

# 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.

## A Emma – Jane Austen

(i) Jane Austen’s novel, *Emma*, has been described as “a frivolous romance of limited appeal.”

To what extent do you agree or disagree with this description of the novel? In your response you should deal with all aspects of the statement, supporting your answer with reference to the text.

Candidates are free to agree or disagree, wholly or in part, with the statement that the novel is “a frivolous romance of limited appeal”. Candidates should deal with all aspects of the statement. 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/understanding of genre/evidence of critical literacy, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, key moments, 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 FR** for the novel is/is not a frivolous romance

**Code AR** for the appeal of the romantic novel is/is not limited

### Indicative material:

- the romantic genre can be embraced/dismissed: “chick lit”, dated, humorous, unrealistic, insightful, depicts social/historical context
- numerous romantic relationships, both genuine and superficial, at the heart of the novel have great appeal/ limited appeal
- romance is/is not entirely frivolous – a light-weight comedy of manners, a reflection of the drawing room society of the time, shallow superficial characters OR features strong characters, addresses compelling issues of women’s status, marriage, social class
- appeal of novel/genre endures – romance reveals universal themes, elegant style **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) “For a variety of reasons, all the female characters in Jane Austen’s novel, *Emma*, are equally powerless.”

To what extent do you agree or disagree with the above statement? Support your answer with reference to at least two female characters in the text.

Candidates are free to agree or disagree with the statement that for “a variety of reasons, all the female characters in Jane Austen’s novel *Emma* are equally powerless”. The degree of power/powerlessness of at least two female characters should be considered, although not necessarily equally. Candidates should deal with all aspects of the statement. 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, key moments, 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 PF for equally powerless/powerful female character(s)**

**Indicative material:**

- Emma Woodhouse, Jane Fairfax, Harriet Smith, Augusta Elton, Mrs. Weston, Miss Bates, are/are not equally powerless in a male dominated/patriarchal world
- for females, marriage is repressive/offers opportunities for social mobility and possibilities of exerting power
- Emma resolves not to marry and be independent/the role of a spinster is not presented as an attractive option
- some females are more powerful than others because of social position
- Frank Churchill’s accountability to his aunt illustrates female power **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 GREAT GATSBY – F. Scott Fitzgerald**

- (i) *The Great Gatsby* has been described as “a study of selfish individuals which fails to offer a critical examination of society.”

**To what extent do you agree or disagree with this description of the novel? In your response you should deal with all aspects of the statement, supporting your answer with reference to the text.**

Candidates are free to agree or disagree, wholly or in part, with the statement that the novel is “a study of selfish individuals which fails to offer a critical examination of society”. Candidates should deal with all aspects of the statement. 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, key moments, 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 SI** for the novel is/is not a study of selfish individuals

**Code ES** for the novel fails/does not fail to offer a critical examination of society

**Indicative material:**

- careless/irresponsible characters with no social conscience
- idealistic/selfish individuals offer a revealing perspective of society/the American Dream
- individual self-interest/corruption reflects social decay at the heart of society
- the examination of Gatsby’s glamorous society is not particularly critical
- novel uses selfish/selfless characters to provide insights into wider society, lack of social justice, poverty, consumerism, freedom of women **Etc.**

P 18	
C18	
L 18	
M 6	

<b>60 marks</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>
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) “For a variety of reasons, all the female characters in Fitzgerald’s novel, *The Great Gatsby*, are equally powerless.”

**To what extent do you agree or disagree with this statement. Support your answer with reference to at least two female characters in the text.**

Candidates are free to agree or disagree with the statement that for “a variety of reasons, all the female characters in Fitzgerald’s novel *The Great Gatsby* are equally powerless”. The degree of power/powerlessness of at least two female characters should be considered, although not necessarily equally. Candidates should deal with all aspects of the statement. 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, key moments, 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 PF for equally powerless/powerful female character(s)**

**Indicative material:**

- Daisy Buchanan, Jordan Baker, Myrtle Wilson are/are not equally powerless in the male-dominated world of the text
- Fitzgerald withholds power from all his female characters
- various reasons why some/all female characters are powerful: beautiful; alluring; wealthy; intelligent; manipulative
- some females are more powerful than others because of social position
- female characters may appear emancipated, yet are caught in a patriarchal society **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 A Doll's House – Henrik Ibsen**

- (i) Ibsen's play, *A Doll's House*, has been described as "a domestic drama which fails to address significant social issues."

