



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2019

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 2019 – 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 2019 is set out in DES Circular **0006/2017**

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 – WHAT IS ART FOR?

QUESTION A – 50 Marks

- (i) **Based on your reading of TEXT 1, explain three points Jeanette Winterson makes about the value and importance of the arts. Support your response with reference to the text. (15)**

Candidates should identify and explain three distinct points Jeanette Winterson makes about the value and importance of the arts. 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:

- the importance of art is that it “is a different value system”/a counter-culture
- the author argues that art is important because it can nourish the human spirit/helps us to better understand ourselves/encourages us to be reflective/resilient
- she suggests that art values individual vision/emotion/imagination
- she argues that art has value because it is timeless, potent, confrontational, difficult, challenging

Etc.

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

TEXT 1 QA (contd.)

- (ii) In TEXT 1, Jeanette Winterson claims that, “We go to Shakespeare to find out about ourselves now.” With reference to a Shakespearean play you have studied for your 2019 Leaving Certificate course, identify an image, moment or episode that revealed something to you about “ourselves now”. Explain the insight(s) you gained about “ourselves now” from engaging with this image, moment or episode. (15)

Expect candidates to identify an image, moment or episode in either *Macbeth* or *The Tempest* that revealed something to them about “ourselves now”. Candidates should explain the insight(s) they gained about “ourselves now” from their chosen image, moment or episode. Allow candidates to interpret “ourselves now” as having meaning in the present for ourselves as individuals and/or our contemporary society. Pay particular attention to the focus on insight(s) and the quality of the explanation provided.

Mark ex 15 by reference to the criteria for assessment.

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

- (iii) Identify four elements of argumentative or persuasive language, evident in TEXT 1, and explain why their use might encourage readers to agree with the views expressed by the writer in the article. You may include any combination of elements of the language of argument or the language of persuasion in your response. Support your answer with reference to the text. (20)

Expect candidates to identify any combination of four elements of argumentative or persuasive language and explain why their use might encourage readers to agree with the views expressed by the writer in the article. Pay particular attention to the quality of the explanation provided. Answers should be supported by reference to the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- passionate/convincing/logical and rational tone encourages agreement
- the use of contrast colours our attitude
- interesting choice of words/clarity/eloquence of expression – makes points convincing
- the employment of allusions/quotations/anecdotes/repetition substantiates/reinforces agreement
- inclusive/rhetorical language, authoritative tone convinces

Etc.

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

QUESTION B – 50 Marks

In TEXT 1, Jeanette Winterson extols the virtues of the arts, arguing that artistic activities are beneficial both for individuals and for society in general. She also gives her views on the relationship between art and money. Write an opinion piece, suitable for publication in a broadsheet newspaper, in which you extol the varied virtues of sport, put forward a reasoned argument to persuade readers that sport benefits both individuals and society, and give your views on the appropriate relationship between sport and money.

Candidates should assume a register suitable for publication in a broadsheet newspaper. In their opinion piece they should extol the varied virtues of sport, put forward a reasoned argument to persuade readers that sport benefits both individuals and society, and give their views on the appropriate relationship between sport and money.

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: express an opinion/put forward a point of view in a register suitable for a national readership relevance focus on all aspects of the question – extol the varied virtues of sport, put forward a reasoned argument to persuade readers that sport benefits both individuals and society, and give a view or views on the appropriate relationship between sport and money 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.
- 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 – A PHOTOGRAPHER’S PERSPECTIVE

QUESTION A – 50 Marks

- (i) Based on your reading of page 4 of TEXT 2, explain three points the character, Tom, makes about the value and power of “proper” photographs. Support your response with reference to the text. (15)

Candidates should identify and explain three distinct points the character, Tom, makes about the value and power of “proper” photographs. 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:

- the value and power of “proper” photographs is that they spring “from thoughtful creative decisions and a particular way of seeing”
- the right image has the power to achieve iconic status/“impact on our consciousness”/effect change
- he suggests that “proper” photographs have value because they encapsulate a life/a history/experiences
- a “proper” photograph has power and value because it “steps forward”/“will always exist”

Etc.

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

- (ii) Exploring texts can provide opportunities for “a glimpse of the familiar from a different angle”. With reference to any text on your Leaving Certificate English course*, identify an image, moment or episode that enabled you to see something familiar from a different perspective. Explain the insight(s) you gained into something familiar from engaging with this image, moment or episode.

*Texts specified for study for Leaving Certificate English in 2019, including poetry, single texts and texts (including films) prescribed for comparative study. (15)

Expect candidates to identify an image, moment or episode, in a text specified for study for Leaving Certificate English in 2019, that enabled them to see something familiar from a different perspective. Candidates should explain the insight(s) into something familiar they gained from engaging with this image, moment or episode. Pay particular attention to the focus on insight(s) and the quality of the explanation provided.

Mark ex 15 by reference to the criteria for assessment.

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

TEXT 2 QA (contd.)

- (iii) **Identify and discuss four elements of the language of narration, evident on page 4 of TEXT 2, that contribute to making Tom a real and convincing character. Support your answer with reference to the text.** (20)

Expect candidates to identify and discuss four elements of the narrative style that contribute to making Tom a real and fascinating character. 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:

- various aspects of the narrative e.g. the setting/reference to real events/the mood/tone support the convincing creation of this character
- use of a personal voice/first person narration helps to reveal Tom's authentic character
- forthright views, expressed through the use of powerful language, make him more believable
- references to the contemporary world/his profession support the realism of Tom's character
- Tom's reflections on his daughter add to the credibility of his character

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

Look at the photograph on page 5 and imagine you are fleeing Earth on the last spaceship evacuating the planet after human actions have made our world uninhabitable. Write a reflective journal entry, which you hope will be preserved for future generations. In it you should criticise humanity's folly which resulted in the loss of our earthly home, share your personal memories of the planet, and celebrate some of Earth's former glories.

