

PAPER 2

Candidates must attempt the required number of questions in any TWO of the following sections:

- Section I – The Single Text
- SECTION II – The Comparative Study
- Section III – Poetry, Part A, Unseen Poem and Part B, Prescribed Poetry

SECTION 1 – THE SINGLE TEXT (70 marks)

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.

A All the Light We Cannot See – Anthony Doerr

- (i) “The consequences of Werner Pfennig’s passion for science and technology in Anthony Doerr’s novel, *All the Light We Cannot See*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.

Develop your discussion with reference to the text.

Candidates should discuss the reasons why the consequences of Werner Pfennig’s passion for science and technology in Anthony Doerr’s novel, *All the Light We Cannot See*, are/are not both fascinating and disturbing.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

Mark ex 70 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 C for “the consequences of Werner Pfennig’s passion for science and technology”
F for “are both fascinating and disturbing”

Indicative material:

- the consequences of Werner’s passion for science and technology can be transformative – offering fascinating opportunities, insights, possibilities, etc.
- he learns that his passion for science and technology can have disturbing implications – Nazi pseudoscience, the lure of unethical behaviour, the domination of rationalism, etc.
- as a consequence of his enthusiastic engagement with science and technology Werner comes into contact with a variety of fascinating/disturbing people: Etienne/Henri/Marie-Laure LeBlanc; Bastian; Dr Hauptmann; Von Rumpel, etc.
- the consequences for other characters: Frederick, Marie-Laure LeBlanc, etc. of Werner’s wartime engagement with radio technology are/are not disturbing/fascinating
- it is thought-provoking that Werner’s passion for science and technology does not necessarily prepare him for the chaos of life 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

ALL THE LIGHT WE CANNOT SEE (ii)

- (ii) Discuss the narrative purposes served by Doerr's inclusion of the story of the diamond, the Sea of Flames, in his novel, *All the Light We Cannot See*. Develop your discussion with reference to the text.

Candidates should discuss the narrative purposes served by Doerr's inclusion of the story of diamond, the Sea of Flames, in his novel, *All the Light We Cannot See*.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

Mark ex 70 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 NP for “ the narrative purpose served by Doerr's inclusion of the story of the diamond, the Sea of Flames”

Indicative material:

- Doerr's inclusion of the diamond, the Sea of Flames, introduces elements of a variety of genres into the novel including: myth, legend, mystery, adventure, etc.
- the inclusion of this literary device helps to advance the plot; provides the impetus for both a hazardous journey, a desperate quest in the narrative, the climax, etc.
- the diamond has a powerful/paradoxical symbolic value, representing hope/dreams, power, etc.
- its inclusion amplifies the novel's thematic concerns including: destiny/fate/moral choices/a rational worldview, etc.
- obsession/engagement with the jewel provides insights into various characters including: Daniel LeBlanc; Von Rumpel; Marie Laure le Blanc, Werner, etc.

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 A Doll's House – Henrik Ibsen

- (i) “Various aspects of Ibsen’s exploration of deception and delusion in his play, *A Doll's House*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.

Develop your discussion with reference to the text.

Candidates should discuss the reasons why various aspects of Ibsen’s exploration of deception and delusion in his play, *A Doll's House*, are/are not both fascinating and disturbing.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

Mark ex 70 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 D for “various aspects of Ibsen’s exploration of deception and delusion”

F for “are both fascinating and disturbing”

Indicative material:

- the psychological insights Ibsen provides from his exploration of deception and delusion are both fascinating and disturbing
- Ibsen’s focus on Nora’s deliberate, ongoing deceit both of herself and her husband is/is not disturbing/fascinating
- the exposition of Torvalds’s delusion regarding his wife and their marriage is/is not captivating/troubling
- we can be disturbed/fascinated by Ibsen’s exploration of deception engaged in for noble/ altruistic purposes and by the irony of Krogstad’s use of deceit to regain his reputation
- Nora’s deception in securing the loan provides fascinating/disturbing insights into patriarchal society/status of females 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

A DOLL'S HOUSE¹ (ii)

- (ii) Discuss the reasons why our knowledge of Nora Helmer's backstory, involving the loan, enables us to better understand various aspects of Ibsen's play, *A Doll's House*. Develop your discussion with reference to the text.

