



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2017

Marking Scheme

English

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

STATE EXAMINATIONS COMMISSION
LEAVING CERTIFICATE ENGLISH 2017 – HIGHER LEVEL

CRITERIA FOR ASSESSMENT

The tasks set for candidates in both Paper 1 and Paper 2 will be assessed in accordance with the following criteria:

- | | |
|---|---|
| • Clarity of Purpose (P) | 30% of the marks available for the task |
| • Coherence of Delivery (C) | 30% of the marks available for the task |
| • Efficiency of Language Use (L) | 30% of the marks available for the task |
| • Accuracy of Mechanics (M) | 10% of the marks available for the task |

Each answer will be in the form of a response to a specific task, requiring candidates

- To display a clear and purposeful engagement with the set task
- To sustain the response in an appropriate manner over the entire answer
- To manage and control language appropriate to the task
- To display levels of accuracy in spelling and grammar appropriate to the required/chosen register.

Schematised detail regarding these criteria is to be found in Appendix 1 of this Marking Scheme.

The Grade Grid utilised for purposes of applying the criteria for assessment throughout the marking is to be found in Appendix 2 of the Marking Scheme.

Where discrete criteria awarding is in operation, marks will be indicated on candidates' scripts in the order in which they are set out above.

Given the primacy of Clarity of Purpose (P), marks awarded for either Coherence of Delivery (C) or Efficiency of Language Use (L) cannot exceed the marks awarded for Clarity of Purpose.

Use of Codes, etc.

To assist with forming a judgement, it will be necessary to place an accurate tick at the points identified in the answer, underline all errors in candidates' work and use the proper shorthand codes as indicated throughout the marking scheme.

Use of the full range of marks available

Examiners should make themselves familiar with the range of marks available for each of the tasks set and utilise the full range of marks as appropriate in the course of the marking.

The list of texts prescribed for assessment in 2017 is set out in DES Circular **0007/2015**

Assessment will proceed in accordance with the State Examinations Commission booklet, *Instructions to Examiners*.

Candidates' work is marked using the criteria for assessment. The indicative material included in the marking scheme is provided to aid examiners and is intended to broadly indicate the type of responses candidates might offer. The indicative material is not exhaustive and all appropriate valid answers should be marked according to their merits, using the criteria for assessment.

PAPER 1

SECTION I – COMPREHENDING (100 marks)

GENERAL

“This paper will be specifically aimed at testing the comprehending and composing abilities of students.”
(DES English Syllabus, 7.3)

Candidates must answer a Question A on one text and a Question B on a different text.

N.B. Candidates may NOT answer a Question A and a Question B on the same text.

Please note that, in relation to all texts, the candidates may take the introductions and accompanying illustrations to be integral parts of the texts.

TEXT 1 – The World of Poetry

QUESTION A

- (i) Based on your reading of TEXT 1 (images and written text), what do you learn about Robert Montgomery’s approach to poetry? Support your answer with reference to TEXT 1. (15)

Expect candidates to outline what they learn about Robert Montgomery’s approach to poetry in TEXT 1. Answers should be supported with reference to the visual and written elements of the text provided.

Mark ex 15 by reference to the criteria for assessment.

Indicative material

- unusual/original/innovative/unconventional/principled/moral approach
- uses eye-catching visual formats e.g. billboards, recycled sunlight display (installation)
- texts tend to be lyrical, dreamy, optimistic, provocative
- deals with contemporary issues e.g. climate change, conflict
- supports the internet as a medium for poetry

Etc.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

- (ii) Robert Montgomery believes that poetry can be of benefit to society. In your opinion, have you benefitted from engaging with poetry during your time at school? Give reasons for your answer. (15)**

Expect candidates to give their opinion on the extent to which they have/have not benefitted from engaging with poetry during their time at school. Candidates should provide two or more reasons in support of their opinion. Allow for a wide range of views on the subject.

Mark ex 15 by reference to the criteria for assessment.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

- (iii) Compare the two images featuring Robert Montgomery's work that appear on Page 2. You should address the following in the course of your answer: setting and atmosphere, the poems, the visual impact of the images. Support your answer with reference to both images. (20)**

Candidates should compare the two images featuring Robert Montgomery's work that appear on Page 2. Answers should address the following, although not necessarily equally: setting and atmosphere, the poems, the visual impact of the images. Reward evidence of visual literacy and a comparative approach to the analysis of the images.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

Points of comparison include:

- settings – deserted coastal /crowded, urban
- atmospheres – dreamy, misty, tranquil/purposeful, eerie/lively, imposing buildings/leisurely promenade
- poems – evocative, emotive/reflective, stark, thought provoking, inspirational, powerful, philosophical
- visual impact – colour/black and white, light/shade, appealing/striking, conventional/unconventional

Etc.