Candidates should assume a register suitable for a reflective journal entry (aimed at future generations) in the context of an uninhabitable planet. In their journal entries they should criticise humanity's folly which resulted in the loss of our earthly home, share their personal memories of the planet, and celebrate some of Earth's former glories.

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 – reflective tone, sense of audience, awareness of context relevance focus on all aspects of the question – criticise humanity's folly which resulted in the loss of our earthly home, share their personal memories of the planet, and celebrate some of Earth's former glories 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 – LIBRARIES: CATHEDRALS OF OUR SOULS

QUESTION A – 50 Marks

- (i) Based on your reading of TEXT 3, explain three points Caitlin Moran makes about the social benefits of public libraries. Support your response with reference to the text. (15)

Candidates should identify and explain three distinct points Caitlin Moran makes about the social benefits of public libraries. Pay particular attention to the quality of the explanation provided. Responses should be supported with reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- libraries redress social deficits – “a balancing of the power”/more equitable society
- they epitomise appropriate social values – having a library supports education/provides cultural enrichment/feeds the collective imagination
- provide comfort, sanctuary, dignity and joy, especially valuable in socially deprived situations
- help to promote psychological/emotional well-being and self-esteem
- elevate the citizen over the consumer

Etc.

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

- (ii) Exploring texts can open metaphorical doors into other worlds. With reference to any text on your Leaving Certificate English course*, identify an image, moment or episode that opened a door into another world for you. Explain the insight(s) you gained about the value of imaginatively entering another world by engaging with this image, moment or episode.

*Texts specified for study for Leaving Certificate English in 2019, including poetry, single texts and texts (including films) prescribed for comparative study. (15)

Expect candidates to identify an image, moment or episode, in a text specified for study for Leaving Certificate English in 2019, that opened a door (literal or metaphorical) into another world for them. Candidates should explain the insight(s) they gained about the value of imaginatively entering another world by engaging with this image, moment or episode. Pay particular attention to the focus on insight(s) and the quality of the explanation.

Mark ex 15 by reference to the criteria for assessment.

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

TEXT 3 QA (contd.)

- (iii) Identify and discuss four elements of the writer's style, evident in TEXT 3, that contribute to making this a good example of a personal essay. Support your answer with reference to the text. (20)

Expect candidates to identify and discuss four elements of the writer's style that, in their opinion, contribute to making this a good personal essay. 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:

- use of authentic personal voice/sustained reflective tone effectively express the writer's strongly held views
- use of personal details and anecdotes adds authenticity and engages readers
- freshness of expression, lively, entertaining and humorous turn of phrase provide evidence of an original style
- the writing is both emotionally engaged and engaging
- coherent structure, interesting opening/strong conclusion, vivid imagery, inclusive language contribute to making this a good example of a personal essay

Etc.

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

TEXT 3 QB**QUESTION B – 50 Marks**

The expansion of online shopping has had a devastating effect on all types of real shops and department stores. Write an introduction to a collection of essays in support of real shops, in which you celebrate the joys of 'real' shopping, explain what the presence of shops and shoppers brings to communities, and discuss some of the implications for us all of the ever-increasing popularity of online shopping.

Candidates should assume a register appropriate to an introduction to a collection of essays in support of real shops. In their introductions they should celebrate the joys of 'real shopping', explain what the presence of shops and shoppers brings to communities, and discuss some of the implications for us all of the ever-increasing popularity of online shopping.

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 – an introduction to a collection of essays in support of real shops should invite and encourage readers to engage with the collection focus on all aspects of the question – celebrate the joys of 'real' shopping, explain what the presence of shops and shoppers brings to communities and discuss some of the implications for us all of the ever-increasing popularity of online shopping relevance freshness and originality, etc.
- C:** Sustained focus continued control of register management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics
- Etc.**

| | |
|------|--|
| P 15 | |
| C 15 | |
| L 15 | |
| M 5 | |

| 50 marks | H1 | H2 | H3 | H4 | H5 | H6 | H7 | H8 |
|----------|---------|---------|---------|---------|---------|---------|---------|--------|
| | 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 2, Tom expresses the view that people favour photographs that feature sunsets.

Write a descriptive essay which captures a sense of the difference between dawn and dusk and celebrates both the beginning and the end of the day.

Candidates should write a descriptive essay which captures a sense of the difference between dawn and dusk and celebrates both the beginning and the end of the day. A descriptive essay may contain other elements (e.g. narrative) but the focus should be placed on descriptive writing.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **descriptive essay** which captures a sense of the difference between dawn and dusk and celebrates both the beginning and the end of the day
understanding of genre – the effective use of some elements of descriptive writing
e.g. figurative language, imagery, use of setting, creation of atmosphere/mood,
attention to detail, quality of observation, etc.
relevance
originality and freshness, etc.
- C:** The extent to which the descriptive writing is successfully shaped, developed and sustained
sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

| | |
|------|-------|
| P 30 | _____ |
| C 30 | _____ |
| L 30 | _____ |
| M10 | _____ |

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

COMPOSING 2

2. In TEXT 3, Caitlin Moran describes herself like a time bandit or spy in her local library.

Write a short story, suitable for publication in a collection of spy stories, in which a librarian, a photograph and a chair are central to the narrative.

