

# 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 Shakespeare in either the Single Text or the Comparative Study, see Appendix 4 in this Marking Scheme.

## WUTHERING HEIGHTS (i)

### A Wuthering Heights – Emily Brontë

- (i) “Emily Brontë’s portrayal of love and marriage in her novel, *Wuthering Heights*, is entirely negative.”

**To what extent do you agree or disagree with the above statement? Support your response with reference to the text.**

Candidates are free to agree or disagree, wholly or in part, with the statement, “Emily Brontë’s portrayal of love and marriage in her novel, *Wuthering Heights*, is entirely negative”. In their responses candidates should explain the extent to which they agree and/or disagree with the statement, supporting 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 L/M N** for Brontë’s portrayal of love and marriage is/is not entirely negative

**Indicative material:**

- **Portrayal of love & marriage is entirely negative:** love is compromised by social conventions, marriage dictated by social class, love/marriage causes pain and suffering, marriage is used as a form of revenge, love is shown to drive people to extremes, love is portrayed as possessive, obsessive, destructive, language, imagery and symbolism contribute to the negative portrayal of love and marriage **Etc.**
- **Portrayal of love & marriage is not entirely negative:** love is portrayed as a powerful passionate life-enhancing force, love endures, love can be redemptive, love can be gentle/not always destructive, language, imagery and symbolism contribute to the positive portrayal of love and marriage **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

## WUTHERING HEIGHTS (ii)

- (ii) “The development of characters is influenced by a variety of personal, social and cultural factors in texts.”

**Discuss the factors in the novel, *Wuthering Heights*, that you think are most influential in the development of Heathcliff’s character. Support your answer with reference to the text.**

Candidates should discuss the factors in the text that they think are most influential in the development of Heathcliff’s character. Answers should be supported by 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 FD** for factors most influential in the development of Heathcliff’s character

**Indicative material:**

- Heathcliff’s personal traits: impulsive, possessive, passionate, romantic, cruel, opportunistic, obsessive, vengeful, etc. contribute to the development of his character
- cultural norms: his founding status, rigid class system, social values, attitudes towards money, marriage, etc. influence the development of Heathcliff’s character
- Heathcliff’s relationships and social experiences play a role in his development **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 GREAT GATSBY (i)

### B THE GREAT GATSBY – F. Scott Fitzgerald

- (i) “Fitzgerald’s portrayal of love and marriage in his novel, *The Great Gatsby*, is entirely negative.”

**To what extent do you agree or disagree with the above statement? Support your response with reference to the text.**

Candidates are free to agree or disagree, wholly or in part, with the statement, “Fitzgerald’s portrayal of love and marriage in his novel, *The Great Gatsby*, is entirely negative”. In their responses candidates should explain the extent to which they agree and/or disagree with the statement, supporting 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 L/M N** for Fitzgerald’s portrayal of love and marriage is/is not entirely negative

#### Indicative material:

- **Portrayal of love & marriage is entirely negative:** characters show little regard for marriage vows, affairs are common, marriages can be loveless, shallow and empty, Gatsby’s love for Daisy is obsessive and delusional, love can lead to disaster/destruction, love is compromised by social conventions, Daisy loves only herself, cynical portrayal of love/marriage, language, imagery and symbolism contribute to the negative portrayal of love and marriage, readers’ belief in love/marriage undermined **Etc.**
- **Portrayal of love & marriage is not entirely negative:** Gatsby’s pursuit of love is idealistic, Gatsby’s love of Daisy inspires him, the institution of marriage survives, language, imagery and symbolism contribute to the positive portrayal of love and marriage, love has various manifestations: platonic/romantic, readers’ belief in love/marriage re-enforced **Etc.**

P 18	
C18	
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 GREAT GATSBY (ii)

- (ii) “The development of characters is influenced by a variety of personal, social and cultural factors in texts.”

**Discuss the factors in the novel, *The Great Gatsby*, that you think are most influential in the development of Jay Gatsby’s character. Support your answer with reference to the text.**

Candidates should discuss the factors in the text that they think are most influential in the development of Jay Gatsby’s character. Answers should be supported by 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 FD** for factors most influential in the development of Jay Gatsby’s character

**Indicative material:**

- Gatsby’s personal traits: idealistic, ambitious, driven, corrupt, dishonest, secretive, romantic, obsessive, passionate, etc. contribute to the development of his character
- cultural norms: his nouveau riche status, rigid class system, social values, attitudes towards materialism, marriage, etc., the American Dream, the pioneering spirit, the zeitgeist of the Jazz Age, decadence of the “Roaring Twenties”, influence the development of his character
- Gatsby’s relationships and social experiences play a role in his development **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

## ALL MY SONS<sup>1</sup> (i)

### C All My Sons – Arthur Miller

- (i) “Miller’s play, *All My Sons*, provides moments of riveting drama that offer thought-provoking insights into the human condition.”

