

## FRANKENSTEIN (i)

## D Frankenstein – Mary Shelley

- (i) “The consequences of Victor Frankenstein’s passion for scientific knowledge and experimentation in Mary Shelley’s novel, *Frankenstein*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.  
Develop your discussion with reference to the text.

Candidates should discuss the reasons why the consequences of Victor Frankenstein’s passion for scientific knowledge and experimentation in Mary Shelley’s novel, *Frankenstein*, are/are not both fascinating and disturbing.

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

- P:** Focus/relevance of response/well-chosen, compelling points /originality of thought/ understanding of dramatic elements/evidence of critical literacy, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, 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 C** for “the consequences of Victor Frankenstein’s passion for scientific knowledge and experimentation”

**F** for “are both fascinating and disturbing”

**Indicative material:**

- the consequences of Victor’s passion for scientific knowledge and experimentation can be transformative – offering fascinating opportunities, insights, possibilities, etc.
- he learns that his passion for science can have limitations – it’s a fascinating/disturbing cautionary tale involving violence/ murder/ tragedy/ revenge /obsession/irresponsibility
- the consequences of his response/reaction to his creation are horrendous/thought-provoking
- Frankenstein’s creation of new life, presumptuously assuming god-like powers, has disturbing/ fascinating moral/social/ethical consequences
- Frankenstein’s pursuit of scientific knowledge and experimentation has/has not disturbing/fascinating consequences for many of the other characters 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

## FRANKENSTEIN (ii)

- (ii) Discuss the narrative purposes served by Mary Shelley’s inclusion of letters between various characters throughout her novel, *Frankenstein*. Develop your discussion with reference to the text.

Candidates should discuss the narrative purposes served by Mary Shelley’s inclusion of letters between various characters throughout her novel, *Frankenstein*.

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

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/ understanding of dramatic elements/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, 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 NP** for **“the narrative purpose served by Mary Shelley’s inclusion of letters between various characters throughout her novel, *Frankenstein*”**

**Indicative material:**

- Mary Shelley’s inclusion of letters between various characters provides an overarching narrative frame within which she embeds the story of Victor Frankenstein
- the letters are used to advance various aspects of the plot/reinforce thematic concerns
- they allow the writer to layer various narrative voices, supplying backstory/ commentary/ information from a variety of sources/perspectives which heightens the impact of their accounts
- written communication provides us with insights into various characters/relationships
- the use of letters enables the action to be set in a variety of locations simultaneously/ their inclusion adds realism/lends credibility to the strange story at the heart of the novel **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

## THE COMPARATIVE STUDY

### SECTION II – THE COMPARATIVE STUDY (70 marks)

Candidates must answer one question from **either** A – Literary Genre B – Cultural Context **or** C – General Vision and Viewpoint.

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

#### GENERAL

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

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

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

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

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

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

#### LITERARY GENRE (1)

##### A Literary Genre

1. (a) Identify two techniques used to advance the plot in one text on your comparative course and discuss how effectively these techniques are used for this purpose in this text. Develop your answer with reference to the text. (30)

Expect candidates to identify two techniques used to advance the plot in one text on their comparative course and discuss how effectively these techniques are used for this purpose in this text.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of text reference to the text.

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:** identification of two techniques used to advance the plot and discussion of how effectively these techniques are used for this purpose in this 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

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

- plot twists/coincidence/suspense/a revelation/imagery can be used to advance the plot of a text
- the plot can be advanced by the inclusion of letters, diaries, voice overs, etc.
- flash-forwards/flashbacks /backstories can provide insights/reveal information that drive the action
- introducing a new character/relationship/setting/challenge/conflict/subplot can provide impetus
- narrative voice/ dialogue/soliloquies/asides can be used to reveal insights and progress the storyline
- stage directions/action shots/detailed description can be used to advance the plot of a text **Etc.**

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

31

**Literary Genre (1) contd.**

- (b) In the case of each of two other texts on your comparative course, identify at least one technique used to advance the plot and compare how effectively this technique or these techniques are employed for this purpose in these texts. You may refer to the same technique or different techniques in each text during the course of your response. Develop your answer with reference to your chosen texts. (40)**

Expect candidates to identify at least one technique used to advance the plot in each of two other comparative texts and compare how effectively this technique or these techniques are employed for this purpose in these texts. Candidates may refer to the same technique or different techniques in each text during the course of their responses.

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 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 in relation to two texts
- **focus on:** identification of at least one technique used to advance the plot in two other texts

and how effectively the technique(s) are used to achieve this purpose

- 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

**M:** Accuracy of mechanics

**Etc.**

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).

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



**SECTION III****POETRY****(70 marks)**

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

**A UNSEEN POEM (20 marks)**

Read the following poem by Seamus Heaney from his collection, *Door into the Dark*, and answer **either** Question 1 **or** Question 2 which follow.

**The Peninsula**

When you have nothing more to say, just drive  
For a day all round the peninsula.  
The sky is tall as over a runway,  
The land without marks, so you will not arrive

But pass through, though always skirting landfall.  
At dusk, horizons drink down sea and hill,  
The ploughed field swallows the whitewashed gable  
And you're in the dark again. Now recall

The glazed foreshore and silhouetted log,  
That rock where breakers shredded into rags,  
The leggy birds stilted on their own legs,  
Islands riding themselves out into the fog,

And drive back home, still with nothing to say  
Except that now you will uncode all landscapes  
By this: things founded clean on their own shapes,  
Water and ground in their extremity.

*Seamus Heaney*

1. (a) In the above poem Seamus Heaney recommends driving “all round the peninsula”. Based on your reading of the poem, explain why you think the poet recommends undertaking such a journey. (10)
- (b) Choose two images from the poem that appeal to you and explain your choice. (10)

**OR**

2. Discuss the effectiveness of the poet’s use of language throughout this poem. Your answer should refer closely to the text. (20)

TRACY K. SMITH

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

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

Candidates should discuss how Smith makes effective use of tone to heighten a variety of thought-provoking questions about the nature of our lives. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Tracy K. Smith on the Leaving Certificate English course.

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

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

**Code: T Q** for effective use of **tone** to heighten variety of thought-provoking **questions** about the nature of our lives

**Indicative Material:**

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

P 15	
C 15	
L 15	
M 5	

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