Candidates should write a short story suitable for publication in a collection of spy stories, in which a librarian, a photograph and a chair are central to the narrative.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **short story** suitable for publication in a collection of spy stories, in which a librarian, a photograph and a chair are central to the narrative
understanding of genre – the effective use of some elements of the short story e.g. narrative shape, setting, plot, characterisation, suggestion, atmosphere, dialogue, tension, narrative voice, resolution, etc.
relevance
originality and freshness, etc.
- C:** The extent to which the narrative is successfully shaped, developed and sustained
sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

| | |
|------|-------|
| P 30 | _____ |
| C 30 | _____ |
| L 30 | _____ |
| M10 | _____ |

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

3. The theme of TEXTS 1, 2 and 3 is “Feeding Our Imaginations”.

Write a personal essay in which you reflect on what feeds your imagination.

Candidates should write a personal essay in which they reflect on what feeds their imaginations.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – **a personal essay**, which reflects on what feeds the candidate’s imagination
understanding of genre – the effective use of some elements of personal writing e.g.
written in the first person, reflective insights, confessional tone, individual observation,
use of personal anecdotes, etc.
relevance
originality and freshness, etc.
- C:** The extent to which the personal approach is successfully shaped, developed and sustained
sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics Etc.

| | |
|------|-------|
| P 30 | _____ |
| C 30 | _____ |
| L 30 | _____ |
| M10 | _____ |

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

COMPOSING 4

4. TEXT 2 is based on a series of edited extracts from the novel, *Travelling in a Strange Land*.

Write a short story which captures the evolving relationship between two characters – one young and one old – as they travel in a strange land.

Candidates should write a short story which captures the evolving relationship between two characters – one young and one old – as they travel in a strange land.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – **a short story** which captures the evolving relationship between two characters – one young and one old – as they travel in a strange land
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, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

| | |
|------|-------|
| P 30 | _____ |
| C 30 | _____ |
| L 30 | _____ |
| M10 | _____ |

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

COMPOSING 5

5. In TEXT 1, we are told that “Art is a different value system”.

Write a discursive essay about some of the items you think symbolise the values held by people of your age in Ireland in 2019.

Candidates should write a discursive essay about more than one item which they think symbolise the values held by people of their age in Ireland in 2019.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – **a discursive essay**, in which candidates consider and discuss the items they think symbolise the values held by people of their age in Ireland in 2019
understanding of genre – the effective use of some elements of discursive writing e.g. use of references, arguments and counter-arguments, consideration of a variety of views and opinions, illustrations, analysis, etc.
relevance
originality and freshness, etc.
- C:** The extent to which the discussion is successfully shaped, developed and sustained
sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

| | |
|------|-------|
| P 30 | _____ |
| C 30 | _____ |
| L 30 | _____ |
| M10 | _____ |

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

COMPOSING 6

6. In TEXT 3, Caitlin Moran writes about a place that helped to shape and define her.

Write a personal essay in which you reflect on some of the places that have helped to shape and define you, and the significance of these places in your life.

Candidates should write a personal essay in which they reflect on some of the places (literal and/or metaphorical) that have helped to shape and define them, and the significance of these places in their lives.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **personal essay** in which the candidates reflect on some of the places that have helped to shape and define them, and the significance of these places in their lives
understanding of genre – the effective use of some elements of personal writing
e.g. written in the first person, reflective insights, confessional tone, individual observation(s), use of personal anecdotes, etc.
relevance
originality and freshness, etc.
- C:** The extent to which the personal approach is successfully shaped, developed and sustained
sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

| | |
|------|--|
| P 30 | |
| C 30 | |
| L 30 | |
| M10 | |

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

Composing 7

7. Tom, the character in David Park's novel featured in TEXT 2, is critical of selfies.

Write a speech, to be broadcast online, for or against the motion: *We are a self-obsessed generation.*

Expect candidates to write a speech suitable for broadcast online for or against the motion: *We are a self-obsessed generation.*

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – **a speech**, to be broadcast online, for or against the motion: *We are a self-obsessed generation.*
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 – an online speech may be accessed by a wide and diverse 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, 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 Americanah – Chimamanda Ngozi Adichie

- (i) Identify and discuss a variety of insights you gained into the subject of identity through your engagement with Adichie’s novel, *Americanah*. Develop your answer with reference to the text.**

Candidates should identify and discuss at least two distinct insights they gained into the subject of identity through their engagement with Adichie’s novel, *Americanah*. Pay particular attention to the quality of the discussion. Responses should be developed with reference to the text.

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

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

Code I/I for insights gained into the subject of identity

Indicative material:

- identity is a complex multi-faceted concept – personal, cultural, historical, social, etc.
- an abstract, uncertain, concept – constantly under review
- social identity is a “label” – symbols associated with this e.g. fake/genuine ID cards
- the centrality of race, gender, class, cultural norms, wealth, status, etc. in shaping identity
- characters can exhibit both true and false identities
- elements of identity are not always fixed or stable
- cultural/societal pressures can affect the development of both true and false identity
- social assimilation may demand a betrayal, denial, subversion of true/authentic identity
- techniques used to define personal identity e.g. blogging, hair dressing, language, accent 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 |

AMERICANAH (ii)

(ii) "The female characters in Adichie's novel, *Americanah*, fail each other."