**To what extent do you agree or disagree with this description of the play? In your response you should deal with all aspects of the statement, supporting your answer with reference to the text.**

Candidates are free to agree or disagree, wholly or in part, with the statement that the play is "a domestic drama which fails to address significant social issues". Candidates should deal with all aspects of the statement. 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/ understanding of genre/evidence of critical literacy, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, key moments, 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 DD** for the play is/is not a domestic drama

**Code AI** for the play does/does not address significant social issues

**Indicative material:**

- domestic drama – a play of ordinary bourgeois life set in a family home and/or an analysis of a patriarchal society, gender stereotyping, institutional authority
- Nora's personal journey may/may not be seen to have wider social implications; she adopts domestic roles but she can be interpreted as having a more radical role, shaping a meaningful individual self
- the drama allows freedom of interpretation – as the story of a particular unhappy marriage and/or as a depiction of the individual in opposition to a hostile society
- fails to address significant social issues: Ibsen merely presents significant social issues rather than addressing them/play offers no alternative solutions or approaches to the problems created by the status quo **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) **"Ibsen makes effective use of both Dr Rank and Nils Krogstad to fulfil a variety of dramatic functions in his play, *A Doll's House*."**

**Discuss this statement, supporting your answer with reference to the text.**

Candidates should discuss whether Ibsen makes effective use of Dr Rank and Nils Krogstad to fulfil a variety of dramatic functions in the play. Candidates should deal with both characters, although not necessarily equally. At least one function fulfilled by each character should be considered. Reward the extent to which the effective use of the characters' dramatic functions is discussed. 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/ understanding of genre/evidence of critical literacy, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/points effectively substantiated/apt use of examples, key moments, 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 RF** for makes/does not make effective use of Dr Rank to fulfil a variety of dramatic functions in the play

**Code KF** for makes/does not make effective use of Krogstad to fulfil a variety of dramatic functions in the play

**Indicative material:**

- **Dr Rank** is/is not used effectively as a detached/wise observer; aids debate on the theme of relationships; a shrewd device used to reveal other characters such as Nora and Helmer; his relationship with Nora is used to intrigue the audience; a relatively minor character with a limited role in the drama
- **Nils Krogstad** is used to heighten suspense/aid exposition of the plot; a mirror in which Nora can view herself; functions as a stock villain, blackmailing Nora, a self-seeking opportunist; provides an interesting contrast to Rank and Helmer; aids debate on the theme of relationships; provides insights into the contemporary society of the play, a relatively minor character with a limited role in the drama **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

## DEATH AND NIGHTINGALES (i)

### D DEATH AND NIGHTINGALES – Eugene McCabe

- (i) *“Death and Nightingales has been described as “a far-fetched tale of violence and deceit.”*

**To what extent do you agree or disagree with this description of the novel? In your response you should deal with all aspects of the statement, supporting your answer with reference to the text.**

Candidates are free to agree or disagree, wholly or in part with the description of *Death and Nightingales* as “a far-fetched tale of violence and deceit”. Candidates should deal with all aspects of the statement, although not necessarily equally. 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, key moments, 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 FV** for the novel is/is not a far-fetched tale of violence

**Code FD** for the novel is/is not a far-fetched tale of deception

#### Indicative material:

- novel is/is not far-fetched – credible/melodramatic plot, realistic/stereotypical characters
- grotesque violence and pervasive deception are/are not convincing
- depiction of the historical, political and sectarian rifts within the Fermanagh community are/are not believable
- casual domestic and gruesome violence is excessive/true to life
- compelling/far-fetched series of secrets and lies over generations **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



## DEATH AND NIGHTINGALES (ii)

- (ii) “For a variety of reasons, all the female characters in McCabe’s novel, *Death and Nightingales*, are equally powerless.”