**Identify three moments of riveting drama in the play that, in your opinion, provide thought-provoking insights into the human condition. Give reasons why you find these moments dramatically riveting and discuss the thought-provoking insights they provide. Support your response with reference to the play.**

Candidates should identify three moments of riveting drama in the play that in their opinion provide thought-provoking insights into the human condition. Candidates should give reasons why they find these moments dramatically riveting and discuss the thought provoking insights into the human condition that they provide. Allow for a broad interpretation of “dramatically riveting” and “thought-provoking insights”. Expect reference to the play in support of responses.

**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 RD** for reasons why a moment from the play is dramatically riveting

**Code TI** for discussion of thought-provoking insights

#### Indicative material:

**Moments of riveting drama:** moments of revelation/unexpected developments/surprises/plot twists/poignant moments/shocking moments/moments of intense or heightened emotion/ conflict/tension/suspense, etc.

#### Thought-provoking insights into the human condition:

- insights into individual and social responsibility, the flawed nature of the American Dream, individuality/social solidarity, blindness/sight, human nobility often compromised, etc.
- humans possess an array of contradictory traits/emotions e.g. strengths/weaknesses, resilience/lack of resilience, bravery/cowardice, arrogance/humility, foolishness/insight, wisdom, honesty/dishonesty, self-interest/selflessness, etc.
- our actions have consequences, often unintended, guilt and other negative emotions can be overwhelming, the inescapable burden of truth **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

(ii) “Kate Keller plays a more significant role than her husband, Joe, in the play, *All My Sons*.”

**To what extent do you agree or disagree with the above statement? In your response you should consider the roles played by both characters. Support your answer with reference to the text.**

Candidates are free to agree or disagree wholly or in part with the statement, “Kate Keller plays a more significant role than her husband, Joe, in the play, *All My Sons*”. Candidates should consider the roles played by both characters and support their answers by 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 to justify point of view, originality of thought, understanding of dramatic roles, 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 KS** for Kate Keller plays the more significant role

**Code JS** for Joe Keller plays the more significant role

**Indicative material:**

**Kate plays a more significant role than Joe:** used as a dramatic device she advances the plot, her collusion in Joe’s deception is crucial, she plays a more active role in the family, a domineering matriarch, dominates most of the characters in the play, she precipitates the denouement, acts as Joe’s conscience, provides deeper insight into a family in crisis **Etc.**

**Kate does not play a more significant role than Joe:** Kate facilitates rather than shapes the action, Joe is the central protagonist – he alone makes a catastrophic error of judgement, it is Joe who causes the duplicity and the tragedy, he is at the centre of the play’s climax, his death by suicide makes a lasting impact, Joe is symbolic of the failure of the American Dream **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 (i)

### D Americanah – Chimamanda Ngozi Adichie

- (i) “Adichie’s portrayal of love and marriage in her novel, *Americanah*, is entirely negative.”

**To what extent do you agree or disagree with the above statement? Support your response with reference to the text.**

Candidates are free to agree or disagree, wholly or in part, with the statement, “Adichie’s portrayal of love and marriage in her novel, *Americanah*, is entirely negative.” In their responses candidates should explain the extent to which they agree and/or disagree with the statement, supporting 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 L/M N** for Adichie’s portrayal of love and marriage is/is not entirely negative

**Indicative material:**

- **Portrayal of love & marriage is entirely negative:** little respect for marriage vows – affairs are common, love adversely affected by race, culture and class, relationships are seen as a means to an end, love causes heartbreak and pain for many of the characters, love and marriage associated with male/female power struggles, satirical/cynical portrayal of love and marriage **Etc.**
- **Portrayal of love and marriage is not entirely negative:** love is portrayed as enduring and resilient, love is shown to be a personally enriching experience, love has various manifestations: platonic/romantic, etc., love helps to overcome adversity **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



