



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2018

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.

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 2018 is set out in DES Circular **0014/2016**

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.

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 – Advice to Young Writers

QUESTION A – 50 Marks

- (i) Based on your reading of TEXT 1 above, what skills or qualities do you think a young writer would need in order to follow the advice offered by Colum McCann? Refer to three skills or qualities in your answer, supporting your response with reference to the text. (15)

Expect candidates to outline **three skills or qualities** a young writer would need in order to follow the advice offered by Colum McCann in TEXT 1. Candidates may select three skills, three qualities or a combination of skills or qualities. Answers should be supported with reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- observational skills/imagination/passion/compassion/integrity/creativity
- perseverance/ patience /dedication/imagination/flexibility
- writing skills: drafting, editing, structuring, characterisation

Etc.

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

- (ii) Colum McCann tells us that sometimes in writing, “The issues of the human heart unfold in front of us.” From the texts you have studied for your Leaving Certificate course*, identify a moment in a text where you feel an issue of the human heart unfolded in front of you. Explain in detail what this moment revealed to you about the human heart.

* Texts specified for study for Leaving Certificate English in 2018, including poetry, single texts and texts (including films) prescribed for comparative study. **(15)**

Expect candidates to identify **a moment** in a text, prescribed for Leaving Certificate English in 2018, where an issue of the human heart unfolded in front of them. Candidates should explain in detail what this moment revealed to them about the human heart. Allow for a broad interpretation of “an issue of the human heart” and for a wide range of responses. Pay particular attention to the quality of the explanation.

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) Based on your reading of TEXT 1, do you find Colum McCann’s approach to advising young writers appealing or unappealing? Discuss the elements of Colum McCann’s writing style that make his approach to advising young writers appealing or unappealing. Support your answer with reference to the text. **(20)**

Candidates should discuss elements of McCann’s writing style, evident in the extract, that make his approach to advising young writers appealing or unappealing. Answers should be supported with reference to the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

Elements of style that make McCann’s approach appealing:

- his conversational, passionate, reflective tone appeals
- an inclusive, respectful approach both empowers and encourages young writers
- writes with penetrating clarity, adding to his accessibility
- his pithy and instructive approach makes the writing lively and compelling
- an engaging combination of practical advice, ideas and opinions
- skilled use of language and vivid imagery adds readability and appeal
- use of an active imperative voice inspires action **Etc.**

Elements of style that make McCann’s approach unappealing:

- general, patronising, clichéd, didactic
- a fragmented style, a series of “sound bites” that lack development **Etc.**

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

TEXT 1 QB

QUESTION B – 50 Marks

Young people are often the recipients of unwanted advice. Write an open letter* to all those who have ever offered you unwanted advice. In your letter you should identify some nuggets of unwanted advice you have received, describe your response to receiving such advice, and share your opinion on how and when advice could be appropriately offered. Your letter may be amusing or serious or both.

* A letter intended for a wide audience often published online or in the print media.

Expect candidates to write an open letter to all those who have ever offered them unwanted advice. In the letter they should identify some nuggets of unwanted advice they have received, describe their response to receiving such advice, and share their opinion on how and when advice could be appropriately offered. Allow for a broad interpretation of “unwanted advice” and a range of approaches to the task.

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

Mark ex 50 by reference to the criteria for assessment.

- P:** Understanding of genre and register: appropriate use of tone e.g. humorous, exasperated, critical, suitable for a wide audience, etc.
relevance
focus on all aspects of the question – identifying some nuggets of unwanted advice, describing their response to receiving such advice, and sharing their opinion on how and when advice could be appropriately offered
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.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	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

TEXT 2 – A Successful Young Writer

QUESTION A – 50 Marks

- (i) Based on your reading of TEXT 2 above, what do you learn about Daddy's character? Refer to three aspects of Daddy's character in your answer, supporting your response with reference to the text. (15)

Expect candidates to outline what they have learned from the text about Daddy's character. Candidates should refer to **three aspects of his character** and their answers should be supported by reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- a compelling figure, with mysterious, insular, violent, anti-social characteristics
 - hard working, resilient, resourceful aspects to his character
 - contradictory aspects: loves nature & music/argumentative & violent
 - strong paternal aspect to his character – nurturing/unorthodox/unusual/intimidating
 - exhibits a wide variety of talents and interests
- Etc.**

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

- (ii) In the above text, Fiona Mozley has created a place that grips the reader's imagination. From the texts you have studied for your Leaving Certificate course*, identify a place that gripped your imagination. Explain in detail why this place gripped your imagination.