**To what extent do you agree or disagree with this statement. Support your answer with reference to at least two female characters in the text.**

Candidates are free to agree or disagree with the statement that for “a variety of reasons, all the female characters in McCabe’s novel, *Death and Nightingales*, are equally powerless”. The degree of power/powerlessness of at least two female characters should be considered, although not necessarily equally. Candidates should deal with all aspects of the statement. 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, key moments, 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: PF for equally powerless/powerful female character(s)**

**Indicative material:**

- Elizabeth (Beth) Winters, Catherine Winters, Mercy Boyle are/are not equally powerless in this male-dominated/patriarchal world
- the depiction of female characters is open to interpretation – women may/may not be seen as victims
- female power can be exerted in emotional or psychological ways
- knowledge or information can provide influence to otherwise disempowered women
- female characters can be seen to be dominated by men and/or can be seen as independent, courageous, resourceful, resilient, ruthless **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 Hamlet – William Shakespeare**

**(i) Shakespeare’s play *Hamlet* has been described as “a disturbing psychological thriller.”**

**To what extent do you agree or disagree with this description of the play?**

**In your response you should deal with all aspects of the statement, supporting your answer with reference to the text.**

Candidates are free to agree or disagree, wholly or in part, with the statement that the play is a “disturbing psychological thriller”. Candidates may perceive the genre of the play as “a thriller” or a “psychological thriller”, which is/is not “disturbing”. Candidates should deal with all aspects of the statement. 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/ understanding of genre/evidence of critical literacy, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, key moments, 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 DT/PT** for the play is/is not a disturbing psychological thriller

**Indicative material:**

- play is a thriller: suspense and dramatic tension sustained throughout; fast-paced dramatic episodes; revenge; plotting and scheming by characters; plot twists and unexpected developments; exciting final scene; unpredictable, exciting ending
- play is not a thriller: too long; pace too slow; Hamlet’s prevarication dilutes the action; too much angst dissipates excitement
- play is/is not a psychological thriller: characters play mind games e.g. Hamlet feigns madness, Claudius tests Hamlet’s mental state; Hamlet’s soliloquies; the play-within-the-play to “catch the conscience of the King”; the action drives Ophelia to madness and possible suicide; mental stability/instability of Hamlet central to the plot; Oedipal nature of the play
- play is/is not a disturbing psychological thriller: dark themes and actions – murder; ghostly presence; madness; feigned madness; Hamlet chooses “to be”; relationship between Hamlet and female characters; Graveyard Scene; positive elements negate the disturbing aspects

**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) “Shakespeare makes effective use of both Laertes and Horatio to fulfil a variety of dramatic functions in his play, *Hamlet*.”

**Discuss this statement, supporting your answer with reference to the text.**

Candidates should discuss whether Shakespeare makes effective use of Laertes and Horatio to fulfil a variety of dramatic functions in the play. Candidates should deal with both characters, although not necessarily equally. At least one function fulfilled by each character should be considered. Reward the extent to which the effective use of the characters’ dramatic functions is discussed. 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/ understanding of genre/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/points effectively substantiated/apt use of examples, key moments, 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 LF** for makes/does not make effective use of Laertes to fulfil a variety of dramatic functions

**Code HF** for makes/does not make effective use of Horatio to fulfil a variety of dramatic functions

#### **Indicative material**

- **Laertes** – a foil/parallel to Hamlet, allows the audience consider the possibilities open to Hamlet, used to present contrasting perspectives on themes like justice and revenge, adds to the excitement and dramatic action, his interaction with Ophelia is revealing, pawn/co-conspirator of Claudius, witness against Claudius
- **Horatio** – used as part of the Chorus, effective role as a friend/confidant to Hamlet, used to anticipate/advance the plot, a reliable and credible reporter, a foil for Hamlet, he embodies certain attitudes and beliefs, a valuable witness to the action, the custodian of Hamlet’s legacy
- It could be argued that both characters can be seen to be limited in their dramatic function. **Etc.**

P 18	
C 18	
L 18	
M 6	

<b>60 marks</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>
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

## **SECTION II – THE COMPARATIVE STUDY (70 marks)**

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

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

**Note 3** The term, The 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.

## A The General Vision and Viewpoint

1. “Relationships between characters can influence our sense of the general vision and viewpoint of texts.”
  - (a) Discuss the extent to which your sense of the general vision and viewpoint of one text on your comparative course is influenced by one (or more) relationship(s) in the text. Support your answer with reference to the text. (30)

Expect candidates to discuss the extent to which their sense of the general vision and viewpoint of one comparative text is influenced by one (or more) relationship(s) in the text. 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 – influence of the relationship(s) on the sense of the general vision and viewpoint clearly established/ relevance of response/evidence of critical literacy/ use of apt example(s)
- C:** Sustained focus – appropriate management and sequencing of ideas/coherence/influence of relationships on the sense of the general vision and viewpoint effectively substantiated/ effective use of examples, key moments, engagement with the text
- L:** Language managed and controlled to achieve clear communication throughout/ fluency/ quality of expression, use of comparative language
- M:** Accuracy of mechanics **Etc.**