- (ii) **“The development of characters is influenced by a variety of personal, social and cultural factors in texts.”**

**Discuss the factors in the novel, *Americanah*, that you think are most influential in the development of Ifemelu’s character. Support your answer with reference to the text.**

Candidates should discuss the factors in the text that they think are most influential in the development of Ifemelu’s character. Answers should be supported by 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: FD** for factors most influential in the development of Ifemelu’s character

**Indicative material:**

- Ifemelu’s personal traits: independent, intelligent, articulate, resilient, ambitious, driven, romantic, passionate, sense of social justice, feminism, etc. contribute to the development of her character
- cultural norms: cultures of Nigeria and America, culture of corruption and materialism, racism, cultural expectations, Western and Nigerian traditional values and attitudes influence the development of her character
- Ifemelu’s relationships and social experiences play a role in her development **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

## KING LEAR<sup>1</sup> (i)

### E King Lear – William Shakespeare

- (i) “Shakespeare’s play, *King Lear*, provides moments of riveting drama that offer thought-provoking insights into the human condition.”

**Identify three moments of riveting drama in the play that, in your opinion, provide thought-provoking insights into the human condition. Give reasons why you find these moments dramatically riveting and discuss the thought-provoking insights they provide. Support your response with reference to the play.**

Candidates should identify three moments of riveting drama in the play that in their opinion provide thought-provoking insights into the human condition. Candidates should give reasons why they find these moments dramatically riveting and discuss the thought provoking insights into the human condition that they provide. Allow for a broad interpretation of “dramatically riveting” and “thought-provoking insights”. Expect reference to the play in support of responses.

**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 RD** for reasons why a moment from the play is dramatically riveting

**Code TI** for discussion of thought-provoking insights

#### **Indicative material:**

**Moments of riveting drama:** moments of revelation/unexpected developments/surprises/plot twists/extreme violence/poignant moments/shocking moments/moments of intense or heightened emotion, conflict/tension/suspense, etc.

#### **Thought-provoking insights into the human condition:**

- thought-provoking insights into the transitory/hopeful/ hopeless/fragile/meaningful/ meaningless nature of the human condition, the inequality and unfairness inherent in life, etc.
- humans possess an array of contradictory traits/emotions e.g. love/hate, bravery/cowardice arrogance/humility, etc., challenges of old age/human suffering/fate, etc.
- insights into human society: individual/social responsibility, power/powerlessness, transitory and arbitrary nature of power itself, etc.
- the fragile balance between sanity and madness, lack of self-knowledge, blindness/sight **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

(ii) “Cordelia plays a more significant role than Goneril or Regan in the play, *King Lear*.”

To what extent do you agree or disagree with the above statement? In your response you should consider the roles played by all three sisters. Support your answer with reference to the text.

Candidates are free to agree or disagree wholly or in part with the statement, “Cordelia plays a more significant role than Goneril or Regan in the play, *King Lear*”. Candidates should consider the roles played by all three sisters and support their answers by 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 roles, 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 CS** for Cordelia plays the more significant role

**Code G/RS** for Goneril or Regan play(s) the more significant role

**Indicative material:**

**Cordelia plays a more significant role than Goneril or Regan:** an active protagonist in advancing the plot dominating Act 1, she is the catalyst for a series of disastrous events, she personifies goodness, highlighting the wickedness of others, raises issues of family/duty/responsibility/the role of women in society, an ally to those supporting Lear, her redemption of Lear offers hope, her death is central to the tragedy, initially Goneril and Regan are reactive, not initiating the action, the deaths of Goneril and Regan are peripheral to the action **Etc.**

**Cordelia does not play a more significant role than Goneril or Regan:** Cordelia absent from most of the action, Goneril and Regan become more dynamic characters, central to the action, with a more powerful dramatic presence, their evil propels the plot, their actions have an equal/greater impact, not bound by social conventions, Goneril and Regan raise significant issues of moral choice and consequences, Goneril’s strategic skill and Regan’s sadistic behaviour add to their significance **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 Cultural Context **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 Shakespeare 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** For the purposes of assessment in 2018, when answering on *Persepolis* by Marjane Satrapi, candidates may refer either to *Persepolis*, *The Story of a Childhood* or *Persepolis*, *The Story of a Childhood* and *The Story of a Return*.