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

QUESTION B

Your school Principal has agreed to your suggestion to display three poems, or extracts from three poems, on the 2017 Leaving Certificate Higher Level English poetry course, in your school. You have been asked to choose the poetry and decide how and where it will be displayed. Write an article for your school's website in which you explain your choice of poetry, your ideas for its display and the impact you hope this project will have on the school community. (50)

Allow for a variety of approaches to the task.

Mark ex 50 by reference to the criteria for assessment.

- P:** Understanding of genre - suitability of the website article for a school audience
focus on all aspects of the question – explanation of choice of three poems or extracts of poems;
ideas for their display; the impact intended
freshness and originality, etc.
- C:** Sustained focus
continued control of register
management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication
quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics Etc.

Candidates should engage with all aspects of the question, although not necessarily equally.

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

TEXT 2 – A Connected World

QUESTION A

- (i) Based on your reading of TEXT 2, what do you learn about the impact of developments in technology on modern communication? Support your answer with reference to the text. (15)

Expect candidates to outline what they learn about the impact of developments in technology on modern communication in Text 2. Answers should be supported with reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

Impact of developments in technology on modern communication:

- both positive and negative
- communication methods have increased/changed – “one-to-one converges with one-to-many”
- digitally connected global community – “We are all neighbours now.”
- digital communication facilitates free expression/“evils of unlimited free expression”
- accentuated notion of free speech has become problematic
- implications for privacy, material often online forever

Etc.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

- (ii) In your opinion, what should schools do to promote the appropriate use of free speech in society? Give reasons for your answer. (15)

Expect candidates to give their opinion on what schools should do to promote the appropriate use of free speech in society. Candidates should provide two or more reasons in support of their opinion. Allow for a wide variety of responses.

Mark ex 15 by reference to the criteria for assessment.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

(iii) **“Professor Garton Ash makes effective use of the languages of argument and persuasion to convince readers that today’s society needs more and better free speech.”**

Do you agree with the above statement? Support your answer with reference to Professor Garton Ash’s use of the languages of argument and persuasion in the above text to convince readers that today’s society needs more and better free speech. (20)

Expect candidates to agree or disagree (wholly or in part) with the above statement and to discuss how effectively/ineffectively the languages of argument and persuasion are used to convince readers that today’s society needs more and better free speech.
Answers should be supported with reference to the use of the languages of argument and persuasion (although not necessarily equally or separately) evident in the extract.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

Points of agreement/disagreement include:

- uses persuasive/argumentative language in a compelling/eloquent way
 - clearly stated contention/stance/viewpoint, reasoned argument
 - presents credible and familiar examples of the “evils” of unregulated free speech
 - uses effective/thought-provoking quotation and historical reference
 - rhetorical language/ interesting illustrations and use of analogy/contrast/dichotomy engage and convince
 - largely aspirational, lacks concrete suggestions on how “better free speech” might be achieved
 - complex words and expressions reduce the accessibility of the text/lessen the effectiveness of the argument
- Etc.**

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

QUESTION B

The views people hold today are often influenced by the news and information they receive from the online world of the internet and social media. Write an opinion piece, for publication in a national newspaper, in which you give your views on the extent to which people today rely on the online world as a source of news and information, the reliability of these sources and the impact of this development on society. (50)

Allow for a variety of approaches to the task.

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

- P:** Understanding of genre – an opinion piece suitable for publication in a national newspaper
 focus on all aspects of the question – the extent to which people rely on the online world as a source of news and information; the reliability of these sources; and the impact of this development on society
 freshness and originality, etc.
- C:** Sustained focus
 continued control of register
 management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication
 quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics Etc.

Candidates should engage with all aspects of the question, although not necessarily equally.

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

TEXT 3 – The World of Childhood

QUESTION A

- (i) **What characteristics of a child’s world does Paul Auster convey in the above extract? Support your answer with reference to the text. (15)**

Expect candidates to outline the characteristics of a child’s world conveyed by Paul Auster. Answers should be supported by reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

Characteristics of a child’s world conveyed by Paul Auster include:

- imaginative: “Scissors could walk”, transfixed at the cinema, etc.
- wonderful and curious: stars, the immensity of the black air overhead, the birds, etc.
- intense focus on home and family: the back yard, his mother’s flower garden
- heightened awareness/sensitivity: “engulfed by a feeling of happiness”
- emerging self-consciousness: “the inner voice awakens”

Etc.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

- (ii) **In the extract above Paul Auster states that “six is far and away the best age anyone can be”. In your opinion, is there a “best age” to be? Give reasons for your answer. (15)**

Expect candidates to give their opinion on whether there is a “best age” to be. Candidates should provide two or more reasons in support of their opinion. Allow for a wide range of responses.

