

English Literature

Course Code: ENL315114

Written Examination

This Assessment Report ought to be read alongside the exam paper and the Written Paper and Independent Folio marking tools. These are included as appendices. Students and teachers are also advised to read this report as part of previous Assessment Reports for ENL315114.

As in 2014 and 2015, the Written Examination in 2016 allowed students to refer to either a single substantial text studied throughout the year or TWO substantial texts studied throughout the year in both Section A or B. Even though, many candidates took this opportunity to use one of the paired texts in Module 3 as 'single substantial text', an increasing number are beginning to use their paired study in Section B of the examination.

Please be mindful that the Examination Specifications and the Course document allow the setting Examiner to specify the Module that must be used in any examination item. In practical terms, if you only study one substantial text from the prescribed text list for Module 2, you can only answer on this in either Section A or B, but not in both. Using a single text from the comparative study of texts (Module 3) to respond to a single-text item is against the spirit of the course. Teachers and students are strongly advised to check the Examination Specifications for ENL315114 in Term 1, 2017.

The candidature increased in 2016 by 135 students to a total of 652.

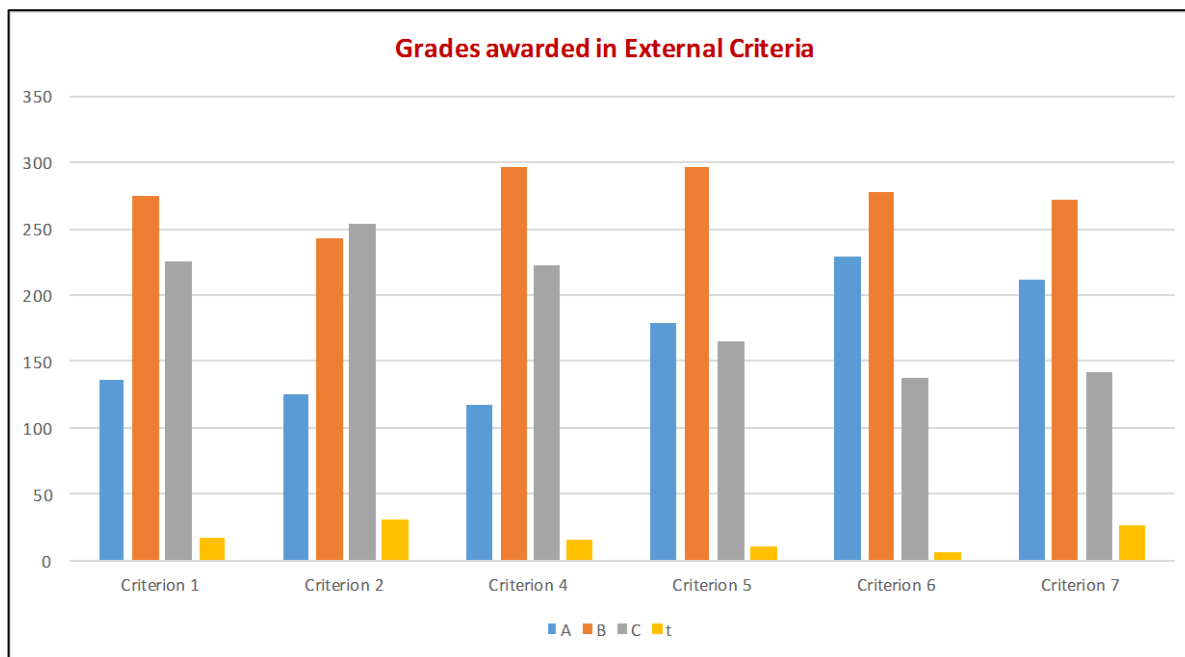
The awards in 2016 were as follows:

NN	1
PA	17
SA	141 (22%)
CA	296 (45%)
HA	150 (23%)
EA	65 (10%)

11 students were absent from the examination without providing an explanation. A further 15 students were ill and did not sit for the examination.

Visual Representation of Grades awarded in 2016

[for externally-assessed criteria]



C6 and C7 showed the closest alignment between External and Internal marks being 229/264 and 211/240 respectively.