* Texts specified for study for Leaving Certificate English in 2018, including poetry, single texts and texts (including films) prescribed for comparative study. (15)

Expect candidates to identify **a place** from a text specified for study for the Leaving Certificate English course in 2018. Candidates should explain in detail why this place gripped their imagination. Allow for a wide range of responses. Pay particular attention to the quality of the explanation.

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

TEXT 2 QA (contd.)

- (iii) Based on your reading of TEXT 2, do you agree that Fiona Mozley displays superb narrative skills, including the effective use of aesthetic language, which enable her to craft an atmospheric and occasionally disturbing story? Support your answer with reference to the text. (20)

Candidates are free to agree or disagree (wholly or in part) with the views asserted in the question. Candidates should evaluate the writer's narrative skills, including her use of aesthetic language, and determine the extent to which she is able to craft an atmospheric and occasionally disturbing story. Answers should be supported with reference to the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

Agree:

Use of aesthetic and narrative skills to craft an atmospheric and occasionally disturbing story

- skilful use of child's voice to create a compelling story
 - lyrical/descriptive language, personification, imagery, metaphors, similes, contrast, etc. creates atmosphere
 - fascinating characterisation creates unpredictable, menacing, secretive undercurrent
 - makes effective use of legendary reference – "Robyn Hode"
 - compelling setting brings the landscape to life in an occasionally disturbing fashion
 - evocative opening, skilful development of plot, atmosphere built effectively
 - readers possibly disturbed by the isolated setting, undertone of violence, the unpredictable, complex character of Daddy, the children's intense relationship with their father, disturbing references to war and violence
- Etc.

Disagree:

Candidates are free to contend that the writer's use of narrative skills, including aesthetic language, is not particularly effective and/or that the story is not atmospheric and/or not occasionally disturbing. Points made should be supported with reference to the text.

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

QUESTION B – 50 Marks

The children in TEXT 2 experience an unconventional education. Based on your experience of second level education, write an opinion piece, suitable for publication in a national newspaper, in which you acknowledge what you see as the strengths of the education you have received, criticise what you see as its weaknesses and make suggestions for its improvement.

Expect candidates to write an opinion piece, suitable for publication in a national newspaper, in which they acknowledge what they see as the strengths of the education they have received, criticise what they see as its weaknesses and make suggestions for its improvement. Allow for a range of approaches to the task.

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

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

- P:** Understanding of genre and register – express an opinion/put forward a point of view in a register suitable for a national readership
relevance
focus on all aspects of the question – acknowledgement of the strengths of the education received, criticism of perceived weaknesses and suggestions for improvement
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.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	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

TEXT 3 QA

TEXT 3 – A Tragic Young Poet

QUESTION A – 50 Marks

- (i) Compare and contrast the pictures in PANEL 1 and PANEL 2 that appear on Page 6. Support your answer with reference only to the visual elements of the text. (15)

Expect candidates to compare and contrast the pictures in PANEL 1 and PANEL 2 that appear on Page 6. Answers should be supported with reference only to the visual elements of the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- both capture scenes from World War I/ both in the same medium – black and white, pen and ink drawings/ both depict war as a male preserve/ both highly evocative and symbolic
- a hellish scene of violence, death and destruction/ a serene scene of order and organisation
- darker, more crowded, 'noisier'/ brighter, calmer, quieter world
- action-packed, panic-filled, frightening/ sedentary, serene, far less frenetic
- battlefield, infantry men, 'cannon-fodder'/ interior scene, officer class, 'the establishment' Etc.

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

- (ii) TEXT 3 presents a poetic extract in a visual format. From the poems you have studied for your Leaving Certificate course*, identify a poem, or an extract from a poem, which you think is particularly suited to presentation in a visual format. Specify the type of visual format in which you would choose to present it (e.g. painting, photographic image, video clip, etc.) and explain in detail why you think this poem, or poetic extract, would be suitable for presentation in this way.

