



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

**Leaving Certificate 2025**

**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 2025 – 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 <b>(P)</b>         | 30% of the marks available for the task |
| • Coherence of Delivery <b>(C)</b>      | 30% of the marks available for the task |
| • Efficiency of Language Use <b>(L)</b> | 30% of the marks available for the task |
| • Accuracy of Mechanics <b>(M)</b>      | 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 2025 is set out in DES Circular **0019/2023**. Assessment will proceed in accordance with the State Examinations Commission booklet, *Instructions to Examiners*.

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

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

# PAPER 1

## SECTION I – COMPREHENDING (100 marks)

### GENERAL

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

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

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

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

### Text 1 QA

## TEXT 1 - The Underdog Effect – Changing Perspectives

### QUESTION A – 50 Marks

- (i) Based on your reading of TEXT 1, what insights do you gain about how the ‘underdog effect’ can influence our perspectives? Make three points, supporting your response with reference to the text. (15)

Candidates should explain three insights they gain, from reading TEXT 1, about how the ‘underdog effect’ can influence our perspectives. Pay particular attention to the quality of the explanation. Reward a sustained focus, development of ideas and clarity of expression. Responses should be supported by reference to TEXT 1.

**Mark ex 15 by reference to the criteria for assessment.**

### Indicative material:

- ‘underdog effect’ heightens our empathy/has an emotional effect/a bias - we romanticise the underdog
  - shapes our opinions about people and issues; we often side with the underdog as we cannot resist the idea of the weak/vulnerable triumphing over the strong/powerful
  - ‘underdog effect’ can be used to gain advantage/as a strategy – sways voting intentions
  - support in sport can be determined by the ‘underdog effect’
  - fuels our sense of injustice – we want it rectified/inspires us to work harder – we believe anything is possible
  - makes us defy logic – go against what is rational – where clearly one side is stronger than the other
- Etc.

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

## Text 1 QA (contd.)

- (ii) **To what extent do you agree with the writer’s claim, in Text 1, that humankind has a “fixation on status and prestige”? Develop at least two points in your response.**

**(15)**

Candidates should focus on the extent to which they agree or disagree with the writer’s claim that humankind has a “fixation on status and prestige”. Allow a broad interpretation of ‘status’ and ‘prestige’. They should develop at least two points in their responses. Pay particular attention to the quality of the response. Reward a sustained focus, development of ideas and clarity of expression.

**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) **“In Text 1, David Robson uses elements of language that are effective in making this article both informative and thought-provoking.” To what extent do you agree with this statement? Support your answer with reference to four elements of Robson’s style from the text. (20)**

Expect candidates to focus on the extent to which they agree or disagree with the statement that Robson uses elements of language effectively to make this article both informative and thought-provoking. Candidates should support their responses with reference to four elements of Robson’s style evident in Text 1. Candidates must engage with both ‘informative’ and ‘thought-provoking’, although not necessarily equally. Pay particular attention to the quality of the answer and reward evidence of the understanding of the relationship between forms of expression and meaning.

**Mark ex 20 by reference to the criteria for assessment.**

**Indicative material:**

- writer effectively uses factual information/statistics/real life examples to inform
- experimental research/studies/reports/quotations are informative and thought-provoking
- provocative cultural illustrations/allusions drawn from the media inform and engage
- instructive/knowledgeable/personal tone provides an informative and interesting perspective
- effective use of inclusive language/questions/summative sentences/emotive language prompt us to consider/reflect
- use of too many examples, quotations, studies, etc. confuse/blur the argument

**Etc.**

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

**QUESTION B – 50 Marks**

You are the captain of a school's sports team, about to compete, as the underdogs, in the final of a national competition and you are required to give the pre-match team-talk. Write the text of the talk that you would deliver. In your talk you should: outline to your team mates aspects of the game plan you have decided to employ on the field, remind them of the strengths and weaknesses of your opponents, and motivate them to overcome the odds and to achieve victory.

Expect candidates to write the **text of a talk** delivered as the captain of a school's sports team, who are the underdogs, in the final of a national competition. In the pre-match team talk they should: outline to team mates aspects of the game plan they have decided to employ on the field, remind them of the strengths and weaknesses of their opponents, and motivate them to overcome the odds and to achieve victory. Allow for a broad interpretation of 'sports'. Expect the **appropriate register of a team captain of a school's sports team** to be adopted.

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

**Mark ex 50 by reference to the criteria for assessment.**

**P:** Understanding of genre and register of a team talk by the captain to team mates, who are underdogs in the competition

Focus on all aspects of the question - the talk should **outline** the aspects of the game plan they have decided to employ on the field, **remind** them of the strengths and weaknesses of their opponents, and **motivate** them to overcome the odds and to achieve victory

Relevance

Freshness and originality, etc.

**C:** Sustained focus

Continued control of register

Management and sequencing of ideas, etc.

