



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2024

Marking Scheme

English

Higher Level

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

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

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

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

Future Marking Schemes

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

STATE EXAMINATIONS COMMISSION

LEAVING CERTIFICATE ENGLISH 2024 – HIGHER

CRITERIA FOR ASSESSMENT

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

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

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

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

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

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

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

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

Use of Codes, etc.

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

Use of the full range of marks available

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

The list of texts prescribed for assessment in 2024 is set out in the Department of Education & Science Circular **0013/2022**

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

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

Please see Appendix 4 in relation to the procedures associated with any anomalies regarding question choice on Paper 1 or the use of prescribed texts on Paper 2.

PAPER 1

SECTION I

COMPREHENDING

(100 marks)

GENERAL

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

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

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

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

TEXT 1 QA

TEXT 1 – FAMILY CONNECTIONS AND THE NATURAL WORLD

QUESTION A – 50 Marks

- (i) What, in your opinion, does the writer reveal about the nature of family relationships in TEXT 1? Make three points, supporting your response with reference to the text. (15)

Candidates should make three points about what is revealed to them in the passage about the nature of family relationships. Pay particular attention to the quality of the points made. Responses should be supported with reference to Text 1.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- generational differences can influence the nature of family relationships
- genetic/environmental/historical connections can shape family relationships
- relationships are influenced by values/beliefs/attitudes/interests of family members
- family relationships help build valuable memories and important/spiritual bonds
- help make us what we are/the power of memory

Etc.

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

- (ii) **The writer in TEXT 1 tells us that some parents don't like the idea of their children getting tattoos. Why do you think that some parents don't like the idea of their children getting tattoos? Develop three points in your response. (15)**

Candidates should explore the reasons why some parents don't like the idea of their children getting tattoos. Expect candidates to develop three points in their responses. Candidates may draw deductions from the text and/or from their own views and experience. Pay particular attention to the quality of the points made.

Mark ex 15 by reference to the criteria for assessment.

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

- (iii) **Identify four elements of the writer's style, evident in TEXT 1, and discuss how they contribute to making this an informative and engaging newspaper article. Support your response with reference to TEXT 1. (20)**

Expect candidates to identify four elements of the writer's style and discuss how they help to make the passage an informative and engaging newspaper article. Pay particular attention to the quality of the discussion and the extent to which an awareness of the impact of stylistic elements/techniques is evident in creating an informative and engaging article. Reward good analysis of the **use** of stylistic elements. Answers should be supported by reference to the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- personal voice/tone – didactic, instructive, meditative, nostalgic, reflective, knowledgeable provides an intimate/informative perspective
- facts/personal anecdotes inform our appreciation/engagement
- use of humour adds an engaging witty element to the article
- vivid/dramatic nature of the metaphorical/figurative insights inform and engage
- quality of the descriptive writing- imagery/simile/metaphor - gives the text a lyricism that engages the reader
- pithy sentences create a rapport/inclusive language delivers 'stark' informative points

Etc.

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

QUESTION B – 50 Marks

In TEXT 1 Fintan O'Toole refers to how different generations can have differing views on issues. Write the text of a dialogue between an adult and a young person who have opposing viewpoints about a contentious issue of your choice. In the dialogue you should: develop the arguments of both sides, and conclude the dialogue in a convincing manner, with one side conceding to the other in some way.

Expect candidates to write the text of a dialogue between an adult and a young person who have opposing views on a contentious issue. Allow for a liberal interpretation of 'contentious' and for a broad range of 'issues' to be addressed.

Expect the **format of a dialogue** and an **appropriate register** to be adopted.

Both arguments, that of the **adult** and that of the **young person**, should be developed.

The dialogue should be **concluded in a convincing manner** with one side conceding to the other in some way.

Candidates should engage with all aspects of the question, **although not necessarily equally**. Reward focused, fluent, coherent expression. Pay particular attention to the quality of the response to each aspect of the question.

Mark ex 50 by reference to the criteria for assessment.

- P:** Understanding of genre and register of a dialogue between an adult and a young person, who have opposing viewpoints about a contentious issue
Focus on all aspects of the question: the dialogue should develop the arguments of both sides of the chosen contentious issue, and conclude the dialogue in a convincing manner, with one side conceding to the other in some way
Relevance
Freshness and originality, etc.
- C:** Sustained focus
Continued control of register
Management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication
Quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics

Etc.

P 15	
C 15	
L 15	
M 5	

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

TEXT 2 – FRIENDSHIP, THE HUMAN CONNECTION

QUESTION A – 50 Marks

- (i) What, in your opinion, does the writer reveal about the nature of friendship in TEXT 2? Make three points, supporting your response with reference to the text. (15)

Candidates should make three points about what is revealed to them in the passage about the nature of friendship. Pay particular attention to the quality of the points made. Responses should be supported with reference to Text 2.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

Friendship

- can be initiated in unlikely/likely ways
- connects people through common interests, concerns, achievements, likes, dislikes
- can become intense, obsessive, suffocating, supportive, exclusive
- can have undercurrents of conflict/tension - differences can emerge, loyalties may differ
- a complex relationship - can involve intensity/mimicry/envy/resentment/love/change

Etc.

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

- (ii) Cass and Elaine both intend to leave their home town and never come back. Why do you think some young people have a dismissive attitude towards their homeplace? Develop three points in your response. (15)

Candidates should explore the reasons why some young people have a dismissive attitude towards their homeplace. Expect candidates to develop three points in their responses. Candidates may draw deductions from the text and/or from their own views and experience. Pay particular attention to the quality of the points made.

Mark ex 15 by reference to the criteria for assessment.

