - some relevant contextual information - connections between the poems, society and culture.

Criterion 4 - COMPOSE AND CRAFT ANALYTICAL RESPONSES TO TEXTS		
Rating A	Rating B	Rating C
<p>Composes a skilful analytical essay that evaluates how two</p> <ul style="list-style-type: none"> - 2 loss poems represent a sense of absence and its effects OR - 2 love poems represent a sense of merged selves or identities: <p>As part of this analytical essay, the student</p> <ul style="list-style-type: none"> - evaluates the literary language, structural and stylistic forms used in the two poems to enhance aesthetic appeal - interrogates connections between the construction of texts and each poet's ideas and values. 	<p>Composes a coherent analytical essay that analyses how two</p> <ul style="list-style-type: none"> - 2 loss poems represent a sense of absence and its effects OR - 2 love poems represent a sense of merged selves or identities: <p>As part of this analytical essay, the student analyses</p> <ul style="list-style-type: none"> - connections between the construction of texts and each poet's ideas and values (the latter could be implicit). - the literary language, structural and stylistic forms used in the two poems. 	<p>Composes a structured essay that identifies love or loss in two prescribed poems and makes some connection to the set Question.</p> <p>As part of this essay, the student:</p> <ul style="list-style-type: none"> - describes connections between the construction of the two poems and each poet's ideas - refers/lists some structural and stylistic forms used in the two poems.

SECTION A

QUESTION 2 – MODULE TWO: SINGLE TEXT STUDY

Criterion 2: DEMONSTRATE UNDERSTANDING OF HOW HISTORICAL AND CULTURAL CONTEXTS INFLUENCE TEXTS

Rating A	Rating B	Rating C
The student demonstrates a perceptive understanding and appreciation of how the historical and cultural contexts of the chosen author influence the ideas of <i>their</i> substantial text.	The student demonstrates an informed understanding of how the historical and cultural contexts of the chosen author influence the ideas of <i>their</i> substantial text.	The student demonstrates a satisfactory understanding of how the historical and cultural contexts of the chosen author influence the ideas of <i>their</i> substantial text.
<p>In demonstrating this, the learner interrogates:</p> <ul style="list-style-type: none"> - the influence of relevant features of historical contexts on this substantial text including prevailing ideologies - the relationship between texts, society and culture in the construction of meaning - the influence of context in exploring personal, social, cultural or political concerns. 	<p>In demonstrating this, the learner considers:</p> <ul style="list-style-type: none"> - the influence of relevant features of historical contexts on this substantial text - connections between this text, society and culture in the construction of meaning - the influence of context in exploring personal, social, cultural or political concerns. 	<p>In demonstrating this, the learner explains:</p> <ul style="list-style-type: none"> - some relevant contextual information connections between the pre 20th century text, society and culture

Criterion 4 - COMPOSE AND CRAFT ANALYTICAL RESPONSES TO TEXTS

Rating A	Rating B	Rating C
<p>Composes a skilful analytical essay that focuses on how a character's identity has brought them into conflict with their society, and explain how the character resolves this conflict.¹</p> <p>As part of this analytical essay, the student evaluates the effect of relationships between the pre-20th century text, audiences and contexts by providing judicious evidence</p> <p>interrogates connections between the construction of texts and authors' ideas and values.</p>	<p>Composes a coherent analytical essay that focuses on how a character's identity has brought them into conflict with their society, and explain how the character resolves this conflict.</p> <p>As part of this analytical essay, the student analyses the effect of relationships between the pre-20th century text, audiences and contexts by providing appropriate evidence.</p> <p>connections between the construction of texts and each poet's ideas and values (the latter could be implicit).</p>	<p>Composes a structured essay that identifies the conflict of characters and their society.</p> <p>As part of this structured essay, the student describes the effect of relationships between the pre-20th century text, audiences and contexts through some appropriate evidence.</p>

¹ Given the awkward phrasing of the set question, students may discuss two characters in their composition.

SECTION A

QUESTION 3 – MODULE THREE: COMPARATIVE TEXT STUDY

Criterion 2: DEMONSTRATE UNDERSTANDING OF HOW HISTORICAL AND CULTURAL CONTEXTS INFLUENCE TEXTS		
Rating A	Rating B	Rating C
The student demonstrates a perceptive understanding and appreciation of how the historical and cultural contexts of the chosen authors influence the ideas of their substantial text.	The student demonstrates an effective/informed understanding of how the historical and cultural contexts of the chosen authors influence the ideas of their substantial text.	The student demonstrates a satisfactory understanding of how the chosen authors' historical and cultural contexts influence their substantial text's ideas.
<p>In demonstrating this, the learner interrogates:</p> <ul style="list-style-type: none"> the influence of relevant features of historical contexts on these substantial paired texts including prevailing ideologies the relationship between texts, society, and culture in the construction of meaning the influence of context in exploring personal, social, cultural, or political concerns. 	<p>In demonstrating this, the learner:</p> <ul style="list-style-type: none"> considers the influence of relevant features of historical contexts on these substantial paired texts analyses connections between texts, society, and culture in the construction of meaning considers the influence of context in exploring personal, social, cultural, or political concerns. 	<p>In demonstrating this, the learner explains:</p> <ul style="list-style-type: none"> some relevant contextual information of these substantial paired texts connections between these substantial paired texts, society and culture

