



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2021

Marking Scheme

English

Ordinary 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
- sustain the response in an appropriate manner over the entire answer
- manage and control language appropriate to the task
- 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 all instances in the order in which they are set out above. Thus, Clarity of Purpose will always appear first in the list of marks. Marks awarded for Coherence of Delivery will follow and so on to the end. Marks for Accuracy of Mechanics can still be awarded in line with the candidate's proficiency in this area.

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.

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.

The list of texts prescribed for assessment in 2021 is set out in the appropriate DES Circular **0023/2019**.

Use of Codes

To assist with forming a judgement it will be helpful to place an accurate tick at the points identified in the answer.

Use 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.

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

General – Paper 1

“This paper will be specifically aimed at testing the comprehending and composing abilities of students.” (DES English Syllabus, 7.3, p19).

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE – PAPER I

CANDIDATE ANSWERS MORE THAN THE REQUIRED NUMBER OF QUESTIONS IN SECTION I

- Mark all attempts out of full marks.
- Disallow the lower mark/s.

CANDIDATE ANSWERS MORE THAN THE REQUIRED NUMBER OF QUESTIONS IN SECTION 2

- Mark all attempts out of full marks.
- Disallow the lower mark/s.

PAPER 1

SECTION I

COMPREHENDING

(40 marks)

N.B. Candidates must answer ONE Question A OR Question B on ONE text.
Questions A and B carry 40 marks each.

TEXT I – A RISING STAR OF THE IRISH HIP-HOP SCENE

Question A – 40 marks

- (i) Based on your reading of TEXT 1, explain three significant influences on Denise Chaila's life so far. Support your answer with reference to the text. (10)

Candidates should explain what they think have been the three greatest influences on Denise Chaila's life so far, based on their reading of TEXT 1. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the influences on Denise Chaila's life include: her Zambian heritage; her formative experiences including clapping games; fantasy writers such as C.S. Lewis; JR Tolkien and Terry Pratchett; successful musicians such as Beyonce; her mother; spoken-word artist Genetics, GodKnows and Murli from the band Rusangano Family, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (ii) Drawing on the information provided in the passage above, how do you think Denise Chaila has benefitted from her engagement with music? Support your answer with reference to the text. (10)

Candidates should draw on information in the passage to explain how Denise Chaila has benefitted from her engagement with music. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: music may have helped Denise to express both her Zambian and Irish heritage and culture; it has allowed her to connect with people; it has given her a platform to express her opinions on a variety of issues, it has helped her to channel her thoughts and emotions creatively; it has enabled her to work with interesting people, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (iii) (a) Denise Chaila has lived both in Zambia and in Ireland. Identify a country, other than Ireland, where you would like to live and explain the reasons for your choice. (10)

Candidates should identify a country, other than Ireland, where they would like to live and explain the reasons for their choice. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Music is extremely important in Denise Chaila's life. Explain the importance of music in your life. (10)**

Candidates should explain the importance of music in their lives. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 10	P+C = 6	L + M = 4
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Question B – 40 marks

Write a review of any one of the following: an album or a fictional or non-fictional book or a film with a music related theme. Your review will appear on a website popular with music fans. In your review you should: provide readers with some information about the item you have chosen to review, provide a fair and balanced account of what you found good or bad about this item and give reasons why, on balance, you would or would not recommend it to your readers.

Candidates should write a review of any one of the following: an album or a fictional or non-fictional book or a film with a music related theme. The review should be suitable to appear on a website popular with music fans. In their review candidates should: provide readers with some information about the item they have chosen to review, provide a fair and balanced account of what they found good or bad about this item and give reasons why, on balance, they would or would not recommend it to their readers. Candidates should deal with all aspects of the task, although not necessarily equally. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Allow for the fact that the web is an active medium where it is possible for readers to construct their own experience by piecing together content from multiple sources. Readers might be encouraged to engage by “scrolling down” or by contributing to the material, the content may be searchable and actionable e.g. it may be possible to connect to other websites, video clips, etc.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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40 marks	H1	H2	H3	H4	H5	H6	H7	H8
	40 - 36	35 - 32	31 - 28	27 - 24	23-20	19 -16	15 - 12	11 - 0

TEXT 2 – THE END OF MUSIC AS WE KNOW IT?

Question A – 40 marks

- (i) Based on your reading of TEXT 2, explain three ways in which people have connected with one another through music. Support your answer with reference to the text. (10)

Candidates should explain three ways in which people have connected with one another through music. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Cave-dwellers developed social connections through clapping and singing, generations of parents and children have connected through songs and nursery rhymes, we connect through music when we attend concerts and festivals, social media facilitates an online connection through music, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (ii) From the information in the passage above, do you think the impact of technology on music and our musical experiences has been entirely positive? Support your answer with reference to the text. (10)

Candidates should draw on the information in the passage to explain why they do or do not think the impact of technology on music and their musical experiences has been entirely positive. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Positive: we have more choice in the music we listen to and how we listen to it; virtual assistants make listening to music easier; music is easily purchased at any time of the day; we don't have to leave our homes to purchase music; we are able to enjoy a wider range of musical experiences, including those provided by virtual performers; we can easily share our music with others on social media; we have more opportunities to see our favourite performers as they tour more; the quality of music has improved, etc. **Negative:** buying music has become depersonalised because many of the shops that sell records and CDs are closed; the closure of music shops means we are forced to engage with streaming services if we want to listen to music; music has become intrusive, in public settings we may be bombarded with music we don't wish to listen to, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (iii) (a) Would you prefer to attend a concert that featured a real-life performer, like Lady Gaga, or a virtual performer, like Hatsune Miku? Explain the reasons for your choice. (10)**

Candidates should explain at least two reasons why they would prefer to attend a concert that featured a real-life performer, like Lady Gaga, or a virtual performer, like Hatsune Miku. Candidates may choose a mixed approach, explaining that they would like to attend both types of performances. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Music has been important to human beings from earliest times. Explain the importance of music in your life. (10)**

Candidates should explain the importance of music in their lives. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 10	P+C = 6	L + M = 4
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Question B – 40 marks

Several significant inventions are mentioned in TEXT 2. You have been asked to give a talk to your class about what you consider to be the three most important inventions ever. In your talk, which can be serious, or humorous or both, you should: identify the three inventions that you think are the most important of all time, explain why you believe these particular inventions are so important and outline how you think the world would be different without the existence of the inventions you have identified. Write the text of the talk you would deliver.

Candidates should write the text of a talk to be delivered to classmates in which they: identify the three inventions that they think are the most important of all time, explain why they believe these particular inventions are so important and outline how they think the world would be different without the existence of the inventions they have identified. The register of talk should be suitable for delivery to classmates and it may be serious or humorous or both. The register may be formal or informal. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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40 marks	H1	H2	H3	H4	H5	H6	H7	H8
	40 - 36	35 - 32	31 - 28	27 - 24	23-20	19 -16	15 - 12	11 - 0

TEXT 3 – SHARED MUSICAL EXPERIENCES

Question A – 40 marks

- (i) Explain some of the similarities and differences between the type of musical experience presented in IMAGE 1 and that presented in IMAGE 2. Make three points in your response. Support your answer with reference to both of the images. (10)

Candidates should make three points in which they explain some of the similarities and differences between the type of musical experience presented in IMAGE 1 and that presented in IMAGE 2. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: IMAGE 1 is a contemporary musical experience/IMAGE 2 depicts a musical experience from the past; IMAGE 1 relates to an outdoor experience/the musical event in IMAGE 2 takes place indoors; IMAGE 1 involves thousands of people/IMAGE 2 depicts an intimate musical experience; the musical experience in IMAGE 1 is high-tech/the experience that appears in IMAGE 2 is more low-tech – a single singer, accompanied by piano and a cello, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (ii) In your opinion, what type of atmosphere is evident among the Irish team's supporters in IMAGE 3? Explain your response with reference to IMAGE 3. (10)

Candidates should explain the type of atmosphere evident among the Irish team's supporters in IMAGE 3. Answers should be supported by reference to IMAGE 3. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the atmosphere evident among the Irish team's supporters in IMAGE 3 may be described as: friendly, enjoyable, joyful, happy, fun, a party atmosphere, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (iii) (a) Which one of the three musical experiences, pictured in TEXT 3, do you think you would most enjoy? Explain the reasons for your choice. (10)

Candidates should identify which one of the musical experiences depicted in TEXT 3 they would most enjoy and explain at least two reasons for their choice. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Music is important to people in many different ways and in a wide variety of settings. Explain the importance of music in your life. (10)**

Candidates should explain the importance of music in their lives. Consideration should be given to the quality of the explanation provided and to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 10	P + C = 6	L + M = 4
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Question B – 40 marks

Identify your favourite type of music and write the text for a podcast which you hope will encourage more people to listen to this type of music. In the podcast you should: describe some of the features that make your favourite kind of music unique or special, introduce a couple of well-known performers in this musical genre and explain why you think your listeners would enjoy this type of music.