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

- (iii) **Identify four elements of the writer’s style, evident in TEXT 2, and discuss how they contribute to making this an entertaining and intriguing opening to a novel. Support your response with reference to TEXT 2.** **(20)**

Expect candidates to identify four elements of the writer’s style and discuss how they help to make the passage an entertaining and intriguing opening to a novel. Pay particular attention to the quality of the discussion and the extent to which an awareness of the impact of stylistic elements/techniques is evident in creating an entertaining and intriguing opening to a novel. Reward good analysis of the **use** of stylistic elements. Answers should be supported by reference to the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- characterisation - introduces us to intriguing/captivating attitudes/actions/psychology - at the beginning of a novel
 - humour/exaggeration/ ‘voice’ - helps to develop vibrant characters/situations/backstory at the outset
 - descriptive writing- imagery/contrast - creates an interesting plot and setting early in the novel
 - lively conversational tone/diction – gives a sense of immediacy to the emergence of characters
 - syntax – pithy and meandering sentences/repetition/rhetorical questions add a thought-provoking element/tension/intrigue to the opening of the novel
- Etc.**

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

QUESTION B – 50 Marks

Certain aspects of the area where you live have become run down and neglected. Write a **proposal** to your local Tidy Towns Committee in which you: outline your key concerns in relation to the problems you have identified, propose a project that you believe would improve the situation, and suggest how the committee could encourage more members of the local community to become active in improving the local area.

Expect candidates to write the text of a **proposal** to their local Tidy Towns Committee about aspects of areas in their locality that have become run down and neglected.

Allow a variety of approaches to the task but expect an **appropriate register** to be adopted.

The proposal should **outline** their key concerns in relation to the problems identified.

It should **propose** a project that they believe would improve the situation and **suggest** how the committee could encourage more members of the local community to become active in improving the local area.

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

Reward focused, fluent, coherent expression. Pay particular attention to the quality of the response to each aspect of the question.

Mark ex 50 by reference to the criteria for assessment.

P: Understanding of genre and register of writing a proposal to a committee. The proposal should focus on all aspects of the question: outline their key concerns in relation to the problems identified in areas of their locality, propose a project that they believe would improve the situation and suggest how the committee could encourage more members of the local community to become active in improving the local area

Relevance

Freshness and originality, etc.

C: Sustained focus

Continued control of register

Management and sequencing of ideas, etc.

L: Language managed and controlled to achieve clear communication

Quality of expression, style, fluency, etc.

M: Accuracy of mechanics

Etc.

P 15	
C 15	
L 15	
M 5	

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

TEXT 3 – CONNECTING THROUGH TRAVEL

QUESTION A – 50 Marks

- (i) What, in your opinion, does the writer reveal about the unique experience of “slow travel” in TEXT 3? Make three points, supporting your response with reference to the text. (15)

Candidates should make three points about what is revealed to them in the passage about the unique experience of “slow travel”. Pay particular attention to the quality of the points made. Responses should be supported with reference to Text 3.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

Slow Travel

- can be environmentally positive/offers romantic ‘retro’ experiences
 - often affords the traveller more time to think, meet, reflect, absorb the authentic experience
 - allows the traveller to see the world in a new light/experience new cultures
 - gives opportunity to see ‘behind the scenes’/breathe in the atmosphere/enjoy the journey in a more expansive way than with the speed/ ‘efficiency’ of utilitarian travel
 - provides the time to develop bonds with fellow travellers/others who may also reject the accelerated pace of modern life
- Etc.

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

- (ii) One of Monisha Rajesh’s fellow travellers, Charles, was wearing a T-shirt saying *Green against the Machine*. What are your views on the different ways open to young people to protest, or demonstrate their views, on important issues? Develop three points in your response. (15)

Expect candidates to develop three views on “the different ways open to young people to protest or demonstrate their views on important issues”. Allow for a broad definition of ‘protest’ and ‘important issues’. Candidates are free to take a stance from any point of view – in favour/against/ambiguous – in their responses. Candidates may draw deductions from the text and/or from their own views and experience. Pay particular attention to the quality of the points made.

Mark ex 15 by reference to the criteria for assessment.

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

- (iii) **Identify four elements of the writer's style, evident in TEXT 3, and discuss how they contribute to making this an informative and appealing piece of travel writing. Support your response with reference to TEXT 3. (20)**

Expect candidates to identify four elements of the writer's style and discuss how they help to make the passage an informative and appealing piece of travel writing. Pay particular attention to the quality of the discussion and the extent to which an awareness of the impact of stylistic elements/techniques is evident in creating an informative and appealing piece of travel writing. Reward good analysis of the **use** of stylistic elements. Answers should be supported by reference to the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- the personal account/tone with insights/observations/reflections add appeal to the travel writing
 - quality of the descriptive writing – details/ colour/adjectives/ imagery/the appeal to the senses/ personification - makes the piece an aesthetically pleasing piece of travel writing
 - allusions/place names/details/anecdotes embellish the travel writing
 - rich and textured language use, especially the choice of vibrant verbs, enlivens the travel piece
 - the inclusion of one-to-one encounters with people of different nationalities informs/engages
- Etc.**

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

QUESTION B – 50 Marks

Write a series of reflective diary entries of a person returning to their homeplace after travelling for a whole year in different countries. In your diary you should: consider your feelings on returning home, recall and analyse some significant moments and events that stand out for you from your travels, and reflect on how the experience of travel has influenced your overall worldview now.

Expect candidates to write the text of a **diary** of a person returning to their homeplace after travelling for a whole year in different countries. Candidates may write as themselves or adopt a persona but their responses should be written in the first person. Allow for a broad interpretation of ‘a series’. Expect an **appropriate register** to be adopted.

The diary should **consider** their feelings on returning home,

recall and analyse some significant moments and events that stand out for them from their travels,

and **reflect** on how the experience of travel has influenced their overall worldview now.

Candidates should engage with all aspects of the question, **although not necessarily equally**. Reward focused, fluent, coherent expression. Pay particular attention to the quality of the response to each aspect of the question.

Mark ex 50 by reference to the criteria for assessment.

P: Understanding of genre and register of writing a diary. The diary entries should focus on all aspects of the question: consider their feelings on returning home, recall and analyse some significant moments and events that stand out for them from their travels, and reflect on how the experience of travel has influenced their overall worldview now

Relevance

Freshness and originality, etc.