Based on your reading of the novel, to what extent do you agree or disagree with the above statement? Explain your answer, giving reasons for your response. Develop your answer with reference to Adichie's novel, *Americanah*.

Candidates are free to agree or disagree wholly or in part with the statement provided. In their answers, candidates should explain the extent to which they agree and/or disagree with the statement, developing their responses with reference to the text.

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

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

Code F/F for female characters do/do not fail each other

Indicative material:

- females can support/betray each other (Aunt Uju/Shan, etc.)
- relationships between females can be deep/shallow/ambiguous
- women support each other through simple acts of solidarity e.g. hair braiding
- female characters tend to be independent women, who neither need/offer support
- the patronising nature of some female characters does not imply any sense of solidarity
- solidarity may not come naturally to the more opinionated female characters **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 HANDMAID'S TALE (i)

B The Handmaid's Tale – Margaret Atwood

- (i) Identify and discuss a variety of insights you gained into the subject of identity through your engagement with Atwood's novel, *The Handmaid's Tale*. Develop your answer with reference to the text.

Candidates should identify and discuss at least two distinct insights they gained into the subject of identity through their engagement with Atwood's novel, *The Handmaid's Tale*. Pay particular attention to the quality of the discussion. Responses should be developed with reference to the text.

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

- | | | |
|----|---|------|
| P: | Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc. | 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 I/I for insights gained into the subject of identity

Indicative material:

- identity is a complex multi-faceted concept – personal, cultural, historical, social, etc.
- an abstract, uncertain, concept – constantly under review
- social identity is a “label” – symbols associated with this e.g. dress/uniform, titles, etc.
- the centrality of gender, class, cultural norms etc. in the development of identity
- elements of identity are not always fixed or stable
- cultural/societal pressures can affect the development of both true/false/ambiguous identities
- social assimilation may demand a betrayal, denial, subversion of true/authentic identity
- techniques used to define/control/maintain personal identity e.g. secrets, memories, 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 |

THE HANDMAID'S TALE (ii)

(ii) "The female characters in Atwood's novel, *The Handmaid's Tale*, fail each other."

Based on your reading of the novel, to what extent do you agree or disagree with the above statement? Explain your answer, giving reasons for your response. Develop your answer with reference to Atwood's novel, *The Handmaid's Tale*.

Candidates are free to agree or disagree wholly or in part with the statement provided. In their answers, candidates should explain the extent to which they agree and/or disagree with the statement, developing their responses with reference to the text.

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

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

Code F/F for female characters do/do not fail each other

Indicative material:

- females can support/exploit each other (the Aunts/Moira, Offglen/Serena Joy, etc.)
 - relationships between females can be deep/shallow/ambiguous
 - Offred epitomises female resistance
 - social restrictions amplify the importance of small acts of kindness/subtle indications of support
 - females often sit in aloof judgement of other female characters
 - solidarity may not come naturally to the more passive/radical/indoctrinated female characters
- Etc.**

| | |
|------|-------|
| P 18 | _____ |
| C 18 | _____ |
| L 18 | _____ |
| M 6 | _____ |

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

C Persuasion – Jane Austen

- (i) Identify and discuss a variety of insights you gained into the subject of identity through your engagement with Austen's novel, *Persuasion*. Develop your answer with reference to the text.

Candidates should identify and discuss at least two distinct insights they gained into the subject of identity through their engagement with Austen's novel, *Persuasion*. Pay particular attention to the quality of the discussion. Responses should be developed with reference to the text.

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

- P:** Focus/relevance of response/well chosen, compelling points /originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, 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 I/I for insights gained into the subject of identity

Indicative material:

- identity linked to social class/marital status/age
- in a patriarchal society – women's identities strongly linked to their fathers/husbands
- personal identity evolves/grows/develops/emerges – self-worth/independence can surface
- true identities can emerge in moments of crisis
- true identity stifled through the rigid observation of social conventions and norms **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) “The female characters in Austen’s novel, *Persuasion*, fail each other.”

Based on your reading of the novel, to what extent do you agree or disagree with the above statement? Explain your answer, giving reasons for your response. Develop your answer with reference to Austen’s novel, *Persuasion*.

Candidates are free to agree or disagree wholly or in part with the statement provided. In their answers, candidates should explain the extent to which they agree and/or disagree with the statement, developing their responses with reference to the text.

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

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

Code F/F for female characters do/do not fail each other

Indicative material:

- females can support/undermine each other (Anne, Lady Russell, Mrs Smith, Mary, etc.)
- relationships between females can be deep/shallow/ambiguous
- self-interest often dominates female relationships
- Anne is tolerant/supportive of so many other female characters
- solidarity may not come naturally to the more fickle/shallow female characters **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 |

D By the Bog of Cats – Marina Carr

- (i) Discuss the reasons why, in your opinion, Marina Carr's use of a variety of horrific, bizarre and unbelievable elements does or does not heighten the tragic intensity of her play, *By the Bog of Cats*. Develop your answer with reference to the text.

Candidates should discuss at least two reasons why Carr's use of a variety of horrific, bizarre and unbelievable elements does or does not heighten the tragic intensity of the play, *By the Bog of Cats*. "A variety of horrific, bizarre and unbelievable elements" may be considered either individually or collectively. Pay particular attention to the quality of the discussion and the extent to which the answer is developed with reference to the text.