Expect candidates to identify their favourite type of music and write the text for a podcast which they hope will encourage more people to listen to this type of music. In the podcast they should: describe some of the features that make their favourite kind of music unique or special, introduce a couple of well-known performers in this musical genre and explain why they think their listeners would enjoy this type of music. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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40 marks	H1	H2	H3	H4	H5	H6	H7	H8
	40 - 36	35 - 32	31 - 28	27 - 24	23-20	19 - 16	15 - 12	11 - 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. 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 considered 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.

Candidates should undertake one of the seven composition assignments that appear in bold print on the examination paper.

1. TEXT 1, 2 and 3 all deal with the theme of music.

Write a short story set in a world where all music has been banned. The main character in your story should be a singer or a musician.

Candidates should write a short story set in a world where all music has been banned. The main character in the story should be a singer or a musician.

Consideration should be given to the quality of all aspects of the composition with regard to the Criteria for Assessment.

Mark ex 100 by reference to the Criteria for Assessment.

- P:** Focus – a **short story** set in a world where all music has been banned. The main character in the story should be a singer or a musician.
Understanding of genre – the writing should be shaped as a short story having some sense of a beginning – middle – end; central characters; a time-line; a defining moment of experience followed by a change; a resolution, etc.
Relevance
Originality and freshness, etc.
- C:** The extent to which the narrative is successfully shaped, sustained and developed; sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

	01	02	03	04	05	06	07	08
	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

2. In TEXT 1, Denise Chaila says, “this is who I am – when it comes to gender, when it comes to race, when it comes to identity and culture.”

Write a personal essay in which you reflect on what contributes to your sense of identity and who you are.

Candidates should write in a reflective manner about what contributes to their sense of identity and who they are.

Consideration should be given to the quality of all aspects of the composition with regard to the Criteria for Assessment.

Mark ex 100 by reference to the Criteria for Assessment.

- P:** Focus – **a personal essay** in which candidates reflect on what contributes to their sense of identity and who they are.
Understanding of genre – the writing should be shaped as a personal essay e.g. written from the perspective of the engaged ‘I’/personal register/ written in the first person/reflective insights/confessional tone/individual observation/use of personal anecdotes/ includes pertinent personal details/strongly held personal views and opinions/use of authentic personal voice, etc.
Relevance
Originality and freshness, etc.
- C:** The extent to which the perspective is successfully sustained and developed; effective shaping of the personal essay; 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.**

	01	02	03	04	05	06	07	08
	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

3. Some incredible technological developments are outlined in TEXT 2.

Write an article, for publication in a popular magazine, in which you consider whether technological developments are always good for us, either individually or as a society.

Candidates should write an article, suitable for publication in a popular magazine, in which they consider whether technological developments are always good for us, either individually or as a society.

Consideration should be given to the quality of all aspects of the composition with regard to the Criteria for Assessment.

Mark ex 100 by reference to the Criteria for Assessment.

- P:** Focus – **an article** suitable for publication in a popular magazine, in which they consider whether technological developments are always good for us, either individually or as a society.
Understanding of genre – the writing should be shaped as an article, including a heading or title and possibly sub-headings. The tone and register may be formal or informal but the article should be suitable for a wide and general audience.
Relevance
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.**

	01	02	03	04	05	06	07	08
	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

4. In TEXT 1, Denise Chaila says that, “you shouldn't bend to fit the world and its labels.”

Write a personal essay in which you give your views on the statement, “you shouldn't bend to fit the world and its labels.”

Candidates should write a personal essay in which they give their views on the statement, “you shouldn't bend to fit the world and its labels.”

Consideration should be given to the quality of all aspects of the composition with regard to the Criteria for Assessment.

Mark ex 100 by reference to the Criteria for Assessment.

- P:** Focus – **a personal essay** in which candidates discuss what they give their views on the statement, “you shouldn't bend to fit the world and its labels.”
Understanding of genre – the writing should be shaped as a personal essay e.g. from the perspective of the engaged ‘I’ /written in the first person /personal register/ reflective insights/ confessional tone/ individual observation, use of personal anecdotes/ includes pertinent personal details/strongly held personal views and opinions/use of authentic personal voice
Relevance
Originality and freshness, etc.
- C:** The extent to which the perspective is successfully sustained and developed; effective shaping of the personal essay; 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.**

	01	02	03	04	05	06	07	08
	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

5. In TEXT 2, we learn about the virtual pop star Hatsune Miku.

Write a short story in which Hatsune Miku, the turquoise-haired virtual singer who is pictured in Text 2, escapes from her computerised world into the human world.

Candidates should write a short story in which Hatsune Miku, the turquoise-haired virtual singer who is pictured in Text 2, escapes from her computerised world into the human world.

Consideration should be given to the quality of all aspects of the composition with regard to the Criteria for Assessment.

Mark ex 100 by reference to the Criteria for Assessment.

- P:** Focus – a **short story** in which Hatsune Miku, the turquoise-haired virtual singer who is pictured in Text 2, escapes from her computerised world into the human world.

Understanding of genre – the writing should be shaped as a short story having some sense of a beginning –middle – end; central characters; a time-line; a defining moment of experience followed by a change; a resolution, etc.

Relevance

Originality and freshness, etc.

- C:** The extent to which the narrative is successfully shaped, sustained and developed; sequencing and management of ideas, etc.

- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.

- M:** Accuracy of mechanics **Etc.**

	01	02	03	04	05	06	07	08
	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

6. In TEXT 3, we can see a range of different shared musical experiences.

Write an article, to be published in a community magazine, about the different kinds of activities and experiences that can help to bring people living in a local community together.

Candidates should write an article, suitable for publication in a community magazine, about the different kinds of activities and experiences that can help to bring people living in a local community together.

Consideration should be given to the quality of all aspects of the composition with regard to the Criteria for Assessment.

Mark ex 100 by reference to the Criteria for Assessment.

P: Focus – **an article** suitable for publication in a community magazine, about the different kinds of activities and experiences that can help to bring people living in a local community together.

The writing should be shaped as an article, including a heading or title and possibly sub-headings. The tone and register may be formal or informal but the article should be suitable for publication in a local community magazine.

Relevance

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.

	01	02	03	04	05	06	07	08
	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

7. In TEXT 1, Denise Chaila explains how story-tellers, musicians and poets have contributed to her cultural experiences.

Write the text of a talk you would give to a group of students and teachers visiting Ireland on an exchange programme about the contribution made by creative people, such as musicians, actors, artists, poets, film-makers, writers, etc. to life in Ireland.

Candidates should write a talk, to be delivered to a group of students and teachers visiting Ireland on an exchange programme, about the contribution made by creative people, such as musicians, actors, artists, poets, film-makers, writers, etc. to life in Ireland.

Consideration should be given to the quality of all aspects of the composition with regard to the Criteria for Assessment.

Mark ex 100 by reference to the Criteria for Assessment.

- P:** Focus – **a talk**, suitable for delivery to a group of students and teachers visiting Ireland on an exchange programme, about the contribution made by creative people, such as musicians, actors, artists, poets, film-makers, writers, etc. to life in Ireland.
Understanding of genre – tone and register may be formal or informal but should show an awareness of the intended international audience; may include examples/anecdotes/quotations, etc; use inclusive/rhetorical language, etc.
Relevance.
Originality and freshness, etc.
- C:** The extent to which the talk is successfully shaped, sustained and developed, 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.**

	01	02	03	04	05	06	07	08
	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 Two

Section I

Single Text

70 Marks

General.

“This paper will test students’ knowledge of and response to a range of texts”

(DES English Syllabus, 7.4 p 20)

N.B. RESPONDING TO DRAMATIC TEXTS

In attempting the 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.

N.B. Rubrics 2021 – SECTION I SINGLE TEXT

Candidates are required to answer any two of the four questions set on each of the Single Texts.

Each question carries 35 marks.

A THE HANDMAID'S TALE – Margaret Atwood

1. (a) Based on your study of Margaret Atwood's novel, *The Handmaid's Tale*, explain what you found to be the most appealing *or* the least appealing aspect of Offred's character. Support your response with reference to the text. (10)

Candidates should explain what they found to be the most appealing *or* the least appealing aspect of Offred's character. Consideration should be given to the quality of the explanation provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspects of Offred's character which may/may not appeal: her courage; resilience; her love for family and friends; her pragmatism, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most important decision Offred made during the course of the novel. Explain why you think the decision she made was a good decision or a bad decision. Support your answer with reference to the text. (10)

Candidates should identify what they think is the most important decision Offred made during the course of the novel and explain why they think the decision she made was a good decision or a bad decision. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the important decisions Offred made include: befriending Ofglen; trusting Nick; forming a relationship with the Commander, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which Offred demonstrated her independence while living in the Commander's house. Support your answer with reference to the text. (15)

Candidates should explain at least one way in which Offred demonstrated her independence while living in the Commander's house. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Offred demonstrated her independence while living in the Commander's house: through small acts of defiance such as stealing or leaving a note on the piece of butter paper; through her personal memories; by forming a relationship with Nick; by befriending Ofglen, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about courage from your study of Margaret Atwood's novel, *The Handmaid's Tale*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about courage from their study of Margaret Atwood's novel, *The Handmaid's Tale*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: courage can be demonstrated in a variety of different ways; unlikely characters can be courageous or lack courage; courage can lead characters into dangerous, even deadly situations; it is often not easy to be courageous; courage can fail; the support of others can promote courage; there can be limits to the courage of even the bravest character; courage can be inspiring; change often requires courage, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are the Commander in Margaret Atwood's novel, *The Handmaid's Tale*. Write an account of what life was like in Gilead from your point of view. The account you give should demonstrate your knowledge of the text.