General Observations

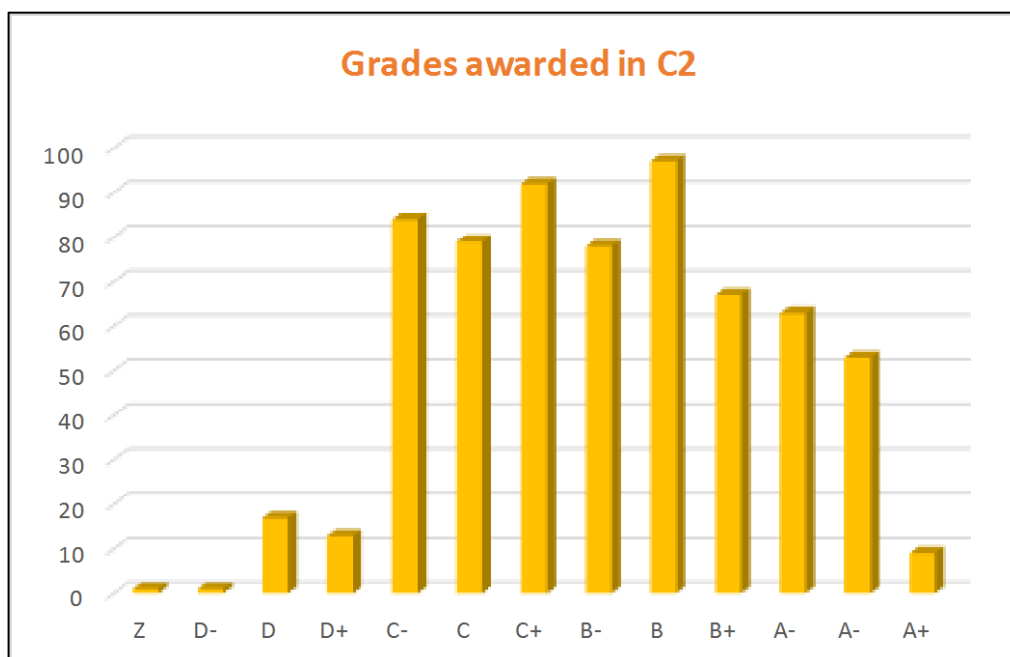
In both sections of the examination, students scoring in the A range:

- explored perceptively the extent to which the 'stated perspective' aligned with a personal understanding of the substantial text(s) studied. Students who used the work of others in an evaluative manner (especially in Section B), as directed to do so, produced very sophisticated responses.
- demonstrated a well-informed understanding of context, compositional techniques, language and ideas, using well-selected and detailed textual references. 'Well-informed' was handled in a myriad of different but valid ways, but mostly were informed by evaluating the ideas of others and by an authentic close engagement with the relevant text itself. The way historical and cultural contexts influence texts was perceptible in Section A although students are reminded that their discussion of historical and cultural context must arise out of their analysis and not be superimposed on the text.
- used judicious references from the substantial text required in both sections of the examination to substantiate their own claims. Students are reminded to not simply 'plonk' these but to meaningfully and purposefully integrate them into their discussion.
- examined the compositional features of the prescribed text critically, paying attention to how the language, in a particular medium, is used by the author to communicate ideas. This was essential for an effective response in Section B of the exam. Students and teachers are reminded that, in the past three examinations, Questions 4 and 6 have specified the compositional technique(s) candidates must use and Questions 5 and 7 allowed candidates to use any compositional techniques to explore the 'stated perspective' contained in the set Question.

- constructed a considered argument using language appropriate to audience, purpose and form. As part of their considerate argument more able students were able to analyse and evaluate connections/interrelationships between ideas and values in texts. The analytical essay in both sections was clearly structured, coherent and cohesive and included a clear thesis, flagging all components of the argument, at the outset. The length of the essays varied, but most candidates scoring in this top range were able to write at least 5 pages. The metalanguage used in the analytical essays was appropriate, particularly in regards to the form of the substantial text(s). For example, using drama discourse when talking about Shakespearean tragedy or cinematic terms when analysing a film.

Section A

A visual representation of the grades awarded for C2 are as follows:



Question I

117 candidates attempted Question Ia.

160 candidates attempted Question Ib.

42% of the 2016 candidature answered Module I.

This was handled well and it was pleasing to see more candidates attempting this question compared with previous years.

The set question was straight forward and allowed candidates to choose TWO poems from the prescribed list. Students must be mindful that the setting examiner could choose to nominate one, or both poems, to be used in the examination. Although it was not stipulated that poems discussed should be derived from different historical contexts, the stronger responses used poems from contrasting eras, which enhanced the cohesiveness of their argument, demonstrating changing ideas and values.

Stronger responses demonstrated how an understanding of context enabled the reader to gain a greater appreciation and understanding of the nature of journeys/love and their impact on individuals. These responses also discussed the literary language and conventions, structures and stylistic features used by the two poets to convey their ideas. What was notable was the imbalance between the 'historical' and cultural context as evidenced in the two poets. Some information about context was superimposed on the discussion instead of arising out of the close detail of the poems.

Those students writing on Journeys performed slightly better than those writing on love because they grappled better with how the different nature of journeys, which were explicitly identified, had an impact on individuals.

Weaker essay responses displayed an imbalance between the various elements of the Question. Many also showed an imbalance in the treatment of the two poems.

Ignoring the focus of the set Question will not allow a candidate to score in the B or A ranges for C4 and the inclusion of extraneous material might adversely impact on the grade for C2. Often, weaker responses failed to achieve a balance between the discussion of values, compositional elements and context, which is at the very heart of Section A of the examination.

Question 2

361 candidates attempted Question 2. 56% of the 2016 candidature answered Module 2 in Section A.