## A CULTURAL CONTEXT

1. (a) Identify at least one type of behaviour considered to be unacceptable within the world of one text on your comparative course. Explain why such behaviour is considered unacceptable in this cultural context and discuss the response or responses of society to such behaviour. Support your answer with reference to the text. (30)

Expect candidates to identify at least one type of behaviour considered to be unacceptable within the world of one comparative text. Candidates should explain why such behaviour is considered unacceptable in this cultural context and discuss the response(s) of society to such behaviour. Answers should be supported 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 the mode cultural context
- type/s of behaviour considered unacceptable
- response/s of society to such behaviour

**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, etc.

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

**Types of behaviour considered to be unacceptable**

- all forms of dishonesty e.g. lying, cheating, stealing, etc. considered unacceptable in the cultural context
- forming relationships deemed inappropriate within a society
- violent or criminal activity considered unacceptable
- behaviour at odds with the social/moral/religious/political norms of the society

**Etc.**

**The response of society to such behaviour**

- punishment of various forms, including imprisonment or execution
- social ostracisation/stigmatisation/loss of face/social standing
- withdrawal of rights
- various forms of repression
- the behaviour is tolerated, ignored, denied

**Etc.**

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

## CULTURAL CONTEXT (1) contd.

- (b)** With reference to two other texts on your comparative course, identify at least one type of behaviour considered to be unacceptable in the world of each of these texts. Compare why such behaviour is considered unacceptable in these cultural contexts and the response or responses of society to such unacceptable behaviour. Support your answer with reference to the texts.

In response to 1. (b) you may refer to the same or different types of behaviour in each of your chosen texts. You may refer to the same or different type(s) of behaviour as those referred to in 1. (a) above. **(40)**

Expect candidates to compare at least one type of behaviour considered to be unacceptable in the worlds found in each of two other comparative texts. Candidates should compare why such behaviour is considered unacceptable in these cultural contexts and the response(s) of society to such unacceptable behaviour. Answers should be supported by 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 comparison within the mode cultural context
- type/s of behaviour considered unacceptable
- response/s of society to such behaviour

**C:** Sustained focus & relevance – appropriate management & sequencing of ideas/coherence/ 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 or different types of behaviour in each of their chosen texts. They may refer to the same or different type(s) of behaviour as those referred to in 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).

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

2. “Aspects of cultural context affect the extent to which a character can be happy or successful within the world of a text.”

Identify a central character in each of three texts on your comparative course. Compare the aspect of the cultural context in each of these texts that, in your opinion, most affects the extent to which your chosen characters are happy or successful. You may refer to the same or different aspects of cultural context in each of your chosen texts. Support your answer with reference to the texts. (70)

Expect candidates to compare the aspect of the cultural context in each nominated text that, in their opinion, most affects the extent to which their chosen characters are happy or successful. Answers should be supported with reference to the texts. Candidates may refer to the same or different aspects of cultural context in each of their chosen texts.

**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 comparison within the mode cultural context
- aspect(s) of cultural context which affect(s) happiness/success
- extent to which the chosen characters are most affected

**C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ 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:**

- wealth and affluence/poverty, deprivation and economic insecurity affect happiness/success
- norms and values, liberal, permissive society/conservative, repressive society influence happiness
- powerful friends/family/useful connections can contribute to success
- extent of social cohesion, inclusivity/social division helps/hinders success/happiness
- levels of social stability/instability, violence & oppression/peace & prosperity cause/prevent happiness
- impact of social class, religion, race, gender, matriarchy/patriarchy

**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

## LITERARY GENRE (1)

### B Literary Genre

1. “The effective use of a variety of techniques can influence how we respond to characters.”

- (a) Identify two techniques which influenced how you responded to a central character in one text on your comparative course. Explain how your response to this character was influenced by the effective use of these techniques. Support your answer with reference to the text. (30)

Expect candidates to identify two techniques which influenced how they responded to a central character in one comparative text and explain how their response to this character was influenced by the effective use of these techniques. Answers should be supported by 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 within the mode literary genre
- technique/s which influenced how you responded to characters
- explanation of how your response to character was influenced by effective use of techniques

**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:**

- various techniques common across genres influence our response to characters: dramatic action e.g. conflict/revealing dialogue/the introduction of an important or contrasting, character/key scenes, etc.
- films: use of camera e.g. close-ups, action shots, special effects, unusual angles or point of view shots, interesting mise-en-scène/voice-overs/music, sound effects/editing/use of colour, black and white, etc. influence our response (positive/negative/detached, etc.)
- plays: staging/tone/monologue/silence/special effects/lighting/scenery/body language/facial expression/costume etc. influence our response (admire/criticise, etc.)
- written texts: narrative voice, choice of language, imagery, detail, use of symbols, influence our response (sympathise/dislike) **Etc.**

