



Coimisiún na Scrúduithe Stáit

State Examinations Commission

Leaving Certificate 2020

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 2020 – HIGHER LEVEL

CRITERIA FOR ASSESSMENT

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

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

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

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

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

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

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

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

Use of Codes, etc.

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

Use of the full range of marks available

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

The list of texts prescribed for assessment in 2020 is set out in DES Circular **0024/2018**

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.

TEXT 1 QA**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 – FROM GENRE TO GENRE**QUESTION A – 50 Marks**

(i) **Based on your reading of the written element of TEXT 1, explain three insights you gain into Alan McMonagle’s approach to writing. Support your response with reference to the text.** (15)

Candidates should explain three insights they gain into Alan McMonagle’s approach to writing from their reading of the extract. Pay particular attention to the quality of the explanation. Responses should be supported by reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- McMonagle’s approach to writing is diverse, working in different genres
- his approach is light-hearted and occasionally self-deprecating
- he notes his writing stems from an aural approach to learning
- there is energy, joy and enthusiasm in McMonagle’s approach to writing tasks
- he describes his own approach to writing as “reluctant, plodding, instinctive, spontaneous”
- in imaginative endeavours he believes it is important to be led by the child that you were
- the writer acknowledges he can be somewhat uncertain in his approach at times but he sees merit in his uncertainty and is prepared to take creative risks

Etc.

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

TEXT 1 QA (contd.)

(ii) The edited extract from Alan McMonagle's work that appears on Page 2 is an example of personal writing. Explain why you think genres of personal writing, such as autobiographies, memoirs and diaries, have a wide and enduring appeal. Make three points in your response. (15)

Expect candidates to explain why they think genres of personal writing, such as autobiographies, memoirs and diaries, have a wide and enduring appeal. Candidates should provide three points in their responses. Allow for a wide range of responses. Pay particular attention to the quality and development of the explanation provided by candidates.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- the range of styles within this broad genre e.g. confessional, humorous, candid, indiscrete, factual etc. helps secure its wide and enduring appeal
- not all readers enjoy fiction, or want to read it exclusively, the realism of autobiography, memoir, diaries, etc. has enduring appeal
- the authentic first-person voice and presentation of interesting/fascinating true-life stories contribute to the perennial popularity of the genre
- the appeal of various forms of personal writing is often increased through the use of images e.g. previously unreleased photographs, attractive illustrations, etc.
- insider accounts, memories, and reflections of those who were involved in or witness to historic or momentous events have wide and enduring appeal
- our endless fascination with the lives and experiences of others is part of what makes us human and contributes to the sustained universal appeal of memoirs, diaries, etc.
- there is widespread interest in gaining insight into worlds from which the public are usually excluded e.g. the lives of celebrities, film-stars, politicians, elite athletes, royalty etc. **Etc.**

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

(iii) Based on your reading of the written element of TEXT 1, discuss four stylistic features that make Alan McMonagle's essay an engaging piece of personal writing. Support your response with reference to four stylistic features evident in the text. (20)

Expect candidates to discuss four stylistic features that make Alan McMonagle's essay an engaging piece of personal writing. Pay particular attention to the quality of the discussion provided. Answers should be supported by reference to the text.

Mark ex 20 by reference to the criteria for assessment.

TEXT 1 QA (contd.)

Indicative material:

- the authentic/revealing/emotional personal voice evident in the piece is engaging
- the tonal variation throughout the piece – reflective, confessional, conversational, candid, self-deprecating, etc. is typical of personal writing and engages readers
- the writer's focus on himself, effectively making himself a character in the piece, makes the passage slightly quirky, appealing and entertaining
- informality makes the piece both readable & inviting, introspection makes it thought-provoking
- the inclusion of personal, often amusing, anecdotes encourages the engagement of readers
- his unique use of figurative and metaphorical language adds a colourful aspect to the writing
- McMonagle's writing style including his lively expression; humorous turn of phrase; effective use of listing; varying sentence length, etc. makes the extract an engaging piece of personal writing

Etc.

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

QUESTION B – 50 Marks

You have been asked to write the text for a promotional article by the editor of a property magazine called, *Rentals for Writers*. Your article will be illustrated by the cartoon that appears above. In your promotional article you should: advertise the properties featured in the cartoon as inspirational venues in which to finish novels in particular genres, draw attention to previous literary successes associated with some of these properties, and detail any unique terms and conditions which will apply to particular properties. The article may be humorous or serious or both.

Candidates should write a promotional article, to appear in the magazine, *Rentals for Writers*. In their article they should: advertise the properties featured in the cartoon as inspirational venues in which to finish novels in particular genres, draw attention to previous literary successes associated with some of the properties and detail any unique terms and conditions which will apply to particular properties. The article may be humorous or serious or both. Pay particular attention to the promotional aspect of the piece.

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

Mark ex 50 by reference to the criteria for assessment.

P: Understanding of genre and register: an article with promotional purpose, awareness of the target audience, i.e. writers working in a particular genre relevance focus on all aspects of the question – advertise the properties featured in the cartoon as inspirational venues in which to finish novels in particular genres, draw attention to previous literary successes associated with some of the properties and detail any unique terms and conditions which will apply to particular properties freshness and originality, etc.

C: Sustained focus continued control of register management and sequencing of ideas, etc.

L: Use of language typically found in advertising managed and controlled to achieve clear communication quality of expression, style, fluency, etc.

M: Accuracy of mechanics Etc.