Again, as in previous years, students were directed to answer this question using a substantial text from the prescribed list. Teachers should be mindful that a future examination might stipulate that this text must be the one studied in Module 2.

The question directing students to discuss what is desirable and undesirable in relationship to the text's context was demanding but applicable to most prescribed texts. Candidates who demonstrated a superior understanding of Module 2 were able to tailor their written response appropriately and to categorise their main ideas in terms of desirability and undesirability. Superior responses also commented on how a contemporaneous interpretation of texts, particularly pre-twentieth-century texts, would classify the reception of the ideas contained in a text as desirable or undesirable. The depth of textual knowledge demonstrated by these candidates was impressive.

Texts which were handled well included *Persuasion*, *Tess of the D'Urbervilles*, *The Tempest* and *The Secret River*.

A good number of *The Great Gatsby* and *Frankenstein* essays struggled to articulate what was presented as 'desirable' in those texts, concentrating instead, on a litany of 'undesirable' attributes.

Again, as in past years if candidates want to improve their result they simply must provide a much more cohesive essay structure. This requires using the key word/s of the question, topic sentences and providing quotations as evidence. The composition of a strong and clear thesis in the introductory section of the essay is an essential element of an essay. More evidence of quotations was needed by most candidates. Weaker answers simply resorted to retelling the plot and were limited by being often two and a half pages in length.

Question 3

18 candidates attempted Question 3. Only 2% of the 2016 candidature answered Module 3 in Section A.

The question asked candidates to discuss the extent to which the authors of TWO substantial texts created characters who are not in control of their lives. Although this may appear to be a demanding question, a little bit of effort in the planning stage of the examination produced some fine results. Interestingly enough, this Question in Section A did not direct students to explore the values of these two texts, although a handful of them did so and were duly rewarded for this.

A broad range of paired texts were included in the responses to this question. A handful of superior responses on *The Tempest* and *The Secret River* were very impressive indeed.

Less effective responses struggled to structure their responses clearly in a way that adequately covered two substantial texts and failed to explicitly identify why their respective character (s) in the two chosen texts were not in control of their own lives.

A marked imbalance in the treatment of the two texts was also a characteristic of C-range responses.

Section B

The biggest change in Section B this year included the stipulation 'refer to the critical interpretations of others in your response to support your understanding.'

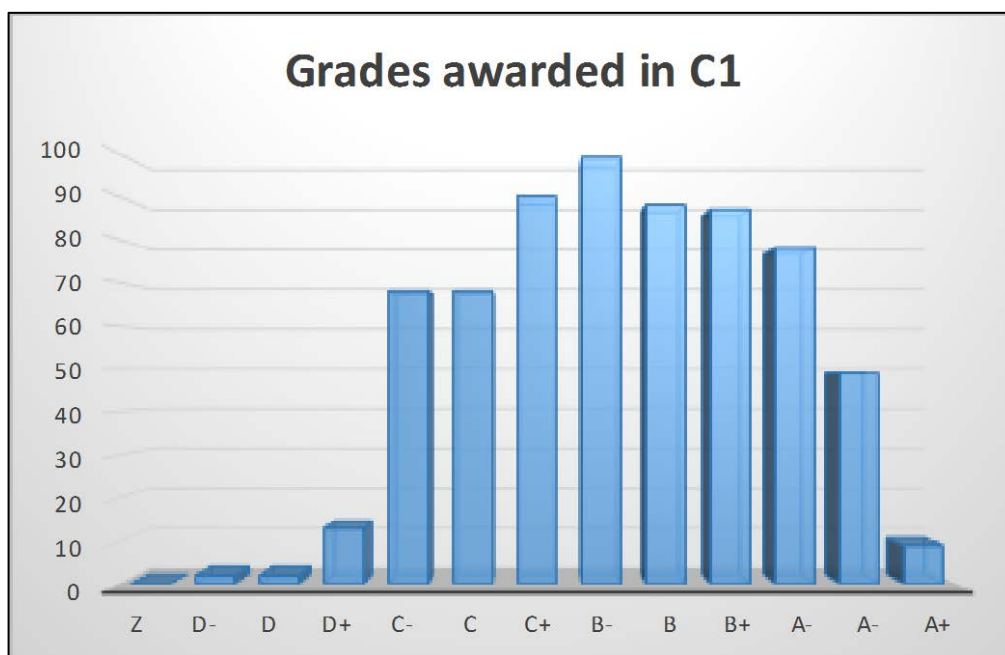
As stated previously, critical interpretations of others must support the idea being discussed and therefore deepen the analysis. At times interpretations were 'floated' without evaluating how this supported the reading of the text being presented. Better answers used the ideas of others to extend their interpretation by including supporting views and those they rejected. This is within the spirit of the Syllabus and is an essential requirement of C1.

Criterion 1 requires a strong personal response that is supported through an examination of the compositional features of text. The use of the first person is perfectly acceptable in this section as is a third person response, however the marker needs to be able to identify the candidate's position without the need to extrapolate. Where this occurs, it is indicative of a poorly structured response that lacks clarity and cohesiveness.