Criterion 4 - COMPOSE AND CRAFT ANALYTICAL RESPONSES TO TEXTS		
Rating A	Rating B	Rating C
<p>Composes a skilful analytical essay that evaluates how the representation of adversity has been used in the Module 3 texts to reflect issues present in society at the time of composition.</p> <p>As part of this analytical essay, the student</p> <ul style="list-style-type: none"> evaluates the effect of relationships between the texts, audiences, and contexts through the provision of well-selected evidence interrogates connections between the construction of texts and authors' ideas and values. 	<p>Composes a coherent analytical essay that analyses how the representation of adversity has been used in the Module 3 texts to reflect issues present in society at the time of composition.</p> <p>As part of this analytical essay, the student analyses</p> <ul style="list-style-type: none"> the effect of relationships between the texts, audiences, and contexts through the provision of appropriate evidence connections between the construction of texts and each poet's ideas and values (the latter could be implicit). 	<p>Composes a structured essay that deals with adversity in the Module 3 texts and connects this to issues present in society at the time of composition.</p> <p>Describes the effect of relationships between the texts, audiences and contexts through the provision of some appropriate evidence</p>

SECTION B

QUESTION 4– MODULE TWO: SINGLE TEXT STUDY

Criterion 1: DEMONSTRATE UNDERSTANDING AND APPRECIATION OF IDEAS IN TEXTS

Rating A	Rating B	Rating C
<p>Demonstrates a perceptive understanding and appreciation of the central ideas in the prescribed text in Module 2.</p> <p>The learner's own critical understanding:</p> <ul style="list-style-type: none"> - is supported by appropriate textual evidence - refers to a range of critical interpretations of others - integrates the aesthetic and artistic qualities of this text in their perceptive discussion. 	<p>Demonstrates an effective/informed understanding and appreciation of the central ideas in the prescribed text in Module 2.</p> <p>The learner's own coherent understanding:</p> <ul style="list-style-type: none"> - is supported by textual evidence - refers to the interpretations of others - includes the artistic qualities of this text in their effective response. 	<p>Demonstrates a satisfactory understanding and appreciation of the central ideas in the prescribed text in Module 2.</p> <p>The learner's own understanding:</p> <ul style="list-style-type: none"> - includes some textual evidence. - refers to the interpretations of others.

Others may include the views of the text creator, critics, scholars, reviewers, and commentators, as well as various critical lenses, paradigms, and frameworks

Criterion 4 - COMPOSE AND CRAFT ANALYTICAL RESPONSES TO TEXTS		
Rating A	Rating B	Rating C
<p>Composes a skilful analytical essay that addresses how the ending of the prescribed text studied reflects the beliefs and ideas explored in the pre-20th century text.</p> <p>Synthesises ideas, values, and information to develop a detailed, analytical interpretation of this substantial text.</p>	<p>Composes a coherent analytical essay that addresses how the ending of the prescribed text studied reflects the beliefs and ideas explored in the pre-20th century text.</p> <p>Adapts ideas, values, and information to develop an analytical interpretation of this substantial text.</p>	<p>Composes a structured essay that addresses how the ending of the prescribed text studied reflects the beliefs and ideas explored in the pre-20th century text.</p> <p>Uses ideas and information to develop an interpretation of this substantial text.</p>

Criterion 1: DEMONSTRATE UNDERSTANDING AND APPRECIATION OF IDEAS IN TEXTS		
Rating A	Rating B	Rating C
<p>Demonstrates a perceptive understanding and appreciation of the central ideas in the prescribed text in Module 2.</p> <p>The learner's own critical understanding:</p> <ul style="list-style-type: none"> - is supported by appropriate textual evidence - refers to a range of critical interpretations of others - integrates the aesthetic and artistic qualities of this text in their perceptive discussion. 	<p>Demonstrates an effective/informed understanding and appreciation of the central ideas in the prescribed text in Module 2.</p> <p>The learner's own coherent understanding:</p> <ul style="list-style-type: none"> - is supported by textual evidence - refers to the interpretations of others - includes the artistic qualities of this text in their effective response. 	<p>Demonstrates a sound understanding and appreciation of the central ideas in the prescribed text in Module 2.</p> <p>The learner's own understanding:</p> <ul style="list-style-type: none"> - includes some textual evidence. - refers to the interpretations of others.