C: Sustained focus

Continued control of register

Management and sequencing of ideas, etc.

L: Language managed and controlled to achieve clear communication

Quality of expression, style, fluency, etc.

M: Accuracy of mechanics

Etc.

P 15	
C 15	
L 15	
M 5	

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

SECTION II – COMPOSING (100 marks)

GENERAL

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

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

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

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

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

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

1. In TEXT 2, we see a complicated relationship between friends and family.

Write a short story focusing on tensions either in a family or in a group of friends in which a connection between the past and the present is important.

Candidates should write a short story which focuses on tensions either in a family or in a group of friends in which a connection between the past and the present is important. Allow for a variety of approaches to the task. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **short story** which focuses on tensions either in a family or in a group of friends in which a connection between the past and the present is important.
 Understanding of genre – the effective use of some elements of the short story e.g. narrative shape/setting/plot/characterisation/suggestion/atmosphere/dialogue/tension/narrative voice/resolution, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the narrative is successfully shaped, developed and sustained
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

2. The theme of this examination is “Connections”.

Write an article for a popular magazine in which you explore some of the connections that you believe enrich teenagers’ lives.

Candidates should write an article for a popular magazine, in which they explore some of the connections that they believe enrich teenagers’ lives. Allow for a variety of approaches/registers. Allow for a broad interpretation of ‘enrich’. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

P: Focus – an **article** for a popular magazine, exploring some of the connections that they believe enrich teenagers’ lives.

Understanding of genre – a magazine article can be both informative and entertaining; the effective use of some elements of magazine article writing e.g. an engaging writing style, personal observations and insights, anecdotes, informal/conversational tone, etc.

Relevance

Originality and freshness, etc.

C: The extent to which the article is successfully shaped, developed and sustained

Sequencing and management of ideas, etc.

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

M: Accuracy of mechanics

Etc.

P 30	
C 30	
L 30	
M10	

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

3. In TEXT 1, the writer is appreciative of the “gift of time and love”.

Write a speech for or against the motion that: “The accelerated pace of modern life detracts from our enjoyment of it.”

Candidates should write a speech for or against the motion that, “The accelerated pace of modern life detracts from our enjoyment of it.” Candidates are expected to argue on one side of the motion only. Pay particular attention to the use of argument and persuasion. Allow for a variety of approaches to the task. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **speech**, for or against the motion: “The accelerated pace of modern life detracts from our enjoyment of it.”
 Understanding of genre – the effective use of some elements of speech-writing e.g. use of references, rhetorical language, anecdotes, imagery, illustrations, emotive/inclusive language, awareness of audience, etc.
 Relevance
 Originality and freshness, etc
- C:** The extent to which the speech is successfully shaped, developed and sustained
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

4. In TEXT 2 Cass describes people who, “would stare at her a moment as if trying to solve a puzzle.”

Write a personal essay in which you reflect on some of the aspects of life you find puzzling.

Candidates should write a personal essay in which they reflect on some of the aspects of life they find puzzling. Allow for a variety of approaches to the task. Pay particular attention to the quality of the reflection. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **personal essay** in which candidates reflect on some of the aspects of life they find puzzling.
 Understanding of genre – the effective use of some elements of personal writing
 e.g. written in the first person/use of authentic personal voice, reflective, revealing insights/confessional tone/individual observation/use of personal anecdotes, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the personal approach is successfully shaped, developed and sustained
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

5. The writer in TEXT 3 regrets losing her anonymity by engaging with social media.

Write a discursive essay in which you consider whether or not it is possible, or even desirable, to maintain privacy in today's world.

Candidates should write a discursive essay considering whether or not it is possible, or even desirable, to maintain privacy in today's world. Allow for a variety of approaches to the task. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – **a discursive essay** in which candidates consider whether or not it is possible, or even desirable, to maintain privacy in today's world.
 Understanding of genre – the effective use of some elements of discursive writing e.g. use of factual information, references, arguments and counter-arguments, consideration of a variety of views, opinions and personal experiences, illustrations, allusions, analysis, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the discussion is successfully shaped, developed and sustained
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

6. TEXT 3 describes the writer's experience of a train journey to Istanbul.

Write a short story set among strangers on an eventful train journey.

Candidates should write a short story which is set among strangers on an eventful train journey. Allow for a variety of approaches to the task. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **short story** which is set among strangers on an eventful train journey.
 Understanding of genre – the effective use of some elements of the short story e.g. narrative shape/setting/plot/characterisation/suggestion/atmosphere/dialogue/tension/narrative voice/resolution, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the narrative is successfully shaped, developed and sustained
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

7. In TEXT 1 the writer reveals his interest in nature to us.

Write a personal essay in which you reflect on your relationship with the natural world.

Candidates should write a personal essay in which they reflect on their relationship with the natural world. Allow for a variety of approaches to the task. Pay particular attention to the quality of the reflection. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **personal essay** in which candidates reflect on their relationship with the natural world.
 Understanding of genre – the effective use of some elements of personal writing
 e.g. written in the first person/use of authentic personal voice, reflective, revealing insights/confessional tone/individual observation/use of personal anecdotes, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the personal approach is successfully shaped, developed and sustained
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

PAPER 2

SECTION 1 - THE SINGLE TEXT (60 marks)

Candidates must answer **one** question from this section (**A – E**).

Note 1 – RESPONDING TO DRAMATIC TEXTS
In attempting questions set on dramatic texts, candidates are free to support the points they make by reference to performances of the texts that they have seen.

A All the Light We Cannot See – Anthony Doerr

- (i) “We are fascinated by the tensions that emerge from Doerr’s exploration of a variety of moral and ethical issues in his novel, *All the Light We Cannot See*.” Discuss this statement, developing your response with reference to Doerr’s novel.