Pleasingly, more candidates than in previous years referred to other critics or literary perspectives to strengthen their arguments in their answers.

Weaker responses in the lower C-range and the ones awarded a 't' had trouble even identifying the composer of the text and relied, mostly, on pre-prepared material, that may not have been original. This is not quite the same thing as referring to 'the critical interpretations of others' as directed by the Question.

The critical understandings of texts is an essential component of C1 which candidates need to demonstrate by referring to the Marking Tool.



562 students answered either Question 4 or Question 5 in Section B.

This represents 81% of the candidature.

Question 4

252 candidates attempted Question 4.

For the last two years, Question 4 identified the compositional techniques that are to be addressed by students. This continued this year with candidates being asked to “discuss how effectively the ending and at least one other literary device used by the author helped to strengthen the main ideas on ONE substantial text.”

Some students found the specificity of this question problematic and instead of connecting their ideas and understanding of the text to its ending, they chose to effectively ignore this and hoped that concentrating on ‘the one other literary device’ stipulated by the Question might suffice.

Better responses were able to discuss the ending of the text, particularly in the case of *King Lear* and *The Tempest*. Examiners were open-minded about what constitutes an ending of a text and accepted what was offered by candidates as an ending, within reason. It was interesting to note that some students’ writing on plays like *Streetcar* and *Death of a Salesman* struggled to focus their discussion on the ending of those plays, both of which contain memorable and distinct ‘endings’. Better responses nominated the last act of a play, or the last scene as an ending or the last few chapters of a novel. Candidates writing on film in this Question often found it difficult to nominate a distinct ending of the film and struggled to maintain consistency in their argument. *Skin*, *One Night the Moon* and *Blue Jasmine* provided evidence of this.

Question 5

274 candidates attempted Question 5.

For the last two years, Question 5 did not stipulate the compositional techniques to be used by candidates but instead, provided a specific idea/issue to be explored. In 2016 this was the ideas of change and/or growth. This was a very straightforward idea which suited many of the prescribed texts used as a substantial text. Most candidates took advantage of the ‘and/or’ and only discussed one of these in their response. The word ‘ideas’ in the set Question was in the plural form and candidates were expected to discuss at least two instances of change or growth.

The question prompted students to ensure that they examined the compositional features of the text under discussion. Better responses discussed significant compositional techniques apart from characterization. A-range candidates were able to demonstrate their superior understanding of techniques in *King Lear* through the use of parallel plots, the motif of seeing, and the use of an Aristotelian tragedy, or the use of setting and contrasting characters in *The Tempest*, *Burial Rites*, *Regeneration* and *Tess*.

Question 6

103 candidates attempted Question 6.

This was by far the most accessible Question in the 2016 examination and highly able students took advantage of this and wrote coherently, critically and beautifully on their paired texts. For the last two years, Question 6 stipulated the compositional technique to be explored by candidates but, unlike the single-text question in this section, it was broader. This year, students were asked to explore how the protagonist in each text in Module 3 has been constructed to develop the central ideas of each of the two texts.

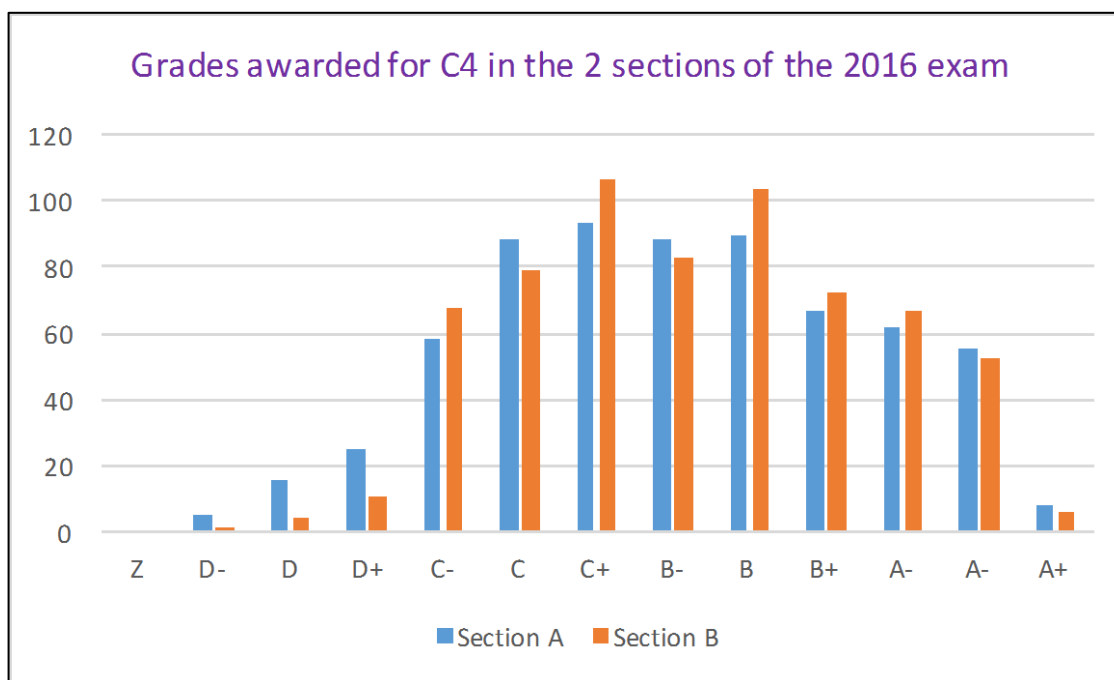
Nearly all candidates were able to at least demonstrate an understanding and appreciation of how the central ideas in prescribed texts are developed through each text’s protagonist. Most students restricted their discussion in how the protagonist of the text is constructed as a vehicle used by the author to explore the central ideas of the work. Nearly all candidates were able to provide some evidence to support their claim, although better candidates were able to provide textual references that were very appropriate to their claims. It was interesting to observe that students who were not as well prepared as others could only provide textual references that did not involve the protagonist of the text, as a result of this the success of the response was compromised.

