

Question 1

Section I: The Single Text – Candidates must answer one question from this section.

THE CRUCIBLE (i)

B THE CRUCIBLE – Arthur Miller

- (i) **“Miller uses Proctor’s complex relationship with Elizabeth to explore a variety of core issues in his play, *The Crucible*. Discuss this statement, developing your response with reference to Miller’s play.**

Expect candidates to discuss how Miller uses the complex relationship between Proctor and Elizabeth to explore a variety of core issues in the play. Candidates are expected to deal with at least two issues in their responses. Allow for a broad definition of ‘core issues’. Candidates may address the complex nature of their relationship in an explicit or implicit way. 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 60 by reference to the criteria for assessment, using the breakdown of marks below.

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

Code: R for “uses Proctor’s **complex relationship** with Elizabeth”

Code: I for “to explore a **variety of core issues**”

Indicative Material:

- layered relationship heightens core thematic concerns such as loyalty/betrayal, dutiful love/passionate love, etc.
- Proctor’s betrayal of Elizabeth raises the fallibility/complexity of the human condition – in a world where a person is either completely good or bad
- Proctor’s objectification of Elizabeth raises patriarchal issues
- complex relationship acts as a catalyst for a discussion on the redemptive power of conscience/integrity/truth/love/moral convictions, etc.
- nuanced relationship places the moral imperative that governs humanity in sharp focus – what is the right thing? **Etc.**

P 18	
C 18	
L 18	
M 6	

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

THE CRUCIBLE (ii)

- (ii) Discuss the compelling reasons why Miller’s play, *The Crucible*, should not be considered an entirely bleak play. Develop your response with reference to Miller’s play.

Expect candidates to discuss the compelling reasons why Miller’s play should not be considered an entirely bleak play. Candidates are free to engage with the bleak aspects of the drama but should discuss aspects of the play that alleviate this bleakness. Candidates are expected to discuss more than one compelling reason in their responses. 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 60 by reference to the criteria for assessment, using the breakdown of marks below.

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

Code: RN for ‘compelling reasons why the play should **not** be considered entirely bleak’

Indicative material:

- promotion of individual conscience/celebration of resistance dilutes its grim nature
- Proctor protects his soul/identity from the dark stain of betrayal/hypocrisy
- redemption of an individual (and through that individual the redemption of society) challenges the apparent hopelessness
- play refuses to depict man’s helplessness – despite the indoctrination of a governing society, characters strive to be true to their personal/moral positions.
- thematic concerns celebrate integrity/loyalty/the authentic nature of love

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

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

Candidates are free to agree or disagree, wholly or in part, with the statement, “Fitzgerald’s portrayal of love and marriage in his novel, *The Great Gatsby*, is entirely negative”. In their responses candidates should explain the extent to which they agree and/or disagree with the statement, supporting their responses with reference to the text.

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

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

quality of expression, etc.

M: Accuracy of mechanics

Etc.

Code L/M N for Fitzgerald's portrayal of love and marriage is/is not entirely negative

Indicative material:

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

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

Candidates should discuss the factors in the text that they think are most influential in the development of Jay Gatsby's character. Answers should be supported by reference to the text.

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

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

Code FD for factors most influential in the development of Jay Gatsby's character

Indicative material:

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

THE TENANT OF WILDFELL HALL (i)

A THE TENANT OF WILDFELL HALL – Anne Brontë

- (i) **"The world Brontë creates in *The Tenant of Wildfell Hall* offers readers an opportunity to gain many fascinating insights into how power, in different forms, operates in this society."**
Discuss this statement, developing your response with reference to the text.

Expect candidates to discuss the fascinating insights to be gained into how power, in different forms, operates in the society of the text. Allow for a liberal interpretation of 'fascinating'. Candidates must deal with more than one fascinating insight into the operation of more than one form of power. 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 60 by reference to the criteria for assessment, using the breakdown of marks below.