P 15	_____
C 15	_____
L 15	_____
M 5	_____

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

TEXT 2 QA**TEXT 2 – DETECTIVE FICTION****QUESTION A – 50 Marks**

(i) Based on your reading of the edited extract above, explain three insights you gain into the character of Sherlock Holmes. Support your response with reference to the text. (15)

Candidates should explain three insights they gain into the character of Sherlock Holmes from reading the extract that appears on the examination paper. Pay particular attention to the quality of the explanation. Responses should be supported by reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- Holmes cultivates a flamboyant, colourful, dramatic persona
- he is highly intelligent, possessing a keen, logical and analytical mind
- he is rational, scientific and methodical in his approach to solving problems
- he has a tendency towards arrogance, clearly enjoying his intellectual superiority
- his introspective tendencies are mentioned in the passage
- a natural teacher/mentor, he lays out the evidence and clearly explains his deductions **Etc.**

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

(ii) Text 2 is an example of writing in the genre, detective fiction. Explain why you think this genre has a wide and enduring appeal. Make three points in your response. (15)

Expect candidates to explain why they think the genre of detective fiction has a wide and enduring appeal. Candidates should provide three points in their responses. Allow for a wide range of responses. Pay particular attention to the quality and the development of the explanation provided by candidates.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- dramatic plots, ingenious twists, unexpected developments and cliff hangers help to ensure the wide and enduring appeal of this genre
- complex memorable characters, both villains and detectives, add to the fascination of the genre
- the mystery that usually surrounds a crime presents a pleasing intellectual challenge
- some of the genre's enduring popularity is related to public fascination with real-life crime
- the broad scope of the genre, from diverting mysteries to graphic and gruesome violent crime, ensures the genre's wide and enduring appeal
- conventions of the genre such as: the pursuit of poetic justice; realism; the restoration of law and order; the vindication of the innocent, etc. have universal appeal
- many of the writers in the genre is highly accomplished and produce high calibre work **Etc.**

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

TEXT 2 QA (contd.)

(iii) Identify four features of good storytelling evident in the extract. Discuss how the features you have identified add to your enjoyment of the extract. Support your response with reference to the extract. (20)

Expect candidates to identify four features of good storytelling evident in the extract provided and to explain how these features add to their enjoyment of the extract. Pay particular attention to the quality of the discussion. Answers should be supported with reference to the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- the strong, credible, convincing characterisation of two very different principal characters adds to the enjoyment of the extract
- superb control of narrative voice & the writer's colourful turn of phrase increases our enjoyment
- Conan Doyle's skill in composing witty and engaging dialogue is highly enjoyable
- the carefully crafted setting, a vivid evocation of Victorian times, brings the scene pleasingly to life
- the fascinating back-story created for the hat and its owner is entertaining
- the dramatic flourishes – Holmes donning the hat, the arrival of the flustered commissionaire – are compelling
- the dryly humorous tone is amusing
- the whiff of mystery, combined with the cliff-hanger ending to the extract, leave us wanting to know more

Etc.

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

TEXT 2 QB

QUESTION B – 50 Marks

You have been asked to write the introduction to a new collection of contemporary detective fiction. In your introduction you should: outline the reasons why you think detective stories have enduring appeal, discuss some of the personal qualities you believe are essential in a memorable fictional detective, and explain why you recommend this particular collection of stories to readers.

Candidates should write an introduction to a new collection of contemporary detective fiction. In their introductions, candidates should: outline the reasons why they think detective stories have enduring appeal, discuss some of the personal qualities they believe are essential in a memorable fictional detective, and explain why they recommend this particular collection of stories to readers.

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

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

P: Understanding of genre and register – the writing should invite and encourage readers to engage with the new collection of contemporary detective fiction. The writing should be aimed at fans of detective fiction as well as readers in general.
relevance
focus on all aspects of the question – outlining the reasons why they think detective stories have enduring appeal, discussing some of the personal qualities they believe are essential in a memorable fictional detective, and explaining why they recommend this particular collection of stories to readers.
freshness and originality, etc.

C: Sustained focus
continued control of register
management and sequencing of ideas, etc.

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

M: Accuracy of mechanics Etc.

P 15	
C 15	
L 15	
M 5	

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

TEXT 3 – SCIENCE FICTION (SCI-FI)

QUESTION A – 50 Marks

(i) Based on your reading of the written element of TEXT 3, explain three insights you gain into the character of Ariadne O'Neill. Support your response with reference to the text. (15)

Candidates should explain three insights they gain into the character of Ariadne O'Neill from reading the extract. Responses should be supported with reference to the text. Pay particular attention to the quality of the explanation.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- Ariadne's successful engineering career suggests a practical, analytical side to her character
- she is brave and adventurous, engaging in space travel and the exploration of distant worlds
- she displays exacting levels of professionalism, high ethical and moral standards, a commitment to conservation and environmental protection
- she takes pride in her work, is dedicated, hard-working and patient
- she is a helpful and obliging colleague
- she values and appreciates her happiness and contentment
- she claims to be a secular woman, who values quiet, beauty and understanding

Etc.

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

(ii) Both elements of TEXT 3 belong to the genre, science fiction. Explain why you think this genre has a wide and enduring appeal. Make three points in your response. (15)

Expect candidates to explain why they think the genre of science fiction has a wide and enduring appeal. Candidates should provide three points in their responses. Allow for a wide range of responses. Pay particular attention to the quality and the development of the explanation provided by candidates.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- the broad scope of the genre encompassing elements of fantasy, horror, humour, social commentary etc. ensures a wide and enduring appeal
- often called "the literature of ideas", the genre's ability to offer imaginative insights into the potential consequences of scientific, social and technological developments adds to its appeal
- the Utopian, dystopian and futuristic aspects of the genre are perennially popular
- the highly imaginative plots, unconventional characters and high-tech vision of the future feed and captivate our imaginations
- a myriad of sci-fi films, TV series and interactive media help to widen the appeal of this genre
- it appeals to our sense of wonder and allows us to speculate about the future
- many of the writers in the genre are highly accomplished and produce high calibre work

Etc.

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

TEXT 3 QA (contd.)