Mark ex 15 by reference to the criteria for assessment.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

- (iii) **“Paul Auster makes effective use of aesthetic language to create a charming and reflective memoir.”**

Based on your reading of the above extract, do you agree with this statement? Support your answer with reference to Paul Auster’s use of aesthetic language in the above text to create a charming and reflective memoir. (20)

Expect candidates to agree or disagree (wholly or in part) with the above statement and to discuss how effectively/ineffectively aesthetic language is used by Auster to create a charming and reflective memoir. Answers should be supported with reference to Auster’s use of aesthetic language evident in the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

Aesthetic language used effectively/ineffectively to create a charming and reflective memoir:

- nostalgic/poetic approach adds a charming and reflective quality – “remnants of how you lived inside yourself”
- innocent child’s persona is/is not appealing – “The world was of course flat”
- addressing his younger self is/is not engaging – “you stood there in the light of the early spring”
- descriptive/imaginative images are delightful – “Coins were flying saucers.”
- portrayal of the young author as “every boy” leads to contemplation of profound concepts e.g. “the birth of self-consciousness”
- aesthetic writing techniques such as: personification, dramatic moments, considered use of lyrical language, are effective/ineffective in creating a charming and reflective memoir
- a carefully crafted use of language contributes to the charm and reflective quality of the memoir

Etc.

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

QUESTION B

You have been asked to participate in a radio programme entitled *Reflections on the World of Childhood*. Write the text to be broadcast on radio, in which you reflect on the world of your childhood, discuss what captured your childish imagination, and recall a selection of the songs or sounds or stories that live on in your memory. (50)

Allow for a variety of approaches to the task.

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

- P:** Understanding of genre – text for radio broadcast
 focus on all aspects of the question – reflection on the world of their childhood;
 discussion of what captured their childish imaginations; and recollection of the songs or sounds or stories that live on in their memories
 freshness and originality, etc.
- C:** Sustained focus
 continued control of register
 management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication for a radio audience
 quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics **Etc.**

Candidates should engage with all aspects of the question, although not necessarily equally.

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

SECTION II – COMPOSING (100 marks)**GENERAL**

The composition assignments (in **bold print** below) are intended to reflect language study in the areas of information, argument, persuasion, narration, and the aesthetic use of language.

N.B. “The general functions of language outlined here will continually mix and mingle within texts and genres. So, there can be an aesthetic argument, a persuasive narrative, or an informative play.” (DES English Syllabus, 2.5)

The composition titles refer back to individual texts. However, the examination paper itself is constructed around a single theme and **all the texts on the paper are intended to be a resource for the candidates**. Therefore, even though a composition title is linked to one of the texts, in shaping their compositions candidates are free to refer to, quote from, or draw ideas from **any or all of the texts and their accompanying illustrations**.

Candidates **may** refer formally to the text to which the composition is linked or they may complete the composition assignment with reference to their own store of knowledge/reference/experience.

COMPOSING 1

Write a composition on **any one** of the following.

1. Robert Montgomery, whose work features in TEXT 1, sometimes uses advertising billboards to display his work.

Write a discursive essay in which you explore the positive and negative aspects of different types of advertising.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a discursive essay, in which the candidate explores the positive and negative aspects of different types of advertising
 understanding of genre – the effective use of some elements of discursive writing e.g. use of allusions, arguments and counter-arguments, illustrations, analysis, etc.
 originality and freshness, etc.
- C:** The extent to which the discussion is successfully sustained and developed
 effective shaping of the essay, sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	80	70	60	50	40	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

COMPOSING 2

2. In TEXT 3, Paul Auster describes the stars as, “benign and beautiful presences hovering in the night.”

Write a descriptive essay entitled *Night Scene*.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a descriptive essay, appropriate to the title *Night Scene*
 understanding of genre – the effective use of some elements of descriptive writing e.g. imagery, use of setting, anecdote, creation of atmosphere, attention to detail, quality of observation, appeal to the senses, etc.
 originality and freshness, etc.
- C:** The extent to which the descriptive writing is successfully sustained and developed
 effective shaping of the essay
 sequencing and management of ideas, etc.
- L:** Quality and control of descriptive language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	80	70	60	50	40	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