Candidates should discuss the reasons why our knowledge of Nora Helmer's backstory, involving the loan, enables us to better understand various aspects of Ibsen's play, *A Doll's House*. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

Mark ex 70 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 B for "the reasons why our knowledge of Nora Helmer's backstory, involving the loan"
U for "enables us to better understand various aspects of Ibsen's play, *A Doll's House* "

Indicative material:

- our knowledge of her backstory enables us to better understand Nora's character/psychology
- our awareness of the loan provides insights into the play's thematic concerns, including deception, appearance versus reality, marriage, etc.
- our knowledge of her past enables us to better understand the play's cultural context, including patriarchy/the role of men and women in society/power structures at the time, etc.
- Nora's backstory enhances our understanding of the dynamic between various characters Including: Nora/Torvald; Nora/Krogstad; Nora/Mrs Linde, etc.
- knowledge of her past helps/does not help us appreciate the reasons for her departure at the end of play **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

C Othello – William Shakespeare

- (i) “Various aspects of the relationship between Iago and Emilia in Shakespeare’s play, *Othello*, are both fascinating and disturbing.”

**Discuss the reasons why you agree or disagree with the above statement.
Develop your discussion with reference to the text.**

Candidates should discuss the reasons why various aspects of the relationship between Iago and Emilia in Shakespeare’s play, *Othello*, are/are not both fascinating and disturbing.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

Mark ex 70 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 R for “ various aspects of the relationship between Iago and Emilia”

F for “are both fascinating and disturbing”

Indicative material:

- the worldly/cynical aspects of this relationship are both fascinating and disturbing
- the contradictions inherent in the relationship are both fascinating/disturbing – Iago treats Emilia badly/she procures the handkerchief for him
- the complex/toxic/dysfunctional nature of this relationship both fascinates and disturbs
- that she underestimates his villainy and he underestimates her goodness is revealing of what is both fascinating and disturbing in this relationship
- this relationship does/does not reveal fascinating/disturbing insights into characterisation, cultural context and the thematic concerns of the play **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

OTHELLO¹ (ii)

(ii) Discuss the reasons why our knowledge of Othello's status as an outsider enables us to better understand various aspects of Shakespeare's play, *Othello*. Develop your discussion with reference to the text.

Candidates should discuss the reasons why our knowledge of Othello's status as an outsider enables us to better understand various aspects of Shakespeare's play, *Othello*.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

Mark ex 70 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 O for "the reasons why our knowledge of Othello's status as an outsider "
U for "enables us to better understand various aspects of Shakespeare's play, *Othello*"

Indicative material:

- Othello's ethnicity is a reason why we better understand the racial dynamics of the play
- our knowledge of Othello's status as an outsider helps to explain why he is easy prey to the opportunistic Iago
- our awareness of Othello's military background provides insights into his difficulties in the domestic/social domain
- love is outside his experience which enhances our understanding of his uncertainty/insecurity
- the fact that Othello is not a cultural 'insider' explains his difficulty with cultural signposts/signifiers **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

D Frankenstein – Mary Shelley

- (i) “The consequences of Victor Frankenstein’s passion for scientific knowledge and experimentation in Mary Shelley’s novel, *Frankenstein*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.

Develop your discussion with reference to the text.