Candidates should adopt the persona of the Commander in Margaret Atwood's novel, *The Handmaid's Tale*, and write an account of what life was like in Gilead from this character's point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: The Commander may find life very agreeable in Gilead; as an important member of the society he has rights and privileges denied to others; his life appears comfortable; he has a compliant wife, servants, etc.; he may find his position and responsibilities a burden; he may be unhappy/lonely, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. A friend of yours is going on a long journey and has asked whether you would or would not recommend Margaret Atwood's novel, *The Handmaid's Tale*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.

- I think you would/would not find the time and place in which this novel is set fascinating because ...
- I think you would/would not find the characters in the novel fascinating because ...
- Overall, I do/do not recommend you take this novel with you on your journey because ...

Support your response with reference to the text.

Candidates should use each of the prompts provided to explain why they would or would not recommend Margaret Atwood's novel, *The Handmaid's Tale*, to a friend embarking on a long journey. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: The novel might or might not be recommended because: **the time and the place in which it is set** is/is not: interesting/associated with an important historical event/particularly exciting/exotic/dystopian/realistic, etc. **The characters may /may not be fascinating** because: they are amusing/brave/unusual/convincing/ heroic/tragic, etc. **The overall recommendation** may be influenced by a wide variety of factors including: the length of the text/the quality of the writing/the theme/the moral or life lessons conveyed/the conclusion/resolution, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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B Days Without End – Sebastian Barry

1. (a) Based on your study of Sebastian Barry's novel, *Days Without End*, explain what you found to be the most appealing *or* the least appealing aspect of Thomas McNulty's character. Support your response with reference to the text. (10)

Candidates should explain what they found to be the most appealing *or* the least appealing aspect of Thomas McNulty's character. Consideration should be given to the level of detail provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspects of Thomas McNulty's character which may/may not appeal: his courage; his resilience; his love for family and friends; his optimistic approach to life; his respect for others, his non-judgemental nature, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most important decision Thomas McNulty made during the course of the novel. Explain why you think the decision he made was a good or a bad decision. Support your answer with reference to the text. (10)

Candidates should identify what they think is the most important decision Thomas McNulty made during the course of the novel and explain why they think the decision he made was a good decision or a bad decision. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the important decisions Thomas McNulty made include: forming a relationship with John Cole; joining the army; adopting Winona, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which joining the army affected Thomas McNulty. Support your answer with reference to the text. (15)

Candidates should explain at least one way in which joining the army affected Thomas McNulty. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Joining the army provided him with a living; it enabled him to meet Winona; he made friends through his career in the army, including Lige Magan on whose farm he lived after the Civil War, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about courage from your study of Sebastian Barry's novel, *Days Without End*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about courage from their study of Sebastian Barry's novel, *Days Without End*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: courage can be demonstrated in a variety of different ways; unlikely characters can be courageous or lack courage; courage can lead characters into dangerous, even deadly situations; it is often not easy to be courageous; courage can fail; the support of others can promote courage, there can be limits to the courage of even the bravest character; courage can be inspiring; change often requires courage, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are Winona in Sebastian Barry's novel, *Days Without End*. Write an account of what your life with John Cole and Thomas McNulty was like from your point of view. The account you give should demonstrate your knowledge of the text.

Candidates should adopt the persona of Winona in Sebastian Barry's novel, *Days Without End*, and write an account of what life with John Cole and Thomas McNulty was like, from this character's point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Winona's life with John Cole and Thomas McNulty was: exciting/dangerous/unorthodox/never boring/full of love, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. A friend of yours is going on a long journey and has asked whether you would or would not recommend Sebastian Barry's novel, *Days Without End*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.

- I think you would/would not find the time and place in which this novel is set fascinating because ...
- I think you would/would not find the characters in the novel fascinating because ...
- Overall, I do/do not recommend you take this novel with you on your journey because ...

Support your response with reference to the text.

Candidates should use each of the prompts provided to explain why they would or would not recommend Sebastian Barry's novel, *Days Without End*, to a friend embarking on a long journey. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: The novel might or might not be recommended because: **the time and the place in which it is set** is/is not: interesting/associated with an important historical event/particularly exciting/exotic/dystopian/realistic, etc. **The characters may /may not be fascinating** because: they are amusing/brave/unusual/convincing/ heroic/tragic, etc. **The overall recommendation** may be influenced by a wide variety of factors including: the length of the text/the quality of the writing/the theme/the moral or life lessons conveyed/the conclusion/resolution, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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C Wuthering Heights – Emily Brontë

- 1. (a) Based on your study of Emily Brontë's novel, *Wuthering Heights*, explain what you found to be the most appealing *or* the least appealing aspect of Heathcliff's character. Support your response with reference to the text. (10)**

Candidates should explain what they found to be the most appealing *or* the least appealing aspect of Heathcliff's character. Consideration should be given to the quality of the explanation provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspects of Heathcliff's character which may/may not appeal: his romanticism; his faithful devotion to Cathy; his resolution/courage; his tendency to violence/cruelty/aggression; his obsessive traits, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most important decision Heathcliff made during the course of the novel. Explain why you think the decision he made was a good or a bad decision. Support your answer with reference to the text. (10)**

Candidates should identify what they think is the most important decision Heathcliff made during the course of the novel and explain why they think the decision he made was a good decision or a bad decision. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the important decisions Heathcliff made include: leaving Wuthering Heights to pursue his fortune; returning to Wuthering Heights to re-join Cathy; marrying Isabella Linton, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which living in the Earnshaw household as a child affected Heathcliff. Support your answer with reference to the text. (15)**

Candidates should explain at least one way in which living in the Earnshaw household as a child affected Heathcliff. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Heathcliff was happy while Mr Earnshaw was alive; he suffered cruel treatment from Hindley on the death of Mr Earnshaw; he developed his lifelong devotion/obsession with Cathy; his character was shaped by the relationships he formed while living in the Earnshaw household as a child, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about love from your study of Emily Brontë's novel, *Wuthering Heights*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about love from their study of Emily Brontë's novel, *Wuthering Heights*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: love is an incredibly powerful emotion; obsessive love can be dangerous/frightening/destructive; love can motivate people to do extraordinary things; people crave love; love denied can be heart-breaking; love can bring out the best and/or the worst in people; true love endures; love can be a force for good in the world; love takes many forms; love helps people to endure whatever life throws at them, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are Isabella Linton in Emily Brontë's novel, *Wuthering Heights*. Write an account of what your life with Heathcliff was like from your point of view. The account you give should demonstrate your knowledge of the text.

Candidates should adopt the persona of Isabella Linton in Emily Brontë's novel, *Wuthering Heights*, and write an account of what life with Heathcliff was like, from this character's point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Isabella's life with Heathcliff was miserable/filled with cruelty and degradation/frightening/unbearable, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. A friend of yours is going on a long journey and has asked whether you would or would not recommend Emily Brontë's novel, *Wuthering Heights*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.

- I think you would/would not find the time and place in which this novel is set fascinating because ...
- I think you would/would not find the characters in the novel fascinating because ...
- Overall, I do/do not recommend you take this novel with you on your journey because ...

Support your response with reference to the text.

Candidates should use each of the prompts provided to explain why they would or would not recommend Emily Brontë's novel, *Wuthering Heights*, to a friend embarking on a long journey. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: The novel might or might not be recommended because: **the time and the place in which it is set** is/is not: interesting/associated with an important historical event/particularly exciting/exotic/dystopian/realistic, etc. **The characters may /may not be fascinating** because: they are amusing/brave/unusual/convincing/ heroic/tragic, etc. **The overall recommendation** may be influenced by a wide variety of factors including: the length of the text/the quality of the writing/the theme/the moral or life lessons conveyed/the conclusion/resolution, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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D BY THE BOG OF CATS – Marina Carr

1. (a) Based on your study of Marina Carr's play, *By the Bog of Cats*, explain what you found to be the most appealing or the least appealing aspect of Hester Swane's character. Support your response with reference to the text. (10)

Candidates should explain what they found to be the most appealing or the least appealing aspect of Hester Swane's character. Consideration should be given to the quality of the explanation provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspects of Hester Swane's character which may/may not appeal: her devotion to her daughter; her resolution; her vulnerability; her forthrightness; her obsession with Carthage Kilbride; her tendency to violence; her ruthlessness; her desire for vengeance, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most important decision Hester made during the course of the play. Explain why you think the decision she made was a good or a bad decision. Support your answer with reference to the text. (10)

Candidates should identify what they think is the most important decision Hester made during the course of the play and explain why they think the decision she made was a good decision or a bad decision. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the important decisions Hester made include: the decision to burn her home; murder her brother; murder her daughter, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which Carthage's marriage to Caroline affected Hester. Support your answer with reference to the text. (15)

Candidates should explain at least one way in which Carthage's marriage to Caroline affected Hester. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Hester feared she would lose everything – her daughter, her home, etc. due to Carthage's marriage to Caroline; it would mean the end of her relationship with Carthage, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about love from your study of Marina Carr’s play, *By the Bog of Cats*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about love from their study of Marina Carr’s play, *By the Bog of Cats*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: love is an incredibly powerful emotion; obsessive love can be dangerous/frightening/destructive; love can motivate people to do extraordinary things; people crave love; love denied can be heart-breaking; love can bring out the best and/or the worst in people; true love endures; love can be a force for good in the world; love takes many forms; love helps people to endure whatever life throws at them; a mother’s love is a special bond, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are Caroline Cassidy in Marina Carr’s play, *By the Bog of Cats*. Write an account of what your relationship with Carthage from your point of view. The account you give should demonstrate your knowledge of the text.