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

- P:** Focus/relevance of response/well chosen, compelling points /originality of thought/ 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 E/HT for use of horrific/bizarre/unbelievable element(s) does/does not heighten tragic intensity

Indicative material:

the use of horrific, bizarre and unbelievable elements (e.g. the mutilated corpse of the black swan, savage violence, disturbing imagery, bizarre characters, the bog, foreshadowing, dialect, songs, allusions, etc.)

does heighten

the tragic intensity of her play by amplifying Hester's tragic fate, by enhancing the tragic suspense/anticipation/tension, by conveying pathos and poignancy, by magnifying the tragic flaw of an excess of self-knowledge, by rewriting myths/tragedy to suit her contemporary view, by delivering the final tragic outcome **Etc.**

does not heighten

the tragic intensity of her play by introducing contrived horrific, bizarre, and unbelievable elements as these reduce the tragedy to melodrama, pathos to pantomime and fear to farce; such elements lessen the psychological pressure on the audience **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 |

BY THE BOG OF CATS¹ (ii)

- (ii) **Discuss how Marina Carr uses language to create dark comedy and add a poetic quality to her play, *By the Bog of Cats*. Develop your answer with reference to the text.**

Candidates should discuss how Marina Carr uses language to create dark comedy and add a poetic quality to her play, *By the Bog of Cats*. Pay particular attention to the quality of the discussion and the extent to which the answer is developed with reference to the text.

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

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/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 LC for how language is used to create dark comedy

Code LP for how language is used to add a poetic quality

Indicative material:

Use of language: imagery (including symbolism and motif) e.g. animal, fire, the white dress, the swan, knives, etc.; contrast; dialect, songs, stage directions, dialogue, hyperbole, mythology, powerful speech rhythms **Etc.**

to create dark comedy through macabre/carnivalesque comic scenes, through the use of absurd/surreal humour, through grotesque imagery, through the accentuation of farcical/dark/incongruous/disturbing moments, through the presence of characters with comic/violent/unpredictable/subversive potential **Etc.**

to add a poetic quality through the poetic magic/sound of the language, through the extraordinary construction of images, through the engagement with Hester's emotional landscape, through the exploration of romantic/passionate love, through the accentuation of lyricism in the drama, through the play's elegiac qualities **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 |

E Macbeth – William Shakespeare

- (i) Discuss the reasons why, in your opinion, Shakespeare's use of a variety of horrific, bizarre and unbelievable elements does or does not heighten the tragic intensity of his play, *Macbeth*. Develop your answer with reference to the text.

Candidates should discuss at least two reasons why Shakespeare's use of a variety of horrific, bizarre and unbelievable elements does or does not heighten the tragic intensity of the play, *Macbeth*. "A variety of horrific, bizarre and unbelievable elements" may be considered either individually or collectively. Pay particular attention to the quality of the discussion and the extent to which the answer is developed with reference to the text.

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

- P:** Focus/relevance of response/well chosen, compelling points /originality of thought/ 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 E/HT for use of horrific/bizarre/unbelievable element(s) does/does not heighten tragic intensity

Indicative material:

the use of horrific, bizarre and unbelievable elements (e.g. witches, metaphorical dagger, gory ghost, savage violence, disturbing imagery, apparitions, etc.)

does heighten

the tragic intensity of his play by demonstrating the profound impact of Macbeth's tragic flaw on himself/others/Scotland; by amplifying the tragic nature of Macbeth's fall from grace; by representing the embodiment of evil/Macbeth's conscience; by enhancing the tragic suspense and tension; by delivering pathos and poignancy; by emphasising the frailty of the human condition; by eliminating all hope of joy, redemption or a happy ending, by increasing the psychological pressure on the audience **Etc.**

does not heighten

the tragic intensity of his play by introducing contrived horrific, bizarre, and unbelievable elements as these reduce the tragedy to melodrama, pathos to pantomime and fear to farce; such elements lessen the psychological pressure on the audience **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 |

MACBETH¹ (ii)

- (ii) Discuss how Shakespeare's use of language, including imagery, plays an important part in developing our understanding of one of the following aspects of his play, *Macbeth*: themes; characterisation; setting and atmosphere. Develop your answer with reference to the text.

Candidates should discuss how Shakespeare's use of language, including imagery, plays an important part in developing our understanding of one of the following aspects of the play: themes (at least two), characterisation (one or more characters), setting and atmosphere. Pay particular attention to the quality of the discussion and the extent to which the answer is developed with reference to the text.

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

- | | |
|---|-------------|
| P: Focus/relevance of response, well chosen, compelling points, originality of thought, 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 L/UA for the importance of language in our understanding of one of the following aspects: themes or characterisation or setting and atmosphere

Indicative material:

Use of language: imagery (including symbolism and motifs) e.g. blood, light & darkness, sleep, clothing, animal imagery, etc.; soliloquies; contrast; dialogue, rhythm, etc.

plays an important part in our understanding of:

themes: language used to embody key thematic concepts such as kingship, ambition, fate, etc.; to communicate thematic concerns such as the nature of good and evil or the danger of confusing appearance & reality; to clarify, reinforce and develop overarching thematic concerns such as the nature of the human condition, etc.

OR characterisation: language used to provide psychological insights; explain action; reveal qualities/defects; demonstrate character complexity; create dramatic roles and personae, etc.