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



- (b) Identify at least one technique which influenced how you responded to a central character in each of two other texts on your comparative course. Compare how your response to your chosen characters was influenced by the effective use of your chosen technique(s). Support your answer with reference to the 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)

Expect candidates to identify at least one technique which influenced how they responded to a central character in each of two other comparative texts and compare how their response to these characters was influenced by the effective use of these techniques. Answers should be supported 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 comparison within the mode literary genre
- technique/s which influenced how you responded to characters
- explanation of how your response to character was influenced by effective use of techniques

C: Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ 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 to those referred to 1. (a).

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

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

## LITERARY GENRE (2)

2. “Our interest and attention can be captured at the beginning of a text by the effective use of various techniques.”

**With reference to three texts on your comparative course, compare how effectively at least one technique was used to capture your interest and attention at the beginning of each of these texts. You may refer to the same technique or different techniques in each of your chosen texts. Support your answer with reference to your chosen texts. (70)**

Expect candidates to compare how effectively at least one technique was used to capture their interest and attention at the beginning of three comparative texts. Answers should be supported by reference to three texts. Candidates may refer to the same technique or different techniques in each of their chosen texts.

**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 comparison within the mode literary genre
- effective use of various techniques
- extent to which our interest and attention was captured at the beginning of a text

**C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ 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:**

- effective use of narrative voice/camera/setting/stage directions at the beginning of texts
- initial impact of protagonist/interaction with other characters
- dramatic action/flashbacks/flash-forwards/voice overs attract attention early in the text
- language, dialogue, tone, contrast/lighting, music, sound effects to arouse interest
- powerful imagery, symbolism, motifs to capture initial interest and attention

**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

## 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) What do you think the poet is saying about time in the above poem?**  
**Support your answer with reference to the poem.** **(10)**

Expect candidates to outline what they think the poet is saying about time in the poem. Candidates should refer to the text in their answers.

**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) Identify two images from the poem that make an impact on you and give reasons for your choice.** **(10)**

Expect candidates to identify two images from the poem that make an impact on them and give reasons for their choice.

**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. Discuss the language, including the imagery, used by the poet throughout this poem.**  
**Make detailed reference to the poem in support of your answer.** **(20)**

Expect candidates to discuss the language, including the imagery, used by the poet throughout the poem. Candidates should refer closely to the text in their answers.

**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.**

1. From your study of the poetry of Robert Frost on your course, select the poems that, in your opinion, best demonstrate how the poet helps us to understand the darker aspects of his poetic vision through his effective use of poetic narrative and dramatic scenes.

**Justify your selection by demonstrating how Robert Frost helps you to understand the darker aspects of his poetic vision through his effective use of poetic narrative and dramatic scenes in the poems you have selected.**

Expect candidates to choose poems that demonstrate how Frost helped them to understand the darker aspects of his poetic vision through his effective use of poetic narrative and dramatic scenes. Candidates should justify their selection of poetry. Candidates should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Robert Frost on the Leaving Certificate course.

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

- P:** Focus and 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 D N/D** for understanding the darker aspects of Frost's poetic vision through effective use of poetic narrative and dramatic scenes

**Indicative material:**

- **We are helped to understand the darker aspects of Frost's poetic vision:** brooding philosophical musings on life, his views on the often cruel hand of fate, the transience of life, human isolation and loneliness, the inevitability of death, the random nature of suffering, futility, meaninglessness, human intransigence **Etc.**
- **through**
- **his effective use of poetic narrative:** his use of various stories in his richly evocative and lyrical poems using characterisation, settings, dialogue, personae **Etc.**
- **and his effective use of dramatic scenes** e.g. his use of atmosphere, evocative images, conflict, tension, suspense; dramatic scenes to portray/illustrate the darker aspects of his poetic vision **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

## EILÉAN NÍ CHUILLEANÁIN

2. “Eiléan Ní Chuilleanáin tells fascinating stories, often examining themes that are relevant to contemporary Ireland, in a style that is both beautiful and mysterious.”

