

PAPER 2

SECTION 1 – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

Note 1 – RESPONDING TO DRAMATIC TEXTS

In attempting questions set on dramatic texts, candidates are free to support the points they make by reference to performances of the texts that they have seen.

Note 2 – NO ANSWER ON A SHAKESPEAREAN TEXT

For direction as to procedure when a candidate fails to answer on a Shakespearean play in either the Single Text or the Comparative Study, see Appendix 4 in this Marking Scheme.

A Americanah – Chimamanda Ngozi Adichie

- (i) Identify and discuss a variety of insights you gained into the subject of identity through your engagement with Adichie’s novel, *Americanah*. Develop your answer with reference to the text.**

Candidates should identify and discuss at least two distinct insights they gained into the subject of identity through their engagement with Adichie’s novel, *Americanah*. Pay particular attention to the quality of the discussion. Responses should be developed with reference to the text.

Mark ex 60 by reference to the criteria for assessment, using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code I/I for insights gained into the subject of identity

Indicative material:

- identity is a complex multi-faceted concept – personal, cultural, historical, social, etc.
- an abstract, uncertain, concept – constantly under review
- social identity is a “label” – symbols associated with this e.g. fake/genuine ID cards
- the centrality of race, gender, class, cultural norms, wealth, status, etc. in shaping identity
- characters can exhibit both true and false identities
- elements of identity are not always fixed or stable
- cultural/societal pressures can affect the development of both true and false identity
- social assimilation may demand a betrayal, denial, subversion of true/authentic identity
- techniques used to define personal identity e.g. blogging, hair dressing, language, accent etc.

Etc.

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

AMERICANAH (ii)

(ii) “The female characters in Adichie’s novel, *Americanah*, fail each other.”

Based on your reading of the novel, to what extent do you agree or disagree with the above statement? Explain your answer, giving reasons for your response. Develop your answer with reference to Adichie’s novel, *Americanah*.

Candidates are free to agree or disagree wholly or in part with the statement provided. In their answers, candidates should explain the extent to which they agree and/or disagree with the statement, developing their responses with reference to the text.

Mark ex 60 by reference to the criteria for assessment using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code F/F for female characters do/do not fail each other

Indicative material:

- females can support/betray each other (Aunt Uju/Shan, etc.)
- relationships between females can be deep/shallow/ambiguous
- women support each other through simple acts of solidarity e.g. hair braiding
- female characters tend to be independent women, who neither need/offer support
- the patronising nature of some female characters does not imply any sense of solidarity
- solidarity may not come naturally to the more opinionated female characters **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

B The Handmaid's Tale – Margaret Atwood

- (i) Identify and discuss a variety of insights you gained into the subject of identity through your engagement with Atwood's novel, *The Handmaid's Tale*. Develop your answer with reference to the text.

Candidates should identify and discuss at least two distinct insights they gained into the subject of identity through their engagement with Atwood's novel, *The Handmaid's Tale*. Pay particular attention to the quality of the discussion. Responses should be developed with reference to the text.

Mark ex 60 by reference to the criteria for assessment, using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/ fluency quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code I/I for insights gained into the subject of identity

Indicative material:

- identity is a complex multi-faceted concept – personal, cultural, historical, social, etc.
- an abstract, uncertain, concept – constantly under review
- social identity is a “label” – symbols associated with this e.g. dress/uniform, titles, etc.
- the centrality of gender, class, cultural norms etc. in the development of identity
- elements of identity are not always fixed or stable
- cultural/societal pressures can affect the development of both true/false/ambiguous identities
- social assimilation may demand a betrayal, denial, subversion of true/authentic identity
- techniques used to define/control/maintain personal identity e.g. secrets, memories, etc.

Etc.

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

THE HANDMAID'S TALE (ii)

(ii) “The female characters in Atwood’s novel, *The Handmaid’s Tale*, fail each other.”

Based on your reading of the novel, to what extent do you agree or disagree with the above statement? Explain your answer, giving reasons for your response. Develop your answer with reference to Atwood’s novel, *The Handmaid’s Tale*.

Candidates are free to agree or disagree wholly or in part with the statement provided. In their answers, candidates should explain the extent to which they agree and/or disagree with the statement, developing their responses with reference to the text.

Mark ex 60 by reference to the criteria for assessment, using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code F/F for female characters do/do not fail each other

Indicative material:

- females can support/exploit each other (the Aunts/Moira, Ofglen/Serena Joy, etc.)
- relationships between females can be deep/shallow/ambiguous
- Offred epitomises female resistance
- social restrictions amplify the importance of small acts of kindness/subtle indications of support
- females often sit in aloof judgement of other female characters
- solidarity may not come naturally to the more passive/radical/indoctrinated female characters **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

C Persuasion – Jane Austen

- (i) Identify and discuss a variety of insights you gained into the subject of identity through your engagement with Austen’s novel, *Persuasion*. Develop your answer with reference to the text.**

Candidates should identify and discuss at least two distinct insights they gained into the subject of identity through their engagement with Austen’s novel, *Persuasion*. Pay particular attention to the quality of the discussion. Responses should be developed with reference to the text.