Question 7

Only 24 candidates attempted Question 7

For the last two years, Question 7 did not stipulate the compositional techniques to be used by candidates but instead, provided a specific idea/issue to be explored. The question this year asked students to examine how the authors of TWO substantial texts highlight the importance of acting responsibly and with integrity. This was a demanding question and was only attempted by a handful of students.

Interestingly 80% of the 2016 candidature did not answer on Module 3 of the Syllabus.



Independent Study – Folio

Most Candidates completed their Independent Study on ONE text from either the 2016 Prescribed Text list OR from the List of Additional Titles for Module 4. Very few candidates chose to include an additional text. Candidates who performed well expressed their focus as a study question and showed a commanding understanding of Criterion 6 and 7.

As in the past, there were many impressive and excellent Independent Studies this year. These included sophisticated third person and first person critical responses, clever imaginative responses with strong links to the critical focus and insightful reflective statements which provided relevant personal context.

Many candidates had carried out careful research on their text and author and used this research in an intelligent and illuminating way to support their interpretation and focus. A number, too, had thought carefully, but with a sense of daring, about what form would best allow them to explore their focus in the Creative Response. A refined focus question is crucial – it is best to be precise and not too wordy. Solid focus questions usually make reference to values to reflect upon and explore, cultural contexts to interrogate, and compositional features to analyse, which are utilised in the creative response. Students who had chosen broad statements to discuss rather than inquiry questions were less successful in addressing Criterion 6.

Successful candidates chose inquiry questions that enabled them to incorporate their own personal context in the Reflective Statement and in the Critical Essay. Some students had chosen to focus on a particular literary reading such as postcolonialism, or feminism and their personal perspective was evidenced in a sophisticated manner through their third person discussion.

The most notable weakness in the folios were those which did not address the inquiry questions candidates set for themselves. Candidates must be encouraged to craft an inquiry question which allows them to address Criterion Six while focusing their responses on manageable ideas. An inquiry question which attempts to address all of the “themes and issues” will not allow candidates to respond in detail with their own ideas and the ideas of others. It is vital that students identify their area of enquiry and create a ‘useable’ question that connects to their area of study and that also gives them the opportunity to address criterion requirements. There were many issues that arose from the type of question that students framed their responses around including:

- Questions that weren't questions, but in fact were statements about the text and some of the ideas encountered in the text. Many of these were up to 100 words in length.
- Questions that didn't allow for the requirements of C6, specifically to consider the perspective of the individual within the folio. For some folios such as these, it was very difficult for students to attain grades that correlated with their achievements for C5 and C7 as the assessor had to search (frequently unfruitfully) for any of the students own (and sometimes others) perspectives.
- There were several Independent Studies that lacked a question all together! The question was not identified on the cover page or within the body of work.

The most problematic aspect of marking the folios electronically this year was the inconsistent use of a Referencing System used by the candidates. Even though MLA 8 was specified for 2016, examiners were cognizant of several issues pertaining to referencing systems in some colleges and did not penalise students for not observing MLA 8 guide. MLA 8 is to be used in 2017 by all candidates and failure to do so will result in penalties.

The majority of candidates demonstrated an understanding of the importance of meticulous referencing to address many of the evidences of criterion 7. Of particular concern was those who chose to include extensive bibliographies and no in-text references. Some candidates are still failing to reference their primary text.

However, for many candidates, even some of the very good ones, there was a reliance on less ‘reputable’ sources of information eg *Schmoop*, *endnotes* and the like. A good bibliography and reference list should demonstrate sound researching skills and wide reading. Students should aim to utilise a few good scholarly sources. Those who did evidently benefitted from engaging with them.

Another major problem is the annoying use of cover pages for each different component of the folio and the non-use of the cover page which was mandated in the Folio Guidelines. This is included as an appendix here and must be used appropriately in 2017 by all candidates.