(iii) Based on your engagement with TEXT3, make four points in which you compare the fictional world presented in the written text with that presented in the visual image. Support your answer with reference to both the written and visual elements of Text 3. (20)

Expect candidates to make four points in which they compare the fictional worlds presented. Pay particular attention to the quality of the comparative points made. Answers should be supported with reference to both the written element and the visual element of the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- the world of the written text is serious and “monastic” unlike the colourful garish world of the visual image
- world of the novel is inhabited by scientists and engineers while that of the visual image is populated by cartoon characters, both human and extra-terrestrial
- the role of women in these worlds differs widely: Ariadne is an intelligent, independent professional, while a high-heeled damsel in need of rescuing floats around the visual text
- the level of technology differs dramatically: widespread use of highly sophisticated equipment on Aecor in comparison to the classic comedic flying saucer in the visual image
- both worlds are potentially dangerous to humans: TEVA suits must be worn on Aecor while the alien appears aggressive in the visual text
- the magazine cover suggests the extra-terrestrial world is an unreal, cartoonish place, the fictional extract assumes that other worlds can be reached, explored and understood through advanced technology and careful scientific research
- twenty-first century cultural values, e.g. environmental protection, conservation, secularism, etc., are evident in the world of the novel while aspects of western culture in the 1950s such as gender stereotyping and the portrayal of those unlike us as frightening and monstrous inform the world portrayed on the magazine cover

Etc.

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

QUESTION B – 50 Marks

Enlightened aliens, horrified by the injustice and inequality evident in human society, have decided to eliminate all human beings and recolonise Earth with more deserving inhabitants. You have been chosen to represent humanity and deliver a speech to the alien powers in which you try to save us from our fate. In your speech you should: acknowledge some of humanity's failings in relation to justice and inequality, point to evidence of the many admirable qualities of the human race, and explain why the aliens should believe we can be trusted to work together for a better future.

Candidates should write a speech in defence of humanity suitable for delivery to enlightened aliens who are horrified by the injustice and inequality evident in human society. In their speeches they should acknowledge some of humanity's failings in relation to justice and inequality, point to evidence of the many admirable qualities of the human race, and explain why the aliens should believe we can be trusted to work together for a better future. The tone and register of the speech should be persuasive.

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

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

P: Understanding of genre and register – the effective use of some elements of speech-writing awareness of target audience, evidence of appreciating the seriousness of the situation, the pressing need to be persuasive etc.

relevance

focus on all aspects of the question: acknowledging some of humanity's failings in relation to justice and inequality, pointing to evidence of the many admirable qualities of the human race, and explaining why the aliens should believe we can be trusted to work together for a better future.

freshness and originality, etc.

C: Sustained focus

continued control of register

management and sequencing of ideas, etc.

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

M: Accuracy of mechanics

Etc.

P 15	
C 15	
L 15	
M 5	

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

COMPOSING

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.

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

COMPOSING 1

1. In TEXT 3, flight engineer, Ariadne O'Neill, explains how she takes pride in her work.

Write a personal essay in which you reflect on what you are proud of in your life.

Candidates should write a personal essay in which they reflect on what they are proud of in their own lives.

Mark ex 100 by reference to the criteria for assessment.

P: Focus – **a personal essay** in which candidates reflect on what they are proud of in their lives
understanding of genre – the effective use of some elements of personal writing
e.g. written in the first person, reflective tone, use of authentic personal voice, use of
personal anecdotes/observations, revealing personal insights, etc.
relevance
originality and freshness, etc.

C: The extent to which the personal approach is successfully shaped, developed and sustained
sequencing and management of ideas, etc.

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

M: Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

COMPOSING 2

2. In TEXT 1, Alan McMonagle writes about allowing room for, among other things, discovery, invention and re-invention in life.

Write a feature article, suitable for publication in a popular magazine, offering some ideas for new inventions and discoveries you think would improve your life or make the world a better place. Your article may be serious or humorous or both.

Candidates should write a feature article, suitable for publication in a popular magazine, offering some ideas for new inventions and discoveries they think would make their lives or the world a better place. Articles may be serious or humorous or both.

Mark ex 100 by reference to the criteria for assessment.

P: Focus – a **feature article** suitable for publication in a popular magazine
understanding of genre – a feature article can inform, entertain and/or educate – the effective use of some elements of a feature article e.g. an engaging writing style, a broader focus than that of a news article, logical organisation, a register appropriate to a wide range of readers, 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

COMPOSING 3

3. In TEXT 2, the extract from Arthur Conan Doyle's short story ends with a dramatic arrival.

Write a short story, in which a crime or mystery is solved, that begins with a dramatic arrival. You may set your short story in any era and may choose to include or not include the fictional detective Sherlock Holmes.

Candidates should write a short story, in which a crime or mystery is solved, that begins with a dramatic arrival. Short stories may be set in any era and may include or not include the character, Sherlock Holmes.

Mark ex 100 by reference to the criteria for assessment.

P: Focus – **a short story**, in which a crime or mystery is solved, that begins with a dramatic arrival. 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 approach is successfully shaped, developed and sustained sequencing and management of ideas, etc.

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

M: Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

COMPOSING 4

4. In TEXT 3, we read about a range of advanced technology such as TEVA suits and inflatable habitat modules.

Write a discursive essay about our changing relationship with machines and the rise of artificial intelligence.

Candidates should write a discursive essay about our changing relationship with machines and the rise of artificial intelligence.

Mark ex 100 by reference to the criteria for assessment.

P: Focus – a **discursive essay** about our changing relationship with machines and the rise of artificial intelligence.
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 and opinions, illustrations, analysis, etc.
relevance
originality and freshness, etc.

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

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

M: Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

COMPOSING 5

5. The theme of Texts 1, 2 and 3 is “EXPLORING GENRE”.

Write a short story which features the three characters that appear on the magazine cover on Page 7 of this examination paper. You are free to write your story in any genre you choose.

Candidates should write a short story which features the three characters that appear on the magazine cover on Page 7 of the examination paper. Candidates are free to write their story in any genre they choose.

Mark ex 100 by reference to the criteria for assessment.

P: Focus – **a short story**, which features the three characters that appear on the magazine cover on Page 7 of the examination paper. Candidates are free to write their story in any genre they choose.
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 approach is successfully shaped, developed and sustained sequencing and management of ideas, etc.

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

M: Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

COMPOSING 6

6. In TEXT 3, Ariadne O'Neill observes that on Aecor, "... nobody cared about status or money, who was in power, who was kissing or killing whom."