Candidates should discuss the reasons why the consequences of Victor Frankenstein’s passion for scientific knowledge and experimentation in Mary Shelley’s novel, *Frankenstein*, are/are not both fascinating and disturbing.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code C for “the consequences of Victor Frankenstein’s passion for scientific knowledge and experimentation”

F for “are both fascinating and disturbing”

Indicative material:

- the consequences of Victor’s passion for scientific knowledge and experimentation can be transformative – offering fascinating opportunities, insights, possibilities, etc.
- he learns that his passion for science can have limitations – it’s a fascinating/disturbing cautionary tale involving violence/ murder/ tragedy/ revenge /obsession/irresponsibility
- the consequences of his response/reaction to his creation are horrendous/thought-provoking
- Frankenstein’s creation of new life, presumptuously assuming god-like powers, has disturbing/ fascinating moral/social/ethical consequences
- Frankenstein’s pursuit of scientific knowledge and experimentation has/has not disturbing/fascinating consequences for many of the other characters **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

FRANKENSTEIN (ii)

- (ii) Discuss the narrative purposes served by Mary Shelley's inclusion of letters between various characters throughout her novel, *Frankenstein*. Develop your discussion with reference to the text.

Candidates should discuss the narrative purposes served by Mary Shelley's inclusion of letters between various characters throughout her novel, *Frankenstein*.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code NP for "the narrative purpose served by Mary Shelley's inclusion of letters between various characters throughout her novel, *Frankenstein*"

Indicative material:

- Mary Shelley's inclusion of letters between various characters provides an overarching narrative frame within which she embeds the story of Victor Frankenstein
- the letters are used to advance various aspects of the plot/reinforce thematic concerns
- they allow the writer to layer various narrative voices, supplying backstory/ commentary/ information from a variety of sources/perspectives which heightens the impact of their accounts
- written communication provides us with insights into various characters/relationships
- the use of letters enables the action to be set in a variety of locations simultaneously/ their inclusion adds realism/lends credibility to the strange story at the heart of the novel **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

E The Picture of Dorian Gray – Oscar Wilde

- (i) **“The consequences of Dorian Gray’s pursuit of pleasure and a hedonistic lifestyle in Oscar Wilde’s novel, *The Picture of Dorian Gray*, are both fascinating and disturbing.”**

**Discuss the reasons why you agree or disagree with the above statement.
Develop your discussion with reference to the text.**

Candidates should discuss the reasons why the consequences of Dorian Gray’s pursuit of pleasure and a hedonistic lifestyle in Oscar Wilde’s novel, *The Picture of Dorian Gray*, are/are not both fascinating and disturbing.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

Mark ex 70 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 C for **“the consequences of Dorian Gray’s pursuit of pleasure and a hedonistic lifestyle”**
F for **“are both fascinating and disturbing”**

Indicative material:

- the consequences of Dorian Gray’s pursuit of pleasure and a hedonistic lifestyle is transformative in a variety of disturbing/fascinating ways
- Dorian’s pleasure-seeking and indolent lifestyle has a variety of disturbing/fascinating social consequences, e.g. moral corruption; the reinforcement of class divisions, the promotion of libertine excesses, etc.
- disturbing/fascinating moral and ethical questions are/are not raised as a consequence of Dorian’s lifestyle choices
- the consequences are disturbing as they lead to murder, violence, revenge, obsession
- Dorian Gray’s pursuit of pleasure and a debauched lifestyle has disturbing/fascinating consequences for other characters, e.g. Basil Hallward, Sibyl Vane, James Vane **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

THE PICTURE OF DORIAN GRAY (ii)

(ii) Discuss the narrative purposes served by Basil Hallward's portrait of Dorian in Wilde's novel, *The Picture of Dorian Gray*. Develop your discussion with reference to the text.