OR setting and atmosphere: language used to develop our understanding (on a literal and metaphorical level) of the strange/surreal/violent/comic/bleak/dark nature of a variety of settings, including the heath, the castles, Scotland & England; to facilitate and enhance our understanding of a range of atmospheres, which are often intense and highly charged e.g. Gothic, supernatural, bleak, desolate, tragic, frightening, horrific, brutal, 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 |

THE COMPARATIVE STUDY

SECTION II – THE COMPARATIVE STUDY (70 marks)

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

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

GENERAL

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

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

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

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

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

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

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

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

Note 3 General Vision and Viewpoint may be understood by candidates to mean the broad outlook of the authors of the texts and/or the texts themselves as interpreted and understood by the reader.

GENERAL VISION & VIEWPOINT³ (1)

A GENERAL VISION & VIEWPOINT

1. **“Our personal beliefs – our views and values – can influence our sense of the general vision and viewpoint of a text.”**
 - (a) **With reference to one text on your comparative course, explain how your sense of the general vision and viewpoint was influenced by at least one of your personal beliefs. Develop your response with reference to the text.** (30)

Expect candidates to explain how their sense of the general vision and viewpoint of **one** comparative text was influenced by **at least one** of their personal beliefs. Allow for a broad interpretation of “personal beliefs”. 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 General Vision and Viewpoint**
- **effective explanation of how the candidate’s sense of the General Vision and Viewpoint was influenced by at least one personal belief**

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:

- our personal beliefs in relation to gender, racism, sectarianism, ageism, politics, social responsibility, social class, etc. influence perspective/viewpoint
- our ethical/moral values regarding loyalty, honesty, family, etc. colour our sense of the general vision and viewpoint
- our personal prejudice/bias affects our responses to texts either consciously or subconsciously
- encountering value systems that run counter to our own can alter/reinforce our conception of the general vision and viewpoint
- our sense of the general vision and viewpoint can be influenced by the extent to which we personally believe the ending is just/unfair/ambiguous

Etc.

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

GENERAL VISION & VIEWPOINT³ (1) contd.

- (b) Compare how your sense of the general vision and viewpoint in each of two other comparative texts was influenced by at least one of your personal beliefs. Develop your response with reference to your chosen texts.**

In response to 1. (b) you may refer to the same or different personal belief(s) that you referred to in 1. (a) above. You may refer to the same personal belief or different personal beliefs in relation to each of your two other comparative texts. (40)

Expect candidates to compare how their sense of the general vision and viewpoint of **two other** comparative texts was influenced by **at least one** of their personal beliefs. Allow for a broad interpretation of “personal beliefs”. Responses should be developed with reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of effective comparison within the mode, General Vision and Viewpoint
- evidence of understanding of the concept of General Vision and Viewpoint in relation to two texts
- focus on how their sense of the general vision and viewpoint of two other comparative texts was influenced by at least one of their personal beliefs

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 or different personal belief(s) in each of their chosen texts. They may refer to the same or different personal belief(s) 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 |

GENERAL VISION & VIEWPOINT³ (2)

2. **“Our view of the personal integrity of a central character can help to shape our impression of the general vision and viewpoint of a text.”**

Compare the extent to which your view of the personal integrity of one central character, in each of three texts on your comparative course, helped to shape your impression of the general vision and viewpoint of your chosen texts. Develop your answer with reference to the texts. (70)

Expect candidates to compare the extent to which their view of the personal integrity of one central character in **each of three** comparative texts helped to shape their impression of the general vision and viewpoint of these texts. Answers 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 General Vision & Viewpoint
- evidence of understanding of the mode General Vision and Viewpoint in three texts
- focus on the extent to which views of the personal integrity of a central character shaped candidates' impression of the general vision and viewpoint 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:

- our view of the personal integrity of central characters – i.e. our view of his/her honesty, loyalty, moral/ethical behaviour, etc. – affects our response (sympathetic/antagonistic/ambiguous, etc.) to those characters, and contributes to shaping our impression of the general vision and viewpoint
- the ability/inability of central characters to behave with a degree of integrity in the face of adversity can influence our sense of the general vision and viewpoint
- our initial view of the integrity/lack of integrity of central characters can be accurate/misleading, influencing our impression of the general vision and viewpoint
- the extent to which the conclusion reveals/conceals the level of integrity of central characters shapes our impression of the general vision and viewpoint

Etc.

| | |
|------|--|
| P 21 | |
| C 21 | |
| L 21 | |
| M 7 | |

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

LITERARY GENRE (1)

B LITERARY GENRE

1. (a) Discuss how effectively two techniques are used to provide insight(s) into the mindset of a central character in **one** text on your comparative course. Develop your answer with reference to the text. (30)

Expect candidates to discuss how effectively **two** techniques are used to provide insight(s) into the mindset of a central character 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 the effectiveness of two techniques in providing insight(s) into the mindset of a central character in one 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:

- effective use of narrative voice/dialogue/ flashback/ back story/ setting
- camera used effectively e.g. close-ups, action shots, special effects, unusual angles or point of view shots/voice-overs/music, sound or special effects/editing/use of colour, black and white, etc.
- soliloquy/asides/silence/special effects/lighting/body language/facial expression /costume/ stage directions, etc. can provide revealing insights
- judicious choice of language, imagery, symbols, motifs, detail, use of diaries, letters

Etc.

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

LITERARY GENRE (1) contd.

- (b) Compare how effectively at least one technique is used to provide insight(s) into the mindset of a central character in each of two other texts on your comparative course. Develop your answer with reference to your chosen texts.