* Poems specified for study for Leaving Certificate English in 2018. (15)

Expect candidates to identify a poem, or an extract from a poem, which they think is particularly suited to presentation in a visual format. They should specify the type of visual format in which they would choose to present this poem or extract, e.g. painting, photographic image, video clip, etc. and explain in detail why they think this poem, or poetic extract, is suitable for presentation in this way. The poem should be specified for study for the Leaving Certificate English course in 2018. Allow for a broad interpretation of "visual format" and a wide range of responses. Pay particular attention to the quality of the explanation.

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) Based on your reading of the material on Page 6 of TEXT 3, do you agree that the combination of poetry and illustration, found in the text, is extremely effective in amplifying and extending the meaning of the poem and adding to the overall impact of the text? In your answer you should make detailed reference to the combination of poetry and illustration found in the text and consider the overall impact the text makes on you. (20)

Candidates are free to agree or disagree (wholly or in part) with the views asserted in the question. In their answers candidates should consider the effectiveness of the combination of poetry and illustration in amplifying and extending the meaning of the poem, and adding to the overall impact the text as a whole makes on them.

Candidates may choose to consider the visual images in Panels 1 and 2 together as a whole, or as two separate images. Candidates should engage with all parts of the question, although not necessarily equally. Answers should be supported with detailed reference to both the poetry and the illustration.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

Agree:

- graphically depict the horrors of war outlined by the poet, confirming the message
- the sounds of battle, conveyed by poetic language, made more vivid through visual images
- visually introducing the notion of class and social inequality, not explicitly expressed in the poem, thereby extending the meaning and adding to the impact
- the visual image in Panel 2 raises the disturbing possibility that war is a logistical, clerical exercise, conducted by a ruling elite, heightening the impact and broadening the meaning
- the image of the skull in Panel 1 dramatically emphasises the presence of death in the poem
- the black and white colouring heightens the sombre mood created by the poem **Etc.**

Disagree:

Candidates are free to contend that the combination of poetry and illustration is not extremely effective in amplifying and extending the meaning of the poem, and/or that this combination does not add to the overall impact of the text.

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

TEXT 3 QB

QUESTION B – 50 Marks

Write an article for your school website, in which you consider the experience of reading a text and watching a film adaptation of the same text. In your article you should identify at least one written text which has been adapted as a film. Consider the advantages and disadvantages of each of these formats, and explain which format you would recommend as the way in which to experience the text(s) for the first time. You may refer to any text(s) of your choice in your answer.

Expect candidates to write an article suitable for publication on a school website, in which they consider the experience of reading a text and watching a film adaptation of the same text. Candidates should identify at least one written text which has been adapted as a film, consider the advantages and disadvantages of each of these formats, and explain which format they would recommend as the way in which to experience the text(s) for the first time. They may refer to any text(s) of their choice in their answers. Allow for a range of approaches to the task. Candidates should engage with all aspects of the question, **although not necessarily equally.**

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

- P:** Understanding of genre and register - use of an appropriate register, suitable for publication on a school website
 focus on all aspects of the question – identifying at least one written text which has been adapted as a film, considering the advantages and disadvantages of each of these formats, and explaining which format they would recommend as the way in which to experience the text(s) for the first time
 relevance
 freshness and originality, etc.
- C:** Sustained focus
 continued control of tone and 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.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	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

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.

In the event that a question or doubt arises as to the relevance of material or the approach adopted by the candidate you should consult your Advising Examiner.

Candidates should write a composition on **any one** of the following composing assignments:

COMPOSING 1

1. In TEXT 2 Fiona Mozley writes “it was during this summer in the woods, that Daddy told us these stories”.

Write a descriptive essay in which you capture how the landscape reflects the transition of the seasons. You may choose to include some or all of the seasons in your essay.

Expect candidates to write a descriptive essay which captures how the landscape reflects the transition of the seasons. Essays should cover the transition between two or more seasons. Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – **a descriptive essay** which captures how the landscape reflects the transition of two or more seasons.
 understanding of genre – the effective use of some elements of descriptive writing, e.g. figurative language, imagery, use of setting, creation of atmosphere/mood, attention to detail, appeal to the senses, etc.
 relevance
 originality and freshness, etc.
- C:** The extent to which the descriptive writing is successfully shaped, developed and sustained 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	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

COMPOSING 2

2. Fiona Mozley's characters in TEXT 2 are outsiders who "arrived in summer".

Write a short story in which the central character's status as an outsider has a direct influence on the plot.