Candidates should discuss the narrative purposes served by Basil Hallward's portrait of Dorian in Wilde's novel, *The Picture of Dorian Gray*.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code NP for **"the narrative purpose served by Basil Hallward's portrait of Dorian in Wilde's novel, *The Picture of Dorian Gray*"**

Indicative material:

- the inclusion of Hallward's portrait of Dorian Gray introduces elements of a variety of genres into Wilde's novel, including gothic fiction, horror, mystery, etc.
- the painting is used to support/explore some of the novel's thematic concerns – e.g. the power/nature/meaning of art; the relationship between life/art/aestheticism; the exploration of moral questions; youth and beauty; the superficiality of society, etc.
- the portrait has a powerful symbolic value – it represents the Faustian pact at the heart of the narrative; it is used to chart the moral decline of the main character; it symbolises Dorian's conscience
- it enhances narrative elements such as the plot and characterisation - the second 'self'/the doppelganger, etc.
- its inclusion places a fascinating paradox at the heart of the novel – the apparent contradiction between appearance and reality **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

THE COMPARATIVE STUDY

SECTION II – THE COMPARATIVE STUDY (70 marks)

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

Candidates may not answer on the text they have included 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.

LITERARY GENRE (1)

A Literary Genre

- 1. (a) Identify two techniques used to advance the plot in one text on your comparative course and discuss how effectively these techniques are used for this purpose in this text. Develop your answer with reference to the text. (30)**

Expect candidates to identify two techniques used to advance the plot in one text on their comparative course and discuss how effectively these techniques are used for this purpose in this text.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- **evidence of understanding of *the mode* Literary Genre**
- ***focus on:* identification of two techniques used to advance the plot and discussion of how effectively these techniques are used for this purpose in this text**

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- plot twists/coincidence/suspense/a revelation/imagery can be used to advance the plot of a text
- the plot can be advanced by the inclusion of letters, diaries, voice overs, etc.
- flash-forwards/flashbacks /backstories can provide insights/reveal information that drive the action
- introducing a new character/relationship/setting/challenge/conflict/subplot can provide impetus
- narrative voice/ dialogue/soliloquies/asides can be used to reveal insights and progress the storyline
- stage directions/action shots/detailed description can be used to advance the plot of a text **Etc.**

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

Literary Genre (1) contd.

- (b) In the case of each of two other texts on your comparative course, identify at least one technique used to advance the plot and compare how effectively this technique or these techniques are employed for this purpose in these texts. You may refer to the same technique or different techniques in each text during the course of your response. Develop your answer with reference to your chosen texts. (40)**

Expect candidates to identify at least one technique used to advance the plot in each of two other comparative texts and compare how effectively this technique or these techniques are employed for this purpose in these texts. Candidates may refer to the same technique or different techniques in each text during the course of their responses.

Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt 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 understanding of the *mode* Literary Genre in relation to two texts**
- ***focus on:* identification of at least one technique used to advance the plot in two other texts and how effectively the technique(s) are used to achieve this purpose**
- **evidence of *effective comparison* within the mode Literary Genre**

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

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

M: Accuracy of mechanics

Etc.

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

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

LITERARY GENRE (2)

- 2. Compare how successfully at least one technique is employed, by the authors of at least two texts on your comparative course, to maintain your interest in a central character throughout each of these texts. You may refer to the same technique or different techniques in each text during the course of your response. Develop your answer with reference to your chosen texts. (70)**

Expect candidates to compare how successfully at least one technique is employed by the authors of at least two texts on the comparative course to maintain interest in a central character throughout each of the chosen texts. Candidates may refer to the same technique or different techniques in each text during the course of their responses. Answers should be developed with reference to at least two texts.

Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the 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 understanding of *the mode* Literary Genre in at least two texts
- *focus* on how successfully at least one technique is used by the authors of at least two comparative texts to maintain interest in a central character
- evidence of *effective comparison* within the mode Literary Genre

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- creating a narrative framework/narrative voice to maintain interest in a central character
- the use of imagery/symbolism/motifs/contrast can heighten interest in the protagonist/antagonist
- our interest in a central character can be maintained through the use of techniques such as voice-overs, dialogue, soliloquy, asides, monologue, diaries, letters
- dual personality/conflict/plot twists/revelations/flashback/back-stories, etc. help to retain our focus on a prominent character
- the use of effective camera angles/judicious use of soundtrack, lighting, stage directions can maintain our interest in a central character