Others may include the views of the text creator, critics, scholars, reviewers, and commentators, as well as various critical lenses, paradigms and frameworks

Criterion 4 - COMPOSE AND CRAFT ANALYTICAL RESPONSES TO TEXTS		
Rating A	Rating B	Rating C
<p>Composes a skilful analytical essay that addresses how the notions of courage and resilience have been represented in the Module 2 prescribed text studied.</p> <p>Synthesises ideas, values, and information to develop a detailed, analytical interpretation of this substantial text.</p>	<p>Composes a coherent analytical essay that addresses how the notions of courage and resilience have been represented in the Module 2 prescribed text studied.</p> <p>There could be an imbalanced in the discussion between courage and resilience.</p> <p>Adapts ideas, values, and information to develop an analytical interpretation of this substantial text.</p>	<p>Composes a structured essay that some connections between courage and resilience and the Module 2 prescribed text studied.</p> <p>Uses ideas, values, and information to develop an interpretation of this substantial text.</p>

Criterion 1: DEMONSTRATE UNDERSTANDING AND APPRECIATION OF IDEAS IN TEXTS		
Rating A	Rating B	Rating C
<p>Demonstrates a perceptive understanding and appreciation of the central ideas in the prescribed paired texts in Module 3.</p> <p>The learner's own critical understanding:</p> <ul style="list-style-type: none"> - is supported by appropriate textual evidence - refers to a range of critical interpretations of others - integrates the aesthetic and artistic qualities of these texts in their perceptive discussion. 	<p>Demonstrates an effective/informed understanding and appreciation of the central ideas in the prescribed paired texts in Module 3.</p> <p>The learner's own coherent understanding:</p> <ul style="list-style-type: none"> - is supported by textual evidence - refers to the interpretations of others - includes the artistic qualities of these texts in their effective response. 	<p>Demonstrates a sound understanding and appreciation of the central ideas in the prescribed paired texts in Module 3.</p> <p>The learner's own understanding:</p> <ul style="list-style-type: none"> - includes some textual evidence. - refers to the interpretations of others.

Others may include the views of the text creator, critics, scholars, reviewers, and commentators, as well as various critical lenses, paradigms and frameworks

Criterion 4 - COMPOSE AND CRAFT ANALYTICAL RESPONSES TO TEXTS		
Rating A	Rating B	Rating C
<p>Composes a skilful analytical essay examining how the composers of the Module 3 prescribed texts studied represent the experiences of shame and/or exclusion and how these are prevailed.</p> <p>Synthesises ideas, values and information to develop a detailed, analytical interpretation of these substantial texts.</p>	<p>Composes a coherent analytical essay examining how the composers of the Module 3 prescribed texts studied represent the experiences of shame and/or exclusion and how these are prevailed.</p> <p>Adapts ideas, values and information to develop a coherent and evidence-based interpretation of these substantial texts.</p>	<p>Composes a structured essay making some valid connections between shame and/or exclusion and the Module 3 prescribed texts studied.</p> <p>Uses ideas and information to develop and support an interpretation of these substantial texts.</p>

Criterion 1: DEMONSTRATE UNDERSTANDING AND APPRECIATION OF IDEAS IN TEXTS		
Rating A	Rating B	Rating C
<p>Demonstrates a perceptive understanding and appreciation of the central ideas in the prescribed paired texts in Module 3.</p> <p>The learner's own critical understanding:</p> <ul style="list-style-type: none"> - is supported by appropriate textual evidence - refers to a range of critical interpretations of others - integrates the aesthetic and artistic qualities of these texts in their perceptive discussion. 	<p>Demonstrates an effective/informed understanding and appreciation of the central ideas in the prescribed paired texts in Module 3.</p> <p>The learner's own coherent understanding:</p> <ul style="list-style-type: none"> - is supported by textual evidence - refers to the interpretations of others - includes the artistic qualities of these texts in their effective response. 	<p>Demonstrates a sound understanding and appreciation of the central ideas in the prescribed paired texts in Module 3.</p> <p>The learner's own understanding:</p> <ul style="list-style-type: none"> - includes some textual evidence. - refers to the interpretations of others.

Others may include the views of the text creator, critics, scholars, reviewers, and commentators, as well as various critical lenses, paradigms and frameworks

Criterion 4 - COMPOSE AND CRAFT ANALYTICAL RESPONSES TO TEXTS		
Rating A	Rating B	Rating C
<p>Composes a skilful analytical essay examining how the composers the two texts studied in Module 3 use the relationship between character² and setting to explore relevant ideas.</p> <p>Synthesises ideas, values and information to develop a detailed, analytical interpretation of these substantial texts.</p>	<p>Composes a coherent analytical essay examining how the composers the two texts studied in Module 3 use the relationship between character and setting to explore relevant ideas.</p> <p>Adapts ideas, values and information to develop a coherent and evidence-based interpretation of these substantial texts.</p>	<p>Composes a structured essay examining how the two texts studied in Module 3 explore central ideas through the relationship between character and setting.</p> <p>Uses ideas and information to develop and support an interpretation of these substantial texts.</p>

² Students may discuss more than 1 character from each text.

These are just some random thoughts of mine but maybe worth keeping in mind when awarding a **C4** grading:

A **skilful analytical** essay addresses all aspects of the set Question explicitly. It should also contain:

- a clear Thesis Statement
- a coherent structure with a clear introduction, body, and conclusion
- a critical detailed analysis with evidence and examples
- synthesis of ideas, values, and information
- language used should be clear, precise, and correct
- personal engagement with texts (original insights even)
- smooth transitions between paragraphs and ideas.
- maintaining a formal, academic tone and use appropriate vocabulary/metalinguage