**L:** Language managed and controlled to achieve clear communication

Quality of expression, style, fluency, etc.

**M:** Accuracy of mechanics

Etc.

P 15	
C 15	
L 15	
M 5	

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

**TEXT 2 – The Perspective of a ‘Wise Old Counsellor’****QUESTION A – 50 Marks**

- (i) **Based on your reading of TEXT 2 what insights do you gain about Margaret Atwood’s perspective on current world problems? Make three points, supporting your response with reference to the text. (15)**

Candidates should explain three insights they gain, from reading TEXT 2, about Margaret Atwood’s perspective on current world problems. Pay particular attention to the quality of the explanation. Reward a sustained focus, development of ideas and clarity of expression. Responses should be supported by reference to TEXT 2.

**Mark ex 15 by reference to the criteria for assessment.**

**Indicative material:**

- Atwood’s perspective comes with the benefit of past knowledge – she measures current problems against the past; hopeful perspective/things have been worse
- her viewpoint is that hard work is necessary to tackle world problems/we cannot sit back/must get involved
- an optimistic, positive approach/solutions are possible/sees new approaches/innovation
- believes beneficial actions must be local and grounded; ideas ineffective if not part of people’s lives
- recognises the association between local and international – international cooperation is key
- she realises no one person/group can solve world problems **Etc.**

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

- (ii) **To what extent do you agree with the observation, in TEXT 2, that in order to address world problems, “all beneficial actions must be local and grounded”? Develop at least two points in your response. (15)**

Candidates should focus on the extent to which they agree or disagree with the speaker’s observation that in order to address world problems, “all beneficial actions must be local and grounded”. They should develop at least two points in their responses. Pay particular attention to the quality of the response. Reward a sustained focus, development of ideas and clarity of expression.

**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) **“In TEXT 2, Margaret Atwood uses elements of language that are effective in making this speech both engaging and inspiring.” To what extent do you agree with this statement? Support your answer with reference to four elements of Atwood’s style from the text.** (20)

Expect candidates to focus on the extent to which they agree or disagree with the statement that Atwood uses elements of language effectively to make this speech both engaging and inspiring. Candidates should support their responses with reference to four elements of Atwood’s style evident in Text 2. Candidates must engage with both ‘engaging’ and ‘inspiring’, although not necessarily equally. Pay particular attention to the quality of the answer and reward evidence of the understanding of the relationship between forms of expression and meaning.

**Mark ex 20 by reference to the criteria for assessment.**

**Indicative Material:**

- Atwood effectively uses humour/self-reference/asides to engage and challenge the audience
- personal/self-deprecating tone/voice/use of colloquialisms/engage and exhort
- factual information/lists/historical references – convince and motivate
- imagery/emotive examples/illustrations/allusions engage and inspire
- effective inclusive style – direct address/questions/repetition/rhythm/cadence, involve/inspire
- flippancy – undercuts/underestimates the seriousness and effectiveness of the content of the speech

**Etc.**

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



**QUESTION B – 50 Marks**

You are a hotel manager. A recent, disgruntled guest has left a highly critical review of your hotel and its facilities on a travel-review website. You decide to challenge this person's views with an online response on the same website. In your response you should: outline the proud tradition and history of your establishment, challenge the specific criticisms of the guest reviewer, and encourage the reviewer to return by highlighting some of the exciting upcoming events in your hotel and its locality.

Expect candidates to write as a hotel manager the text of an **online response** in reaction to a critical review of their hotel on a website. The response, in challenging the review, should: outline the proud tradition and history of the establishment, challenge the specific criticisms of the guest reviewer, and encourage the reviewer to return by highlighting some of the exciting upcoming events in the hotel and its locality. Candidates may take a serious/humorous approach.

Expect the **appropriate register** of a hotel manager **challenging** a critical review to be adopted.

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

**Mark ex 50 by reference to the criteria for assessment.**

- P:** Understanding of genre and register of an online response by a hotel manager challenging a critical review of the hotel  
Focus on all aspects of the question - the response should **outline** the proud tradition and history of the establishment, **challenge** the specific criticisms of the guest reviewer, and **encourage** the reviewer to return by highlighting some of the exciting upcoming events in the hotel and its locality  
Relevance  
Freshness and originality, etc.
- C:** Sustained focus  
Continued control of register  
Management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication  
Quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics

Etc.

P 15	
C 15	
L 15	
M 5	

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

**TEXT 3 – Planet Earth from the Perspective of Space****QUESTION A – 50 Marks**

- (i) Based on your reading of TEXT 3 what insights do you gain about planet Earth by viewing it from the perspective of space? Make three points, supporting your response with reference to the text. (15)

Candidates should explain three insights they gain, from reading TEXT 3, about planet Earth by viewing it from the perspective of space. Pay particular attention to the quality of the explanation. Reward a sustained focus, development of ideas and clarity of expression. Responses should be supported by reference to Text 3.