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

Candidates should compare the effectiveness with which **at least one** technique is used to provide insight into the mindset of a central character **in each of two other texts** on your comparative course. Responses should be developed with reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of effective comparison within the mode Literary Genre
- evidence of understanding of the mode Literary Genre
- focus on the effectiveness with which at least one technique provided insight into the mindset of a central character in each of two 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 may refer to the same technique or different techniques in relation to each of their chosen texts. They may refer to the same or different techniques as those referred to in answer to 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 Marks | H1 | H2 | H3 | H4 | H5 | H6 | H7 | H8 |
|-------------|---------|----|----|----|----|----|----|--------|
| | 40 - 36 | 32 | 28 | 24 | 20 | 16 | 12 | 11 - 0 |

LITERARY GENRE (2)

2. Compare how mood or atmosphere is created in each of **three** texts on your comparative course. Refer to at least one technique used to create mood or atmosphere in each of your chosen texts. Develop your answer with reference to your chosen texts.

You may refer to the same technique or different techniques in each of your chosen texts.
(70)

Expect candidates to compare the extent to which mood or atmosphere is created by reference to at least one technique in each of **three** comparative texts. Answers 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, 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 mood or atmosphere is created by the use of at least one technique 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:

- use of narrative voice/dialogue/flashback/back story/setting to create mood/atmosphere
- camera used to evoke atmosphere e.g. close-ups, action shots, special effects, unusual angles or point of view shots/voice-overs/music, sound or special effects/editing/use of colour, black and white, etc.
- soliloquy/asides/silence/special effects/lighting/ body language/facial expression/costume/stage directions, etc. can heighten mood/atmosphere
- choice of language - evocative imagery, symbols, motifs, detail, use of diaries, letters can create joyful/sad/disturbing/Gothic/romantic/surreal moods and atmospheres

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) Discuss the appropriateness of the title, *The Wound in Time*. In your response, make detailed reference to the words chosen by the poet for the title. Develop your answer with reference to the poem as a whole. (10)

Candidates may or may not find the title of the poem appropriate. Pay attention to the quality of the discussion and apt reference to the poem.

Mark ex 10 by reference to the criteria for assessment.

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

(b) Choose two images from the poem that you find particularly effective in capturing the horror of war and explain why you find these images particularly effective for this purpose. (10)

Candidates should choose two images that they find particularly effective in capturing the horror of war and explain why they found them to be effective in this regard. Pay attention to the quality of the explanation.

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. Explain how language is used effectively to maximise the emotional impact of this poem. Make detailed reference to the use of language for this purpose in the poem. (20)

Candidates should explain how language is used effectively to maximise the emotional impact of the poem. Answers should be supported with detailed reference to the use of language for this purpose in the poem. Pay attention to the quality of the explanation.

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**.

BRENDAN KENNELLY

1. Discuss how Kennelly's sensitive exploration of a range of emotions, and his imaginative use of a variety of characters, help to reveal the humanity intrinsic to his work. Develop your response with reference to the poems by Brendan Kennelly on your course.

Candidates should discuss how Kennelly's sensitive exploration of a range of emotions (at least two), and his imaginative use of a variety of characters (at least two), help to reveal the humanity intrinsic to his work. Candidates should engage with all aspects of the question, although not necessarily equally. Pay attention to the quality of the discussion and the development of the response, with reference to the poems by Brendan Kennelly 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/apt choice of poems/evidence of critical literacy/originality, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of quotation and reference, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code EH for **sensitive** exploration of emotions to reveal the humanity intrinsic to his work

Code CH for **imaginative** use of characters to reveal the humanity intrinsic to his work

Indicative material:

Sensitive exploration of a range of emotions helps to reveal the humanity intrinsic to his work:

- poet's empathy evident in his gentle scrutiny of a range of emotions (joy, love, hope, wonder, loneliness, anger, sorrow, etc.)
- delicate probing of complex emotions through judicious use of tone (celebratory, inquisitive, reflective, etc.)
- sympathetic/redemptive approach, sustained awareness of emotional vulnerability reveals a compassionate nature
- non-judgemental/unprejudiced in the face of human frailty **Etc.**

Imaginative use of a variety of characters helps to reveal the humanity intrinsic to his work:

- inclusion of a wide range of characters drawn from personal life/ history/ mythology/ everyday life, reveals an inclusive humanity
- clever/un-stereotypical/innovative use of personae to reveal the complexity of human nature
- use of dialogue/tone/dramatisation conveys tolerance and understanding
- personification to explore the complexity of the human condition –mutability/ resilience/ stoicism/shared humanity, etc./ingenious deployment of diverse characters **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 |

2. **"Bishop makes skillful use of a variety of poetic techniques to produce poems that are often analytical but rarely emotional."**

Discuss the extent to which you agree or disagree with the above statement.

Develop your response with reference to the poems by Elizabeth Bishop on your course.