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 CULTURAL CONTEXT

1. (a) Discuss how those in power in society maintain their dominant position in one text on your comparative course. Develop your response with reference to the text. (30)

Expect candidates to discuss how those in power in society maintain their dominant position in one comparative text. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- **evidence of understanding of *the mode* Cultural Context**
- ***focus on:* discussion of how those in power in society maintain their dominant position in one text**

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- the use of overt/subtle violence/repression/coercion
- the employment of propaganda/censorship/control of all forms of thought
- control/collusion with significant institutions e.g. the church, the education system, etc.
- protection of/maintaining patriarchal/hierarchical structures
- pacifying/placating the masses/significant figures in the community in a variety of different ways
- creating social divisions/a common enemy to distract/deflect

Etc.

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

CULTURAL CONTEXT (1) contd.

- (b) Compare how those in power in society maintain their dominant position in each of two other texts on your comparative course. Develop your response with reference to your chosen texts. (40)**

Candidates should compare how those in power in society maintain their dominant position in each of two other comparative texts.

Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt 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 understanding of *the mode* Cultural Context**
- ***focus on:* how those in power in society maintain their dominant position in each of two other comparative texts**
- **evidence of *effective comparison* within the mode Cultural Context**

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

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

M: Accuracy of mechanics

Etc.

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

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

CULTURAL CONTEXT (2)

- 2. Compare the extent to which the expression of individuality or divergence from social or cultural norms is tolerated within the cultural context of each of at least two texts on your comparative course. Develop your response with reference to your chosen texts. (70)**

Expect candidates to compare the extent to which the expression of individuality or divergence from social or cultural norms is tolerated within the cultural context of each of **at least two** comparative texts. Answers should be developed with reference to at least two texts.

Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the 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 understanding of *the mode* Cultural Context**
- ***focus on:* the extent to which the expression of individuality or divergence from social or cultural norms is tolerated within the cultural context of each of at least two comparative texts**
- **evidence of *effective comparison* within the mode Cultural Context**

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- the degree to which individuality is acceptable/unacceptable in tolerant/intolerant societies
- the level of pluralism/inclusivity /democracy nurtured in a culture
- the extent to which the public expression of views contrary to those commonly held in society is accepted/encouraged/repressed by governments/stuctures/institutions
- evidence of norms/values/beliefs based on sexuality/gender/race/ethnicity/religion/politics which are inclusive/exclusive
- official/social endorsement of institutions that seek to maintain a particular status quo
- the level of social ostracisation/stigmatisation/loss of social standing engineered in societies

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

GENERAL VISION AND VIEWPOINT (1)

1. (a) Discuss how the level of resilience you found displayed by individuals or communities in one text on your comparative course helped to shape your sense of the general vision and viewpoint of this text. (30)

Expect candidates to discuss how the level of resilience they found displayed by individuals or communities helped to shape their sense of the general vision and viewpoint of one text on their comparative course. Allow for a broad interpretation of 'resilience'.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- **evidence of understanding of *the mode* General Vision and Viewpoint**
- ***focus on:* discussion of the extent to which the level of resilience displayed by individuals or communities in one comparative text helped to shape candidates' sense of the general vision and viewpoint**

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:

- individuals/communities can display a high/low level of resilience in the face of violence, prejudice, intolerance, etc. influencing our sense of the general vision and viewpoint
- endurance when confronted by threats/challenges can affect our sense of the general vision and viewpoint of a text
- high levels of courage in the face of adversity can be uplifting/depressing
- our sense of the general vision and viewpoint can be shaped by characters/groups successfully/ unsuccessfully adapting to difficult situations, overcoming obstacles, etc.
- our response to the fate/experiences of individuals and communities displaying courage, stoicism, endurance, can be ambiguous **Etc.**

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

GENERAL VISION AND VIEWPOINT (1) contd.