Candidates should adopt the persona of Caroline Cassidy in Marina Carr’s play, *By the Bog of Cats*, and write an account of her relationship with Carthage, from this character’s point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Caroline genuinely loves Carthage; she worries about Hester’s influence on him and their “whole history” together; she is prepared to pay Hester off if this would remove her from Carthage’s life; she won’t let Carthage take his daughter, Josie, from her mother; her relationship with Carthage is different from Hester’s – more mature, less obsessive/destructive; she fears that Carthage and Hester truly belong together, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. Props are the objects used on stage during a performance. Identify three props, which may or may not be mentioned in the script, that in your opinion are vital to the staging of Marina Carr’s play, *By the Bog of Cats*. Outline how each of the props you have identified would be used in a production and explain the significance of each of these props in the play. Your response should demonstrate your knowledge of the text.

Candidates should Identify three props, which may or may not be mentioned in the script, that in their opinion are vital to the staging of Marina Carr’s play, *By the Bog of Cats*. They should outline how each of the props they have identified would be used in a production and explain the significance of each of these props in the play. Responses should demonstrate candidates’ knowledge of the text. Consideration should be given to the aptness of the props identified, how well their use in a production of the play is outlined and the quality of the explanation of their significance. The quality of all aspects of the response should be considered with regard to the Criteria for Assessment.

Indicative material: a black swan; mice; a knife; matches; deeds for Hester’s house; a wedding cake; a gun, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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E ROOM – Emma Donoghue

- 1. (a) Based on your study of Emma Donoghue's novel, *Room*, explain what you found to be the most appealing *or* the least appealing aspect of Ma's character. Support your response with reference to the text. (10)**

Candidates should explain what they found to be the most appealing *or* the least appealing aspect of Ma's character. Consideration should be given to the quality of the explanation provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspects of Ma's character which may/may not appeal: her courage; her resilience; her strong maternal instinct; her determination; her selflessness; her cleverness, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most difficult decision Ma made during the course of the novel. Explain why you think this was a difficult decision for Ma to make. Support your answer with reference to the text. (10)**

Candidates should identify what they think is the most difficult decision Ma made during the course of the novel and explain why they think the decision she made was a difficult one to make. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the difficult decisions Ma made include: involving Jack in her escape plan; how she and Jack should live after their rescue and rehabilitation, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which regaining her freedom affected Ma. Support your answer with reference to the text. (15)**

Candidates should explain at least one way in which regaining her freedom affected Ma. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Ma had great difficulty adjusting to life outside Room; she attempted to take her own life while in hospital; she had to reestablish a relationship with her own mother; she had to cope with the public interest in her story; she had to relearn how to live as a free and independent person, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about love from your study of Emma Donoghue's novel, *Room*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about love from their study of Emma Donoghue's novel, *Room*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: love is an incredibly powerful emotion; obsessive love can be dangerous/frightening/destructive; love can motivate people to do extraordinary things; people crave love; love denied can be heart-breaking; love can bring out the best and/or the worst in people; true love endures; love can be a force for good in the world; love takes many forms; love helps people to endure whatever life throws at them; a mother's love is a special bond, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are Jack in Emma Donoghue's novel, *Room*. Write an account, from your point of view, of how you and Ma managed to escape from captivity. The account you give should demonstrate your knowledge of the text.

Candidates should adopt the persona of Jack in Emma Donoghue's novel, *Room*, and write an account of how Jack and Ma managed to escape from captivity from this character's point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Ma dreamed up the brilliant plan; it was very frightening; great bravery was required; what would happen if the plan didn't work?; the police helped to rescue Ma, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. A friend of yours is going on a long journey and has asked whether you would or would not recommend Emma Donoghue's novel, *Room*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.

- I think you would/would not find the time and place in which this novel is set fascinating because ...
- I think you would/would not find the characters in the novel fascinating because ...
- Overall, I do/do not recommend you take this novel with you on your journey because ...

Support your response with reference to the text.

Candidates should use each of the prompts provided to explain why they would or would not recommend Emma Donoghue’s novel, *Room*, to a friend embarking on a long journey. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: The novel might or might not be recommended because: **the time and the place in which it is set** is/is not: interesting/associated with an important historical event/particularly exciting/exotic/dystopian/realistic, etc. **The characters may /may not be fascinating** because: they are amusing/brave/unusual/convincing/ heroic/tragic, etc. **The overall recommendation** may be influenced by a wide variety of factors including: the length of the text/the quality of the writing/the theme/the moral or life lessons conveyed/the conclusion/resolution, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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F Philadelphia, Here I Come! – Brian Friel

- 1. (a) Based on your study of Brian Friel’s play, *Philadelphia, Here I Come!*, explain what you found to be the most appealing *or* the least appealing aspect of Gar’s character. Support your response with reference to the text. (10)**

Candidates should explain what they found to be the most appealing *or* the least appealing aspect of Gar’s character. Consideration should be given to the quality of the explanation provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspects of Gar’s character which may/may not appeal: his alter ego, the public/private dual aspect of his character; his imagination; his introspection; his youth; his self-pity; his vulnerability, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most difficult decision Gar made during the course of the play. Explain why you think this was a difficult decision for Gar to make. Support your answer with reference to the text. (10)**

Candidates should identify what they think is the most difficult decision Gar made during the course of the play and explain why they think the decision he made was a difficult one to make. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the difficult decisions Gar made include: not asking Senator Doogan for Kate’s hand in marriage; accepting his aunt’s invitation to Philadelphia; walking away rather than pursuing the conversation about memories with S.B., etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which living in Ballybeg affected Gar. Support your answer with reference to the text. (15)**

Candidates should explain at least one way in which living in Ballybeg affected Gar. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Gar appears dissatisfied with life in small town, rural Ireland; he is bored by the monotony of life there; he seems to have outgrown the friends of his youth; the future there looks limited, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about love from your study of Brian Friel's play, *Philadelphia, Here I Come!*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about love from their study of Brian Friel's play *Philadelphia, Here I Come!*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: love is an incredibly powerful emotion; obsessive love can be dangerous/frightening/destructive; love can motivate people to do extraordinary things; people crave love; love denied can be heart-breaking; love can bring out the best and/or the worst in people; true love endures; love can be a force for good in the world; love takes many forms; love helps people to endure whatever life throws at them; a mother's love is irreplaceable, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are Madge in Brian Friel's play, *Philadelphia, Here I Come!*. Write an account of Gar's planned departure to America from your point of view. The account you give should demonstrate your knowledge of the text.

Candidates should adopt the persona of Madge in Brian Friel's play, *Philadelphia, Here I Come!*, and write an account of Gar's planned departure to America from this character's point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Madge is broken hearted that Gar is leaving; she doesn't want him to go; she has many happy memories of him growing up; she thinks of him almost as her own son; she knows SB will be broken hearted when he leaves; she helped to get his clothes and other belongings organised and packed, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. Props are the objects used on stage during a performance. Identify three props, which may or may not be mentioned in the script, that in your opinion are vital to the staging of Brian Friel's play, *Philadelphia, Here I Come!*. Outline how each of the props you have identified would be used in a production and explain the significance of each of these props in the play. Your response should demonstrate your knowledge of the text.

Candidates should Identify three props, which may or may not be mentioned in the script, that in their opinion are vital to the staging of Brian Friel's play, *Philadelphia, Here I Come!*. They should outline how each of the props they have identified would be used in a production and explain the significance of each of these props in the play. Responses should demonstrate candidates' knowledge of the text. Consideration should be given to the aptness of the props identified, how well their use in a production of the play is outlined and the quality of the explanation of their significance. The quality of all aspects of the response should be considered with regard to the Criteria for Assessment.