**To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of Eiléan Ní Chuilleanáin on your course.**

Candidates are free to agree and/or disagree wholly or in part with the statement, but they should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Eiléan Ní Chuilleanáin on the Leaving Certificate 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 S T/S** for use of fascinating stories that examine themes that are relevant to contemporary Ireland in a style that is both beautiful and mysterious

**Indicative material:**

- **Ní Chuilleanáin tells fascinating stories:** e.g. stories about Ireland’s troubled and complex history, compelling stories of women’s experience, universal folktales and myths, engaging recollections from her past, family relationships, spiritual life **Etc.**
- **often examining themes that are relevant to contemporary Ireland:** e.g. the contemporary relevance of myth and history, remembering the voiceless in modern Ireland, the universal need for compassion, our relationship with the past, the importance of the feminine perspective, universal themes e.g. death and loss, the enduring importance of love, philosophical/spiritual concepts **Etc.**
- **in a style that is both beautiful and mysterious:** her choice of language, vivid imagery, layered quality of the work, her references/allusions, her choice of settings, symbolism, fragmented scenes, surreal/suggestive/evocative/obscure/elusive quality of the poems **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

3. From your study of the poetry of John Montague on your course, select the poems that, in your opinion, best demonstrate his effective use of place, both literal and metaphorical, to explore elements of his personal and cultural identity.

Justify your selection by demonstrating Montague's effective use of place, both literal and metaphorical, to explore elements of his personal and cultural identity in the poems you have selected.

Expect candidates to choose poems that, in their opinion, best demonstrate Montague's effective use of place, both literal and metaphorical, to explore elements of his personal and cultural identity. Candidates should justify their selection. Candidates should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of John Montague on the Leaving Certificate 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 EP/I** for effective use of place, both literal and metaphorical, to explore personal and cultural identity

**Indicative material:**

- **Montague's effective use of place, both literal and metaphorical:** his use of references to real places in Ireland/America, associating places with myth and history, place used to reflect a state of mind/a sense of culture, places often used in a symbolic way, maps his personal and cultural journey, effectively conveys his fragmented sense of identity, dislocation and alienation **Etc.**

**to explore**

- **elements of his personal and cultural identity:** his relationship with his parents/his past/his background in Ireland/America, his connections with the Irish landscape/culture/history, the violence, cruelty and beauty endemic in aspects of Irish life, his relationship with his lover, how religion/politics/mythology helped shape his identity, his double/divided identity is explored **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

## PHILIP LARKIN

4. Philip Larkin wanted his poetry to appeal to “the common reader”, not just academics and professional literary critics.

**Based on your experience of his poetry, do you think Larkin’s poems hold appeal for “the common reader”? Justify your response by discussing Larkin’s thematic concerns and elements of his poetic style that you think make his work appealing or unappealing to “the common reader”. Support your answer with reference to the poetry by Philip Larkin on your course.**

Candidates should justify their response regarding the appeal/lack of appeal of Philip Larkin’s poetry to the “common reader” by discussing his thematic concerns and elements of his poetic style. Candidates should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Philip Larkin on the Leaving Certificate 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 A T/S** for appealing/unappealing for the common reader through thematic concerns and elements of poetic style

**Indicative material:**

**Larkin’s thematic concerns make/do not make his work appealing to “the common reader”:** his universal themes e.g. love/life/death/relationships/change/transience/aspects of modern society do/do not appeal to a wide variety of people, his use of real-life experiences do/do not appeal, his thematic exploration of mundane reality and melancholic truths adds to/detracts from his appeal to “the common reader” **Etc.**

**Elements of Larkin’s poetic style make/do not make his work appealing to “the common reader”:** his assumption of the persona of “Everyman”, his use of direct/accessible/precise/plain/often colloquial language, his use of attractive/evocative imagery, his traditional rather than modernist approach to poetry, his accessible use of narrative, high levels of realism, nostalgia/lack of sentimentality, his conversational/detached/nostalgic/ironic/caustic/poignant/reflective tone, use of sound effects/contrast/rhyme/rhythm, add to/detracts from his appeal to “the common reader” **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



LEAVING CERTIFICATE ENGLISHCRITERIA 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	<i>e.g.</i> appropriate levels of accuracy in spelling  grammatical patterns appropriate to the register	10

## Appendix 2

### 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

## REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a tape-recorder or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with the State Examination Commission's manual, *Reasonable Accommodations at the 2018 Certificate Examinations, Instructions for Schools* 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

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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

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

**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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