Mark ex 60 by reference to the criteria for assessment using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points /originality of thought/ evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout /fluency/ quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code I/I for insights gained into the subject of identity

Indicative material:

- identity linked to social class/marital status/age
- in a patriarchal society – women’s identities strongly linked to their fathers/husbands
- personal identity evolves/grows/develops/emerges – self-worth/independence can surface
- true identities can emerge in moments of crisis
- true identity stifled through the rigid observation of social conventions and norms **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

PERSUASION (ii)

(ii) “The female characters in Austen’s novel, *Persuasion*, fail each other.”

Based on your reading of the novel, to what extent do you agree or disagree with the above statement? Explain your answer, giving reasons for your response. Develop your answer with reference to Austen’s novel, *Persuasion*.

Candidates are free to agree or disagree wholly or in part with the statement provided. In their answers, candidates should explain the extent to which they agree and/or disagree with the statement, developing their responses with reference to the text.

Mark ex 60 by reference to the criteria for assessment, using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code F/F for female characters do/do not fail each other

Indicative material:

- females can support/undermine each other (Anne, Lady Russell, Mrs Smith, Mary, etc.)
- relationships between females can be deep/shallow/ambiguous
- self-interest often dominates female relationships
- Anne is tolerant/supportive of so many other female characters
- solidarity may not come naturally to the more fickle/shallow female characters **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

D By the Bog of Cats – Marina Carr

- (i) Discuss the reasons why, in your opinion, Marina Carr’s use of a variety of horrific, bizarre and unbelievable elements does or does not heighten the tragic intensity of her play, *By the Bog of Cats*. Develop your answer with reference to the text.

Candidates should discuss at least two reasons why Carr’s use of a variety of horrific, bizarre and unbelievable elements does or does not heighten the tragic intensity of the play, *By the Bog of Cats*. “A variety of horrific, bizarre and unbelievable elements” may be considered either individually or collectively. Pay particular attention to the quality of the discussion and the extent to which the answer is developed with reference to the text.

Mark ex 60 by reference to the criteria for assessment using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points /originality of thought/ understanding of dramatic elements/evidence of critical literacy, etc.
C: Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
L: Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, etc.
M: Accuracy of mechanics **Etc.**

Code E/HT for use of horrific/bizarre/unbelievable element(s) does/does not heighten tragic intensity

Indicative material:

the use of horrific, bizarre and unbelievable elements (e.g. the mutilated corpse of the black swan, savage violence, disturbing imagery, bizarre characters, the bog, foreshadowing, dialect, songs, allusions, etc.)

does heighten

the tragic intensity of her play by amplifying Hester’s tragic fate, by enhancing the tragic suspense/anticipation/tension, by conveying pathos and poignancy, by magnifying the tragic flaw of an excess of self-knowledge, by rewriting myths/tragedy to suit her contemporary view, by delivering the final tragic outcome **Etc.**

does not heighten

the tragic intensity of her play by introducing contrived horrific, bizarre, and unbelievable elements as these reduce the tragedy to melodrama, pathos to pantomime and fear to farce; such elements lessen the psychological pressure on the audience **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

BY THE BOG OF CATS¹ (ii)

- (ii) Discuss how Marina Carr uses language to create dark comedy and add a poetic quality to her play, *By the Bog of Cats*. Develop your answer with reference to the text.

Candidates should discuss how Marina Carr uses language to create dark comedy and add a poetic quality to her play, *By the Bog of Cats*. Pay particular attention to the quality of the discussion and the extent to which the answer is developed with reference to the text.

Mark ex 60 by reference to the criteria for assessment using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/ understanding of the use of language/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code LC for how language is used to create dark comedy

Code LP for how language is used to add a poetic quality

Indicative material:

Use of language: imagery (including symbolism and motif) e.g. animal, fire, the white dress, the swan, knives, etc.; contrast; dialect, songs, stage directions, dialogue, hyperbole, mythology, powerful speech rhythms **Etc.**

to create dark comedy through macabre/carnavalesque comic scenes, through the use of absurd/ surreal humour, through grotesque imagery, through the accentuation of farcical/ dark/ incongruous/ disturbing moments, through the presence of characters with comic/ violent/unpredictable/subversive potential **Etc.**

to add a poetic quality through the poetic magic/sound of the language, through the extraordinary construction of images, through the engagement with Hester's emotional landscape, through the exploration of romantic/passionate love, through the accentuation of lyricism in the drama, through the play's elegiac qualities **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

E Macbeth – William Shakespeare

- (i) **Discuss the reasons why, in your opinion, Shakespeare’s use of a variety of horrific, bizarre and unbelievable elements does or does not heighten the tragic intensity of his play, *Macbeth*. Develop your answer with reference to the text.**

Candidates should discuss at least two reasons why Shakespeare’s use of a variety of horrific, bizarre and unbelievable elements does or does not heighten the tragic intensity of the play, *Macbeth*. “A variety of horrific, bizarre and unbelievable elements” may be considered either individually or collectively. Pay particular attention to the quality of the discussion and the extent to which the answer is developed with reference to the text.