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

Code: I P for fascinating **insights** into how **power**, in different forms, operates in this society

Indicative material:

- fascinating insights into how social/emotional power can be exerted to support sexist/privileged attitudes/restrict lives
- searing observations on the capacity of power/tyranny to mistreat/scar/wound/damage
- interesting views of how different forms of power can beguile/dupe/entrap in this society
- power of addiction/materialism/faith/belief to influence lives/society
- narrative power to dominate/frame the story and 'position' the reader's view of 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

THE TENANT OF WILDFELL HALL (ii)

(ii) "Writers often employ a range of literary techniques in an attempt to heighten the credibility of characters in texts." Choose two characters from Brontë's novel, *The Tenant of Wildfell Hall*, and discuss the effectiveness of the writer's use of a range of literary techniques to heighten the credibility of these characters. Support your response with reference to the text.

Expect candidates to discuss how effectively Brontë employs a range of literary techniques to heighten the credibility of any **two** characters from the novel. Candidates are free to choose from a range of literary techniques and should discuss the impact of at least two techniques on the credibility of two characters. 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 60 by reference to the criteria for assessment, using the breakdown of marks below.

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

Code: T C for effectiveness/ineffectiveness of **technique(s)** to heighten character's **credibility**

Indicative material:

- dialogue – reveals character/emotions/psychology heightening credibility
- descriptive language/figurative techniques – adjectives/adverbs/metaphors/similes – create a more credible view of character in the reader’s mind
- use of techniques like letters/diaries/internal voice allow for greater insight into personal thought/subjective perspectives, which can heighten/reduce credibility
- use of setting can accentuate compassion/empathy to heighten credibility
- thematic concerns/plot requirements often overpower characterisation, producing caricatures

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

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

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

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

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

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

Indicative material:

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

does heighten

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

does not heighten

the tragic intensity of his play by introducing contrived horrific, bizarre, and unbelievable

elements as these reduce the tragedy to melodrama, pathos to pantomime and fear to farce; such elements lessen the psychological pressure on the audience **Etc.**

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

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

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

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

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

Indicative material:

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

plays an important part in our understanding of:

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

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

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

60 marks	A+	B	C	D	E-
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Expect candidates to engage with the balance of responsibility for the tragedy, focusing on Othello's foolishness and Iago's cleverness. Candidates are free to agree and/or disagree, but they must engage with both aspects of the statement, though not necessarily with equal emphasis.

"Foolishness" may be interpreted as naivety, innocence, jealousy, etc.

Candidates may employ focused narrative to illustrate the points they make.

Code FT+/- for Othello's foolishness leading/not leading to tragedy.

Code CT+/- for Iago's cleverness leading/not leading to tragedy.

Possible points

- Iago's superb insight exploits Othello's tragic weakness
- naive Othello trusts "honest" Iago
- Iago is an opportunist but Othello is easily duped

- Iago's clever soliloquies/asides influence our vision of Othello's tragedy
- Othello's foolishness can be seen in the context of Iago's exploitation of others

Possible points:

- Othello trusts "honest" Iago
- Roderigo is duped by Iago
- Cassio seeks advice from the man who plots his downfall
- initially Emilia evaluates her husband incorrectly
- Iago's deceptions depend on his clever judgement
- Desdemona's judgement is questionable

Etc.

Question 2

Section II: The Comparative Study – Candidates must answer one question. In your answer you may not use the text you have answered on in Section I – The Single Text. All texts used in this section must be prescribed for comparative study for this year's examination. Candidates may refer to only one film in the course of their answers.

Possible areas of discussion:

- influenced the outcome or resolution of plots
- shaped experiences and actions of the characters
- established differing values/attitudes towards money, class, religion, gender, personal freedom, race, etc.
- made the stories more realistic or credible
- heightened the impact of the stories on the reader

Etc.