COMPOSING 3

3. In TEXT 2, Timothy Garton Ash quotes an English judge, “freedom of speech is the lifeblood of democracy”.

Write a speech, to be delivered to a World Youth Conference, in which you give your views on how democracy can be supported in the world today.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a speech, register appropriate for delivery at a World Youth Conference, giving the candidate’s views on how democracy can be supported in the world today
understanding of genre – the effective use of some elements of informative and argumentative and persuasive writing e.g. use of allusions, rhetorical language, illustrations, emotive language, awareness of target audience, etc.
originality and freshness, etc.
- C:** The extent to which the perspective is successfully sustained and developed
effective shaping of the speech
sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, use of emotive and inclusive language
vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	80	70	60	50	40	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

COMPOSING 4

4. We learn in Text 1 that fans have been tattooed with Robert Montgomery's poetic words.

Write a short story in which a tattoo plays an important part in the narrative.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a narrative in which a tattoo plays an important part
 understanding of genre – the effective use of some elements of the short story e.g. setting, plot, characterisation, narrative shape, resolution, atmosphere, dialogue, tension, narrative voice, etc. originality and freshness, etc.
- C:** The extent to which the narrative is successfully sustained and developed
 the effective sequencing and management of ideas, etc.
- L:** Control of narrative language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	80	70	60	50	40	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

COMPOSING 5

5. Timothy Garton Ash alludes to the invention of the wheel in TEXT 2.

Imagine it is the Stone Age and you have just invented the wheel. Write a dialogue in dramatic form, in which you introduce and promote your new invention to your sceptical friends and neighbours. Your drama may be humorous or serious or both.

Allow for a variety of approaches to the task and that the drama may be humorous or serious or both.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a dialogue in dramatic form, introducing and promoting the newly invented wheel to sceptical friends and neighbours
 understanding of genre – the effective use of some elements of imaginative dramatic writing e.g. creation of distinctive voices/characters, sense of dramatic tension, dramatic development, variety of tone e.g. comic, darkly humorous, satirical, ironic, sincere, persuasive, sceptical, etc. originality and freshness, etc.
- C:** The extent to which the dramatic dialogue is successfully sustained and developed
 effective shaping of the drama
 sequencing and management of ideas, etc.
- L:** Quality and control of dramatic language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	80	70	60	50	40	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

COMPOSING 6

6. In TEXT 3, Paul Auster describes a moment of revelation he experienced one Saturday morning when he was six years old.

Write a personal essay in which you reflect on moments of insight and revelation you have experienced.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a personal essay in which the candidate reflects on moments of insight and revelation he/she has experienced
 understanding of genre – the effective use of some elements of personal writing e.g. reflective insights, confessional tone, individual observation, use of personal pronoun, anecdotes, etc.
 originality and freshness, etc.
- C:** The extent to which the personal approach is successfully sustained and developed
 effective shaping of the essay
 sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	80	70	60	50	40	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

Composing 7

7. TEXT 1 and TEXT 3 feature the work of a poet and a novelist.

Write an article for a serious publication in which you consider whether scientists or writers and artists have made, and continue to make, the greater contribution to society.

Allow for a variety of approaches to the task.

Candidates may choose to consider both aspects of the statement or may decide to write in favour of the contribution made by either scientists or writers and artists.

Allow a broad interpretation of the terms “scientists”, “writers and artists”.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – an article for a serious publication in which candidates consider whether scientists, or writers and artists have made, and continue to make, the greater contribution to society
 understanding of genre – the effective use of some elements of informative and argumentative writing e.g. use of allusions, reasoned arguments and counter-arguments, illustrations, analysis, synthesis, etc.
 originality and freshness, etc.
- C:** The extent to which the perspective is successfully sustained and developed
 effective shaping of the article
 sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	80	70	60	50	40	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

PAPER 2

SECTION 1 – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

Note 1 – RESPONDING TO DRAMATIC TEXTS

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

Note 2 – NO ANSWER ON A SHAKESPEAREAN TEXT

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

A Emma – Jane Austen

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

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

Candidates are free to agree or disagree, wholly or in part, with the statement that the novel is “a frivolous romance of limited appeal”. Candidates should deal with all aspects of the statement. Answers should be supported by reference to the text.