Write a speech in which you argue for or against the motion: *Contemporary Irish society is both tolerant and progressive.*

Candidates should write a speech in which they argue for or against the motion: *Contemporary Irish society is both tolerant and progressive.*

Mark ex 100 by reference to the criteria for assessment.

P: Focus – a **speech** for or against the motion: *Contemporary Irish society is both tolerant and progressive.*
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, register may be formal or informal, 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

Composing 7

7. In Text 2, we see that Sherlock Holmes and his friend, Watson, are very different characters.

Write a personal essay in which you celebrate friendship, and reflect on how you have been influenced by the unique and diverse personalities of your friends.

Expect candidates to write a personal essay in which they celebrate friendship, and reflect on how they have been influenced by the unique and diverse personalities of their friends.

Mark ex 100 by reference to the criteria for assessment.

P: Focus – **a personal essay**, in which candidates celebrate friendship, and reflect on how they have been influenced by the unique and diverse personalities of their friends
understanding of genre – the effective use of some elements of personal writing
e.g. written in the first person, use of authentic personal voice, sustained reflective tone, use of personal anecdotes/observations, celebratory tone, revealing personal insights, 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.

Note 1 – RESPONDING TO DRAMATIC TEXTS

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

Note 2 – NO ANSWER ON A SHAKESPEAREAN TEXT

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

A The Handmaid's Tale – Margaret Atwood

(i) **"Margaret Atwood promotes a feminist message at the expense of constructing a gripping narrative in her novel, *The Handmaid's Tale*."**

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

Candidates should discuss the extent to which they agree or disagree, wholly or in part, with the statement that, "Margaret Atwood promotes a feminist message at the expense of constructing a gripping narrative in her novel, *The Handmaid's Tale*." Pay particular attention to the development of the response and 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 FN for promotes a feminist message at the expense of constructing a gripping narrative in her novel, *The Handmaid's Tale*."

Indicative material:

- Atwood promotes a feminist message by: deploying a morally powerful female narrator; her depiction of an oppressive patriarchy; demonstrating how language can be used as a tool to control/dominate women; focusing on the exploitation/disempowerment of women, etc.
- she constructs a gripping narrative by: creating a fascinating dystopian world, crafting a compelling plot; developing memorable characters; generating credible suspense/tension, etc.
- Atwood produces a polemical feminist diatribe which: reduces male characters to mere caricatures; is overly didactic; has a negative impact on the narrative quality of the text, etc.
- the thematic concerns of the text extend beyond feminism, encompassing the role of the state/power & powerlessness/environmental issues/memory/religion, etc.
- Atwood constructs a gripping narrative as a vehicle for promoting a powerful feminist message

P 18									Etc
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 HANDMAID'S TALE (ii)

(ii) Identify and discuss the various ways in which Margaret Atwood develops the character of Offred throughout her novel, *The Handmaid's Tale*. Develop your response with reference to both the style and content of the text.

Candidates should identify and discuss at least two ways in which Margaret Atwood develops the character of Offred throughout her novel, *The Handmaid's Tale*. Particular attention to the relevance of the points identified in relation to both style and content, the quality of the discussion and 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 DC for the various ways in which Margaret Atwood develops the character of Offred throughout her novel, *The Handmaid's Tale*

Indicative material: Atwood develops the character of Offred in a variety of ways including:

- the deliberate construction of her character
- placing Offred in the role of narrator and exploring themes/other characters/the world of the text, etc. through her eyes
- the creation of a comprehensive backstory for Offred & the effective use of her memories
- through the relationships she develops for Offred with other characters e.g. Moira, the Commander, Serena Joy, Nick, etc.
- the insights she provides into Offred's beliefs and values/allowing readers access Offred's innermost thoughts, hopes and dreams
- the decisions and actions she has Offred take in response to setbacks/conflicts/challenges
- endowing her with faults/fears/weaknesses as well as strengths/resilience/intuition **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

PERSUASION (i)

B Persuasion – Jane Austen

(i) **“Jane Austen indulges in trivial social comedy at the expense of exploring substantial social issues in her novel, *Persuasion*.”**

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

Candidates should discuss the extent to which they agree or disagree, wholly or in part, with the statement that, “Jane Austen indulges in trivial social comedy at the expense of exploring substantial social issues in her novel, *Persuasion*.” Pay particular attention to the development of the response, and 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 CS for Austen indulges in trivial social comedy at the expense of exploring substantial social issues in her novel, *Persuasion*

Indicative material:

- Austen indulges in trivial social comedy producing a light-hearted love story; an amusing but insubstantial comedy of manners, etc.
- she engages in a critical exploration of compelling social issues including: archaic/changing social structures; the deficiencies of a patriarchal society; morality; the status of women, etc.
- she employs considerable comic skills including irony/wit/understatement/caricature, etc. to ridicule the pomposity, snobbery and inequality evident in her contemporary society, etc.
- this amusing novel fails to interrogate any of the substantial social issues of her day
- the novel is a sophisticated and amusing critique of society and contemporary issues **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

PERSUASION (ii)

(ii) **“Identify and discuss the various ways in which Jane Austen develops the character of Anne Elliot throughout her novel, *Persuasion*. Develop your response with reference to both the style and content of the text.**

Candidates should identify and discuss at least two ways in which Jane Austen develops the character of Anne Elliot throughout her novel, *The Handmaid's Tale*. Pay particular attention to the relevance of the points identified in relation to both style and content, the quality of the discussion and 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 DC for the various ways in which Jane Austen develops the character of Anne Elliot throughout her novel, *Persuasion*

Indicative material: Austen develops the character of Anne Elliot in a variety of ways including:

- the deliberate construction of her character
- positioning Anne as the heroine & providing her perspective on the narrative
- the creation of a comprehensive backstory for Anne
- through the juxtaposition of Anne with other female characters
- through her engagement and relationship with other characters
- by endowing her with both unique personal traits & universal qualities
- the decisions & actions Austen has Anne take/not take in response to setbacks/conflicts/challenges, 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