Other presentation conventions stipulated in the Independent Study Guidelines including font size and line spacing must be adhered to.

The Reflective Statement

Many students wasted the gift of 600 words in the reflective statement. Some students' Reflective Statements were very brief while others were clearly first drafts and were full of errors of expression and syntax. In some cases, the quality of the expression in the Reflection Statement and the rest of the folio, particularly the critical response, was so varied that it prompted the examiner to ponder if it was written by the same candidate. The marked unevenness of expression, complexity and sophistication between the Critical component and the RS suggests that too many candidates are still rushing their reflective statements, seeing them as less important than the other two components. This also flagged some concerns for some markers that possible undue assistance may have been provided for sections of the Independent Study.

Nearly all candidates wrote between 450 - 600 words and recognized that the Reflective Statement is NOT part of the word count.

Many neglected to identify important potential elements including (as example):

- how the text had an impact on them

- how the ideas/circumstances from the text are evident in/absent from their own world
- the connections between their imaginative and critical pieces.
- why the ideas in their text are important to consider in the world in which we live.
- outlining their intentions for the pieces.

Many chose to identify the things they didn't do, i.e. waffling on about abandoned ideas or research processes. Specifically, responses such as these did not reflect on or connect the contents of their independent study to their reflective statement. It was again very apparent that the RS had been 'knocked together' as the last step in the process of constructing the Independent Study and consequently did not reflect the level of work evident in the other components of the folio. Frequently, students repeated ideas or interpretation of ideas that were discussed in their critical piece in their RS.

All Reflective Statements were written in the first person as instructed. Unfortunately, many Reflective Statements did not follow the instruction to:

- give markers an understanding of your intentions for your chosen focus
- explain the relationship between your stated focus and both the imaginative and critical responses
- outline the way(s) in which your imaginative response relates to the critical response
- analyse the influence of chosen text(s) on your own ideas, values and perspectives
- outline any independent investigation/research you may have carried out as part of your Independent Study.

As a Consequence, they did not support the Critical and Imaginative as comprehensively as it could have been possible.

Most candidates utilised the context statement as a platform for Criterion 6 to good effect. Most candidates outlined their focus area and linked their imaginative and critical response effectively. Three examples of how students tackled C6 are included for your consideration.

It is important to be explicit about the form of the Imaginative Response in the Reflective Statement. Most candidates explained how the Imaginative and Critical Responses connected in terms of ideas, and sometimes setting; but few specified form. In some cases, discerning the form was difficult, even when reading the piece.

The Critical Response

The CR was, typically, the strongest piece in the Independent Study which suggests that the time allocation given to all three pieces was uneven. The object of the critical response is to express a personal position and examine your own ideas, values and perspectives and those of others by critically reflecting on the text(s).

Writing in the third person does not preclude you from doing this.

A carefully phrased question is essential for a successful critical response. To evaluate textual integrity as part of a *critical* reflection, an analysis of compositional features is required; to express a personal position, candidates needed to reflect on the influence of the text on their own ideas, values and perspectives. The most successful questions made specific reference to both of these components. This often involved a two part question.

General statements followed by 'Discuss' or very general questions which could have applied to many texts limited the capacity of the candidate to demonstrate a detailed understanding of the text.

By contrast, critical components that showed understanding of texts as purposeful constructs were outstanding and sophisticated. These candidates were able to use present tense when discussing characters and plot as constructs, and past tense when referring to historical and cultural contextual information relevant to their text. Such sophisticated critical writing showed candidates' understanding of the complexity of the issues explored and how composers can create characters to highlight such issues. There were some outstanding critical components written in the third person which were complemented with reflective statements explaining personal contextual information resulting in the position adopted in the study. Such positions included literary perspectives such as Feminist and Marxist readings.

The way in which the stronger Critical Responses moved so effortlessly between textual analysis and their own response to the text, each helping the other to reach a new level of understanding, was impressive. There were many remarkable critical responses in both the first and the third person and both were equally acknowledged and rewarded for the insight of their analysis. Those candidates who wrote using the more traditional third person ensured that a personal interpretation and position was discernible in their writing.

It was pleasing to see that the majority of candidates demonstrated an understanding of the meaning of a critical response as distinct from a reflective or analytical one. Stronger candidates, privileged a particular perspective and provided evidence for their stance through reference to the composer and his/her use of compositional features. These studies also referenced scholarly critiques to further strengthen their arguments. Weaker students wrote a reflective response and often did not include even the composer as an 'other', to either endorse or challenge their view.

Generally this part of the study was the most pleasing and there were many candidates who carefully analysed texts in relation to set focus questions, carefully selecting evidence and quotations to support their ideas. The better critical responses also demonstrated an ability to skillfully integrate a discussion of the candidate's own ideas, values and perspectives into the analysis of others' ideas. Only a few candidates identified some of the contextual features shaping personal responses to texts.