Expect candidates to discuss the tensions that emerge from Doerr’s exploration of a variety of moral and ethical issues in his novel. Candidates should discuss at least two issues. Allow for a broad interpretation of ‘moral and ethical issues’. ‘Fascinated’ may be addressed implicitly by candidates. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: T for “fascinated by the **tensions** that emerge”

Code: M for “from exploration of a **variety of moral and ethical issues**”

Indicative material:

- conflict between duty and free will - creates fascinating moral/ethical dilemmas for characters
 - moral ambiguity of war creates compelling tension – both sides believe they are ‘the good guys’ and their actions are justified
 - tension between social conformity and individual morality is cleverly captured in the Jutta/Werner and Werner/Frederick relationships
 - it is intriguing that the resolution of moral/ethical tensions may depend on fate/destiny rather than human agency
 - tension between ‘right’ and ‘wrong’ is compellingly complicated by circumstances/war/ambition
- **Etc.**

P 18	
C 18	
L 18	
M 6	

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

ALL THE LIGHT WE CANNOT SEE (ii)

- (ii) To what extent do you think the narrative structure adopted by Doerr in his novel, *All the Light We Cannot See*, is effective in engaging the reader? Develop your response with reference to Doerr's novel.

Expect candidates to discuss the extent to which the narrative structure employed by Doerr in his novel is effective in engaging the reader. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: S for “narrative structure”

Code: E for “is effective in engaging the reader”

Indicative material:

- multiple narrators/perspectives allow the reader to understand/empathise (or not) with different characters and allow readers to engage with the plot from multiple perspectives
- contrasting characterisation - artificial, symbolic, polarising views of characters – is/is not engaging
- pithy chapters/rapid plot developments create momentum for the reader/sustain the reader's interest – or become irritating/reader disengages with the characters/actions/dilemmas
- non-linear narrative/cliff hanger approach/alternating of place and time - holds the reader's attention/ frustrates the reader
- multiple time frames allow readers to understand how characters grow and change through concentrated 'snap shots' and/or create echoes contributing to the narrative arc/malleable sense of time/thematic concerns **Etc.**

P 18	
C 18	
L 18	
M 6	

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

B THE CRUCIBLE – Arthur Miller

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

Expect candidates to discuss how Miller uses the complex relationship between Proctor and Elizabeth to explore a variety of core issues in the play. Candidates are expected to deal with at least two issues in their responses. Allow for a broad definition of ‘core issues’. Candidates may address the complex nature of their relationship in an explicit or implicit way. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

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

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

Indicative Material:

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

P 18	
C 18	
L 18	
M 6	

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

THE CRUCIBLE (ii)

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

Expect candidates to discuss the compelling reasons why Miller's play should not be considered an entirely bleak play. Candidates are free to engage with the bleak aspects of the drama but should discuss aspects of the play that alleviate this bleakness. Candidates are expected to discuss more than one compelling reason in their responses. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

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

Indicative material:

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

Etc.

P 18	
C 18	
L 18	
M 6	

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

C HAMLET – William Shakespeare

- (i) **“Shakespeare uses Hamlet’s complex relationship with Gertrude to explore a variety of core issues in his play *Hamlet*. Discuss this statement, developing your response with reference to Shakespeare’s play, *Hamlet*.**

Expect candidates to discuss how Shakespeare uses Hamlet’s complex relationship with Gertrude to explore a variety of core issues in the play. Candidates are expected to deal with at least two issues in their responses. Allow for a broad definition of ‘core issues’. Candidates may address the complex nature of their relationship in an explicit or implicit way. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: R for “uses Hamlet’s **complex relationship** with Gertrude”

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

Indicative material:

- Hamlet’s emotional relationship with Gertrude influences his view of women/Ophelia
- King Hamlet’s directions influence the relationship, creating a core conflict for Hamlet
- layered/nuanced relationship between Gertrude and Hamlet heightens major thematic concerns such as loyalty/ betrayal, etc.
- complex relationship is central to an Oedipal/Freudian/Feminist reading of the play, complicating plot/characterisation/actions/motives, etc.
- Closet Scene heightens core issues - characterisation/plot/themes/passionate intimacy of the relationship, etc.

Etc.

P 18	
C 18	
L 18	
M 6	

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

(ii) Discuss the aspects of Shakespeare's play, *Hamlet*, that make it a surprisingly positive and hopeful drama. Develop your response with reference to Shakespeare's play, *Hamlet*.

Expect candidates to discuss the aspects of the play that make it a surprisingly hopeful and positive drama. Candidates are expected to discuss more than one aspect of the play. Candidates are free to engage with the negative aspects of the drama but should discuss aspects that make it surprisingly positive and hopeful. Candidates may engage with 'surprisingly' in an explicit or implicit way. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: AP for 'aspects of Shakespeare's play that make it surprisingly positive and hopeful'

Indicative material:

- concepts such as poetic justice/fate/catharsis/purification of a society offer surprisingly positive and hopeful aspects to an apparently bleak play
- irony/humour/wit/comic threads, characters, devices offer a remarkably cheerful counterbalance to the grim/pessimistic aspects of the play
- aspects of Hamlet's character – his ethical/courageous /curious/reflective capacities present him as 'the paragon of animals' in a Machiavellian world
- Hamlet's philosophical considerations portray man in a positive light in contrast with the self-serving philosophies of Claudius and Polonius
- characters display loyalty to different degrees - Horatio, Ophelia, Hamlet, etc.
- Hamlet chooses 'to be', while rejecting notions of brutal, self-serving, Faustian revenge

P 18		
C 18		
L 18		
M 6		

Etc.

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

D FRANKENSTEIN – Mary Shelley

- (i) “We are fascinated by the tensions that emerge from Shelley’s exploration of a variety of moral and ethical issues in her novel, *Frankenstein*.” Discuss this statement, developing your response with reference to Shelley’s novel.

Expect candidates to discuss the tensions that emerge from Shelley’s exploration of a variety of moral and ethical issues in her novel. Candidates should discuss at least two issues. Allow for a broad interpretation of ‘moral and ethical issues’. ‘Fascinated’ may be addressed implicitly by candidates. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Etc.