- (b) Compare how the levels of resilience you found displayed by individuals or communities in each of two other texts on your comparative course influenced your sense of the general vision and viewpoint of these texts. Develop your response with reference to your chosen texts. (40)**

Candidates should compare how the levels of resilience they found displayed by individuals or communities in each of two other texts on their comparative course influenced their sense of the general vision and viewpoint of these texts. Allow for a broad interpretation of 'resilience'.

Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt 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 understanding of *the mode* General Vision and Viewpoint**
- ***focus on:* the extent to which the level of resilience displayed by individuals or communities in two other comparative texts helped to shape candidates' sense of the general vision and viewpoint**
- **evidence of *effective comparison* within the mode General Vision and Viewpoint**

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

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

M: Accuracy of mechanics

Etc.

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

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

GENERAL VISION AND VIEWPOINT (2)

- 2. Compare the extent to which your response to the treatment of disadvantaged or disempowered characters contributed to your sense of the general vision and viewpoint in each of at least two texts on your comparative course. Develop your response with reference to your chosen texts. (70)**

Expect candidates to compare the extent to which their response to the treatment of disadvantaged or disempowered characters contributed to their sense of the general vision and viewpoint in each of at least two texts on their comparative course. Answers should be developed with reference to at least two texts.

Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the 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 understanding of *the mode* General Vision and Viewpoint**
 - ***focus on:* the extent to which candidates' response to the treatment of disadvantaged or disempowered characters contributed to their sense of the general vision and viewpoint in each of at least two comparative texts**
 - **evidence of *effective comparison* within the mode General Vision and Viewpoint**
- C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ sustained comparative focus/apt use of examples, engagement with texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, use of comparative language, etc.
- M:** Accuracy of mechanics **Etc.**

Indicative material:

- our response to the persecution/victimisation/failure to support disadvantaged or disempowered characters influences our sense of the general vision and viewpoint
- a nurturing/compassionate approach to disadvantaged or disempowered characters contributes to our sense of the general vision and viewpoint
- the extent to which the social/political/economic structures support disadvantaged/ disempowered characters helps to shape our sense of the general vision and viewpoint
- evidence of injustice/discrimination/ cruelty/sectarianism/ageism experienced by disadvantaged or disempowered characters affects our view of the general vision and viewpoint
- varied responses to the treatment of disadvantaged or disempowered characters create a complex/nuanced sense of the general vision and viewpoint **Etc.**

P 21	
C 21	
L 21	
M 7	

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

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) How accurately do you think the poet describes the process of silent reading in the first seventeen lines of the above poem? Support your response with reference to the poem. (10)**

Candidates should explain how accurately they think the poet describes the act of silent reading in the first 17 lines of the poem. Pay attention to the quality of the explanation and the use of apt reference to the poem. **Mark ex 10 by reference to the criteria for assessment.**

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

- (b) In your opinion, does the poet make effective use of the word ‘barn’ to explain how our experiences shape our understanding when we read? Explain your response with reference to the poem. (10)**

Candidates should explain whether, in their opinion, the poet makes effective use of the word ‘barn’ to explain how our experiences shape our understanding when we read. Pay attention to the quality of the explanation and the use of apt reference to the poem.

Mark ex 10 by reference to the criteria for assessment.

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

OR

- 2. “Thomas Lux makes effective use of simple language and concrete imagery to explore complex, abstract ideas throughout the above poem.” Discuss the extent to which you agree or disagree with the above statement. Support your discussion with reference to both the content and language of the poem. (20)**

Candidates should discuss the extent to which they agree or disagree with the statement provided. Responses should be supported with reference to both the content and language of the poem. Pay attention to the quality of the discussion and the use of apt reference to the poem.

Mark ex 20 by reference to the criteria for assessment.

20 Marks	H1	H2	H3	H4	H5	H6	H7	H8
	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. **“Brendan Kennelly effectively employs an appealing descriptive style to reflect on the triumphs, trials and limitations of the human condition.”**

To what extent do you agree or disagree with the above statement? Develop your response with reference to the poems by Brendan Kennelly on your Leaving Certificate English course.