Higher quality responses analyse the construction of the text e.g. point of view, characterisation, symbolism, etc (traditional literary criticism) in relation to themes and ideas. Several high quality 'critical literacy' essays examined the significance of the cultural context relevant to composer and responder. Quite a few alternative and resistant readings offered thought-provoking, insightful and original arguments as they usually go beyond the dominant interpretation. While feminist readings of texts are the most common, text criticism that deconstructs class and/or race also enabled a rich contextual exploration.

Paragraphs were generally accurately structured with clear topic sentences. In-text referencing was usually accurate but there were numerous Independent Studies without alphabetised bibliographies. Spelling was usually excellent.

The introduction should signpost the landscape of the essay to follow – clear, succinct and constructing a purposeful thesis. Long introductions highlight lack of clarity and focus, as do bloated body paragraphs. Making connections between paragraphs through transitional links or via the essay focus is crucial to overall cohesiveness. Above all, avoid retelling the narrative. Sometimes it may be necessary to recount aspects of the text; and ensure there is analysis and relevance to the focus question. Mid-range folios lose sight of their focus.

Exploring the shifts in gender representation was often a solid way for students to respond to the text. This was often done quite successfully through Hardy's *Tess of the D'Urbervilles*, Jane Austen's *Persuasion* and Shelley's *Frankenstein. Her, Never Let Me Go* and *Blade Runner* enabled students to often write insightfully on what it is to be human. Despite the proliferation of secondary sources, *Blade Runner* essays and creative responses were often too descriptive and thus disappointing.

Close textual analysis still provides the most effective and original examination of a text. A focus on language was often missing from critical responses in favour of wide descriptions of events. An excellent analysis of *Blue Jasmine*, for example, focused carefully on the construction of characters through visual devices and included film stills in the essay.

Far too many candidates are not treating characters as fictional constructs of the composer. This led to many pedestrian statements that implied the characters were real people. Weaker candidates are still not treating characters as fictional constructs in their writing which hampers sophistication. By contrast, stronger students showed awareness by using present tense when discussing characters and past tense to refer to historical information.

The Imaginative Response

There has been a marked shift in the quality of the imaginative responses in 2016. However, the imaginative response must relate clearly to the critical response and serve as another way of showing knowledge and understanding of the chosen text(s).

The 1200-word count was taken more seriously this year and there were some very sophisticated and engaging responses that strongly resonated with focus topics. Stronger students used their imaginative responses to extend their understanding of the text and to do something fresh and original, whether it was to write from a different character's perspective, to insert a chapter etc. Most imaginative responses were extensions of the texts themselves; however there were a few outstanding responses that had taken the issues of the text and explored them in a completely different context. It is important to note that such responses are only successful if the candidate has clearly articulated the connection between the critical and the imaginative components in the reflective statement and this is another reason why the latter cannot be rushed up at the last minute! Strong personal positions were also evidenced in the more sophisticated responses as capable students utilised characters to voice their own perspectives.

What differentiated the stronger responses from the more pedestrian was the believability of the characters. Weaker students are still changing the very essence of their text's characters which does not make for a convincing read! Also transforming the first person narration of events in a text into the same protagonist's diary entries with very little new material does not constitute a successful imaginative response.

Insightful creative responses explored minor characters' viewpoints and/or what happened next (using the language and style of the original text). The most successful imaginative responses showed a preparedness to 'play' with language and to integrate literary and stylistic features into the piece; for example, writing from a particular character's perspective which endeavoured to capture the voice of the character was rewarded.

A number of candidates used the ideas in their analytical response as the link, presenting pieces that were contextually outside the focus text. This was often successful but candidates must ensure the connection is clear and developed throughout their piece. Imaginative pieces which presented possible scenarios that could have occurred within the prescribed text were often successful.

Independent Study Folio Marking Tool 2017

CRITERION 5 Compose and craft imaginative responses to texts

A RATING	B RATING	C RATING
<p>In response to a prescribed text, the learner composes and crafts a highly original and sustained Imaginative Response that:</p> <ul style="list-style-type: none"> relates to the critical response clearly and meaningfully demonstrates a highly skilled integration of language, technical skills, conventions and medium for the intended audience and purpose engages the intended audience communicates highly developed ideas with sophistication. 	<p>In response to a prescribed text, the learner composes and crafts an effective Imaginative Response that:</p> <ul style="list-style-type: none"> relates to the critical response uses stylistic features, structures and literary techniques appropriate to selected form(s) engages the intended audience. 	<p>In response to a prescribed text, the learner composes and crafts an Imaginative Response that:</p> <ul style="list-style-type: none"> uses a limited range of stylistic features, structures and literary techniques.