**Code RV** for the influence of relationship(s) on our sense of the general vision and viewpoint

### Indicative material

- destructive/nurturing relationships influence our sense of the general vision and viewpoint
- our response to one or more relationship(s) (sympathetic, hostile, ambiguous, etc.) shapes our sense of the general vision and viewpoint
- conflict/development/resolution/fate of the relationship(s) all help influence our sense of the general vision and viewpoint
- the influence of society on one or more relationships affects our sense of the general vision and viewpoint
- relationships between characters, revealed in key moments, help develop our sense of the general vision and viewpoint **Etc.**

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

**GENERAL VISION & VIEWPOINT (1)<sup>3</sup>**

- (b) Compare the extent to which your sense of the general vision and viewpoint of two other texts on your comparative course is influenced by at least one relationship in each of these texts. Support your answer with reference to your chosen texts. (40)**

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

Expect candidates to compare the extent to which their sense of the general vision and viewpoint of two other texts on their comparative course is influenced by at least one relationship in each of these texts. Answers should be supported by reference to the texts.

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).

**Code: CRV** for comparison of the influence of relationship(s) on our sense of the general vision and viewpoint

<b>40 Marks</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>
	40 - 36	32	28	24	20	16	12	11 - 0

2. “A variety of factors in texts can change or reinforce our initial impression of the general vision and viewpoint.”

Compare the main factor or factors in three texts on your comparative course that changed or reinforced your initial impression of the general vision and viewpoint in these texts. (70)

Expect candidates to compare the main factor or factors that changed or reinforced their initial impression of the general vision and viewpoint in three comparative texts. Answers should be supported by reference to three texts. Candidates may compare the same or different factor(s) that changed or reinforced their initial impression of the general vision and viewpoint of three texts.

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

- P:** Focus on factor(s) that change/reinforce our initial impression of the general vision and viewpoint/relevance of response/evidence of critical literacy/apt Illustrations of the factor(s) etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the 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.**

**Code CFV** for comparison of factors that can change/reinforce our initial impression of the general vision and viewpoint

**Indicative material:**

- unfolding plots, key events, turning points and plot twists may change or reinforce our initial impression of the general vision and viewpoint
- our growing knowledge of characters and/or the relationships between characters may affect our feelings towards them and impact on our impression of the general vision and viewpoint
- the fate of characters may alter/reinforce our initial impression of the general vision and viewpoint
- our sense of the moral balance in a text (e.g. shifts in the balance of good and evil) may be altered or sustained, causing our initial impression of the general vision and viewpoint to be changed or reinforced
- shifts in mood/tone/atmosphere conveyed by imagery/symbolism/music/visual effects can either change or reinforce our sense of the general vision and viewpoint
- the impact of the author’s approach (comic, serious, tragic, realistic) can change/reinforce our initial impression of the general vision and viewpoint
- the resolution or conclusion of texts often helps determine our overall view of the general vision of a text, reinforcing or changing our initial impression **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 Theme or Issue

1. “The same theme or issue can appear more relevant to life today in some texts than in others.”

(a) In relation to one text on your comparative course, discuss the aspects of the text that, in your opinion, make your chosen theme or issue appear more or less relevant to life today. Support your answer with reference to the text. (30)

Expect candidates to discuss the aspects of the text that make a theme or issue seem more or less relevant to life today with reference to one comparative text. Answers should refer to at least two aspects of the text. 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 on aspects of the text that make the chosen theme or issue appear more or less relevant to life today/relevance of response/evidence of critical literacy/use of apt illustrations of the aspects, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/aspects effectively substantiated/apt use of examples, key moments, engagement with the text, 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.**

**Code: AR** for aspect(s) that make a theme/issue appear more/less relevant to life today

### Indicative material

- the author’s approach to a theme or issue can make that theme or issue seem more/less relevant to life today
- the social morals and mores may/may not make a theme or issue seem remote to life today
- the story may be timeless or dated or contemporary, making the theme or issue seem more/less relevant to life today
- a particular setting (historical or contemporary) may/may not make a theme or issue appear more/less relevant to life today
- characterisation can contribute to our sense of the relevance of a theme or issue to life today: a character’s beliefs and actions may contribute to making a theme or issue appear contemporary regardless of the time in which he or she lives
- the presentation of a theme or issue through music/imagery/symbolism/visual effects, etc. can make a theme or issue appear more/less relevant to life today
- views and values (outmoded or contemporary), expressed implicitly or explicitly, about matters such as the role of women, social equity, etc. can make a theme or issue appear more/less relevant to life today **Etc.**

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



- (b) In relation to two other texts on your comparative course, compare the aspects of those texts that, in your opinion, make your chosen theme or issue appear more or less relevant to life today. Support your answer with reference to your chosen texts. (40)

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

Expect candidates to compare the aspects of two other texts that make their chosen theme or issue appear more or less relevant to life today. Candidates may choose to compare the same aspects found in different texts and/or different aspects from each text. Answers should be supported with reference to the texts.