DAYS WITHOUT END (i)**C Days Without End – Sebastian Barry**

(i) **“Sebastian Barry sacrifices realism for a romanticised view of history in his novel, *Days Without End*.”**

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

Candidates should discuss the extent to which they agree or disagree, wholly or in part, with the statement that, “Sebastian Barry sacrifices realism for a romanticised view of history in his novel, *Days Without End*.” Pay particular attention to the development of the response and 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, 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 SR for Barry sacrifices realism for a romanticised view of history in his novel,
Days Without End

Indicative material:

- the novel is highly realistic, presenting un-romanticised and disturbing depictions of hardship/suffering/famine/war/colonialism/genocide and historical events such as the Indian Wars, the American Civil War, the expansion West of early pioneers, etc.
- Barry sacrifices realism as he re-imagines the past and asserts a fictionalised/speculative version of history, etc.
- an implausible/historically suspect version of reality is presented for literary/narrative purposes
- Barry offers a romanticised view of characters, their relationships, etc.
- the novel provides readers with a convincing blend of realism and historical accuracy **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

DAYS WITHOUT END (ii)

(ii) “Identify and discuss the various ways in which Sebastian Barry develops the character of Thomas McNulty throughout his novel, *Days Without End*. Develop your response with reference to both the style and content of the text.

Candidates should identify and discuss at least two ways in which Sebastian Barry develops the character of Thomas McNulty throughout his novel, *Days Without End*. Pay particular attention to the relevance of the points identified in relation to both style and content, the quality of the discussion and 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 DC for the various ways in which Sebastian Barry develops the character of Thomas McNulty throughout his novel, *Days Without End*

Indicative material: Barry develops the character of Thomas McNulty in a variety of ways including:

- the deliberate construction of his character
- placing him in the role of narrator and exploring themes/other characters/the world of the text, etc. through his eyes
- the creation of a comprehensive backstory for Thomas & the effective use of his memories
- through the relationships he develops for Thomas with other characters e.g. John Cole, Winona, Major Neale, etc.
- the insights he provides into Thomas' beliefs and values/allowing readers access Thomas' innermost thoughts, hopes and dreams
- the decisions and actions he has Thomas take in response to setbacks/conflicts/challenges
- placing him in a variety of roles e.g. friend, lover, soldier, entertainer, parent, prisoner, etc. and not allowing him be defined by ethnicity, gender, his past, 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

HAMLET¹ (i)**D Hamlet – William Shakespeare**

(i) **“Uncertainty, which features constantly in Shakespeare’s play, *Hamlet*, adds significantly to the dramatic impact of the play.”**

Discuss the above statement, developing your response with reference to the text.

Candidates should discuss the statement, “Uncertainty, which features constantly in Shakespeare’s play, *Hamlet*, adds significantly to the dramatic impact of the play.” Pay particular attention to the quality of the discussion and the effective use of apt reference to the play.

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

P: Focus/relevance of response/well chosen, compelling points /originality of thought/ understanding of dramatic elements/evidence of critical literacy, etc.

C: Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, 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 UD for uncertainty adds significantly to the dramatic impact of the play

Indicative material:

- the uncertainty in the opening line (“Who’s there?”) establishes a highly dramatic tone
- political upheaval in Denmark, and the deceptive atmosphere within the Danish court, create a sense of pervasive uncertainty which amplifies the drama
- the uncertainty associated with many aspects of Hamlet’s compelling character – including his levels of sanity and resolution – increase the play’s dramatic impact
- the uncertain nature of key relationships e.g. Hamlet/Gertrude; Hamlet/ Ophelia, etc. helps to make the interactions between characters highly dramatic
- doubts about the ghost of Hamlet’s father – whether he is a malign or benevolent spirit– add a dramatic frisson of fear to the play
- the soliloquies in which Hamlet expresses his own profound uncertainties increase the play’s dramatic intensity
- the play’s tragic denouement is fraught with dramatic uncertainty **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

HAMLET¹ (ii)

(ii) Discuss how Shakespeare makes effective use, for a variety of purposes, of the contradictions and inconsistencies evident in Hamlet's character. Develop your discussion with reference to Shakespeare's play, *Hamlet*.

Candidates should discuss how Shakespeare makes effective use, for at least two purposes, of the contradictions and inconsistencies evident in Hamlet's character. Pay particular attention to the quality of the discussion and the effective use of apt reference to the play.

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

P: Focus/relevance of response/well chosen, compelling points/originality of thought/understanding of the use of language/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 CE for the contradictions and inconsistencies evident in Hamlet's character effectively used for a variety of purposes

Indicative material:

- Shakespeare uses the tension between Hamlet's idealism and pragmatism to add complexity to his character and allow him behave in a variety of unexpected/surprising ways
- his recklessness/impulsivity and also his hesitancy/indecisiveness facilitate plot development
- contradictions & inconsistencies evident in Hamlet's character are used to explore key themes
- the duality of Hamlet's character allows him to be "Everyman", embodying the contradictions and inconsistencies inherent in human nature
- his moral/immoral/amoral nature raises interesting philosophical questions within the play
- Hamlet's contradictory and inconsistent behaviour makes his relationships with other characters ambiguous and more engaging
- Hamlet's conflicted/temperamental character leaves unanswered questions, adding significantly to the dramatic impact of the play **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 TEMPEST¹ (i)

E The Tempest – William Shakespeare

(i) “The various magical and fantastical elements that feature throughout Shakespeare’s play, *The Tempest*, add significantly to the dramatic impact of the play.”

Discuss the above statement, developing your response with reference to the text.

Candidates should discuss the statement, “The various magical and fantastical elements that feature throughout Shakespeare’s play, *The Tempest*, add significantly to the dramatic impact of the play.” Pay particular attention to the quality of the discussion and the effective use of apt reference to the play.

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

P: Focus/relevance of response/well chosen, compelling points /originality of thought/ understanding of dramatic elements/ evidence of critical literacy, etc.