Code: T for “fascinated by the **tensions** that emerge”

Code: M for “from Shelley’s exploration of a **variety of moral and ethical issues**”

Indicative material:

- fascinating ethical tension between Science’s benevolent/malevolent nature is explored powerfully
- conflict between responsibility/irresponsibility is brilliantly examined in compelling relationships
- fascinating insights into the ethical nature of social tensions that produce ‘the othering’ of the Creature
- intriguing moral ambiguity between ‘developing the mind’ and ‘knowing too much’ is interrogated
- compelling exploration of right/wrong, power/powerlessness, selfishness/selflessness, etc.

Etc.

P 18	
C 18	
L 18	
M 6	

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

- (ii) To what extent do you think the narrative structure adopted by Shelley in her novel, *Frankenstein*, is effective in engaging the reader? Develop your response with reference to Shelley's novel.

Expect candidates to discuss the extent to which the narrative structure adopted by Shelley in her novel is effective in engaging the reader. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code S for "narrative structure"

Code E for "is effective in engaging the reader"

Indicative material:

- eye witness/'framed' accounts heighten the sense of immediacy/credibility for the reader
- tone of foreboding/use of foreshadowing adds effectively to a reader's immersion in this cautionary/gothic tale
- Creature's embedded narrative prompts the reader to re-evaluate from a different perspective/highlights thematic concerns
- narrative connections/echoes/parallels/rejection of narrative closure/multiple settings intrigue or frustrate the reader
- Victor as a reliable/unreliable narrator provokes speculation amongst readers. **Etc.**

P 18	
C 18	
L 18	
M 6	

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

THE PICTURE OF DORIAN GRAY (i)

E THE PICTURE OF DORIAN GRAY – Oscar Wilde

- (i) “We are fascinated by the tensions that emerge from Wilde’s exploration of a variety of moral and ethical issues in his novel, *The Picture of Dorian Gray*.” Discuss this statement, developing your response with reference to Wilde’s novel.

Expect candidates to discuss the tensions that emerge from Wilde’s exploration of a variety of moral and ethical issues in his novel. Candidates should discuss at least two issues. Allow for a broad interpretation of ‘moral and ethical issues’. ‘Fascinated’ may be addressed implicitly by candidates. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: T for “fascinated by the **tensions** that emerge”

Code: M for “from Wilde’s exploration of a **variety of moral and ethical issues**”

Indicative Material:

- tension between virtue/hedonism is brilliantly depicted
- characters consciously/unconsciously assume roles, identities, personae, ‘masks’ and the tension between different ‘selves’ fuel intriguing moral discussions
- Dorian’s complex attitude to the portrait and his sense of self identity reveal compelling moral tensions
- fascinating discussion on moral integrity/immorality, justice/injustice, right/wrong, etc.
- exploitative nature of relationships raises moral issues/tensions

Etc.

P 18	
C 18	
L 18	
M 6	

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

THE PICTURE OF DORIAN GRAY (ii)

- (ii) “Readers gain a variety of insights from Wilde’s provocative portrayal of the class system in his novel, *The Picture of Dorian Gray*.” Discuss this statement, developing your response with reference to Wilde’s novel.

Expect candidates to discuss a variety of insights they gain from Wilde’s provocative/unprovocative portrayal of the class system in his novel. Candidates are expected to discuss at least two insights. Allow for a liberal interpretation of ‘provocative’ or that it could be treated in an implicit way. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: IC for “a variety of insights from Wilde’s provocative portrayal of the class system”

Indicative material:

- provocative portrayal of aristocratic characters offers compelling insights into entitlement/morality/decadence/distribution of wealth in a socially engineered society
- Dorian’s exploitation of working-class characters like Sybil depicts Wilde’s insight into the predatorial/exploitative nature of the class system
- insights into class tensions are revealed in the provocative portrayal of James Vane
- institution of marriage in this class-based society provides interesting insights into the reproduction of values/maintenance of the status quo, etc.
- probing of the class system offers insights into power/powerlessness/social mobility/Social Darwinism/the underclass, etc **Etc.**

P 18	
C 18	
L 18	
M 6	

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

SECTION II – THE COMPARATIVE STUDY (70 marks)

Candidates must answer one question from **either** A – Literary Genre, B – Cultural Context **or** C – Theme or Issue.

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

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

Candidates may refer to only one film in the course of their answers.

GENERAL

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

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

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

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

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

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

A Literary Genre

1. (a) Discuss how the author in one text on your comparative course employs a variety of techniques to make a relationship in that text believable. Develop your response with reference to your chosen text. (30)

Expect candidates to discuss at least two techniques employed to make a relationship believable in **one text** on their comparative course. Allow a broad interpretation of 'a relationship' but expect candidates to focus on one relationship in their discussion. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the *mode* Literary Genre
- *focus on:* discussion of how the author employs a variety of techniques to make a relationship believable in one text on the comparative course

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

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

M: Accuracy of mechanics

Etc.

Indicative Material:

- use of narrative voice, silence, dialogue, flashback, conflict, back-story, plot twists to make relationship more credible
 - cinematography, music, special effects, use of colour, lighting, costume to heighten the plausibility of connectivity
 - non-verbal communication, physical interaction, asides, soliloquies, stage directions, voice-overs to heighten the authenticity of a rapport
 - judicious choice of language, imagery, contrast to advance a psychological connection between characters
 - distancing techniques to heighten tensions/difficulties in a relationship
- Etc.

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

- (b) In the case of two other texts on your comparative course, compare how each of the authors employ a variety of techniques to make a relationship in these texts believable. Develop your response with reference to your chosen texts. You may refer to the same or different techniques in relation to each of your chosen texts. You may refer to the same or different techniques to those you referred to in 1 (a) above. (40)

Expect candidates to compare how each of the authors of **two other** texts on their comparative course employ at least two techniques to make a relationship believable in these texts. Allow a broad interpretation of 'a relationship' but expect candidates to focus on one relationship in each text in their response. They may refer to the same or different techniques in relation to each of their chosen texts. They may refer to the same or different techniques to those referred to in their response to 1 (a). Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the text.