2. **“Understanding the cultural context of a text adds to our enjoyment of a good narrative.” In the light of the above statement write an essay comparing the cultural contexts of the texts you have studied in your comparative course. Support the comparisons you make by reference to the texts. (70)**

Areas from which comparisons might be drawn:

- unique worlds are created in which the reader can share
- aspects such as religion, class structure, rituals and conventions, add to our knowledge of the times in which narratives are set
- differing values/attitudes help to explain the behaviour of characters
- characteristic spirit/atmosphere heightens the enjoyment of the stories
- understanding the worlds of texts makes narratives more realistic

Etc.

Expect candidates to focus their answers on a moment/scene of emotional intensity in **one text** and to address clearly how this was shaped.

Interpret “emotional power” liberally – to include the strong emotions created in a scene in the chosen text and/or the impact of this scene on the reader/viewer.

Possible areas of discussion:

- moulding of a moment of crisis, turning point or climax in text
 - shaping of key moments can have a powerful impact on the reader/viewer
 - effective use of flashback and narrative devices
 - imagery, symbolism and descriptive detail intensify aesthetic appreciation
 - dialogue, soliloquy, body language, etc. create emotional intensity
 - location, props, music, camerawork, etc. affect dramatic/emotional power
- and compare the way in which the emotional power of these scenes was created.**

Etc.

(40)

Mark ex 40 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
40 marks	40 – 34	28	22	16	15 - 0

Expect candidates to focus their comparisons on how the emotional intensity of key moments/scenes in **two other texts** was shaped.

Code C for each comparative link established.

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

Expect candidates to deal in a comparative manner with **at least one way** in which memorable characters were created (in **at least two texts**), and how this affected their enjoyment of the stories. Answers should focus on the shaping/moulding of characters and the aspects of characters that make them memorable/enjoyable.

Allow for a liberal interpretation of “enjoyment” to mean “interest”, “engagement”, “appreciation”, etc.

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- effective presentation of characters adds to our appreciation
- characters more/less effectively created control our relationship with a text
- structural features (point of view, narrative patterns, etc.) determine our response to characters
- use of descriptive detail, in words or visuals, heightens/fails to heighten enjoyment
- characters are cleverly/enjoyably realized through a range of memorable

1. “In careful reading/viewing of key moments of texts we often find important themes or issues which are developed in the text as a whole.”

- (a) Compare how key moments of two texts you have studied in your comparative course raised an important theme or issue. (40)**

Possible areas of discussion:

- theme/issue defined differently/similarly
- role of events in raising a theme
- author’s approach – serious, humorous, direct, tragic, unusual, etc.
- contribution of characters
- language and imagery
- visual and aural effects
- how moments offer interesting perspectives on a theme

- (b) In the case of a third text show how a key moment helped in your understanding of the same theme or issue discussed in part (a). (30)**

Expect discussion of the same theme/issue as dealt with in part (a).

2. “The dramatic presentation of a theme or issue can add greatly to the impact of narrative texts.” Write an essay comparing how the presentation of a theme or issue, common to the texts you have studied for your comparative course, added to the impact of the texts. (70)

Candidates must focus on a single theme, but bear in mind that a broad theme (e.g. identity) can incorporate sub-themes (e.g. a sense of place, family, work, etc)

Expect candidates to deal in a comparative manner with how the presentation of a theme affects the impact of at least two texts.

Interpret ‘impact’ liberally – to include impact on the reader/audience or within the text.

In discussing the “presentation” of their theme candidates may choose to refer to content and/or style.

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- role of plot/events in presentation of the theme
- contribution of significant characters
- impact on characters within stories
- author’s approach – comic, tragic, direct, metaphorical, unusual, etc.
- early stages, key moments, resolution, etc.
- use of tension or suspense
- language, imagery, use of symbolism
- impact on the reader is similar/different
- impact of visual and aural effects

A THE GENERAL VISION AND VIEWPOINT



1. 'Each text we read presents us with an outlook on life that may be bright or dark, or a combination of brightness and darkness.'
 In the light of the above statement, compare the general vision and viewpoint in at least two texts you have studied in your comparative course. (70)

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

P 21	
C 21	
L 21	
M 7	

70 marks	A+	B	C	D	E-
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 - 0
10%	7 - 6	5	4	3	2 – 0

The term, General Vision and Viewpoint, may be understood by candidates to mean the broad outlook of the authors of the texts or of the texts themselves as interpreted and understood by the reader.