Mark ex 60 by reference to the criteria for assessment using the breakdown of marks below.

- P:** Focus/relevance of response/well chosen, compelling points /originality of thought/ understanding of dramatic elements/ evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout /fluency/ quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code E/HT for use of horrific/bizarre/unbelievable element(s) does/does not heighten tragic intensity

Indicative material:

the use of horrific, bizarre and unbelievable elements (e.g. witches, metaphorical dagger, gory ghost, savage violence, disturbing imagery, apparitions, etc.)

does heighten

the tragic intensity of his play by demonstrating the profound impact of Macbeth’s tragic flaw on himself/others/Scotland; by amplifying the tragic nature of Macbeth’s fall from grace; by representing the embodiment of evil/Macbeth’s conscience; by enhancing the tragic suspense and tension; by delivering pathos and poignancy; by emphasising the frailty of the human condition; by eliminating all hope of joy, redemption or a happy ending, by increasing the psychological pressure on the audience **Etc.**

does not heighten

the tragic intensity of his play by introducing contrived horrific, bizarre, and unbelievable elements as these reduce the tragedy to melodrama, pathos to pantomime and fear to farce; such elements lessen the psychological pressure on the audience **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

MACBETH¹ (ii)

- (ii) Discuss how Shakespeare's use of language, including imagery, plays an important part in developing our understanding of **one** of the following aspects of his play, *Macbeth*: themes; characterisation; setting and atmosphere. Develop your answer with reference to the text.

Candidates should discuss how Shakespeare's use of language, including imagery, plays an important part in developing our understanding of **one** of the following aspects of the play: themes (at least two), characterisation (one or more characters), setting and atmosphere. Pay particular attention to the quality of the discussion and the extent to which the answer is developed with reference to the text.

Mark ex 60 by reference to the criteria for assessment using the breakdown of marks below.

- P:** Focus/relevance of response, well chosen, compelling points, originality of thought, understanding of the use of language, evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code L/UA for the importance of language in our understanding of **one** of the following aspects: themes or characterisation or setting and atmosphere

Indicative material:

Use of language: imagery (including symbolism and motifs) e.g. blood, light & darkness, sleep, clothing, animal imagery, etc.; soliloquies; contrast; dialogue, rhythm, etc.

plays an important part in our understanding of:

themes: language used to embody key thematic concepts such as kingship, ambition, fate, etc.; to communicate thematic concerns such as the nature of good and evil or the danger of confusing appearance & reality; to clarify, reinforce and develop overarching thematic concerns such as the nature of the human condition, etc.

OR characterisation: language used to provide psychological insights; explain action; reveal qualities/defects; demonstrate character complexity; create dramatic roles and personae, etc.

OR setting and atmosphere: language used to develop our understanding (on a literal and metaphorical level) of the strange/surreal/violent/comic/bleak/dark nature of a variety of settings, including the heath, the castles, Scotland & England; to facilitate and enhance our understanding of a range of atmospheres, which are often intense and highly charged e.g. Gothic, supernatural, bleak, desolate, tragic, frightening, horrific, brutal, etc. **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 -54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

THE COMPARATIVE STUDY

SECTION II – THE COMPARATIVE STUDY (70 marks)

Candidates must answer one question from **either** A – The General Vision and Viewpoint **or** B – Literary Genre.

Candidates may not answer on the text they have dealt with in **SECTION 1** – The Single Text.

GENERAL

In all answers to questions in this section, candidates may compare **and/or** contrast, i.e. address similarities **and/or** differences in both the content and style of their chosen texts.

In shaping their responses to the questions set on the Comparative Study, it is expected that candidates will be involved in some/all of the following kinds of activities:

- Description/analysis of the text/s in the light of the modes for comparison
- Making general observations about texts in relation to each other
- Making connections between similar aspects of texts
- Recognising differences between texts
- Showing that similarities/differences need to be qualified
- Demonstrating awareness of themselves as readers, their reactions/responses/involvement.

Expect a wide variety of approaches both in the patterns of discussion and the manner of illustration.

In all answers in this section, candidates may refer to **one/more key moment/s** from the text/s. The purpose of this is to allow the candidates to ground their responses in specific moments without feeling that they must range over the entire text/s. However, do not expect that **all** the illustrative reference in an answer will come from the key moment/s. Candidates may offer appropriate illustrative reference from any part of the text/s.

Candidates should reference the required combination of texts specified in the questions.

Note 1 For direction as to procedure when a candidate fails to answer on a Shakespearean play in either the Single Text or the Comparative Study, see Appendix 4 in this Marking Scheme.

Note 2 When answering on *Big Maggie* by John B. Keane, candidates may refer to either the 1969 or 1988 versions of the play.

Note 3 General Vision and Viewpoint may be understood by candidates to mean the broad outlook of the authors of the texts and/or the texts themselves as interpreted and understood by the reader.