Candidates must discuss the same theme or issue as chosen in part (a).

Candidates may refer to the same or different aspects of the texts to those dealt with in part (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).

**Code CAR** for comparison of aspects that make a theme/issue appear more/less relevant to life today

<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. “There are many reasons why the exploration of the same theme or issue can be more entertaining in some texts than in others.”

**Compare the reasons why you found the exploration of the same theme or issue more entertaining in some texts than in others. Support your answer with reference to three texts on your comparative course.** (70)

Expect candidates to compare the reasons why they found the exploration of the same theme or issue more/less entertaining in some texts than in others. Answers should be supported by reference to three texts.

Allow for a broad interpretation of “entertaining”.

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

- P:** Focus on reasons why exploration of theme or issue was more/less entertaining/relevance of response/evidence of critical literacy/ use of apt illustrations, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/apt use of illustrations, key moments, 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.**

**Code CRE** for comparison of reasons why the exploration of theme or issue can be more/less entertaining

**Indicative material:**

- engaging storylines, plot twists, key moments, unexpected endings, etc. can make a theme or issue more/less entertaining
- an author’s approach to the theme or issue e.g. comic/tragic/realistic etc. can be more/less entertaining
- the presentation/behaviour of characters can make the exploration of a theme or issue more/less enjoyable
- insights gained through the exploration of a theme or issue can entertain/amuse/ involve/ disturb/bore/inspire
- features of different genres (e.g. colourful costumes/music/sound effects/camerawork/ special effects, etc.) used in the exploration of a theme or issue can increase/reduce the appeal or entertainment value of the theme or issue explored **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)****UNSEEN POEM**

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 learn about the poet’s approach to life from reading this poem?**  
**Explain your answer with reference to the poem.** **(10)**

Expect candidates to outline what they learn about the poet’s approach to life by reading this poem. Candidates should refer closely to the text in their answers.

**Mark ex 10 by reference to the criteria for assessment.**

<b>10</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>	10 - 9	8	7	6	5	4	3	2 - 0

- (b) Identify a mood or feeling evoked in the above poem and explain how the poet creates this mood or feeling. Support your answer with reference to the poem.** **(10)**

Expect candidates to identify a mood or feeling in the poem and explain how the poet creates this mood or feeling. Candidates should refer closely to the text in their answers.

**Mark ex 10 by reference to the criteria for assessment.**

<b>10</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>	10 - 9	8	7	6	5	4	3	2 - 0

**OR**

- 2. Discuss the appeal of this poem with reference to its theme, tone and the poet’s use of language and imagery. Refer closely to the text in support of your answer.** **(20)**

Expect candidates to discuss the appeal of the poem with reference, not necessarily equally, to the theme, tone and the poet’s use of language and imagery. Candidates should refer closely to the text in their answers.

**Mark ex 20 by reference to the criteria for assessment.**

<b>20</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>	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. **“Boland makes effective use of symbols and metaphors to explore personal experiences and deliver penetrating truths about society.”**

**To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of Eavan Boland 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 Eavan Boland 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 quotation and reference/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 S E/T** for “effective use of symbols and metaphors” to “explore personal experiences” and “deliver penetrating truths about society”

**Indicative material:**

- **Boland makes effective use of metaphors and symbols** e.g. the fan, hawthorn, the bridge, the pomegranate, the lawnmower, the horse, etc.

to explore

**personal experiences** of motherhood, suburbia, relationships, nature, love, marriage, history, etc.

- **Boland makes effective use of metaphors and symbols** e.g. the famine road, stars, the shadow doll, the horse, etc.

to deliver

**penetrating truths about society** e.g. the role of women – their marginalisation and mistreatment, social injustice and the suffering of innocents, those excluded from history, the voiceless and forgotten, violence through the ages, the careless indifference of those unaffected by violence/social injustice, collective responsibility, 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