Indicative material: Gar's suitcase; a record player and records; keys for SB's shop; false teeth; a book of poetry; Gar's travel documents; dollars; a leather belt with a big brass buckle; a draught board, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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G 1984 – George Orwell

- 1. (a) Based on your study of George Orwell's novel, 1984, explain what you found to be the most appealing or the least appealing aspect of Winston Smith's character. Support your response with reference to the text. (10)**

Candidates should explain what they found to be the most appealing **or** the least appealing aspect of Winston Smith's character. Consideration should be given to the level of detail provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspects of Winston Smith's character which may/may not appeal: his ordinariness; his courage; his resilience; his defiance; his unhealthy life style – smoking and drinking gin; his rebellious tendencies; his decency; his humanity, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most important decision Winston Smith made during the course of the novel. Explain why you think the decision he made was a good decision or a bad decision. Support your answer with reference to the text. (10)**

Candidates should identify what they think is the most important decision Winston Smith made during the course of the novel and explain why they think the decision he made was a good decision or a bad decision. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the important decisions Winston Smith made include: keeping a diary; having an affair with Julia; resisting the propaganda of Big Brother, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which working in the Ministry of Truth affected Winston. Support your answer with reference to the text. (15)**

Candidates should explain at least one way in which working in the Ministry of Truth affected Winston Smith. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Winston enjoyed some aspects of his work in the Ministry of Truth; his work rewriting history for the Ministry of Truth made him doubt the Party and its version of the truth; his job enabled him to meet Julia, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about courage from your study of George Orwell's novel, *1984*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about courage from their study of George Orwell's novel, *1984*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: courage can be demonstrated in a variety of different ways; unlikely characters can be courageous or lack courage; courage can lead characters into dangerous, even deadly situations; it is often not easy to be courageous; courage can fail; the support of others can promote courage; there can be limits to the courage of even the bravest character; courage can be inspiring; change often requires courage, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are Julia in George Orwell's novel, *1984*. Write an account of your relationship with Winston Smith from your point of view. The account you give should demonstrate your knowledge of the text.

Candidates should adopt the persona of Julia in George Orwell's novel, *1984*, and write an account of her relationship with Winston Smith from this character's point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Julia meets Winston at work in the Ministry of Truth; their relationship is affected by the differences in their personalities e.g. Julia is less fatalistic and intellectual than Winston, she is more pragmatic, practical and reckless; she is a free spirit, he is more reserved; she gives him hope; her involvement with Winston leads to her arrest and torture by the Party, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. A friend of yours is going on a long journey and has asked whether you would or would not recommend George Orwell's novel, *1984*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.

- I think you would/would not find the time and place in which this novel is set fascinating because ...

- I think you would/would not find the characters in the novel fascinating because ...
- Overall, I do/do not recommend you take this novel with you on your journey because ...

Support your response with reference to the text.

Candidates should use each of the prompts provided to explain why they would or would not recommend George Orwell's novel, *1984*, to a friend embarking on a long journey. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: The novel might or might not be recommended because: **the time and the place in which it is set** is/is not: interesting/associated with an important historical event/particularly exciting/exotic/dystopian/realistic, etc. **The characters may /may not be fascinating** because: they are amusing/brave/unusual/convincing/ heroic/ tragic, etc. **The overall recommendation** may be influenced by a wide variety of factors including: the length of the text/the quality of the writing/the theme/the moral or life lessons conveyed/the conclusion/resolution, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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H KING LEAR – William Shakespeare

1. (a) Based on your study of Shakespeare's play, *King Lear*, explain what you found to be the most appealing *or* the least appealing aspect of Lear's character. Support your response with reference to the text. (10)

Candidates should explain what they found to be the most appealing *or* the least appealing aspect of Lear's character. Consideration should be given to the quality of the explanation provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspect of Lear's character which may/may not appeal: his arrogance; his self-pity; his self-delusion; his pride; his hubris; his anger; his stubborn nature; his wilfulness; his eventual regret, remorse, empathy and compassion, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most important decision Lear made during the course of the play. Explain why you think the decision he made was a good or a bad decision. Support your answer with reference to the text. (10)

Candidates should identify what they think is the most important decision Lear made during the course of the play and explain why they think the decision he made was a good decision or a bad decision. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the important decisions Lear made include: his abdication; dividing his kingdom based on the love test; banishing Kent and Cordelia; trusting Regan and Goneril, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which living with either one of his daughters, Goneril or Regan, affected Lear. Support your answer with reference to the text. (15)

Candidates should explain at least one way in which living with either one of his daughters, Goneril or Regan, affected Lear. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Lear is subjected to abuse and humiliation when living with both Goneril and Regan; his needs are neglected by his daughter's servants; he is forced to reduce the size of his entourage; his daughters shut him out in the storm, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about love from your study of Shakespeare's play, *King Lear*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about love from their study of Shakespeare's play, *King Lear*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: love is an incredibly powerful emotion; obsessive love can be dangerous/frightening/destructive; love can motivate people to do extraordinary things; people crave love; love denied can be heart-breaking; love can bring out the best and/or the worst in people; true love endures; love can be a force for good in the world; love takes many forms, including love of power; love helps people to endure whatever life throws at them, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are Kent in Shakespeare's play, *King Lear*. Write an account of Lear's downfall from your point of view. The account you give should demonstrate your knowledge of the text.

Candidates should adopt the persona of Kent in Shakespeare's play, *King Lear*, and write an account of Lear's downfall from this character's point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Kent is horrified by Lear's rash behaviour in banishing Cordelia; he remains loyal to the king, continuing to support Lear disguised as Caius; he witnesses Lear's humiliation by his daughters; along with the Fool, he supports Lear in the storm; he is depressed by the deaths of Cordelia and Lear, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. Props are the objects used on stage during a performance. Identify three props, which may or may not be mentioned in the script, that in your opinion are vital to the staging of Shakespeare's play, *King Lear*. Outline how each of the props you have identified would be used in a production and explain the significance of each of these props in the play. Your response should demonstrate your knowledge of the text.

Candidates should identify three props, which may or may not be mentioned in the script, that in their opinion are vital to the staging of Shakespeare's play, *King Lear*.

They should outline how each of the props they have identified would be used in a production and explain the significance of each of these props in the play. Responses should demonstrate candidates' knowledge of the text. Consideration should be given to the aptness of the props identified, how well their use in a production of the play is outlined and the quality of the explanation of their significance. The quality of all aspects of the response should be considered with regard to the Criteria for Assessment.

Indicative material: a crown; a map of Lear's kingdom; Edgar's letter; swords; a mirror; a feather, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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I THE TEMPEST – William Shakespeare

- 1. (a) Based on your study of Shakespeare's play, *The Tempest*, explain what you found to be the most appealing or the least appealing aspect of Prospero's character. Support your response with reference to the text. (10)**

Candidates should explain what they found to be the most appealing or the least appealing aspect of Prospero's character. Consideration should be given to the quality of the explanation provided, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Aspects of Prospero's character which may/may not appeal: his skills as a sorcerer; his cruelty; his desire for vengeance; his controlling nature; ultimately, his ability to change, to forgive his enemies and reconcile with them, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Identify what you think is the most important decision Prospero made during the course of the play. Explain why you think the decision he made was a good decision or a bad decision. Support your answer with reference to the text. (10)**

Candidates should identify what they think is the most important decision Prospero made during the course of the play and explain why they think the decision he made was a good decision or a bad decision. Consideration should be given to the quality of the explanation, the use of suitable reference to the text and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Some of the important decisions Prospero made include: he decides to create a storm to shipwreck his enemies; he decides his daughter, Miranda, should marry Ferdinand; he decides to free Ariel; he decides to give up magic; he decides to forgive his enemies, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (c) Explain at least one way in which losing power to his brother, Antonio, affected Prospero. Support your answer with reference to the text. (15)**

Candidates should explain at least one way in which losing power to his brother Antonio affected Prospero. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Having been usurped, by his brother, Prospero, along with Miranda, lived in exile on an island for many years; his loss of power to Antonio embittered Prospero; he dedicated himself to vengeance, developing his skills as a sorcerer in order to do so, etc.

Combined Criteria ex 15	P+C = 9	L + M = 6
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2. Explain what you learned about love from your study of Shakespeare's play, *The Tempest*. Make three points in your response. Your answer should demonstrate your knowledge of the text.

Candidates should explain what they learned about love from their study of Shakespeare's play, *The Tempest*. Candidates should make three points in their responses. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: love is an incredibly powerful emotion; obsessive love can be dangerous/frightening/destructive; love can motivate people to do extraordinary things; people crave love; love denied can be heart-breaking; love can bring out the best and/or the worst in people; true love endures; love can be a force for good in the world; love takes many forms; love helps people to endure whatever life throws at them, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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3. Imagine you are Prospero's daughter, Miranda, in Shakespeare's play, *The Tempest*. Write an account, from your point of view, of life on the island before Antonio and the others from Milan were shipwrecked there. Your account should demonstrate your knowledge of the text.

Candidates should adopt the persona of Miranda in Shakespeare's play, *The Tempest*, and write an account of life on the island before Antonio and the others from Milan were shipwrecked there, from this character's point of view. Consideration should be given to the qualities of the account provided, the knowledge of the text evident in the response, and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Miranda may have found life on the island lonely/happy/boring/normal etc.; she may have been frightened by Caliban and/or Ariel; she may have longed to escape the island; she may have found Prospero's development of his magical powers alarming/exciting/strange, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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4. Props are the objects used on stage during a performance. Identify three props, which may or may not be mentioned in the script, that in your opinion are vital to the staging of Shakespeare's play, *The Tempest*. Outline how each of the props you have identified would be used in a production and explain the significance of each of these props in the play. Your response should demonstrate your knowledge of the text.