C: Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, effective engagement with the text, etc.

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

M: Accuracy of mechanics **Etc.**

Code ED for various magical and fantastical elements add significantly to the dramatic impact of the play

Indicative material:

- magical and fantastical elements provide a spectacular opening to the play; contribute to the creation of memorable settings; facilitate plot twists, etc.
- characters with magical or fantastical powers or associations e.g. Prospero, Ariel & Caliban make a significant contribution to the dramatic impact of the play
- scenes involving magic or fantasy increase the audience’s amazement/amusement/wonder/fear, etc.
- magical & fantastical elements heighten the dramatic impact of the play’s thematic, moral and philosophical concerns
- magical & fantastical elements help generate theatrical illusion
- such elements must have provoked an intense response from Shakespeare’s contemporary audience who believed in/feared witchcraft, sorcery, spells, evil spirits
- the comedic and romantic aspects of the play are enhanced by the inclusion of magical and fantastical elements adding to the dramatic impact of the play **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 TEMPEST¹ (ii)

(ii) Discuss how Shakespeare makes effective use, for a variety of purposes, of Prospero's less attractive traits and also of his admirable qualities. Develop your discussion with reference to Shakespeare's play, *The Tempest*,

Candidates should discuss how Shakespeare makes effective use, for at least two purposes, of Prospero's less attractive traits and also of his admirable qualities. Pay particular attention to the quality of the discussion and the effective use of apt reference to the play.

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

P: Focus/relevance of response, well chosen, compelling points, originality of thought, understanding of the use of language, 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 TE for Prospero's less attractive traits and also of his admirable qualities, effectively used for a variety of purpose

Indicative material:

- Shakespeare uses Prospero's less attractive traits and also his admirable qualities to add ambiguity to his enigmatic character making him more engaging for the audience
- the duality of Prospero's character contributes to plot and sub-plot development
- Prospero's various traits facilitate a wide diversity of relationships with other characters e.g. loving/cruel/manipulative/domineering/forgiving, etc.
- the complexities of Prospero's character are used to explore key themes
- the diversity of Prospero's character is helpful in the exploration of the play's moral, ethical and philosophical concerns
- in overcoming his flawed nature Prospero demonstrates the human capacity to grow in wisdom and compassion, reflecting the playwright's belief in the power of forgiveness
- the ultimate triumph of his better nature over his less attractive traits restores order and helps to create the play's happy ending. **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 – Cultural Context or B – Literary Genre. Candidates may not answer on the text they have dealt with in SECTION 1 – The Single Text.

GENERAL

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

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

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

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

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

Important Note

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

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

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

See Appendix 4 for instructions if: (a) an invalid text, as above, is used in a question that demands reference to one text only or (b) an invalid text, as above, is used as part of an answer where reference to two texts is required or (c) an invalid text, as above, is used as part of an answer in which reference to three texts is required.

CULTURAL CONTEXT (1)

A CULTURAL CONTEXT

1. (a) Identify and discuss two aspects of cultural context which you believe make a significant contribution to the level of social division or the level of social unity evident in one text on your comparative course. Develop your response with reference to the text. (30)

Expect candidates to identify and discuss two aspects of cultural context which they believe make a significant contribution to the level of social division or the level of social unity evident in one comparative text. Pay particular attention to the quality of the discussion. Responses should be developed with reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the mode Cultural Context
- identification and effective discussion of two aspects of cultural context which make a significant contribution to the level of social division or the level of social unity

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:

- issues of race, religion and social class often determine the level of social division or social unity
- the presence or absence of patriarchal or hierarchical structures can contribute to the level of unity or division evident in a society
- a common culture, a shared history, an agreed ideology & similar values can promote unity
- war, violence, poverty, inherent social inequity & injustice can sow division
- the identification of some members of society as “other” can both unite or divide
- the existence of a common enemy, goal or challenge can have a unifying effect

Etc.

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

CULTURAL CONTEXT (1) contd.

(b) Compare the extent to which social division is evident in each of two other comparative texts you have studied. Develop your response with reference to the aspect or aspects of cultural context that you believe contribute(s) to the level of social division evident in these texts.

In your answer you may refer to the same aspect or different aspects of cultural context in each of the texts that you have studied. (40)

Expect candidates to compare the extent to which social division is evident in each of **two other** comparative texts they have studied. Responses should be developed with reference to the aspect or aspects of cultural context that they believe contribute(s) to the level of social division evident in these texts. Answers should be supported with reference to two 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 effective comparison within the mode, Cultural Context
- evidence of understanding of the concept of Cultural Context in relation to two texts
- focus on the extent to which social division is evident in each of two comparative texts

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 may refer to the same aspect or different aspects of cultural context in each of their chosen texts. They may refer to the same or different aspects of cultural context as those referred to in answer to part 1. (a).

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

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

CULTURAL CONTEXT (2)

2. Choose one central character from each of **three** texts on your comparative course. Compare the factors, related to cultural context, that affect the extent to which these characters are accepted or rejected as members of their societies. Develop your response with reference to your chosen texts.

In your answer you should refer to at least one relevant factor related to cultural context in each of your three comparative texts. You may refer to the same factor or different factors in each of your chosen texts. (70)

Expect candidates to compare the factors, related to cultural context, that affect the extent to which one central character from **each of three** comparative texts is accepted or rejected as a member of society. Answers should be developed with reference to at least one relevant factor related to cultural context in each of three comparative texts. Candidates may refer to the same factor or different factors in each of their chosen texts. Responses should be developed with reference to three texts, although not necessarily equally.

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 effective comparison within the mode Cultural Context
- evidence of understanding of the mode Cultural Context in three texts
- focus on the factors, related to cultural context, that affect the extent to which central characters are accepted or rejected as members of their societies in each of three texts.