**2. “Donne’s poetry can be simultaneously playful and challenging both in style and content.”**

**To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of John Donne 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 John Donne 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 quotation and reference/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 S/PC** for style “simultaneously playful and challenging”

**Code C/PC** for content “simultaneously playful and challenging”

**Indicative material:**

- **Style of Donne’s poetry:** metaphysical conceits, complex and elaborate puns, imagery, wit, paradox, double entendres, language archaic to modern readers, dramatic posturing, ironic/satiric tone, construction of reasoned arguments, allusions, inventive word-play, hyperbole, etc.

can be

**simultaneously playful and challenging:** inventive, witty, accessible/inaccessible, complex, amusing, logical, delightful, philosophical, theatrical, etc.

- **Content of Donne’s poetry:** themes e.g. man’s relationship with God, the true nature of love, life and death, etc., reasoned logical argument, serious philosophical ideas, allusions, frame of reference not familiar to modern readers e.g. alchemy, astronomy, exploration and discovery, religious content, candid bawdy references, etc.

can be

**simultaneously playful and challenging:** confusing, demanding, surprising, amusing, provocative, dramatic, shocking, 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

### 3. “Keats uses sensuous language and vivid imagery to express a range of profound tensions.”

**To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of John Keats 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 poetry of John Keats 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 quotation and reference/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 L/I T** for “sensuous language and vivid imagery” to express “a range of profound tensions”

**Indicative material:**

**Keats uses sensuous language:** sensuous sounds, repetition, assonance, alliteration, sibilance, evocative tone, adjectives e.g. “drowsy numbness”, “soft incense hangs upon the boughs”, “burning forehead and a parching tongue”, “the cold hill side” [where] “no birds sing”, “the last oozyings”, “in a wailful choir the small gnats mourn”, etc.

**and vivid imagery:** striking symbolism, associational imagery, evocative imagery, tactile qualities e.g. “Bright star”, “realms of gold”, “green altar”, “pale warriors”, “sedge is withered from the lake”, etc.

to express

**a range of profound tensions:** creative tensions, contradictory impulses, ambivalent attitudes, a sceptical view of romance, a wide range of tensions e.g. human world/natural world; fevered life/easeful death; perfection and permanence/imperfection and transience; imagination/reality; pain and suffering/ease and happiness; youth/old age; noble aspiration/ tragic disillusionment; art/life

**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

## ELIZABETH BISHOP

4. From the poetry of Elizabeth Bishop that you have studied, select the poems that, in your opinion, best demonstrate her skilful use of language and imagery to confront life's harsh realities.

**Justify your selection by demonstrating Bishop's skilful use of language and imagery to confront life's harsh realities in the poems you have chosen.**

Expect candidates to choose poems that, in their opinion, best demonstrate Bishop's skilful use of language and imagery to confront life's harsh realities. 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 Elizabeth Bishop 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 quotation and reference/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 L/I R** for "skilful use of language and imagery" to "confront life's harsh realities"

**Indicative material:**

**Bishop's skilful use of language:** interesting choice of words, use of precise detail, contrast, carefully controlled use of tone, her use of infantile language to create a convincing child's persona, repetition, language carefully shaped and controlled, use of dramatic scenes, etc.

**Bishop's skilful use of imagery:** symbolism, metaphor, contrasting images, motifs, colour, sound, sensual/surreal/tactile images, moments of epiphany evoked, etc.

to confront

**life's harsh realities:** loss, alienation, grief, death, life's struggles, violence, addiction, loneliness, anarchy, sorrow, pain, suffering, frailty, troubling rites of passage, 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



# LEAVING CERTIFICATE ENGLISH

## CRITERIA FOR ASSESSMENT

<u>Clarity of Purpose</u>	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 of Delivery</u>	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 of Language use</u>	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 of Mechanics</u>	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:

<b>100 marks</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>
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

<b>70 marks</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>
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

<b>60 marks</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>
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

<b>50 marks</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>
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:

	<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>40 marks</b>	40 - 36	32	28	24	20	16	12	11 - 0
<b>30 marks</b>	30 - 27	24	21	18	15	12	9	8 - 0
<b>20 marks</b>	20 - 18	16	14	12	10	8	6	5 - 0
<b>15 marks</b>	15 - 14	12	11	9	8	6	5	4 - 0
<b>10 marks</b>	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 Circular S70/00 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

	<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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