Candidates should discuss the extent to which they agree or disagree with the statement provided.

Pay attention to the quality of the discussion and the development of the response with reference to the poems by Brendan Kennelly on the Leaving Certificate English course.

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

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

Code D for “Kennelly effectively employs an appealing descriptive style”

R for “to reflect on the triumphs, trials and limitations of the human condition”

Indicative material:

Kennelly does/does not effectively employ an appealing descriptive style through the use of: imagery, personification, contrasts, details, colloquial language, tone, surreal elements, lyrical qualities, etc. **Etc.**

to

reflect on the triumphs, trials and limitations of the human condition including reflections on: loneliness; happiness; loss; joy; ageing; separation; love; the contradictions inherent in the human condition; the pleasures of everyday life/the cycle of life, 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

ADRIENNE RICH

2. To what extent do you agree or disagree that Adrienne Rich makes effective use of a diverse range of imagery and an engaging style to explore structures and values in society which she considers to be negative or destructive?

Develop your response with reference to the poems by Adrienne Rich on your Leaving Certificate English course.

Candidates should discuss the extent to which they agree or disagree that Adrienne Rich makes effective use of a diverse range of imagery and an engaging style to explore structures and values in society which she considers to be negative or destructive.

Pay attention to the quality of the discussion and the development of the response with reference to the poems by Adrienne Rich on the Leaving Certificate English course.

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

P: Focus/relevance of response/apt choice of accurate quotation and reference/evidence of critical literacy/originality, etc.

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

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

M: Accuracy of mechanics

Etc.

Code E for **“Rich makes effective use of a diverse range of imagery and an engaging style”**

Code S for **“to explore structures and values in society which she considers to be negative or destructive”**

Indicative material:

Adrienne Rich does/does not make effective use of a diverse range of imagery and an engaging style by employing provocative/evocative images/ symbols/motifs, etc. by exploring different personae; by the careful modulation of tone; tropes of language

Etc.

to explore structures and values in society which she considers to be negative or destructive: the entrenchment of patriarchal/hierarchical values, society’ assumptions, social forces/values, the exploitative nature of language

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

WILLIAM WORDSWORTH

3. **“William Wordsworth’s poetry does not have current appeal because his poetic style and use of language are dated and his themes are irrelevant in the twenty-first century.”**

Discuss the extent to which you agree or disagree with the above statement, developing your response with reference to the poems by William Wordsworth on your Leaving Certificate English course.

Candidates should discuss the extent to which they agree or disagree with the statement provided. Pay attention to the quality of the discussion and the development of the response with reference to the poems by William Wordsworth on the Leaving Certificate English course.

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

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

Wordsworth’s poetry does not have current appeal because

Code D for **“his poetic style and use of language are dated”**

Code I for **“his themes are irrelevant in the twenty-first century”**

Indicative material:

Wordsworth’s poetry does/does not have current appeal because his poetic style and use of language are/are not dated being: Romantic, didactic, philosophical, descriptive, emotional, dull style; simple, fresh, archaic, formal, lyrical, sensuous, vivid, everyday, religious language **Etc.**
and

Wordsworth’s poetry does/does not have current appeal because his themes are/are not irrelevant in the twenty-first century e.g. : humanity’s relationship/place in the natural world; the transience of life; change; the beauty/power of nature; death; love; loss; joy in simple/everyday pleasures and experiences; the impact of industrialisation and urbanisation; the role of nature in intellectual and spiritual development **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

EMILY DICKINSON

4. **“Emily Dickinson’s effective use of a vivid and energetic style helps to convey her fascination with life and its rich experiences.”**

Discuss the extent to which you agree or disagree with the above statement, developing your response with reference to the poems by Emily Dickinson on your Leaving Certificate English course.

Candidates should discuss the extent to which they agree or disagree with the statement provided. Pay attention to the quality of the discussion and the development of the response, with reference to the poems by Emily Dickinson on the Leaving Certificate English course.