Expect candidates to deal in a comparative manner with the bright, dark, or combination of brightness and darkness in the outlook on life presented to the reader in at least two texts.

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- Subject matter or narrative shape that reveals a bright or dark outlook
 - Aspects of life texts concentrate on
 - Scenes/moments/images from texts that reveal outlook on life
 - Characters that reveal a particular vision of life
 - Relationships that are destructive or nurturing
 - The coherence of the viewpoints presented
 - Overall impact texts make upon reader
 - Impact of the endings of texts upon the reader
 - Questions texts raise in the mind of the reader – resolving or leaving these questions unresolved
 - Features of texts which contribute to their unique outlook or impact
- Etc.**

2. (a) With reference to one of the texts you have studied in your comparative course, write a note on the general vision and viewpoint in the text and on how it is communicated to the reader. (30)

Mark ex 30 by reference to the criteria for assessment.

	A+	B	C	D	E-
30 marks	30 - 26	21	17	12	11 - 0

Expect candidates to demonstrate an understanding of General Vision and Viewpoint as it is revealed in one text and to focus on the manner in which this vision is communicated to the reader/audience.

The term, General vision and Viewpoint, may be understood by candidates to mean the broad outlook of the authors of the texts or of the texts themselves as interpreted and understood by the reader.

Possible areas of discussion:

- the role of events in establishing vision and viewpoint
- contribution of characters, language, imagery, dialogue
- importance of visual and aural effects
- impact of narrative shape and voice

Etc.

(b) Compare the general vision and viewpoint in two other texts on your comparative course. Support the comparisons you make by reference to the texts. (40)

Mark ex 40 by reference to the criteria for assessment.

	A+	B	C	D	E-
40 marks	40 - 34	28	22	16	15 - 0

Expect candidates to reveal, either explicitly or implicitly, a consistent understanding of the concept of vision and viewpoint in two other texts.

Code C for each comparative link established.

N.B. Please note that it is not a requirement that candidates deal with how the general vision and viewpoint is communicated in part (b) and are free to make comparisons independent of their answers to part (a).

Question 3

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 impression do you form of the daughter in this poem? (10)

Candidates should convey the impression they form of the daughter in the poem based on their reading of the text. Pay attention to the quality of the response and the use of apt reference to the poem.

Mark ex 10 by reference to the criteria for assessment.

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

(b) Did the poet's use of language in the above poem add to its impact on you? Develop two points with reference to the poem in your response. (10)

Candidates should determine whether, in their opinion, the poet's use of language adds to its impact on them. They should develop two points to support their view. Pay attention to the quality of the response and the use of apt reference to the poem.

Mark ex 10 by reference to the criteria for assessment.

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

OR

2. "Guest Room is a fascinating exploration of the complex relationship between mother and daughter." Do you agree or disagree with this statement? Develop your response with reference to both the subject matter and style 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 subject matter and style of the poem.

Pay attention to the quality of the response and the use of apt reference to the poem.

Mark ex 20 by reference to the criteria for assessment.

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

Question 4

Section III B: prescribed Poetry – Candidates must answer one of the following questions.

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

**Discuss the extent to which you agree or disagree with the above statement.
Develop your response with reference to the poems by Elizabeth Bishop on your course.**

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

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

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

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

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

M: Accuracy of mechanics

Etc.

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

Indicative material:

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

to produce poems that are often analytical but rarely emotional:

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

Etc.

JOHN DONNE

4. **“Donne makes effective use of inventive and paradoxical language to explore the human condition in his poetry.”**

Discuss this statement with reference to the poetry by John Donne 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 poetry by John Donne 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 I for “**effective use of inventive and paradoxical language**”

to explore

H “**the human condition in his poetry**”

Better quality answers will show how the effective use of inventive and paradoxical language **explores** the human condition in his poetry.