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:

- the social class to which characters belong can determine the extent to which they are accepted or rejected as members of their societies
- “outsider” or “insider” status can be affected by race, religion, familial ties or gender
- levels of allegiance to common views, values & ideologies can determine inclusion or exclusion
- material wealth/poverty can determine levels of acceptance/rejection within a society
- upholding or defying social/moral or political norms can lead to acceptance/rejection
- possessing skills or talents or character traits valued by/useful to society increases acceptance

P 21	
C 21	
L 21	
M 7	

Etc.

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

LITERARY GENRE (1)

B LITERARY GENRE

1. (a) **Discuss how effectively the author employs imagery to convey or enhance the narrative in one text on your comparative course. Develop your answer with reference to the text.** (30)

Expect candidates discuss how effectively the author employs imagery to convey or enhance the narrative in one text on their comparative course. Answers should be developed with reference to the text.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the mode Literary Genre
- discussion of how effectively the author employs imagery to convey or enhance the narrative in one comparative text

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:

- real and credible characterisation can be achieved through the effective use of imagery
- imagery is often instrumental in establishing setting, the passage of time, providing insights into relationships, etc.
- effectively employed, vivid imagery can evoke and enhance mood or atmosphere
- figurative and metaphorical language can increase dramatic/emotional intensity, can heighten tension/crisis/conflict
- imagery, including motifs and symbolism, can help establish or develop thematic concerns
- the use of aesthetic language may enhance the attractiveness of the narrative amplifying our appreciation of the story

Etc.

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

LITERARY GENRE (1) contd.

(b) Compare how effectively the authors of two other texts on your comparative course employ imagery to convey or enhance the narrative in these texts. Develop your answer with reference to your chosen texts. (40)

Candidates should compare how effectively the authors employ imagery to convey or enhance the narrative in each of **two other** comparative texts. Responses should be developed with reference to two 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 effective comparison within the mode Literary Genre
- evidence of understanding of the mode Literary Genre
- focus on how effectively the authors of two comparative texts employ imagery to convey or enhance the narrative in these texts

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.

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

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

LITERARY GENRE (2)

2. Compare the extent to which the authors of three texts on your comparative course use setting or aspects of setting to help define and develop characters. Develop your answer with reference to at least one character in each of your chosen texts. (70)

Expect candidates to compare the extent to which **the authors of three** comparative texts use setting or aspects of setting to help define and develop characters. Responses should be developed with reference to at least one character in each of their chosen texts. Answers should be supported with reference to three texts, although not necessarily equally.

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

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

In awarding marks for P, consider the following:

- evidence of effective comparison within the mode Literary Genre
- evidence of understanding of the mode Literary Genre
- focus on how setting or aspects of setting help define and develop characters in each of three texts

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:

- setting/aspects of setting may define the religion/ethnicity/socio-economic status of characters
- the views/values/behaviour of characters may be determined by setting/aspects of setting
- setting/aspects of setting can influence a character's occupation/accent/costume, etc.
- relationships/interactions between characters are often shaped by setting/aspects of setting
- setting/aspects of setting may be advantageous/disadvantageous to characters, impacting on their development
- a change of setting can transform characters forcing/enabling them to think/behave differently

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

UNSEEN POEM

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) Based on your reading of the above poem, discuss the impact and suitability of its title. Develop your response with reference to the poem. (10)

Candidates should discuss the impact and suitability of the title of the poem. Allow for a wide range of responses. Pay attention to the quality of the discussion and the use of apt quotation/reference. **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) Discuss how the poet brings the above poem to life by appealing to the senses. Develop your response with reference to the poem. (10)

Candidates should discuss how the poet brings the poem to life by appealing to the senses. Pay attention to the quality of the discussion and the use of apt quotation/reference.

Mark ex 10 by reference to the criteria for assessment.

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

OR

2. Discuss the poet’s use of language in the above poem to convey various aspects of his experience with the crow. Develop your response with reference to the poem. (20)

Candidates should discuss the poet’s use of language in the poem to convey various aspects of his experience with the crow. Pay attention to the quality of the discussion and the use of apt quotation/reference.

Mark ex 20 by reference to the criteria for assessment.

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

B

PRESCRIBED POETRY

(50 marks)

GENERAL

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

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

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

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

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

EAVAN BOLAND

1. Based on your reading of Boland's poetry, to what extent is your emotional response to her work heightened by her use of both provocative and evocative imagery? Develop your response with reference to the poems by Eavan Boland on your course.

Candidates should discuss the extent to which their emotional response to Boland's poetry was heightened by her use of both provocative and evocative imagery. Pay attention to the development of the response with reference to the poems by Eavan Boland 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 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 P E R for Boland's use of both provocative and evocative imagery heightens your emotional response to her work

Indicative material

Boland's use of provocative imagery

- violent/historical/linked to repression and suffering **Etc.**

and evocative imagery

- deeply personal/familial/mythological/atmospheric/natural/maternal **Etc.**

heightens/does not heighten the emotional response to her poetry

- intensifying feelings of joy, hope, tenderness, nostalgia, empathy, etc.
- amplifying feelings of anger, bitterness, fear, loathing, distress, outrage, etc.
- eliciting a less emotional/more thoughtful/intellectual response **Etc.**

P 15	
C 15	
L 15	
M 5	

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

EMILY DICKINSON

2. **Discuss how Dickinson's unique approach to language, and the balance between beauty and horror in her imagery, help to relieve some of the darker aspects of her poetry. Develop your response with reference to the poems by Emily Dickinson on your course.**

Candidates should discuss how Dickinson's unique approach to language, and the balance between beauty and horror in her imagery, help to relieve some of the darker aspects of her poetry. Pay attention to the quality of the discussion and the development of the response with reference to the poetry by Emily Dickinson on the Leaving Certificate English course.