Expect candidates to write a short story in which the central character's status as an outsider has a direct influence on the plot. Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – **a short story** in which the central character's status as an outsider has a direct influence on the plot
 understanding of genre – the effective use of some elements of the short story e.g. narrative shape, setting, plot, characterisation, suggestion, resolution, atmosphere, dialogue, tension, narrative voice, etc.
 relevance
 originality and freshness, etc.
- C:** The extent to which the narrative is successfully shaped, developed and sustained
 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	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

COMPOSING 3

3. TEXTS 1, 2, and 3 relate to young writers.

Write a personal essay reflecting on what you perceive to be the pleasures particular to youth.

Expect candidates to write a personal essay reflecting on what they perceive to be the pleasures particular to youth. Allow for a broad interpretation of “the pleasures particular to youth”, and 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 what he/she perceives to be the pleasures particular to youth
 understanding of genre – the effective use of some elements of personal writing e.g. reflective insights, confessional tone, individual observation, use of the first person, anecdotes, etc.
 relevance
 originality and freshness, etc.
- C:** The extent to which the personal approach is successfully shaped, developed and sustained
 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	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

COMPOSING 4

4. TEXT 3 offers a thought-provoking depiction of soldiers and their leaders.

Write a discursive essay in which you consider the subject of leaders and leadership.

Expect candidates to write a discursive essay in which they consider the subject of leaders and leadership. Allow for a broad interpretation of both “leaders” and “leadership”, and 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 candidates consider the subject of leaders and leadership
 understanding of genre – the effective use of some elements of discursive writing e.g. use of references, arguments and counter-arguments, consideration of a variety of views and opinions, illustrations, analysis, etc.
 relevance
 originality and freshness, etc.
- C:** The extent to which the discussion is successfully shaped, developed and sustained
 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	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

COMPOSING 5

5. In TEXT 1, Colum McCann tells us that “Literature proposes possibilities”.

Write a short story, for inclusion in a collection of detective fiction, about a character who explores various possibilities in order to solve a crime.

Expect candidates to write a short story, suitable for inclusion in a collection of detective fiction, in which a character explores various possibilities in order to solve a crime. Allow for a broad interpretation of “crime” and for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **short story** suitable for inclusion in a collection of detective fiction, about a character who explores various possibilities in order to solve a crime
 understanding of genre: the effective use of some elements of the short story e.g. narrative shape, setting, plot, characterisation, suggestion, resolution, atmosphere, dialogue, tension, narrative voice, etc., demonstrate some tropes of detective fiction
 relevance
 originality and freshness, etc.
- C:** The extent to which the narrative is successfully shaped, developed and sustained
 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	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

COMPOSING 6

6. In TEXT 1, Colum McCann tells young writers to “Listen for the quiet line”.

Write a personal essay in which you reflect on the value of personal space and quietness in the modern world.

Expect candidates to write a personal essay in which they reflect on the value of personal space and quietness in the modern world. Allow for a broad interpretation of “personal space and quietness” and of “the modern world”. Candidates may adopt 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 the value of personal space and quietness in the modern world
 understanding of genre – the effective use of some elements of personal writing e.g. reflective insights, confessional tone, individual observation, use of the first person, anecdotes, etc.
 relevance
 originality and freshness, etc.
- C:** The extent to which the personal approach is successfully shaped, developed and sustained 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	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

Composing 7

7. TEXT 1 contains the statement: “Language is a great weapon”.

You are competing in the final of a national public speaking competition. The topic to be addressed is: *Language is a great weapon*. You are free to agree or disagree. Write the speech you would deliver.