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

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the *mode* Literary Genre
- *focus on:* how each of the authors employ a variety of techniques to make a relationship believable in two other texts on the comparative course
- evidence of *effective comparison* within the *mode* Literary Genre

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

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

M: Accuracy of mechanics

Etc.

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

2. Compare how effectively at least one technique is employed, by the authors of at least two texts on your comparative course, to manipulate the reader's emotional response to these texts. Develop your response with reference to your chosen texts. You may refer to the same or different techniques in relation to each of your chosen texts. (70)

Expect candidates to compare how effectively at least one technique is employed, by the authors of **at least two** texts on their comparative course, to manipulate the reader's emotional response to these texts. Candidates may refer to the same or different techniques in relation to each of their chosen texts. Answers should be developed with reference to at least two texts. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of *the mode* Literary Genre
- *focus* on how effectively at least one technique is employed by the authors of at least two texts on the comparative course to manipulate the reader's emotional response to these texts.
- evidence of *effective comparison* within the mode Literary Genre

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- effective use of characterisation/setting/plot twists/foreshadowing/cliff-hangers/revelations influences emotional reaction
- skilful use of close ups/special effects/voice overs/ dialogue/ lighting/music/colour can engineer a heart-warming/unsettling/disturbing/distancing response
- evocative imagery/judicious choice of language and detail/use of symbols/contrast influence a positive/negative/detached response
- skilful use of diaries/letters/back-stories/flashback can stir an emotional response
- silence/non-verbal communication/soliloquies/asides/tone can numb/shock/surprise us

Etc.

P 21	
C 21	
L 21	
M 7	

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

1. (a) Discuss the extent to which the level of freedom enjoyed by a central character in one text on your comparative course is determined by this character's social position and status. Develop your response with reference to your chosen text. (30)

Expect candidates to discuss the extent to which the level of freedom enjoyed by a central character in **one** text on their comparative course is determined by this character's social position and status. Allow a broad interpretation of 'freedom'. Expect candidates to focus on one central character in their discussion. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the *mode* Cultural Context
- *focus on:* discussion of the extent to which the level of freedom enjoyed by a central character in one text on the comparative course is determined by this character's social position and status

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- hierarchical/patriarchal structures/social engineering can limit/maximise the autonomy of a central character
 - class roles/consciousness can create overt/subtle violence/repression against a central character regarded as a member of the underclass
 - norms/attitudes based on class/status can influence freedom of choice in relation to marriage/education/expectations/opportunities/money for a central character
 - institutions/organisations may reflect and reinforce the social construct empowering/ disempowering a central character
 - inclusive societies can negate social stigmas allowing a central character the freedom to exist in a pluralist society
- Etc.**

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

- (b) In the case of two other texts you have studied on your comparative course, compare the extent to which the level of freedom enjoyed by a central character in each of these texts is determined by these characters' social position and status. Develop your response with reference to your chosen texts. (40)

Expect candidates to compare the extent to which the level of freedom enjoyed by a central character in **two other** texts on their comparative course is determined by these characters' social position and status. Allow a broad interpretation of 'freedom'. Expect candidates to focus on one central character in each of their chosen texts in their response. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the text.

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

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the *mode* Cultural Context
- *focus on:* the extent to which the level of freedom enjoyed by a central character in two other texts on the comparative course is determined by these characters' social position and status
- evidence of *effective comparison* within the *mode* Cultural Context

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

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

M: Accuracy of mechanics

Etc.

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

2. In the case of **at least two** texts on your comparative course, compare the extent to which aspects of the cultural context, prevalent in these texts, nurture admirable values and attitudes. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the extent to which aspects of the cultural context, prevalent in **at least two** texts on their comparative course, nurture admirable values and attitudes. Allow for a broad definition of 'admirable'. Answers should be developed with reference to at least two texts. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of *the mode* Cultural Context
- *focus* on the extent to which aspects of the cultural context, prevalent in at least two texts on the comparative course, nurture admirable values and attitudes
- evidence of *effective comparison* within the mode Cultural Context

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- social structures can encourage/discourage inclusive, democratic, pluralist values/attitudes
- hierarchical/patriarchal attitudes can be fostered/undermined in texts
- levels of violence and oppression/peace and freedom can cultivate immoral/ethical norms
- support for organisations/institutions/religious practices/social cohesion/social division may hinder or cultivate creditable/commendable values
- exclusive policies/racist attitudes can undermine laudable ideals

Etc.

P 21	
C 21	
L 21	
M 7	

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

1. (a) Discuss how an interesting interaction between two or more characters, at a pivotal moment in one of the texts on your comparative course, revealed important insights about a theme or issue in that text. Develop your response with reference to your chosen text. (30)

Expect candidates to discuss how an interesting interaction between two or more characters, at a pivotal moment in **one** text on their comparative course, revealed important insights about a theme or issue in that text. Allow a broad interpretation of ‘interesting interaction’ and ‘a pivotal moment’ but expect candidates to focus on one pivotal/key moment that revealed important insights about a theme or issue. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- **evidence of understanding of the *mode* Theme or Issue**
- ***focus on:* discussion of how an interesting interaction between two or more characters, at a pivotal moment in one text on the comparative course, revealed important insights about a theme or issue in that text**

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- an interesting interaction/altercation at a climactic moment of suspense/tension can illuminate revealing insights about a theme/issue
 - an intriguing/romantic/life-changing encounter at a watershed moment can change our perspective of a thematic concern and provide fresh insights
 - a moment of rapport/violence between two or more characters at a pivotal moment may reinforce established insights about a theme/issue
 - a symbiotic relationship, emerging at a crucial moment can prompt crucial insights concerning a theme/issue
 - an interesting interaction between doubles/doppelgangers at a salient moment can reveal psychological/philosophical insights about a theme or issue
- Etc.**

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

1. (b) In the case of at least two other texts you have studied on your comparative course, compare how an interesting interaction between two or more characters, at a pivotal moment in each of these texts, revealed important insights about the same theme or issue you discussed in part 1 (a) above. Develop your response with reference to your chosen texts. (40)

Expect candidates to compare how an interesting interaction between two or more characters, at a pivotal moment in two other texts, **revealed important insights about the same theme or issue discussed in part 1 (a)**. Allow a broad interpretation of ‘interesting interaction’ but expect candidates to focus on one pivotal/key moment in two texts that revealed important insights about the same theme or issue discussed in part (a). Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the text.