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

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

Code V for **“Emily Dickinson’s effective use of a vivid and energetic style”**

Code F for **“helps to convey her fascination with life and its rich experiences”**

Indicative material:

Emily Dickinson’s effective/ineffective use of a vivid and energetic style is evident in: her striking and evocative imagery, her compression, enjambment/ellipsis; her innovative approach to grammar and punctuation; her homiletic style influenced by hymns and psalms, rhyme, tone **Etc.**

does/does not help to convey her fascination with life and its rich experiences including: the constant wonder she finds in encounters with the natural world; her relentless exploration of the nature of interior experiences/psychological dramas ; her analytical approach to a wide variety of feelings and emotions; her celebration of the richness of life and the vitality of living in the face of mutability/death **Etc.**

P 15	
C 15	
L 15	
M 5	

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

W.B. YEATS

5. **“Yeats makes masterful use of aesthetically pleasing language to communicate the insights he draws from history, myth and legend.”**

To what extent do you agree or disagree with the above statement? Develop your response with reference to the poems by W.B. Yeats on your Leaving Certificate English course.

Candidates should discuss the extent to which they agree or disagree with the above statement. Pay attention to the quality of the discussion and the development of the response, with reference to the poems by W.B Yeats on the Leaving Certificate English course.

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

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

Code A for **“Yeats makes masterful use of aesthetically pleasing language”**

Code I for **“to communicate the insights he draws from history, myth and legend”**

Indicative material:

Yeats does/does not make masterful use of aesthetically pleasing language through: imagery/symbolism, allusions, rhetorical language, contrast, vocabulary; descriptive details, tone, rhythms, repetition **Etc.**

to communicate the insights he draws from history, myth and legend: personal, universal, philosophical insights drawn from war, historical events, patriotic figures in Irish history, Biblical and historical allusions, mythical and legendary figures/places/objects **Etc.**

P 15	
C 15	
L 15	
M 5	

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

Appendix 1

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

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

ASSESSMENT CRITERIA – GRADE GRID

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

Discrete Criteria:

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

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

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
12 marks	12 - 11	10	9	8	7 - 6	5	4	3 - 0
10 marks	10 - 9	8	7	6	5	4	3	2 - 0

Appendix 3

REASONABLE ACCOMMODATIONS

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

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

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

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

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

21 P 19
21 C 16
21 L 17
52

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	=	115
Divide by 9	=	12
Grand Total	=	127

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 10 marks are assessed out of 9 marks
 Combined Criteria - Grade Grid

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

Appendix 4



MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

CANDIDATE ANSWERS MORE THAN THE REQUIRED NUMBER OF QUESTIONS

- Mark all the attempts.
- The highest marks will automatically be awarded

INCORRECT/INVALID USE OF SINGLE TEXT/UNPRESCRIBED TEXT/INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY

- **Mark the Comparative answer as per the Marking Scheme.**
- Where the number of texts in a global (70 mark) answer is **two** deduct **half** of the mark awarded.
- Where the number of texts in a global (70 mark) answer is **three** deduct **one third** of the mark awarded.
- If a text is incorrectly used in either part (a) or (b) of a two-part answer, deduct the appropriate fraction of the mark awarded.
- 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 (in cases where candidates have attempted a question in Section I), simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

Online Marking Annotations		
Symbol	Description	Denoting
✓	Tick	Correct, Relevant, Valid, Of Merit
X	Cross	Incorrect
	Horizontal Wavy Line	Error Underlined
	Vertical Wavy Line	Page Seen/Inefficient use of language
MMS	Letters MMS in a box	Modified Marking Scheme Applied
INVLD	Letters INVLD in a box	Text used in an invalid fashion See Appendix 4
[Number]	Number(s) in square brackets	<p>The highest mark awarded in response to a question is entered in the marking panel.</p> <p>The total mark allocated to additional attempts at the same question is indicated on the script through the use of a number between square brackets.</p>

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