CRITERION 6 Demonstrate understanding¹ of own and others' ideas, values and perspectives²

A RATING	B RATING	C RATING
<p>In all three IS pieces, but particularly in RS and the CR, the learner:</p> <ul style="list-style-type: none"> analyses and evaluates composer's ideas, values and perspectives in texts, supported by extensive evidence from the texts analyses influences of texts and language on own ideas, values and perspectives, and their relationship with own context clearly expresses and justifies own ideas, values and perspectives analyses the influence of contextual factors in shaping personal responses to texts. 	<p>In all three IS pieces, but particularly in RS and the CR, the learner:</p> <ul style="list-style-type: none"> analyses composer's ideas, values and perspectives in texts, supported by evidence from the texts analyses influences of texts and language on own ideas, values and perspectives clearly expresses own ideas, values and perspectives identifies the influence of contextual factors in shaping personal responses to texts. 	<p>In all three IS pieces, but particularly in RS and the CR, the learner:</p> <ul style="list-style-type: none"> identifies composer's ideas, values and perspectives in texts, supported by some evidence from the texts describes influences of texts and language on own ideas, values and perspectives expresses own ideas, values and perspectives with varying success identifies some personal factors in interpreting and responding to texts.

¹ This understanding must be expressed explicitly in the 1st person in the RS but could be indirect in the CR. In the case of the IR, this understanding will be nuanced and indirect due to the nature of the IR.

² 'Others' can refer to the composer(s), the work of commentators, reviewers, theorists, critics or an alternative reading.

CRITERION 7 Demonstrate accurate and effective use of language

A RATING	B RATING	C RATING
<p>In all three responses in the IS the learner communicates ideas using nuanced language with precision, subtlety and originality.</p> <p>As a way of ensuring academic integrity, the learner uses the MLA 8 Referencing Guide with a high degree of accuracy.</p>	<p>In all three responses in the IS the learner communicates ideas using clear, controlled and precise language.</p> <p>As a way of ensuring academic integrity, the learner uses the MLA 8 Referencing Guide correctly.</p>	<p>In all three responses in the IS the learner communicates ideas using clear and controlled language.</p> <p>As a way of ensuring academic integrity, the learner uses the MLA 8 Referencing Guide mostly correctly.</p>

Word limits must be adhered to. No penalties apply if the Critical and Imaginative pieces are between 3,000 – 3,300 words. Markers must penalise by one rating on Criterion 7 any study that is over/under the prescribed word limit.

English Literature

Course Code: ENL315114

2016 Written Paper Marking Guidelines



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ASSESSMENT, STANDARDS
& CERTIFICATION

Section A Criterion 2 - Rating C	Section A Criterion 2 - Rating B	Section A Criterion 2 - Rating A
The student demonstrates an understanding of how historical and cultural contexts influence texts	The student demonstrates an effective understanding of how historical and cultural contexts influence texts	The student demonstrates a perceptive understanding of how historical and cultural contexts influence texts
<p>In demonstrating this, the learner:</p> <ul style="list-style-type: none"> describes the major features of historical contexts of texts explains connections between texts, society and culture identifies the features of prevailing ideologies at the times of texts' composition and/or setting 	<p>In demonstrating this, the learner:</p> <ul style="list-style-type: none"> considers the influence of relevant features of historical contexts on texts analyses connections between texts, society and culture in the construction of meaning considers the influence of relevant aspects of prevailing ideologies at the times of texts' composition and/or setting. 	<p>In demonstrating this, the learner:</p> <ul style="list-style-type: none"> interrogates the influence of relevant features of historical contexts on texts interrogates the relationship between texts, society and culture in the construction of meaning interrogates the influence of relevant aspects of prevailing ideologies at the times of texts' composition and/or setting.

Sections A & B Crit. 4 - Rating C	Sections A & B Criterion 4 - Rating B	Sections A & B Crit. 4 - Rating A
Composes a structured analytical essay that addresses most of the aspects of the set Question. (Section A only) As part of this, describes connections between construction of texts and authors' ideas and values.	Composes a structured and coherent analytical essay that addresses the various aspects of the set Question consistently. (Section A only) As part of this, analyses connections between construction of texts and authors' ideas and values.	Composes a clearly structured, coherent and cohesive analytical essay that addresses all aspects of the set Question skillfully and explicitly. (Section A only) As part of this, interrogates connections between construction of texts and authors' ideas and values.

Section A Criterion 1 - Rating C	Section A Criterion 1 - Rating B	Section A Criterion 1 - Rating A
Demonstrates an understanding and appreciation of how the central ideas in prescribed texts are developed. The learner's interpretation of the prescribed texts: <ul style="list-style-type: none"> examines some relevant compositional features contains some supporting evidence. 	Demonstrates an effective understanding and informed appreciation of how the central ideas in prescribed texts are developed. The learner's coherent interpretation of the prescribed texts: <ul style="list-style-type: none"> examines relevant compositional features is well supported by textual evidence demonstrates understanding of other critical interpretations. 	Demonstrates a perceptive understanding and nuanced appreciation of how the central ideas in prescribed texts are developed. The learner's detailed critical interpretation of the prescribed texts: <ul style="list-style-type: none"> examines relevant compositional features is supported by appropriate and judicious textual evidence is informed by a range of other critical interpretations.