GENERAL VISION & VIEWPOINT³ (1)

A GENERAL VISION & VIEWPOINT

1. “Our personal beliefs – our views and values – can influence our sense of the general vision and viewpoint of a text.”
 - (a) With reference to one text on your comparative course, explain how your sense of the general vision and viewpoint was influenced by at least one of your personal beliefs. Develop your response with reference to the text. (30)

Expect candidates to explain how their sense of the general vision and viewpoint of **one** comparative text was influenced by **at least one** of their personal beliefs. Allow for a broad interpretation of “personal beliefs”. Responses should be developed with reference to the text.

Mark ex 30 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the mode General Vision and Viewpoint
- effective explanation of how the candidate’s sense of the General Vision and Viewpoint was influenced by at least one personal belief

C: Sustained focus & relevance – appropriate management & sequencing of ideas/coherence/ apt use of examples, engagement with the text, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression

M: Accuracy of mechanics

Etc.

Indicative material:

- our personal beliefs in relation to gender, racism, sectarianism, ageism, politics, social responsibility, social class, etc. influence perspective/viewpoint
- our ethical/moral values regarding loyalty, honesty, family, etc. colour our sense of the general vision and viewpoint
- our personal prejudice/bias affects our responses to texts either consciously or subconsciously
- encountering value systems that run counter to our own can alter/reinforce our conception of the general vision and viewpoint
- our sense of the general vision and viewpoint can be influenced by the extent to which we personally believe the ending is just/unfair/ambiguous

Etc.

30 Marks	H1	H2	H3	H4	H5	H6	H7	H8
	30 – 27	24	21	18	15	12	9	8 - 0

GENERAL VISION & VIEWPOINT³ (1) contd.

- (b) Compare how your sense of the general vision and viewpoint in each of two other comparative texts was influenced by at least one of your personal beliefs. Develop your response with reference to your chosen texts.

In response to 1. (b) you may refer to the same or different personal belief(s) that you referred to in 1. (a) above. You may refer to the same personal belief or different personal beliefs in relation to each of your two other comparative texts. (40)

Expect candidates to compare how their sense of the general vision and viewpoint of **two other** comparative texts was influenced by **at least one** of their personal beliefs. Allow for a broad interpretation of “personal beliefs”. Responses should be developed with reference to the texts.

Mark ex 40 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of effective comparison within the mode, General Vision and Viewpoint
- evidence of understanding of the concept of General Vision and Viewpoint in relation to two texts
- focus on how their sense of the general vision and viewpoint of two other comparative texts was influenced by at least one of their personal beliefs

C: Sustained focus & relevance – appropriate management & sequencing of ideas/coherence/ sustained comparative focus/apt use of examples, engagement with texts, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, use of comparative language

M: Accuracy of mechanics

Etc.

Candidates may refer to the same or different personal belief(s) in each of their chosen texts. They may refer to the same or different personal belief(s) as those referred to in answer to part 1. (a).

Candidates are not required to make comparative links with the text discussed in part (a). However, they may choose to refer in an explicit or implicit way to the points made in their answer to part (a).

40	H1	H2	H3	H4	H5	H6	H7	H8
Marks	40 - 36	32	28	24	20	16	12	11 - 0

GENERAL VISION & VIEWPOINT³ (2)

2. “Our view of the personal integrity of a central character can help to shape our impression of the general vision and viewpoint of a text.”

Compare the extent to which your view of the personal integrity of one central character, in each of three texts on your comparative course, helped to shape your impression of the general vision and viewpoint of your chosen texts. Develop your answer with reference to the texts. (70)

Expect candidates to compare the extent to which their view of the personal integrity of one central character in **each of three** comparative texts helped to shape their impression of the general vision and viewpoint of these texts. Answers should be developed with reference to three texts, although not necessarily equally.

Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of effective comparison within the mode General Vision & Viewpoint
- evidence of understanding of the mode General Vision and Viewpoint in three texts
- focus on the extent to which views of the personal integrity of a central character shaped candidates' impression of the general vision and viewpoint of three texts

C: Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ sustained comparative focus /apt use of examples, engagement with texts, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.

M: Accuracy of mechanics

Etc.

Indicative material:

- our view of the personal integrity of central characters – i.e. our view of his/her honesty, loyalty, moral/ethical behaviour, etc. – affects our response (sympathetic/antagonistic/ ambiguous, etc.) to those characters, and contributes to shaping our impression of the general vision and viewpoint
- the ability/inability of central characters to behave with a degree of integrity in the face of adversity can influence our sense of the general vision and viewpoint
- our initial view of the integrity/lack of integrity of central characters can be accurate/ misleading, influencing our impression of the general vision and viewpoint
- the extent to which the conclusion reveals/conceals the level of integrity of central characters shapes our impression of the general vision and viewpoint

Etc.