Candidates should Identify three props, which may or may not be mentioned in the script, that in their opinion are vital to the staging of Shakespeare's play, *The Tempest*. They should outline how each of the props they have identified would be used in a production and explain the significance of each of these props in the play. Responses should demonstrate candidates' knowledge of the text. Consideration should be given to the aptness of the props identified, how well their use in a production of the play is outlined and the quality of the explanation of their significance. The quality of all aspects of the response should be considered with regard to the Criteria for Assessment.

Indicative material: a staff/magic wand; books of spells; a pile of logs; table & food for the feast; a musical instrument for Ariel; swords; a jug of beer/wine; a chess set, etc.

Discrete Criteria ex 35	P = 11	C = 11	L = 11	M = 2
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SECTION II

THE COMPARATIVE STUDY

(70 MARKS)

General

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

In shaping their responses to the questions 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 relation to the modes for comparison
- Making general observations about texts in relation to one another
- 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.

Some questions invite candidates to refer to **one/more key moment(s)** from the texts. 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 references in an answer will come from the key moment(s). Candidates may offer appropriate illustrative reference from any part of the text(s).

Important Note

In answering questions on the Comparative Study, candidates are not permitted to:

- (i) re-use the Single Text already answered on
- (ii) use a text not included on the prescribed list of texts for the year in which the examination takes place
- (iii) use more than one film.

In this section:

- If an invalid text, as above, is used in a question that demands reference to one text only, no mark is awarded.
- If an invalid text, as above, is used as part of a two-part answer (Comparative), mark according to the Marking Scheme taking due account of the quality of the comparative element. Then deduct half of the marks awarded.

N.B. Questions use the word **text** to refer to all the different kinds of texts available for study on this course. Questions use the word **character** to refer to both real people and fictional characters in texts.

All texts used in this section must be prescribed for comparative study for this year's examination.

Candidates must answer **ONE** question from **either A – Social Setting B – Relationships or C – Theme**.

A SOCIAL SETTING

1. (a) (i) Name one of the comparative texts you have studied. Choose one aspect of the social setting that, in your opinion, makes the world of the text more appealing or less appealing than the world in which you live. Explain your choice, supporting your answer with reference to the text. (15)

Candidates should name one comparative text they have studied and choose one aspect of the social setting that, in their opinion, makes the world of the text more appealing or less appealing than the world in which they live. They should explain their choice, supporting their answers with reference to the text. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (ii) Name another comparative text you have studied. Choose one aspect of the social setting that, in your opinion, makes the world of this text more appealing or less appealing than the world in which you live. Explain your choice, supporting your answer with reference to the text. (15)

Candidates should name another comparative text they have studied and choose one aspect of the social setting that, in their opinion, makes the world of this text more appealing or less appealing than the world in which they live. They should explain their choice, supporting their answers with reference to the text. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) Compare what you found most fascinating about the social setting in each of at least two texts on your comparative course. Support your answer with reference to your chosen texts. (40)

Candidates should compare what they found most fascinating about the social setting in each of at least two texts on their comparative course. Answers should be supported by reference to their chosen texts. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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N.B. Use code C on the left-hand margin to indicate where relevant similarities and/or differences are given.

OR

2. (a) (i) Name one of the comparative texts you have studied and identify a character who is powerful or successful in the world of this text. Use at least one key moment to demonstrate that your chosen character is either powerful or successful in this social setting. (15)

Candidates should name one comparative text they have studied, and identify a character who is powerful or successful in the world of this text. They should use at least one key moment to demonstrate that their chosen character is either powerful or successful in this social setting. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (ii) Name another of your comparative texts and identify a character who is powerful or successful in the world of this text. Use at least one key moment to demonstrate that your chosen character is either powerful or successful in this social setting. (15)

Candidates should name another comparative text they have studied, and a character who is powerful or successful in the world of this text. They should use at least one key moment to demonstrate that their chosen character is either powerful or successful in this social setting. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) Compare what you found most fascinating about the social setting in each of at least two texts on your comparative course. Support your answer with reference to your chosen texts. (40)

Candidates should compare what they found most fascinating about the social setting in each of at least two texts on their comparative course. Answers should be supported by reference to their chosen texts. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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N.B. Use code C on the left-hand margin to indicate where relevant similarities and/or differences are given.

B RELATIONSHIPS

1. (a) (i) **Name one of the comparative texts you have studied and identify an important relationship in it. Explain whether, in your opinion, respect was or was not evident in this relationship. Support your answer with reference to the text.** (15)

Candidates should name one of the comparative texts they have studied, identify an important relationship in it, and explain whether, in their opinion, respect was or was not evident in this relationship. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (ii) **Name another comparative text you have studied and identify an important relationship in it. Explain whether, in your opinion, respect was or was not evident in this relationship. Support your answer with reference to the text.** (15)

Candidates should name another of the comparative texts they have studied, identify an important relationship in it, and explain whether, in their opinion, respect was or was not evident in this relationship. Consideration should be given to the quality of the explanation provided, the knowledge of the text evident in the response and the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) **Identify one relationship in each of at least two texts on your comparative course. Compare how realistic or unrealistic you found the relationships that you identified. Support your answer with reference to your chosen texts.** (40)

Candidates should identify one relationship in each of at least two comparative texts and compare how realistic or unrealistic they found the relationships that they identified. Answers should be supported with reference to at least two comparative texts.

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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N.B. Use code C on the left-hand margin to indicate where relevant similarities and/or differences are given.

OR

2. (a) (i) **Name one text you studied as part of your comparative course and identify a relationship in it. Explain at least one reason why this relationship either improved or deteriorated over the course of the text. Support your answer with reference to the text.** (15)

Candidates should name one comparative text, identify a relationship in it, and explain at least one reason why this relationship either improved or deteriorated over the course of the text. Answers should be supported by reference to the text. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (ii) **Name another text you studied as part of your comparative course and identify a relationship in it. Explain at least one reason why this relationship either improved or deteriorated over the course of the text. Support your answer with reference to the text.** (15)

Candidates should name another comparative text, identify a relationship in it, and explain at least one reason why this relationship either improved or deteriorated over the course of the text. Answers should be supported by reference to the text. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) **Identify one relationship in each of at least two texts on your comparative course. Compare how realistic or unrealistic you found the relationships that you identified. Support your answer with reference to your chosen texts.** (40)

Candidates should Identify one relationship in each of at least two comparative texts and compare how realistic or unrealistic they found the relationships that they identified. Answers should be supported with reference to at least two comparative texts.

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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N.B. Use code C on the left-hand margin to indicate where relevant similarities and/or differences are given.

C THEME

- 1. (a) (i) Name one text on your comparative course and identify a theme you studied in it. Explain at least one reason why you would or would not recommend this text as useful to someone who wanted to study this theme. Support your answer with reference to your chosen text. (15)**

Candidates should name one of the comparative texts they have studied, identify a theme they studied in it, and explain at least one reason why they would or would not recommend this text as useful to someone who wanted to study this theme.

Consideration should be given to the quality of the explanation provided and the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (ii) Name another text on your comparative course. In relation to the same theme discussed above, explain at least one reason why you would or would not recommend this text as useful to someone who wanted to study this theme. Support your answer with reference to your chosen text. (15)**

Candidates should name another of the comparative texts they have studied and, in relation to the same theme discussed in part (i), explain at least one reason why they would or would not recommend this text as useful to someone who wanted to study this theme. Consideration should be given to the quality of the explanation provided and the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) We can learn similar or different lessons about the same theme when we study it in different texts.**

Compare the lessons you learned about the same theme from each of at least two texts on your comparative course. You must discuss the same theme you discussed in Part (a). Support your answer with reference to your chosen texts. (40)

In relation to the same theme discussed in part (a), candidates should compare the lessons they learned about the same theme from each of at least two texts on their comparative course. Answers should be supported with reference to at least two comparative texts. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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N.B. Use code C on the left-hand margin to indicate where relevant similarities and/or differences are given.

OR

2. (a) (i) **Name one of your comparative texts and identify the theme you studied in it. Identify one central character in the text and use one or more key moments to help you explain how your chosen character made an important contribution to this theme. Support your answer with reference to your chosen text. (15)**

Candidates should name one comparative text, identifying the theme studied in it. They should identify one central character in the text and use one or more key moments to help explain how their chosen character made an important contribution to this theme.

Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (ii) **Name another of your comparative texts and identify one central character in it. Referring to the same theme you discussed above, use one or more key moments to help you explain how your chosen character made an important contribution to this theme. Support your answer with reference to your chosen text. (15)**

Candidates should name another comparative text, and identify a character in it. Referring to the same theme as in part (a), they should use one or more key moments to help explain how their chosen character made an important contribution to this theme. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) **We can learn similar or different lessons about the same theme when we study it in different texts.**

Compare the lessons you learned about the same theme from each of at least two texts on your comparative course. You must discuss the same theme you discussed in Part (a). Support your answer with reference to your chosen texts.