Candidates should discuss the extent to which they agree or disagree that Bishop makes skillful use of a variety of techniques to produce poems that are often analytical but rarely emotional. Candidates are free to agree or disagree wholly or in part with the statement. Pay attention to the quality of the discussion and the development of the response. Answers should be developed with reference to the poetry by Elizabeth Bishop 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/apt choice of accurate quotation and reference/evidence of critical literacy/originality, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

Code TA/E for skillful use of poetic techniques to produce analytical/emotional poetry

Indicative material:

Bishop makes skillful use of a variety of poetic techniques: e.g. different poetic forms/contrast/personification/imagery/personal voice/characters & personae/repetition/antithesis/tone/diction

Etc.

to produce poems that are often analytical but rarely emotional:

- poetry of great control/apparent detachment/analytical quality that may or may not suppress an emotional response
- reflective/philosophical/observational quality that heightens/lessens detachment
- attempts to avoid sentimentality with the aid of 'distancing' techniques
- highly-charged and provocative questions are presented with restraint
- the clarity/precision/directness of the exposition is unflinching in the face of poignancy/horror/frustration/moments of epiphany
- the clinical/analytical facade often crumbles to reveal pain/frustration/anger

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 |

W. B. YEATS

3. "Yeats's poetry is both intellectually stimulating and emotionally charged."

Discuss the extent to which you agree or disagree with the above statement. Develop your response with reference to the themes and language evident in the poems by W. B. Yeats on your course.

Candidates should discuss the extent to which they agree or disagree, that Yeats's poetry is both intellectually stimulating and emotionally charged. Candidates are free to agree or disagree wholly or in part with the statement. Pay attention to the quality of the discussion and the development of the response. Answers should be developed with reference to the themes and language evident in Yeats's poems 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 IS for intellectually stimulating

Code EC for emotionally charged

Indicative material:

Yeats's poetry is intellectually stimulating:

- complex thematic concerns (art, politics, life/death, mutability/materialism/idealism etc.) are thought-provoking
- stimulating style (use of imagery, symbols, motifs, choice of language, etc.) is intellectually demanding
- historical, mythological, spiritual, political references fascinate
- scholarly/philosophical/cryptic/visionary tendencies are intellectually provocative **Etc.**

Yeats's poetry is emotionally charged:

- concern with the human condition has emotional depth
- deep yearning for truth, love, beauty
- emotionally charged responses to people/places/events
- choice of language, tone (anger, cynicism, idealism, awe, enthusiasm, disillusionment, etc.) heightens the emotional nature of Yeats's verse
- nostalgia adds an emotional charge **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 |

- 4. Discuss how effectively Plath uses a range of images to develop her themes and add drama to her poetry. Develop your response with reference to the poems by Sylvia Plath on your course.**

Candidates should discuss how effectively Plath uses a range of images to develop her themes and add drama to her poetry. Candidates should engage with all aspects of the question, although not necessarily equally. Pay attention to the quality of the discussion and the development of the response, with reference to the poems by Sylvia Plath on the Leaving Certificate English course.

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

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

Code IT for Plath's use of a range of images to develop her themes

Code ID for Plath's use of a range of images to add drama to her poetry

Indicative material:

Plath makes use of a range of images to develop themes:

- imagery used effectively to develop themes of identity/nature/motherhood/mortality/death/despair/politics/feminism/creativity, etc.
- use of symbolism & a variety of metaphors and similes contribute to thematic development
- contrasting images – joy/pain, youth/age, darkness/light – help expand on themes
- imagery used to give concrete expression to conceptual thematic concerns **Etc.**

Plath makes use of imagery to add drama to her poetry:

- dramatic moments/inner turmoil/conflict frequently captured through vivid imagery
- dramatic settings/moods/atmospheres conveyed through evocative imagery
- striking use of colour – red/green/black/white/silver – heightens drama
- personification adds a dramatic dimension – e.g. the mirror, the elm, the poppies, etc.
- surreal, disturbing imagery dramatises intense psychological moments
- strong aural imagery used to dramatic effect through the use of assonance, alliteration, cacophony, rhyme, repetition, etc. **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 |

Appendix 1

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 | e.g. vocabulary, syntax, sentence patterns, punctuation appropriate to the register, use of lively interesting phrasing, energy, style, fluency <i>appropriate to the task</i> | 30 |
| <u>Accuracy of Mechanics</u> | Spelling Grammar | e.g. appropriate levels of accuracy in spelling grammatical patterns appropriate to the register | 10 |

ASSESSMENT CRITERIA – GRADE GRID

| | |
|----------------------------|-----|
| Clarity of Purpose | 30% |
| 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 |

Appendix 3

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 |

Appendix 4

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

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

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

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

CANDIDATE ANSWERS ALL THE QUESTIONS A AND QUESTIONS B

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

THERE IS NO ATTEMPT AT SHAKESPEARE (Higher Level only) – consider the following example:

- Single Text answer on non-Shakespearean text = 40 ex 60.
- Mark the Comparative answer as per the marking scheme = 48 ex 70.
- As there is no Shakespeare attempt, deduct one third of the mark awarded for the Comparative question (rounded down) – in this case 16 marks, giving an adjusted total of 32. This is now the final mark for the Comparative answer.
- In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

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

INCORRECT USE OF SINGLE TEXT/UNPRESCRIBED TEXT IN COMPARATIVE STUDY

- **Mark the Comparative answer as per the Marking Scheme.**
- Where the number of texts in a global (70 mark) answer is **three** but includes the text already used in answer to the Single Text question, deduct **one third** of the mark awarded.
- Where the Single Text, already used in answer to the single text question, is used again in either part (a) or (b) of a two part answer, deduct the appropriate fraction of the mark awarded.

INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY

- **Mark the Comparative answer as per the Marking Scheme.**
- Where the number of texts required in a global (70 mark) answer is three and only two texts feature, deduct **one third** of the mark awarded.
- Where “**two other texts**” are required (in a 40 mark answer) and only one new text features, deduct **half** of the marks awarded for that part of the question.
- In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

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