Candidates are not required to make comparative links with the text discussed in part (a). However, they may choose to refer in an explicit or implicit way to the points made in their answer to part (a). In answering 1 (b), if any candidate attempts to use more than two other texts please contact your advising examiner.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- **evidence of understanding of the *mode* Theme or Issue**
- ***focus on:* how an interesting interaction between two or more characters, at a pivotal moment in two other texts on the comparative course, revealed important insights about a theme or issue**
- **evidence of *effective comparison* within the mode Theme or Issue**

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

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

M: Accuracy of mechanics

Etc.

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

2. In the case of at least two texts on your comparative course, compare the extent to which the exploration of a theme or issue in these texts, instilled in you a sense that human beings are selfless in their thoughts and actions. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the extent to which the exploration of a theme or issue, in **at least two** texts on their comparative course, instilled in them a sense that human beings are selfless in their thoughts and actions. Answers should be developed with reference to at least two texts. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of *the mode* Theme or Issue
- *focus* on the extent to which the exploration of a theme or issue instilled a sense that human beings are selfless in their thoughts and actions
- evidence of *effective comparison* within the mode Theme or Issue

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- study of a theme can reveal/reinforce in the reader the sense that human beings are often contradictory in their thoughts and actions
- exploration of a thematic concern can depict human beings as altruistic/selfish in their motivation/behaviour
- analysis of an issue can convey to us the idealism of human beings who often seek a cause beyond themselves (family/country/principle/project), emphasising their selflessness
- exploration of a thematic concern exposes human beings to be caring/indifferent creatures
- analysis of a theme/issue reveals contradictory motives/desires/thoughts that inform actions

P 21		Etc.
C 21		
L 21		
M 7		

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

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

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

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

GENERAL

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

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

1. (a) Do you think the poet uses tone in an effective way in this poem? Support your answer with reference to the poem. (10)

Expect candidates to explain their views on how effectively the poet uses tone in the poem. Pay attention to the quality of the response and the use of apt quotation/reference to the poem.

Mark ex 10 by reference to the criteria for assessment.

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

- (b) In your view, what characteristics of the grandfather emerge during the course of this poem? Support your answer with reference to the poem. (10)

Candidates should give their views on at least two characteristics of the grandfather that emerge during the course of the poem. Pay attention to the quality of the response and the use of apt quotation/reference to the poem.

Mark ex 10 by reference to the criteria for assessment.

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

OR

2. To what extent do you believe that the poet's use of language is clever and creative in this poem? Make detailed reference to the poem in support of your answer. (20)

Candidates should discuss the extent to which they believe the poet's use of language is clever and creative in the poem. Responses should be supported with detailed reference to the poem. Pay attention to the quality of the answer and the use of apt quotation/reference to the poem.

Mark ex 20 by reference to the criteria for assessment.

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

B PRESCRIBED POETRY (50 marks)

GENERAL

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

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

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

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

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

1. **“Yeats utilises powerful imagery to explore fascinating contradictions that are central to his poetry.”**

Discuss this statement developing your response with reference to the poetry by W.B. Yeats on your Leaving Certificate English course. (50)

Candidates should discuss how Yeats utilises powerful imagery to explore fascinating contradictions that are central to his poetry. Allow for a broad interpretation of ‘fascinating’. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of W.B. Yeats on the Leaving Certificate English course.

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

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

Code I for “utilises **powerful imagery**”

Code C for “to explore **fascinating contradictions** that are central to his poetry”

Indicative material:

- innovative symbols explore the fascinating/complex tensions between youth/age, mortality/immortality, materialism/idealism, etc.
- evocative metaphors/motifs depict the compelling paradox between patriotism/narcissism, idealism/fanaticism, etc.
- images of Art are often powerfully at odds with images of the tawdry reality of life
- provocative images reveal a clash between the body/the soul, the private/the public, etc.
- symbols/images could be considered traditional/familiar to probe/interrogate deep contradictions within Yeats’ mind **Etc.**

P 15	
C 15	
L 15	
M 5	

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

2. “Ní Chuilleánáin uses evocative imagery to produce poems that often reveal meaningful insights about the nature of life.”

Discuss this statement developing your response with reference to the poetry by Eiléan Ní Chuilleánáin on your Leaving Certificate English course. (50)

Candidates should discuss how Ní Chuilleánáin uses evocative imagery to produce poems that often reveal meaningful insights about the nature of life. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Eiléan Ní Chuilleánáin on the Leaving Certificate English course.

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

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

Code I for “uses **evocative imagery**”

Code N for “to produce poems that often reveal **meaningful insights about the nature of life**”

Indicative material:

- speculative images invite readers to explore potential angles on human experience
- religious imagery suggests abstract insights on the spiritual nature of the human condition
- evocative images offer a layered/elusive view of female lives
- meditative, revisionist visions of history/myth probe the nature of our being
- images can provide a restricted ‘frame’/insight that only offers a limited glimpse/a partial vision of the nature of our enigmatic existence Etc.

P 15	
C 15	
L 15	
M 5	

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

3. “Dickinson’s style allows her to explore the complexity of a variety of abstract ideas in a concrete and accessible manner.”

Discuss this statement developing your response with reference to the poetry by Emily Dickinson on your Leaving Certificate English course. (50)

Candidates should discuss how Dickinson’s style allows her to explore the complexity of a variety of abstract ideas in a concrete and accessible manner. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Emily Dickinson on the Leaving Certificate English course.