Expect candidates to write a speech, suitable for delivery at the final of a national public speaking competition, on the topic: *Language is a great weapon*. Allow for a variety of approaches to the task: informative, persuasive, discursive, argumentative, reflective, etc.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – **a speech** on the topic: *Language is a great weapon*, register appropriate for delivery at the final of a national public speaking competition
 understanding of genre – the effective use of some elements of speech-writing e.g. use of references, rhetorical language, anecdotes, imagery, illustrations, inclusive language, awareness of audience, etc.
 relevance
 originality and freshness, etc.
- C:** The extent to which the speech is successfully shaped, developed and sustained
 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	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

PAPER 2

SECTION 1 – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

Note 1 – RESPONDING TO DRAMATIC TEXTS

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

Note 2 – NO ANSWER ON A SHAKESPEAREAN TEXT

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

WUTHERING HEIGHTS (i)

A Wuthering Heights – Emily Brontë

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

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

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

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

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

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

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

WUTHERING HEIGHTS (ii)

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

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

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

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

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

Code FD for factors most influential in the development of Heathcliff’s character

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

THE GREAT GATSBY (i)

B THE GREAT GATSBY – F. Scott Fitzgerald

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

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

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

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

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

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

Indicative material:

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

P 18	
C18	
L 18	
M 6	

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

THE GREAT GATSBY (ii)

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

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

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

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

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

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

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

ALL MY SONS¹ (i)

C All My Sons – Arthur Miller

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

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

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

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

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

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

Code TI for discussion of thought-provoking insights

Indicative material:

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

Thought-provoking insights into the human condition:

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

P 18	
C 18	
L 18	
M 6	

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

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

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

Candidates are free to agree or disagree wholly or in part with the statement, “Kate Keller plays a more significant role than her husband, Joe, in the play, *All My Sons*”. Candidates should consider the roles played by both characters and support their answers by reference to the text.

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

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

Code KS for Kate Keller plays the more significant role

Code JS for Joe Keller plays the more significant role

Indicative material:

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

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

P 18	
C 18	
L 18	
M 6	

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

AMERICANAH (i)

D Americanah – Chimamanda Ngozi Adichie

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

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

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

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

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

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

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

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

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

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

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

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

Code: FD for factors most influential in the development of Ifemelu’s character

Indicative material:

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

P 18	
C 18	
L 18	
M 6	

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

KING LEAR¹ (i)

E King Lear – William Shakespeare

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

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

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

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

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

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

Code TI for discussion of thought-provoking insights

Indicative material:

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

Thought-provoking insights into the human condition:

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

P 18	
C 18	
L 18	
M 6	

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

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

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

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

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

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

Code CS for Cordelia plays the more significant role

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

Indicative material:

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

Cordelia does not play a more significant role than Goneril or Regan: Cordelia absent from most of the action, Goneril and Regan become more dynamic characters, central to the action, with a more powerful dramatic presence, their evil propels the plot, their actions have an equal/greater impact, not bound by social conventions, Goneril and Regan raise significant issues of moral choice and consequences, Goneril’s strategic skill and Regan’s sadistic behaviour add to their significance **Etc.**

P 18	
C 18	
L 18	
M 6	

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

THE COMPARATIVE STUDY

SECTION II – THE COMPARATIVE STUDY (70 marks)

Candidates must answer one question from **either** A – The Cultural Context **or** B – Literary Genre. Candidates may not answer on the text they have dealt with in **SECTION 1** – The Single Text.

GENERAL

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

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

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

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

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

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

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

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

Note 3 For the purposes of assessment in 2018, when answering on *Persepolis* by Marjane Satrapi, candidates may refer either to *Persepolis*, *The Story of a Childhood* or *Persepolis*, *The Story of a Childhood* and *The Story of a Return*.

A CULTURAL CONTEXT

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

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

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding the mode cultural context
- type/s of behaviour considered unacceptable
- response/s of society to such behaviour

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

Types of behaviour considered to be unacceptable

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

Etc.

The response of society to such behaviour

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

Etc.

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

CULTURAL CONTEXT (1) contd.

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

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

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

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of comparison within the mode cultural context
- type/s of behaviour considered unacceptable
- response/s of society to such behaviour

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

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

M: Accuracy of mechanics

Etc.

Candidates may refer to the same or different types of behaviour in each of their chosen texts. They may refer to the same or different type(s) of behaviour as those referred to in 1. (a).

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

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

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

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

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

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

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

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

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

Etc.