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

B LITERARY GENRE

1. (a) Discuss how effectively two techniques are used to provide insight(s) into the mindset of a central character in one text on your comparative course. Develop your answer with reference to the text. (30)

Expect candidates to discuss how effectively **two** techniques are used to provide insight(s) into the mindset of a central character in **one** text on their comparative course. Answers should be developed with reference to the text.

Mark ex 30 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the mode Literary Genre
- discussion of the effectiveness of two techniques in providing insight(s) into the mindset of a central character in one text

C: Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ apt use of examples, engagement with the text, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, etc.

M: Accuracy of mechanics

Etc.

Indicative material:

- effective use of narrative voice/dialogue/ flashback/ back story/ setting
- camera used effectively e.g. close-ups, action shots, special effects, unusual angles or point of view shots/voice-overs/music, sound or special effects/editing/use of colour, black and white, etc.
- soliloquy/asides/silence/special effects/lighting/body language/facial expression /costume/ stage directions, etc. can provide revealing insights
- judicious choice of language, imagery, symbols, motifs, detail, use of diaries, letters **Etc.**

30 Marks	H1	H2	H3	H4	H5	H6	H7	H8
	30 - 27	24	21	18	15	12	9	8 - 0

LITERARY GENRE (1) contd.

- (b) Compare how effectively at least one technique is used to provide insight(s) into the mindset of a central character in each of **two other** texts on your comparative course. Develop your answer with reference to your chosen texts.

In response to 1. (b) you may refer to the same technique or different techniques in relation to each of your chosen texts. You may refer to the same or different techniques to those you referred to in 1. (a) above. (40)

Candidates should compare the effectiveness with which **at least one** technique is used to provide insight into the mindset of a central character **in each of two other texts** on your comparative course. Responses should be developed with reference to the texts.

Mark ex 40 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of effective comparison within the mode Literary Genre
- evidence of understanding of the mode Literary Genre
- focus on the effectiveness with which at least one technique provided insight into the mindset of a central character in each of two texts

C: Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/sustained comparative focus/apt use of examples, engagement with texts, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, use of comparative language, etc.

M: Accuracy of mechanics

Etc.

Candidates may refer to the same technique or different techniques in relation to each of their chosen texts. They may refer to the same or different techniques as those referred to in answer to 1. (a).

Candidates are not required to make comparative links with the text discussed in part (a). However, they may choose to refer in an explicit or implicit way to the points made in their answer to part (a).

40	H1	H2	H3	H4	H5	H6	H7	H8
Marks	40 - 36	32	28	24	20	16	12	11 - 0

LITERARY GENRE (2)

2. Compare how mood or atmosphere is created in each of three texts on your comparative course. Refer to at least one technique used to create mood or atmosphere in each of your chosen texts. Develop your answer with reference to your chosen texts.

**You may refer to the same technique or different techniques in each of your chosen texts.
(70)**

Expect candidates to compare the extent to which mood or atmosphere is created by reference to at least one technique in each of **three** comparative texts. Answers should be developed with reference to three texts, although not necessarily equally.

Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus and relevance, evidence of critical literacy, etc.

In awarding marks for P, consider the following:

- evidence of effective comparison within the mode Literary Genre
- evidence of understanding of the mode Literary Genre
- focus on how mood or atmosphere is created by the use of at least one technique in each of three texts

C: Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/sustained comparative focus/apt use of examples, engagement with texts, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, use of comparative language, etc.

M: Accuracy of mechanics

Etc.

Indicative material:

- use of narrative voice/dialogue/flashback/back story/setting to create mood/atmosphere
- camera used to evoke atmosphere e.g. close-ups, action shots, special effects, unusual angles or point of view shots/voice-overs/music, sound or special effects/editing/use of colour, black and white, etc.
- soliloquy/asides/silence/special effects/lighting/ body language/facial expression/costume/stage directions, etc. can heighten mood/atmosphere
- choice of language - evocative imagery, symbols, motifs, detail, use of diaries, letters can create joyful/sad/disturbing/Gothic/romantic/surreal moods and atmospheres **Etc.**

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

UNSEEN POEM

Section III

Poetry (70 marks)

Candidates must answer **A – Unseen Poem** and **B – Prescribed Poetry**

A UNSEEN POEM (20 marks) Answer **either** Question 1 or Question 2.

GENERAL

‘Students should be able to... read poetry conscious of its specific mode of using language as an artistic medium.’ (DES English Syllabus, 4. 5. 1)

Note that responding to the unseen poem is an exercise in aesthetic reading. It is especially important, in assessing the responses of the candidates, to guard against the temptation to assume a ‘correct’ reading of the poem. Reward the candidates’ awareness of the patterned nature of the language of poetry, its imagery, its sensuous qualities, and its suggestiveness.

- 1. (a) Discuss the appropriateness of the title, *The Wound in Time*. In your response, make detailed reference to the words chosen by the poet for the title. Develop your answer with reference to the poem as a whole. (10)**

Candidates may or may not find the title of the poem appropriate. Pay attention to the quality of the discussion and apt reference to the poem.

Mark ex 10 by reference to the criteria for assessment.