Indicative material:

- elaborate puns/double entendres/inventive word-play reveal insights into the human condition
- conceits/images deliver paradoxical/abstract views of death/spirituality/love/life/sensuality
- an ironic/satirical tone probes the nature of our existence
- inventive use of paradox/word-play/clever arguments to explore philosophical concerns/relationship with God/life, etc.
- challenging/ambiguous language leads to complication/difficulty/eccentric reasoning/lack of accessibility, which blunts Donne’s exploration of the human condition

Etc.

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	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

PAULA MEEHAN

3. “Meehan employs vibrant and forceful language skilfully to challenge the often-oppressive forces identified in her poetry.”

Discuss the extent to which you agree or disagree with the above statement, developing your response with reference to the poems by Paula Meehan 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 Paula Meehan 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: S for “**skilfully employs vibrant and forceful language**”

to challenge

F “**the often-oppressive forces identified in her poetry**”

Better quality answers will show how vibrant and forceful language is employed skilfully to **challenge** the often-oppressive forces identified in her poetry.

Indicative material:

- powerful/vibrant images of resistance/dignity/nurture/solidarity counteract poverty/class – consciousness/stigmatisation
- skilful use of tone/personae to resist patriarchy/prejudice/marginalisation/disempowerment
- forceful/muscular use of vivid verbs/run-on-lines/onomatopoeia/sibilance/personification to confront death/mutability/social ills
- subversive/satirical/humorous images as a bulwark against the exploitative nature of life

- poignant/evocative images of crushing oppression/deprivation that cannot be countered by acts of resistance/nostalgic reflection **Etc.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	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

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

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 **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**.

5. **“In her poetry Smith makes effective use of tone, to heighten a variety of thought-provoking questions about the nature of our lives.”**

Discuss this statement, developing your response with reference to the poetry of Tracy K. Smith on your Leaving Certificate English course. (50)

Candidates should discuss how Smith makes effective use of tone to heighten a variety of thought-provoking questions about the nature of our lives. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Tracy K. Smith 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: T Q for effective use of **tone** to heighten variety of thought-provoking **questions** about the nature of our lives

Indicative Material:

- Smith deploys a philosophical/reflective/meditative/interrogative tone in relation to questions about the past/memory/identity/human nature, etc.
- her poetry reveals a cynical/resigned/ambivalent tone to the human condition
- she uses a tone of wonder/hope/compassion/nostalgia/poignancy to pose spiritual/scientific thought-provoking questions
- a tone of outrage effectively questions injustice/intolerance/violence/exploitation
- an honest/realistic/bitter-sweet tone in grappling with provocative questions about love/life/moral confusion, etc. **Etc.**

P 15	
C 15	
L 15	
M 5	

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

ADRIENNE RICH

- 5 “A powerful sense of sadness is conveyed in Rich’s poetry through her exposure of the flawed nature of our existence.”

To what extent do you agree or disagree with the above statement? You should refer to both the language and the themes in the poetry by Adrienne Rich 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 language and themes in the poetry of 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/evidence of critical literacy/originality, etc.
C: Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.
L: Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
M: Accuracy of mechanics **Etc.**

Code: S for “a powerful sense of sadness”
is conveyed through

F “her exposure of the flawed nature of our existence”

Better quality answers will show how a powerful sense of sadness **is conveyed** through her exposure of the flawed nature of our existence.

Indicative material:

- poignant images often emerge from visions of trapped/disempowered individuals
- a dark/ brooding tone delivers a bleak commentary on the flawed nature of society’s assumptions
- powerful/evocative metaphors reveal the complex/traumatic nature of our existence/process of socialisation/colonisation
- pathos/sadness, generated by the use of personae, reveal power politics/patriarchy/hierarchy
- sadness, in relation to this flawed nature, is tempered by Rich’s searching engagement/objective analysis/reflective capacity **Etc.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	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