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 U B R for Dickinson's unique approach to language, & the balance between beauty & horror in her imagery, help to relieve some of the darker aspects of her poetry

Indicative material

Dickinson's unique approach to language

- her use of unconventional punctuation; surprising conceits; perplexing use of paradox; innovative deployment of persona, dramatic personification, challenging aphoristic compression **Etc.**

and the balance between beauty and horror in her imagery

- vivid imagery drawn from the natural world
- beautiful imagery of light, shade and colour
- evocative images of despair and mental fragility
- disturbing and frightening images
- bleak depictions of death and funereal scenes
- the ambiguity of some of the imagery and the tension created within some images **Etc.**

help/do not help to relieve some of the darker aspects of her poetry

- by adding humour, wit or irony to her work
- alleviating/amplifying the anguish associated with some of her thematic concerns
- intensifying/decreasing feelings of gloom, despair and loneliness
- relieving/deepening the sense of brooding horror that permeates her poems **Etc.**

P 15	
C 15	
L 15	
M 5	

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

3. **Discuss how Rich makes effective use of a variety of characters, often in dramatic settings, to probe both personal issues and wider social concerns in her poems. Develop your response with reference to the poetry by Adrienne Rich on your course.**

Candidates should discuss how Rich makes effective use of a variety of characters and dramatic settings to probe both personal issues and wider social concerns in her poems. Pay attention to the quality of the discussion and the development of the response with reference to the poetry of Adrienne Rich 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 CPS for the effective use of a variety of characters, often in dramatic settings, to probe both personal issues and wider social concerns in Rich's poems.

Indicative material

Rich makes effective use of a variety of characters, often in dramatic settings

- symbolic figures in metaphorical landscapes
- male and female figures/personae in domestic/perilous/striking settings
- the poet appears implicitly or explicitly in her own work in various settings
- strong characters/survivors/innovators/inventors, etc. in vivid settings **Etc.**

to probe both personal issues

- identity; her role as an artist; her search for meaning in life; her various struggles **Etc.**

and wider social concerns in her poems

- feminist concerns; the validity and efficacy of language; power/powerlessness; debunking myths; issues of equality/inequality; oppression/repression **Etc.**

P 15	
C 15	
L 15	
M 5	

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

WILLIAM WORDSWORTH

4. Discuss Wordsworth's use of natural imagery, often in specific settings, to convey insights into the power of memory and the value of reflection. Develop your response with reference to the poetry by William Wordsworth on your course.

Candidates should discuss Wordsworth's use of natural imagery, often in specific settings, to convey insights into the power of memory and the value of reflection. Pay attention to the quality of the discussion and the development of the response, with reference to the poems by William Wordsworth 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 1 M R for Wordsworth's use of natural imagery, often in specific settings, to convey insights into the power of memory and the value of reflection.

Indicative material:

Wordsworth uses natural imagery, often in specific settings

- the colours/sounds/sensations of the natural world; unspoiled wilderness; celestial imagery; images that capture/convey the power/beauty/peace/tranquility/harmony of the natural world often in specific settings **Etc.**

to convey insights into the power of memory

- to access emotions; to comfort and console; to provide pleasure; to release nature's powers; to enable us to re-live past experiences; to recall those we loved to mind; to recapture youthful innocence **Etc.**

and the value of reflection

- as an antidote to sadness, sorrow & despair; a means to achieve a higher communion with nature; it permits us to "see into the life of things"; to arrange sights/impressions/experiences into new patterns with deeper meaning; it helps us comprehend the "still sad music of humanity"; it aids us to achieve tranquility/transcendence **Etc.**

P 15	_____
C 15	_____
L 15	_____
M 5	_____

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

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

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

Appendix 2

ASSESSMENT CRITERIA – GRADE GRID

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

Discrete Criteria:

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

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

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

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

Combined Criteria:

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

REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a 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.

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

18P16

18C14

18L12

42

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

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

Example:

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

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

In using Combined Criteria, the following will apply:

Questions valued at 40 marks are assessed out of 36 marks

Questions valued at 30 marks are assessed out of 27 marks

Questions valued at 20 marks are assessed out of 18 marks

Questions valued at 15 marks are assessed out of 13 marks

Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

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

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

1. CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT
 - Mark both attempts out of full marks.
 - Disallow the lower mark.
2. CANDIDATE ANSWERS 2 OR MORE QUESTIONS A AND 1 QUESTION B (or vice versa)
 - Mark all the attempts.
 - Allow the Question B to stand and the highest Question A from a different text.
3. CANDIDATE ANSWERS ALL THE QUESTIONS A AND QUESTIONS B
 - Mark all the attempts.
 - Award the highest valid combination.
4. THERE IS NO ATTEMPT AT SHAKESPEARE (Higher Level only) – consider the following:
 - Single Text answer on non-Shakespearean text = 40 ex 60.
 - Mark the Comparative answer as per the marking scheme = 48 ex 70.
 - As there is no Shakespeare attempt, deduct one third of the mark awarded for the Comparative question (rounded down) – in this case 16 marks, giving an adjusted total of 32. This is now the final mark for the Comparative answer.
 - In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

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

5. INCORRECT USE OF SINGLE TEXT/UNPRESCRIBED TEXT IN COMPARATIVE STUDY
 - **Mark the Comparative answer as per the Marking Scheme.**
 - Where the number of texts in a global (70 mark) answer is **three** but includes the text already used in answer to the Single Text question, deduct **one third** of the mark awarded.
 - Where the Single Text, already used in answer to the single text question, is used again in either part (a) or (b) of a two part answer, deduct the appropriate fraction of the mark awarded.
6. INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY
 - **Mark the Comparative answer as per the Marking Scheme.**
 - Where the number of texts required in a global (70 mark) answer is three and only two texts feature, deduct **one third** of the mark awarded.
 - Where “**two other texts**” are required (in a 40 mark answer) and only one new text features, deduct **half** of the marks awarded for that part of the question.
 - In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

Appendix 5

Online Marking Annotations		
Symbol	Description	Denoting
✓	Tick	Correct, Relevant, Valid, Of Merit
✗	Cross	Incorrect
	Horizontal Wavy Line	Error Underlined
	Vertical Wavy Line	Page Seen
	Letters MMS in a box	Modified Marking Scheme Applied
	Letters INVLD in a box	Text used in an invalid fashion See Important Note Page 31 & Appendix 4, Points 4, 5 & 6