10	H1	H2	H3	H4	H5	H6	H7	H8
Marks	10 - 9	8	7	6	5	4	3	2 - 0

- (b) Choose two images from the poem that you find particularly effective in capturing the horror of war and explain why you find these images particularly effective for this purpose. (10)**

Candidates should choose two images that they find particularly effective in capturing the horror of war and explain why they found them to be effective in this regard. Pay attention to the quality of the explanation.

Mark ex 10 by reference to the criteria for assessment.

10	H1	H2	H3	H4	H5	H6	H7	H8
Marks	10 - 9	8	7	6	5	4	3	2 - 0

OR

- 2. Explain how language is used effectively to maximise the emotional impact of this poem. Make detailed reference to the use of language for this purpose in the poem. (20)**

Candidates should explain how language is used effectively to maximise the emotional impact of the poem. Answers should be supported with detailed reference to the use of language for this purpose in the poem. Pay attention to the quality of the explanation.

Mark ex 20 by reference to the criteria for assessment.

20	H1	H2	H3	H4	H5	H6	H7	H8
Marks	20 - 18	16	14	12	10	8	6	5 - 0

B PRESCRIBED POETRY (50 marks)

GENERAL

“Students at Higher Level will be required to study a representative selection from the work of eight poets: a representative selection would seek to reflect the range of a poet’s themes and interests and exhibit his/her characteristic style and viewpoint. Normally the study of at least six poems by each poet would be expected.” (DES English Syllabus, 6.3)

Note that, in the case of each poet, the candidates have the **freedom of choice** in relation to the poems studied.

Note that there is **not a finite list of any ‘poet’s themes and interests’**.

Note that, in responding to the question set on any given poet, the candidates must refer to poem/s they have studied but they are **not required to refer to any specific poem/s, nor are they expected to discuss or refer to all the poems they have chosen to study.**

In each of the questions in **Prescribed Poetry** the underlying nature of the task is the invitation to the candidates to **engage with the poems themselves**.

BRENDAN KENNELLY

1. Discuss how Kennelly's sensitive exploration of a range of emotions, and his imaginative use of a variety of characters, help to reveal the humanity intrinsic to his work. Develop your response with reference to the poems by Brendan Kennelly on your course.

Candidates should discuss how Kennelly's sensitive exploration of a range of emotions (at least two), and his imaginative use of a variety of characters (at least two), help to reveal the humanity intrinsic to his work. Candidates should engage with all aspects of the question, although not necessarily equally. Pay attention to the quality of the discussion and the development of the response, with reference to the poems by Brendan Kennelly on the Leaving Certificate English course.

Mark ex 50 by reference to the criteria for assessment using the breakdown of marks below.

- P:** Focus & relevance of response/apt choice of poems/evidence of critical literacy/originality, etc.
C: Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of quotation and reference, etc.
L: Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
M: Accuracy of mechanics **Etc.**

Code EH for **sensitive** exploration of emotions to reveal the humanity intrinsic to his work

Code CH for **imaginative** use of characters to reveal the humanity intrinsic to his work

Indicative material:

Sensitive exploration of a range of emotions helps to reveal the humanity intrinsic to his work:

- poet's empathy evident in his gentle scrutiny of a range of emotions (joy, love, hope, wonder, loneliness, anger, sorrow, etc.)
- delicate probing of complex emotions through judicious use of tone (celebratory, inquisitive, reflective, etc.)
- sympathetic/redemptive approach, sustained awareness of emotional vulnerability reveals a compassionate nature
- non-judgemental/unprejudiced in the face of human frailty **Etc.**

Imaginative use of a variety of characters helps to reveal the humanity intrinsic to his work:

- inclusion of a wide range of characters drawn from personal life/ history/ mythology/ everyday life, reveals an inclusive humanity
- clever/un-stereotypical/innovative use of personae to reveal the complexity of human nature
- use of dialogue/tone/dramatisation conveys tolerance and understanding
- personification to explore the complexity of the human condition –mutability/ resilience/ stoicism/shared humanity, etc./ingenious deployment of diverse characters **Etc.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 - 45	40	35	30	25	20	15	14 - 0
30%	15 - 14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0

2. **“Bishop makes skillful use of a variety of poetic techniques to produce poems that are often analytical but rarely emotional.”**

Discuss the extent to which you agree or disagree with the above statement.

Develop your response with reference to the poems by Elizabeth Bishop on your course.

Candidates should discuss the extent to which they agree or disagree that Bishop makes skillful use of a variety of techniques to produce poems that are often analytical but rarely emotional. Candidates are free to agree or disagree wholly or in part with the statement. Pay attention to the quality of the discussion and the development of the response. Answers should be developed with reference to the poetry by Elizabeth Bishop on the Leaving Certificate English course.

Mark ex 50 by reference to the criteria for assessment using the breakdown of marks below.