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

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

Code FR for the novel is/is not a frivolous romance

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

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

- (ii) “For a variety of reasons, all the female characters in Jane Austen’s novel, *Emma*, are equally powerless.”

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

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

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

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

Code PF for equally powerless/powerful female character(s)

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

B THE GREAT GATSBY – F. Scott Fitzgerald

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

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

Candidates are free to agree or disagree, wholly or in part, with the statement that the novel is “a study of selfish individuals which fails to offer a critical examination of society”. Candidates should deal with all aspects of the statement. Answers should be supported by reference to the text.

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

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

Code SI for the novel is/is not a study of selfish individuals

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

Indicative material:

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

P 18	
C18	
L 18	
M 6	

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

- (ii) “For a variety of reasons, all the female characters in Fitzgerald’s novel, *The Great Gatsby*, are equally powerless.”

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

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

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

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

Code PF for equally powerless/powerful female character(s)

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

C A Doll's House – Henrik Ibsen

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

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

Candidates are free to agree or disagree, wholly or in part, with the statement that the play is "a domestic drama which fails to address significant social issues". Candidates should deal with all aspects of the statement. Answers should be supported by reference to the text.

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

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

Code DD for the play is/is not a domestic drama

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

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

- (ii) **"Ibsen makes effective use of both Dr Rank and Nils Krogstad to fulfil a variety of dramatic functions in his play, *A Doll's House*."**

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

Candidates should discuss whether Ibsen makes effective use of Dr Rank and Nils Krogstad to fulfil a variety of dramatic functions in the play. Candidates should deal with both characters, although not necessarily equally. At least one function fulfilled by each character should be considered. Reward the extent to which the effective use of the characters' dramatic functions is discussed. Answers should be supported by reference to the text.

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

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

Code RF for makes/does not make effective use of Dr Rank to fulfil a variety of dramatic functions in the play

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

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

DEATH AND NIGHTINGALES (i)

D DEATH AND NIGHTINGALES – Eugene McCabe

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

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

Candidates are free to agree or disagree, wholly or in part with the description of *Death and Nightingales* as “a far-fetched tale of violence and deceit”. Candidates should deal with all aspects of the statement, although not necessarily equally. Answers should be supported by reference to the text.

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

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

Code FV for the novel is/is not a far-fetched tale of violence

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

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

DEATH AND NIGHTINGALES (ii)

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

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

Candidates are free to agree or disagree with the statement that for “a variety of reasons, all the female characters in McCabe’s novel, *Death and Nightingales*, are equally powerless”. The degree of power/powerlessness of at least two female characters should be considered, although not necessarily equally. Candidates should deal with all aspects of the statement. Answers should be supported by reference to the text.

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

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

Code: PF for equally powerless/powerful female character(s)

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

E Hamlet – William Shakespeare

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

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

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

Candidates are free to agree or disagree, wholly or in part, with the statement that the play is a “disturbing psychological thriller”. Candidates may perceive the genre of the play as “a thriller” or a “psychological thriller”, which is/is not “disturbing”. Candidates should deal with all aspects of the statement. Answers should be supported by reference to the text.

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

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

Code DT/PT for the play is/is not a disturbing psychological thriller

Indicative material:

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

Etc.

P 18	
C 18	
L 18	
M 6	

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

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

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

Candidates should discuss whether Shakespeare makes effective use of Laertes and Horatio to fulfil a variety of dramatic functions in the play. Candidates should deal with both characters, although not necessarily equally. At least one function fulfilled by each character should be considered. Reward the extent to which the effective use of the characters’ dramatic functions is discussed. Answers should be supported by reference to the text.

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

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

Code LF for makes/does not make effective use of Laertes to fulfil a variety of dramatic functions

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

Indicative material

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

P 18	
C 18	
L 18	
M 6	

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

SECTION II – THE COMPARATIVE STUDY (70 marks)

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

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

GENERAL

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

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

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

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

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

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

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

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

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

A The General Vision and Viewpoint

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

Expect candidates to discuss the extent to which their sense of the general vision and viewpoint of one comparative text is influenced by one (or more) relationship(s) in the text. Answers should be supported with reference to the text.

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

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

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

Indicative material

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

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

GENERAL VISION & VIEWPOINT (1)³

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

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

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

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

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

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

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

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

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

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

- P:** Focus on factor(s) that change/reinforce our initial impression of the general vision and viewpoint/relevance of response/evidence of critical literacy/apt Illustrations of the factor(s) etc.
C: Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
L: Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
M: Accuracy of mechanics **Etc.**

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

Indicative material:

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

P 21	
C 21	
L 21	
M 7	

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

B Theme or Issue

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

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

Expect candidates to discuss the aspects of the text that make a theme or issue seem more or less relevant to life today with reference to one comparative text. Answers should refer to at least two aspects of the text. Answers should be supported by reference to the text.