(40)

In relation to the same theme discussed in part (a), candidates should compare the lessons they learned about the same theme from each of at least two texts on their comparative course. Answers should be supported with reference to at least two comparative texts. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Discrete Criteria ex 40	P = 12	C = 12	L = 12	M = 4
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N.B. Use code C on the left-hand margin to indicate where relevant similarities and/or differences are given.

SECTION III**POETRY****(70 MARKS)****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, its suggestiveness etc.

Candidates must answer the questions on the Unseen Poem **and** the questions on **one** of the Prescribed Poems – A, B, C, D, E, F.

UNSEEN POEM (20 marks)

1. **From reading the above poem, what impression of cats do you form? Support your answer with reference to the poem. (10)**

Candidates should outline what impression of cats they formed from reading the poem. Answers should be supported by reference to the poem. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: cats are arrogant; full of self-importance; assured; self-centred; elegant; mysterious, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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2. **Explain the poet’s opinion of dogs as expressed in the final stanza of the poem. Support your answer with reference to the poem. (10)**

Candidates should explain the poet’s opinion of dogs as expressed in the final stanza of the poem. Answers should be supported with reference to the poem. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the poet appears to find dogs inferior to cats; messy; needy; noisy; a bit pathetic, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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PREScribed POETRY (50 marks)

Candidates must answer on ONE of the following poems: (A – F)

A THIS MOMENT – Eavan Boland

1. (a) Based on your reading of this poem, explain the message or messages you think it communicates to us. Support your answer with reference to the poem. (15)

Candidates should explain the message or messages they think the poem, *This Moment*, communicates to us. Answers should be supported by reference to the poem.

Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the poem may communicate the beauty/quiet/peace/mysterious quality of dusk/nature; the importance of each moment of our lives; the close/ loving/ protective nature of the relationship between mother and child, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) Do you find this poem uplifting? Explain your answer with reference to the poem. (15)

Candidates should explain whether or not they find the poem, *This Moment*, uplifting, explaining their answer with reference to the poem. Consideration should be given to the quality of the explanation, the apt use of reference and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not find the poem uplifting due to: the beauty/ simplicity of the imagery; the celebration of an ordinary moment; the care of the mother for her child, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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2. Answer ONE of the following: [Each part carries 20 marks]

- (i) You have been asked to paint a picture based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *This Moment*, for this purpose. Your answer should demonstrate your understanding of the poem.

Candidates should explain why they would or would not choose to paint a picture based on the poem, *This Moment*. Answers should demonstrate candidates' understanding of the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the attractive imagery/colours/contrast/the evocative figures of the woman and child; the familiarity of the scene; its atmospheric qualities, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) Do you think the poet uses language effectively to convey a sense of time and place in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *This Moment*.

Candidates should explain whether they think Eavan Boland uses language effectively to convey a sense of time and place in the poem, *This Moment*. Answers should be supported with reference to the poet's use of language for this purpose in the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not think that: Boland's use of vivid/sensuous/attractive imagery, including colour, contrast, tactile qualities, etc.; that her economical use of simple/evocative language etc. is effective/ineffective in conveying a sense of time and/or place, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) Explain why you would or would not include the poem, *This Moment*, in a collection of poetry about memories. Support your answer with reference to the poem.

Candidates should explain why they would or would not include the poem, *This Moment*, in a collection of poetry about memories. Answers should be supported with reference to the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not choose to include the poem in a collection about memories because: it is highly evocative of a special moment; it captures a universal experience that would be of special significance to many; it reminds them of a moment or moments from their own childhood; it captures/celebrates the bond between mother and child, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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B THE GLASS HAMMER – Andrew Hudgins

1. (a) Based on your reading of this poem, what impression do you form of the young boy in the poem? Support your answer with reference to the poem. (15)

Candidates should outline the impression they form of the young boy from reading the poem, *The Glass Hammer*. Answers should be supported with reference to the poem. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the boy appears to be playful; adventurous; naughty; daring; typical; childish; inquisitive, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) Do you find this poem amusing or disturbing? Explain your answer with reference to the poem. (15)

Candidates should explain whether or not they find the poem, *The Glass Hammer* amusing and/or disturbing, explaining their answer with reference to the poem. Consideration should be given to the quality of the explanation, the apt use of reference and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not find the poem amusing and/or disturbing because: of the humorous portrayal of the mother in the first stanza; the child's reaction to his mother's warning; the very real danger presented by the glass hammer; the child's injury; the repetition of the word "never"; personal recollections of childhood provoked by the poem, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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2. Answer ONE of the following: [Each part carries 20 marks]

- (i) You have been asked to produce a dramatic scene or short film based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *The Glass Hammer*, for this purpose. Your answer should demonstrate your understanding of the poem.

Candidates should explain why they would or would not choose to produce a dramatic scene or short film based on the poem, *The Glass Hammer*. Answers should demonstrate candidates' understanding of the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the inherent drama of the scene; the appealingly innocent nature of the child; the vivid setting, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) Do you think the poet uses language effectively to vividly convey the child's actions in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *The Glass Hammer*.

Candidates should explain whether they think Andrew Hudgins uses language effectively to vividly convey the child's actions in the poem, *The Glass Hammer*. Answers should be supported with reference to the poet's use of language for this purpose in the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not think that Hudgins' use of vivid imagery including colour, detail, tactile qualities, etc.; that his use of direct speech; that his choice of vocabulary, etc. is effective/ineffective in conveying the child's action.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) Explain why you would or would not include the poem, *The Glass Hammer*, in a collection of poetry about growing up. Support your answer with reference to the poem.

Candidates should explain why they would or would not include the poem, *The Glass Hammer*, in a collection of poetry about growing up. Answers should be supported with reference to the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not choose to include the poem in a collection about growing up because: it conveys/does not convey some of the life lessons essential to growing up; it does/does not remind them of a moment or moments from their own childhood/growing up; it does/does not capture/celebrate the bond forged between mother and child during the process of growing up; it does/does not demonstrate the loss of childish innocence/sense of invulnerability that occurs as we grow up, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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C ORANGES – Gary Soto

- 1. (a) Based on your reading of this poem, what impression do you form of the young boy in the poem? Support your answer with reference to the poem. (15)**

Candidates should outline the impression they form of the young boy from reading the poem, *Oranges*. Answers should be supported with reference to the poem. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: he is a romantic; solution-focused; determined; gentlemanly; creative; hopeful; brave, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) Do you find this poem uplifting? Explain your answer with reference to the poem. (15)**

Candidates should explain whether or not they find the poem, *Oranges*, uplifting, explaining their answer with reference to the poem. Consideration should be given to the quality of the explanation, the apt use of reference and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not find the poem uplifting because: the heart-warming kindness of the shopkeeper is/is not life-affirming; the boy's romantic nature is/is not charming; we are/are not delighted that his gamble pays off; the happiness of the youngsters is/is not uplifting, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- 2. Answer ONE of the following: [Each part carries 20 marks]**

- (i) You have been asked to produce a dramatic scene or short film based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem *Oranges* for this purpose. Your answer should demonstrate your understanding of the poem.**

Candidates should explain why they would or would not choose to produce a dramatic scene or short film based on the poem, *Oranges*. Answers should demonstrate candidates' understanding of the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the inherent drama of the scene; the appealingly romantic nature of the boy; the attractive setting; its atmospheric qualities, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) Do you think the poet uses language effectively to convey a sense of time and place in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *Oranges*.

Candidates should explain whether they think Gary Soto uses language effectively to convey a sense of time and place in the poem, *Oranges*. Answers should be supported with reference to the poet's use of language for this purpose in the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not think that Soto's use of vivid/sensuous/attractive imagery, including colour, contrast, sensuous qualities, etc.; his use of evocative language etc. is effective/ineffective in conveying a sense of time and/or place, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) Explain why you would or would not include the poem, *Oranges*, in a collection of poetry about growing up. Support your answer with reference to the poem.

Candidates should explain why they would or would not include the poem, *Oranges*, in a collection of poetry about growing up. Answers should be supported with reference to the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not choose to include the poem in a collection about growing up because: it conveys/does not convey some of the life lessons essential to growing up; it does/does not remind them of a moment or moments from their own experience of growing up; it does/does not capture the romantic impulses typically experienced while growing up; it does/does not evoke the candour of youth, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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D A CONSTABLE CALLS – Seamus Heaney

1. (a) Based on your reading of this poem, what impression do you form of the constable? Support your answer with reference to the poem. (15)

Candidates should outline the impression they form of the constable from reading the poem, *A Constable Calls*. Answers should be supported with reference to the poem. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the constable could be seen as impressive; intimidating; powerful; important; frightening; etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) Do you find this poem disturbing? Explain your answer with reference to the poem. (15)

Candidates should explain whether or not they find the poem, *A Constable Calls*, disturbing, explaining their answer with reference to the poem. Consideration should be given to the quality of the explanation, the apt use of reference and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not find the poem disturbing because: the poet, a young boy in the poem, is obviously intimidated by the constable; his presence/appearance is ominous; references such as the “revolver butt”, “the black hole in the barracks”, “the domesday book”, etc. are disturbing; the fear of any transgression being discovered is palpable; the ticking sound of the bicycle – suggestive of a bomb about to explode – is unnerving, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) You have been asked to produce a dramatic scene or short film based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *A Constable Calls*, for this purpose. Your answer should demonstrate your understanding of the poem.