- P:** Focus/relevance of response/apt choice of accurate quotation and reference/evidence of critical literacy/originality, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code T A/E for skillful use of poetic techniques to produce analytical/emotional poetry

Indicative material:

Bishop makes skillful use of a variety of poetic techniques: e.g. different poetic forms/contrast/personification/imagery/personal voice/characters & personae/repetition/antithesis/tone/diction **Etc.**

to produce poems that are often analytical but rarely emotional:

- poetry of great control/apparent detachment/analytical quality that may or may not suppress an emotional response
- reflective/philosophical/observational quality that heightens/lessens detachment
- attempts to avoid sentimentality with the aid of ‘distancing’ techniques
- highly-charged and provocative questions are presented with restraint
- the clarity/precision/directness of the exposition is unflinching in the face of poignancy/horror/frustration/moments of epiphany
- the clinical/analytical facade often crumbles to reveal pain/frustration/anger **Etc.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 - 45	40	35	30	25	20	15	14 - 0
30%	15 - 14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0

W. B. YEATS

3. “Yeats’s poetry is both intellectually stimulating and emotionally charged.”

Discuss the extent to which you agree or disagree with the above statement. Develop your response with reference to the themes and language evident in the poems by W. B. Yeats on your course.

Candidates should discuss the extent to which they agree or disagree, that Yeats’s poetry is both intellectually stimulating and emotionally charged. Candidates are free to agree or disagree wholly or in part with the statement. Pay attention to the quality of the discussion and the development of the response. Answers should be developed with reference to the themes and language evident in Yeats’s poems on the Leaving Certificate English course.

Mark ex 50 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus/relevance of response/evidence of critical literacy/originality, etc.

C: Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.

M: Accuracy of mechanics

Etc.

Code IS for intellectually stimulating

Code EC for emotionally charged

Indicative material:

Yeats’s poetry is intellectually stimulating:

- complex thematic concerns (art, politics, life/death, mutability/materialism/idealism etc.) are thought-provoking
- stimulating style (use of imagery, symbols, motifs, choice of language, etc.) is intellectually demanding
- historical, mythological, spiritual, political references fascinate
- scholarly/philosophical/cryptic/visionary tendencies are intellectually provocative

Etc.

Yeats’s poetry is emotionally charged:

- concern with the human condition has emotional depth
- deep yearning for truth, love, beauty
- emotionally charged responses to people/places/events
- choice of language, tone (anger, cynicism, idealism, awe, enthusiasm, disillusionment, etc.) heightens the emotional nature of Yeats’s verse
- nostalgia adds an emotional charge

Etc.

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 - 45	40	35	30	25	20	15	14 - 0
30%	15 - 14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0

4. Discuss how effectively Plath uses a range of images to develop her themes and add drama to her poetry. Develop your response with reference to the poems by Sylvia Plath on your course.

Candidates should discuss how effectively Plath uses a range of images to develop her themes and add drama to her poetry. Candidates should engage with all aspects of the question, although not necessarily equally. Pay attention to the quality of the discussion and the development of the response, with reference to the poems by Sylvia Plath on the Leaving Certificate English course.

Mark ex 50 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus/relevance of response/evidence of critical literacy/originality, etc.

C: Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.

M: Accuracy of mechanics

Etc.

Code IT for Plath's use of a range of images to develop her themes

Code ID for Plath's use of a range of images to add drama to her poetry

Indicative material:

Plath makes use of a range of images to develop themes:

- imagery used effectively to develop themes of identity/nature/motherhood/mortality/death/despair/politics/feminism/creativity, etc.
- use of symbolism & a variety of metaphors and similes contribute to thematic development
- contrasting images – joy/pain, youth/age, darkness/light – help expand on themes
- imagery used to give concrete expression to conceptual thematic concerns

Etc.

Plath makes use of imagery to add drama to her poetry:

- dramatic moments/inner turmoil/conflict frequently captured through vivid imagery
- dramatic settings/moods/atmospheres conveyed through evocative imagery
- striking use of colour – red/green/black/white/silver – heightens drama
- personification adds a dramatic dimension – e.g. the mirror, the elm, the poppies, etc.
- surreal, disturbing imagery dramatises intense psychological moments
- strong aural imagery used to dramatic effect through the use of assonance, alliteration, cacophony, rhyme, repetition, etc.

Etc.

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 – 45	40	35	30	25	20	15	14 – 0
30%	15 -14	12	11	9	8	6	5	4 – 0
10%	5	4	3	3	2	2	1	1 – 0

Appendix 1

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

<u>Clarity</u> of Purpose	Engagement with the set task	e.g. relevance, focus, originality, freshness, evidence of critical literacy (where appropriate), clear aim, understanding of genre	Percentage Weighting 30
<u>Coherence</u> of Delivery	Ability to sustain the response over the entire answer	<i>Where appropriate:</i> continuity of argument, sequencing, management of ideas, choice of reference, use of examples, engagement with texts, control of register and shape, creative modelling	30
<u>Efficiency</u> of Language use	Management and control of Language to achieve clear communication	e.g. vocabulary, syntax, sentence patterns, punctuation appropriate to the register, use of lively interesting phrasing, energy, style, fluency <i>appropriate to the task</i>	30
<u>Accuracy</u> of Mechanics	Spelling Grammar	e.g. appropriate levels of accuracy in spelling grammatical patterns appropriate to the register	10