P 21			
C 21			
L 21			
M 7			

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

LITERARY GENRE (1)

B Literary Genre

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

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

Expect candidates to identify two techniques which influenced how they responded to a central character in one comparative text and explain how their response to this character was influenced by the effective use of these techniques. Answers should be supported by reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding within the mode literary genre
- technique/s which influenced how you responded to characters
- explanation of how your response to character was influenced by effective use of techniques

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

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

M: Accuracy of mechanics **Etc.**

Indicative material:

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

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

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

In response to 1. (b) you may refer to the same technique or different techniques in relation to each of your chosen texts. You may refer to the same or different techniques to those you referred to in 1. (a) above. (40)

Expect candidates to identify at least one technique which influenced how they responded to a central character in each of two other comparative texts and compare how their response to these characters was influenced by the effective use of these techniques. Answers should be supported with reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of comparison within the mode literary genre
- technique/s which influenced how you responded to characters
- explanation of how your response to character was influenced by effective use of techniques

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

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

M: Accuracy of mechanics

Etc.

Candidates may refer to the same technique or different techniques in relation to each of their chosen texts. They may refer to the same or different techniques to those referred to 1. (a).

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

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

LITERARY GENRE (2)

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

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

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

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

P: Focus and relevance, evidence of critical literacy, etc.

In awarding marks for P, consider the following:

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

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

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

Etc.

P 21		
C 21		
L 21		
M 7		

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

Section III Poetry (70 marks)

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

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

GENERAL

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

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

1. (a) What do you think the poet is saying about time in the above poem?

Support your answer with reference to the poem.

(10)

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

Mark ex 10 by reference to the criteria for assessment.

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

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

(10)

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

Mark ex 10 by reference to the criteria for assessment.

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

OR

2. Discuss the language, including the imagery, used by the poet throughout this poem.

Make detailed reference to the poem in support of your answer.

(20)

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

Mark ex 20 by reference to the criteria for assessment.

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

B**PRESCRIBED POETRY****(50 marks)****GENERAL**

“Students at Higher Level will be required to study a representative selection from the work of eight poets: a representative selection would seek to reflect the range of a poet’s themes and interests and exhibit his/her characteristic style and viewpoint. Normally the study of at least six poems by each poet would be expected.” (DES English Syllabus, 6.3)

Note that, in the case of each poet, the candidates have the **freedom of choice** in relation to the poems studied.

Note that there is **not a finite list of any ‘poet’s themes and interests’**.

Note that, in responding to the question set on any given poet, the candidates must refer to poem/s they have studied but they are **not required to refer to any specific poem/s, nor are they expected to discuss or refer to all the poems they have chosen to study.**

In each of the questions in **Prescribed Poetry** the underlying nature of the task is the invitation to the candidates to **engage with the poems themselves.**

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

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

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

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

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

Code D N/D for understanding the darker aspects of Frost's poetic vision through effective use of poetic narrative and dramatic scenes

Indicative material:

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

P 15	
C 15	
L 15	
M 5	

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

EILÉAN NÍ CHUILLEANÁIN

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

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

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

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

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

Code S T/S for use of fascinating stories that examine themes that are relevant to contemporary Ireland in a style that is both beautiful and mysterious

Indicative material:

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

P 15	
C 15	
L 15	
M 5	

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

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

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

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

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

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

Code EP/I for effective use of place, both literal and metaphorical, to explore personal and cultural identity

Indicative material:

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

to explore

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

P 15	
C 15	
L 15	
M 5	

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

PHILIP LARKIN

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

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

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

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

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

Code A T/S for appealing/unappealing for the common reader through thematic concerns and elements of poetic style

Indicative material:

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

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

P 15	
C 15	
L 15	
M 5	

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

LEAVING CERTIFICATE ENGLISHCRITERIA FOR ASSESSMENT

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

Appendix 2

ASSESSMENT CRITERIA – GRADE GRID

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

Discrete Criteria:

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

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

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

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

Combined Criteria:

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

REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a tape-recorder or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with the State Examination Commission's manual, *Reasonable Accommodations at the 2018 Certificate Examinations, Instructions for Schools* will have all parts of their examination in English assessed except spelling and written punctuation elements.

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

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

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

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

18P16

18C14

18L12

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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