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

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

Code S for “Dickinson’s style”

Code A for “allows her to explore the complexity of a variety of abstract ideas in a concrete and accessible manner”

Indicative material:

- startling physicality of her imagery allows concepts such as death/nature/eternity to be delivered in an accessible/concrete manner
- brilliantly dramatises the predicament of states of mind/perceptions in an accessible form
- compression aids the vivid/graphic/lucid delivery of deep and abstract experiences
- a persona often effectively/ineffectively identifies a concrete physical experience to delineate complex concepts
- explores the physical/psychological/emotional aspects of death through concrete/accessible narratives and engaging dark humour **Etc.**

P 15	
C 15	
L 15	
M 5	

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

4. “The dramatic imagery we encounter in Plath’s poetry reveals her to be an insightful social commentator.”

Discuss this statement developing your response with reference to the poetry by Sylvia Plath on your Leaving Certificate English course. (50)

Candidates should discuss how the dramatic imagery we encounter in Plath’s poetry reveals her to be an insightful social commentator. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Sylvia Plath on the Leaving Certificate English course.

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

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

Code I for “dramatic imagery “

Code S for “reveals her to be an **insightful social commentator**”

Indicative Material:

- provocative images reveal compelling/outdated insights into child-bearing/ motherhood/ social relationships/ the nature of a patriarchal society, etc.
 - reflective/subversive images depict Plath’s internalisation of her society’s struggles/ political and social conflicts/ her social conscience, etc.
 - dramatic/potent images offer insightful commentary on the relationship between the self and the world/the inner and public self
 - powerful symbols encapsulate nihilistic social possibilities/a social malaise/McCarthyism/ nuclear destruction, etc.
 - striking figurative language dramatically questions her society/social norms/values, etc.
- Etc.**

P 15	
C 15	
L 15	
M 5	

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

5. “Heaney uses a deceptively simple style to convey profound observations about people and places.”

Discuss this statement developing your response with reference to the poetry by Seamus Heaney on your Leaving Certificate English course. (50)

Candidates should discuss how Heaney uses a deceptively simple style to convey profound observations about people and places. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Seamus Heaney on the Leaving Certificate English course.

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

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

Code S for “a deceptively simple style”

Code O for “to convey profound observations about people and places”

Indicative material:

- the normality of simple settings is exploited symbolically to deliver profound observations on relationships/identity/place/peoples’ cultural ideas, etc.
- evocative imagery/simple motifs often reveal peoples’ emotions/perspectives/prejudices that avoid reductionism
- a carefully modulated tone ‘opens’ his poetry to speculative readings about people/places/relationships/love/hate/ritual/rites, etc.
- tactile nature of words/phrases can be deceptively powerful evoking profound insights into home/habitat/memory/psychology, etc.
- compressed/accessible style coexists harmoniously/implausibly with notions of transfiguration/philosophical musing on people and places **Etc.**

P 15	
C 15	
L 15	
M 5	

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

Appendix 1

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

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

ASSESSMENT CRITERIA – GRADE GRID

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

Discrete Criteria:

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

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

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

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

Combined Criteria:

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

REASONABLE ACCOMMODATIONS

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

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

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

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

The Comparative Study marks, for example, will be applied by awarding marks for PCL:

21 P 19
 21 C 16
21 L 17
 52

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

As the totals for each paper were arrived at on the basis of a 90% application of the available marks, a mark that can be converted into a grade is arrived at by dividing the total for each paper by 9, and adding these marks to the original total in order to achieve a grand total for that paper.

Example:

Total for Paper 1	=	115
Divide by 9	=	12
Grand Total	=	127

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

In using Combined Criteria, the following will apply:

Questions valued at 40 marks are assessed out of 36 marks

Questions valued at 30 marks are assessed out of 27 marks

Questions valued at 20 marks are assessed out of 18 marks

Questions valued at 15 marks are assessed out of 13 marks

Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

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

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE**Paper 1**

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

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

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

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

CANDIDATE ANSWERS ALL THE QUESTION As AND QUESTION Bs

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

Paper 2

THERE IS NO ATTEMPT AT SHAKESPEARE

- Mark the Single Text answer on a non-Shakespearean text as per the marking scheme.
- Mark the comparative answer as per the marking scheme.
- Implement one of the following, as appropriate:

In the case of a two-part (30/40 mark) question

disallow the marks awarded for the answer to Question 1.(a)

OR

disallow 50% of the marks awarded for the answer to Question 1.(b), rounding down to the nearest whole number

In the case of a single-part 70-mark questiondisallow one third of the mark awarded for this comparative answer, rounded down to the nearest whole number, **regardless of whether the candidate has answered using two or three texts in their response.****N.B. Award the marks either to the answer on the Single Text or the adjusted marks awarded to the comparative answer, whichever provides the candidate with the best outcome.**

THE USE OF AN INVALID TEXT/THE USE OF AN INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY

- Mark the comparative answer as per the marking scheme.
- Implement one of the following, as appropriate:

In the case of a two-part (30/40 mark) question

If a candidate uses an invalid text in answering Question 1.(a), disallow the marks awarded for this answer.

OR




If the candidate uses an invalid text in answer to Question 1.(b), disallow 50% of the marks awarded for this answer, rounding down to the nearest whole number

N.B. Award the valid marks that provide the candidate with the best outcome.

In the case of a single-part 70-mark question

disallow one third of the mark awarded for this Comparative answer, rounded down to the nearest whole number, **regardless of whether the candidate has answered using two or three texts in their response.**

One or more of the above procedures may be applied as appropriate.

Online Marking Annotations		
Symbol	Description	Denoting
	Tick	Correct, Relevant, Valid, Of Merit
	Horizontal Wavy Line	Error Underlined
	Vertical Wavy Line	Page Seen/Inefficient use of language
MMS	Letters MMS in a box	Modified Marking Scheme Applied
INVL	Letters INVL in a box	Text used in an invalid fashion See Appendix 4
[Number]	Number(s) in square brackets	The highest mark awarded in response to a question is entered in the marking panel. The total mark allocated to additional attempts at the same question is indicated on the script through the use of a number between square brackets.
Codes	Letters for codes	A, C, E, I, M, N, O, R, S, T, RN, AP, IC

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