ASSESSMENT CRITERIA – GRADE GRID

Clarity of Purpose	30%
Coherence of Delivery	30%
Efficiency of Language Use	30%
Accuracy of Mechanics	10%

Discrete Criteria:

100 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 - 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	62 - 56	55 - 49	48 - 42	41 - 35	34 - 28	27 - 21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	53 - 48	47 - 42	41 - 36	35 - 30	29 - 24	23 - 18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	50 - 45	44 - 40	39 - 35	34 - 30	29 - 25	24 - 20	19 - 15	14 - 0
30%	15 - 14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0

Combined Criteria:

	H1	H2	H3	H4	H5	H6	H7	H8
40 marks	40 - 36	32	28	24	20	16	12	11 - 0
30 marks	30 - 27	24	21	18	15	12	9	8 - 0
20 marks	20 - 18	16	14	12	10	8	6	5 - 0
15 marks	15 - 14	12	11	9	8	6	5	4 - 0
10 marks	10 - 9	8	7	6	5	4	3	2 - 0

Appendix 3

REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a recording device or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with the State Examination Commission's RACE manual will have all parts of their examination in English assessed except spelling and written punctuation elements.

In assessing the work of these candidates, a modified marking scheme will apply as follows:

Clarity of Purpose	30% (to be assessed)
Coherence of delivery	30% (to be assessed)
Efficiency of Language (including grammar)	30% (to be assessed)
Spelling and Written Punctuation	10% (not to be assessed)

In using Discrete Criteria, consult the Assessment Grade Grid (Appendix 2) and apply the first three criteria.

Single Text marks, for example, will be applied by awarding marks for PCL:

18P16

18C14

18L12

42

This means, in effect, that these candidates will be assessed in all questions out of 90% of the marks available for the question.

Marks awarded for each question on Paper 1 and Paper 2 will be transferred to the script cover grid of each paper and totalled. As these totals were arrived at on the basis of a 90% application of the available marks, a mark that can be converted into a grade is arrived at by dividing the total for each paper by 9, and adding these marks to the original total in order to achieve a grand total for that paper.

Example:

Total for Paper 1	=	135
Divide by 9	=	15
Grand Total	=	150

Fractions of marks are to be **rounded down** to the nearest whole mark.

In using Combined Criteria, the following will apply:

Questions valued at 40 marks are assessed out of 36 marks

Questions valued at 30 marks are assessed out of 27 marks

Questions valued at 20 marks are assessed out of 18 marks

Questions valued at 15 marks are assessed out of 13 marks

Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

	H1	H2	H3	H4	H5	H6	H7	H8
36 marks	36 - 33	29	26	22	18	15	11	10 - 0
27 marks	27 - 25	22	19	17	14	11	9	8 - 0
18 marks	18 - 17	15	13	11	9	8	6	5 - 0
13 marks	13 - 12	11	10	8	7	6	4	3 - 0
9 marks	9	8	7	6	5	4	3	2 - 0

Appendix 4

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

- Mark both attempts out of full marks.
- Disallow the lower mark.

CANDIDATE ANSWERS 2 OR MORE QUESTIONS A AND 1 QUESTION B (or vice versa)

- Mark all the attempts.
- Allow the Question B to stand and the highest Question A from a different text.

CANDIDATE ANSWERS ALL THE QUESTIONS A AND QUESTIONS B

- Mark all the attempts.
- Award the highest combination.

THERE IS NO ATTEMPT AT SHAKESPEARE (Higher Level only) – consider the following example:

- Single Text answer on non-Shakespearean text = 40 ex 60.
- Mark the Comparative answer as per the marking scheme = 48 ex 70.
- As there is no Shakespeare attempt, deduct one third of the mark awarded for the Comparative question (rounded down) – in this case 16 marks, giving an adjusted total of 32. This is now the final mark for the Comparative answer.
- In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

For example: Single Text = 12 ex 60, Comparative = 48 ex 70 – Adjusted Comparative mark is 32 and $32 + 12 = 44$ i.e. 4 marks less than the original Comparative mark.

INCORRECT USE OF SINGLE TEXT/UNPRESCRIBED TEXT IN COMPARATIVE STUDY

- **Mark the Comparative answer as per the Marking Scheme.**
- Where the number of texts in a global (70 mark) answer is **three** but includes the text already used in answer to the Single Text question, deduct **one third** of the mark awarded.
- Where the Single Text, already used in answer to the single text question, is used again in either part (a) or (b) of a two part answer, deduct the appropriate fraction of the mark awarded.

INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY

- **Mark the Comparative answer as per the Marking Scheme.**
- Where the number of texts required in a global (70 mark) answer is three and only two texts feature, deduct **one third** of the mark awarded.
- Where “**two other texts**” are required (in a 40 mark answer) and only one new text features, deduct **half** of the marks awarded for that part of the question.
- In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

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