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

- P:** Focus on aspects of the text that make the chosen theme or issue appear more or less relevant to life today/relevance of response/evidence of critical literacy/use of apt illustrations of the aspects, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/aspects effectively substantiated/apt use of examples, key moments, engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/ fluency/ quality of expression/use of comparative language, etc.
- M:** Accuracy of mechanics **Etc.**

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

Indicative material

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

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

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

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

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

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

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

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

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

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

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

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

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

Allow for a broad interpretation of “entertaining”.

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

- P:** Focus on reasons why exploration of theme or issue was more/less entertaining/relevance of response/evidence of critical literacy/ use of apt illustrations, etc.
C: Sustained focus/appropriate management and sequencing of ideas/ coherence/apt use of illustrations, key moments, engagement with texts, etc.
L: Language managed and controlled to achieve clear communication throughout/ fluency/ quality of expression, use of comparative language, etc.
M: Accuracy of mechanics **Etc.**

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

Indicative material:

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

P 21	
C 21	
L 21	
M 7	

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

Section III**Poetry (70 marks)****UNSEEN POEM**

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

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

GENERAL

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

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

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

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

Mark ex 10 by reference to the criteria for assessment.

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

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

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

Mark ex 10 by reference to the criteria for assessment.

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

OR

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

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

Mark ex 20 by reference to the criteria for assessment.

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. “Boland makes effective use of symbols and metaphors to explore personal experiences and deliver penetrating truths about society.”

To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of Eavan Boland on your course.

Candidates are free to agree and/or disagree wholly or in part with the statement, but they should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Eavan Boland on the Leaving Certificate course.

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

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

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

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

M: Accuracy of mechanics

Etc.

Code S E/T for “effective use of symbols and metaphors” to “explore personal experiences” and “deliver penetrating truths about society”

Indicative material:

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

to explore

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

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

to deliver

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

Etc.

P 15	
C 15	
L 15	
M 5	

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

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

To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of John Donne on your course.

Candidates are free to agree and/or disagree wholly or in part with the statement, but they should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of John Donne on the Leaving Certificate course.

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

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

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

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

M: Accuracy of mechanics

Etc.

Code S/PC for style “simultaneously playful and challenging”

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

Indicative material:

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

can be

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

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

can be

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

Etc.

P 15	
C 15	
L 15	
M 5	

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

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

To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of John Keats on your course.

Candidates are free to agree and/or disagree wholly or in part with the statement, but they should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poetry of John Keats on the Leaving Certificate course.

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

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

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

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

M: Accuracy of mechanics

Etc.

Code L/I T for “sensuous language and vivid imagery” to express “a range of profound tensions”

Indicative material:

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

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

to express

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

Etc.

P 15	
C 15	
L 15	
M 5	

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

ELIZABETH BISHOP

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

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

Expect candidates to choose poems that, in their opinion, best demonstrate Bishop's skilful use of language and imagery to confront life's harsh realities. Candidates should justify their selection of poetry. Candidates should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Elizabeth Bishop on the Leaving Certificate course.

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

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

Code L/I R for "skilful use of language and imagery" to "confront life's harsh realities"

Indicative material:

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

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

to confront

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

P 15	
C 15	
L 15	
M 5	

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

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

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

ASSESSMENT CRITERIA – GRADE GRID

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

Discrete Criteria:

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

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

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

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

Combined Criteria:

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

REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a tape-recorder or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with Circular S70/00 will have all parts of their examination in English assessed except spelling and written punctuation elements.

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

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

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

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

18P16

18C14

18L12

42

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

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

Example:

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

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

In using Combined Criteria, the following will apply:

Questions valued at 40 marks are assessed out of 36 marks

Questions valued at 30 marks are assessed out of 27 marks

Questions valued at 20 marks are assessed out of 18 marks

Questions valued at 15 marks are assessed out of 13 marks

Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

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

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE**CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT**

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

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

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

CANDIDATE ANSWERS ALL THE QUESTIONS A AND QUESTIONS B

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

THERE IS NO ATTEMPT AT SHAKESPEARE (Higher Level only)

Consider the following example.

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

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

INCORRECT USE OF SINGLE TEXT/UNPRESCRIBED TEXT IN COMPARATIVE STUDY

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

INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY

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

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