Candidates should explain why they would or would not choose to produce a dramatic scene or short film based on the poem, *A Constable Calls*. Answers should demonstrate candidates’ understanding of the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the inherent drama/tension of the scene; the interesting time in Irish history at which the poem is set; the presence of the young boy, who goes on to be an acclaimed poet, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) Do you think the poet makes effective use of language to vividly convey the impact the constable's visit made on him as a child in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *A Constable Calls*.

Candidates should explain whether they think Seamus Heaney makes effective use of language to vividly convey the impact the constable's visit made on him as a child in the poem, *A Constable Calls*. Answers should be supported with reference to the poet's use of language for this purpose in the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not think that Heaney's use of vivid/evocative imagery; his ability to create an atmosphere of tension/menace; his use of plain speech/ everyday language; the intimidating use of questions by the constable; the use of first person by the boy/poet, etc. is effective/ineffective in vividly conveying the impact the constable's visit made on him as a child.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) Explain why you would or would not include the poem, *A Constable Calls* in a collection of poetry about memories. Support your answer with reference to the poem.

Candidates should explain why they would or would not include the poem, *A Constable Calls*, in a collection of poetry about memories. Answers should be supported with reference to the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the poet's childhood recollections are so vivid and evocative; the memory is presented as a fascinating narrative; while the memory is personal to the poet, the experience was a common one and would be meaningful for many readers; the memory of childish feelings of fear, anxiety, etc. would resonate, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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E JUNGIAN COWS – Penelope Shuttle

1. (a) Based on your reading of this poem, what impression do you form of the cows described in it? Support your answer with reference to the poem. (15)

Candidates should outline the impression they form of the cows from their reading of the poem, *Jungian Cows*. Answers should be supported by reference to the poem. Consideration should be given to the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the cows are sensitive; fussy; temperamental; docile and easy-going if pleased, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) Do you find this poem amusing? Explain your answer with reference to the poem. (15)

Candidates should explain whether or not they find the poem, *Jungian Cows*, amusing, explaining their answer with reference to the poem. Consideration should be given to the quality of the explanation, the apt use of reference and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not find the poem amusing because: the cows have funny/silly names; the notion that cows could be “Jungian” is amusing/ ridiculous; the image of the farmer dressed as his wife to fool the cows is amusing/unbelievable, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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2. Answer ONE of the following: [Each part carries 20 marks]

- (i) You have been asked to paint a picture based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *Jungian Cows*, for this purpose. Your answer should demonstrate your understanding of the poem.

Candidates should explain why they would or would not choose to paint a picture based on the poem, *Jungian Cows*. Answers should demonstrate candidates’ understanding of the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the striking/colourful imagery; the compelling figure of the farmer dressed in his wife’s clothes; the attractive looking cows; the pastoral Swiss setting, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) Do you think the poet makes effective use of language to convey a vivid impression of the man who works the machine to milk the cows in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *Jungian Cows*.

Candidates should explain whether they think Penelope Shuttle makes effective use of language to convey a vivid impression of the man who works the machine to milk the cows in the poem, *Jungian Cows*. Answers should be supported with reference to the poet's use of language for this purpose in the poem. Consideration should be given to quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not think that Shuttle's descriptive powers e.g. use of detail/contrast/reference to scent/the manner in which the farmer moves; the care with which he dresses, etc. are effective/ineffective in conveying a vivid impression of the man who works the machine to milk the cows.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) Explain why you would or would not include the poem, *Jungian Cows*, in a collection of poetry about the relationship between humans and the animal world. Support your response with reference to the poem.

Candidates should explain why they would or would not include the poem, *Jungian Cows*, in a collection of poetry about the relationship between humans and the animal world. Answers should be supported with reference to the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the poem should/should not be included in a collection of poems about the relationship between humans and the natural world because: it does/does not capture the complexity of the relationship between humans and the animal world; the reference to the Swiss psychiatrist Carl Jung in the title does/does not suggest the poem deliberately explores the relationship between animals and the human world; the comic nature of the relationship between the couple and their cows means the poem would be an amusing/ridiculous inclusion in the collection, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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F INVERSNAID – Gerard Manley Hopkins

1. (a) Based on your reading of this poem, explain how the final stanza differs from the first three stanzas. Support your answer with reference to the poem. (15)

Based on their reading of the poem, candidates should explain how the final stanza of the poem, *Inversnaid*, differs from the first three stanzas. Answers should be supported by reference to the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the first three stanzas are purely descriptive; the final stanza is a plea from the poet for the preservation of wild places, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (b) Do you find this poem uplifting? Explain your answer with reference to the poem. (15)

Candidates should explain whether or not they find the poem, *Inversnaid*, uplifting, explaining their answer with reference to the poem. Consideration should be given to the quality of the explanation, the apt use of reference and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not find the poem uplifting because: of the beauty of the natural imagery; the celebration of wild places; the poet's exhilarating use of language, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) You have been asked to paint a picture based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *Inversnaid*, for this purpose. Your answer should demonstrate your understanding of the poem.

Candidates should explain why they would or would not choose to paint a picture based on the poem, *Inversnaid*. Answers should demonstrate candidates' understanding of the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the attractive imagery/the vivid colours/ the evocative, atmospheric quality of the scene; etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) Do you think the poet makes effective use of language to convey a vivid impression of the natural world in the above poem? Support your response, with reference to the poet's use of language for this purpose in the poem, *Inversnaid*.

Candidates should explain whether they think Hopkins makes effective use of language to convey a vivid impression of the natural world in the poem, *Inversnaid*. Answers should be supported with reference to the poet's use of language for this purpose in the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: Candidates may/may not think that Hopkins' use of: vivid imagery; detailed description; assonance, alliteration and onomatopoeia; compound words, etc. are effective/ineffective in conveying a vivid impression of the natural world in the poem.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) Explain why you would or would not include the poem, *Inversnaid*, in a collection of poetry about wild places. Support your answer with reference to the poem.

Candidates should explain why they would or would not include the poem, *Inversnaid*, in a collection of poetry about wild places. Answers should be supported with reference to the poem. Consideration should be given to the quality of the explanation and the quality of all aspects of the response with regard to the Criteria for Assessment.

Indicative material: the poem should/should not be included in a collection of poetry about wild places because: it does/does not capture the energy/beauty/complexity of wild places; the poet does/does not make an effective appeal for the preservation of wild places, etc.

Combined Criteria ex 20	P + C = 12	L + M = 8
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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	Where appropriate: 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 appropriate to the task	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%

Efficiency of Language Use: 30%

Coherence of Delivery: 30%

Accuracy of Mechanics: 10%

Discrete Criteria:

100 marks	O1	O2	O3	O4	O5	O6	O7	O8
	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

50 marks	O1	O2	O3	O4	O5	O6	O7	O8
	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

40 marks	O1	O2	O3	O4	O5	O6	O7	O8
	40 - 36	35 - 32	31 - 28	27 - 24	23 - 20	19 - 16	15 - 12	11 - 0
30%	12 - 11	10	9	8	6	5	4	3 - 0
10%	4	3	3	2	2	1	1	1 - 0

35 marks*	O1	O2	O3	O4	O5	O6	O7	O8
	35 - 32	32 - 28	27 - 25	24 - 21	20 - 18	17 - 14	13 - 11	10 - 0
30%*	11 - 10	9 - 9	8 - 8	7 - 7	6 - 6	5 - 5	4 - 4	3 - 0
10%*	2 - 2	2 - 1	2 - 1	2 - 1	1 - 1	1 - 0	1 - 0	1 - 0

30 marks	O1	O2	O3	O4	O5	O6	O7	O8
	30 - 27	26 - 24	23 - 21	20 - 18	17 - 15	14 - 12	11 - 9	8 - 0
30%	9	8	7	6	5	4	3	2 - 0
10%	3	2	2	2	1	1	1	0

Combined Criteria:

	O1	O2	O3	O4	O5	O6	O7	O8
20 marks	20 - 18	16	14	12	10	8	6	5 - 0
P & C 12	12 - 11	10	9	8	6	5	4	3 - 0
L & M 8	8	7	6	5	4	3	3	2 - 0

	O1	O2	O3	O4	O5	O6	O7	O8
15 marks	15 - 14	12	11	9	8	6	5	4 - 0
P & C 9	9	8	7	6	5	4	3	2 - 0
L & M 6	6	5	4	4	3	2	2	1 - 0

	O1	O2	O3	O4	O5	O6	O7	O8
10 marks	10 - 9	8	7	6	5	4	3	2 - 0
P & C 6	6	5	4	4	3	2	2	1 - 0
L & M 4	4	3	3	2	2	1	1	1 - 0

* In the case of questions marked out of 35, weightings have been modified in the light of adjustments to the 2021 examination questions.

REASONABLE ACCOMMODATIONS

Appendix 3

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

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)

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 I and Paper II 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 I	= 125
Divide by 9	= 13
Grand Total	= 138

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

Note:

In using the Combined Criteria the following will apply:

- 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.

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