**Mark ex 15 by reference to the criteria for assessment.**

**Indicative material:**

- from the perspective of space, Earth's resplendent beauty appears majestic/regal/a palace
  - from the distance of space, it seems to have a protective quality like a mother, yet paradoxically, it also needs to be protected
  - from this distance, a harmonious place of serenity and peace/where divisions disappear
  - its rich variety and colours of landscapes are obvious from space
  - part of a bigger universe beyond this phase of exploration
  - puts the role/importance of humans into perspective
- Etc.**

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

- (ii) To what extent do you agree with the view, in TEXT 3, that, “striking out, further and deeper” into space is worthwhile? Develop at least two points in your response. (15)

Candidates should focus on the extent to which they agree or disagree with the view that “striking out, further and deeper” into space is worthwhile. They should develop at least two points in their responses. Pay particular attention to the quality of the response. Reward a sustained focus, development of ideas and clarity of expression.

**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) “In TEXT 3, Samantha Harvey uses elements of language that are effective in making the writing in this passage both elegant and thought-provoking.” To what extent do you agree with this statement? Support your answer with reference to four elements of Harvey’s style from the text. (20)

Expect candidates to focus on the extent to which they agree or disagree with the statement that Harvey uses elements of language effectively to make this passage both elegant and thought-provoking. Candidates should support their responses with reference to four elements of Harvey’s style evident in Text 3. Candidates must engage with both ‘elegant’ and ‘thought-provoking’, although not necessarily equally. Pay particular attention to the quality of the answer and reward evidence of the understanding of the relationship between forms of expression and meaning.

**Mark ex 20 by reference to the criteria for assessment.**

**Indicative material:**

- Harvey’s use of figurative language - imagery/simile/metaphor/personification - creates an elegant and thought-provoking passage
- descriptive language - colour/adjectives/listing – adds graceful beauty
- thought-provoking range of places and contrasts/questions develops a philosophical/reflective/meditative tone
- tropes of language/alliteration/repetition give a poetic/lyrical quality to the passage
- use of characterisation - Nell/Roman/human beings - as a thought-provoking device
- excessive use of figurative/descriptive elements weaken the impact of the passage. **Etc.**

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

**QUESTION B – 50 Marks**

You are a contributor to a podcast entitled, ‘Eyes Wide Open’, where you reflect on how your perspective on a significant issue changed as a result of an experience or an encounter. Write your reflection for the podcast in which you: identify the issue and explain your previous attitude towards it, describe the experience or encounter that changed your perspective, and consider some of the life lessons that you and others can learn from this reflection.

Expect candidates to write a **reflective piece for a podcast** about how their perspective changed on a significant issue. Their reflection should: identify a significant issue and explain their previous attitude towards it, describe the experience or encounter that changed their perspective, and consider some of the life lessons that they and others can learn from this reflection. Candidates may take a serious/humorous approach. The host of the podcast could be considered the contributor.

Expect the **appropriate register of a reflective piece for a podcast** to be adopted.

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

**Mark ex 50 by reference to the criteria for assessment.**

**P:** Understanding of genre and register of a reflective piece for a podcast

Focus on all aspects of the question: their reflection should **identify** a significant issue and **explain** their previous attitude towards it, **describe** the experience or encounter that changed their perspective, and **consider** some of the life lessons that they and others can learn from this reflection

Relevance

Freshness and originality, etc.

**C:** Sustained focus

Continued control of register

Management and sequencing of ideas, etc.

**L:** Language managed and controlled to achieve clear communication

Quality of expression, style, fluency, etc.

**M:** Accuracy of mechanics

**Etc.**

P 15	
C 15	
L 15	
M 5	

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

## SECTION II – COMPOSING (100 marks)

**GENERAL**

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

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

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

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

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

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

- I. In TEXT 3, Nell and her husband exchange photographs as a means of staying close while they are far apart.

**Write a discursive essay in which you consider the power and value of both printed and digital photographic images today.**

Candidates should write a **discursive essay** in which they consider the power and value of both printed and digital photographic images today. Candidates should deal with both printed and digital photographic images, although not necessarily equally.

Reward demonstration of competence in the controlled use of features of the genre.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – a **discursive essay** in which candidates consider the power and value of both printed and digital photographic images today  
 Understanding of genre – the effective use of some elements of discursive writing e.g. use of factual information, arguments and counter-arguments, different perspectives, consideration of a variety of views, opinions, personal experiences, references, illustrations, allusions, analysis, etc.  
 Relevance  
 Originality and freshness, etc.
- C:** The extent to which the discussion is successfully shaped, developed and sustained  
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

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

2. The theme of this examination, 'Perspectives', explores how we see things in different ways.

**Write a speech for or against the motion that: "Truth has become a valueless currency in today's world."**

Candidates should write a **speech**, for or against the motion that, "Truth has become a valueless currency in today's world". Candidates are expected to argue on one side of the motion only. Pay particular attention to the use of argument and persuasion. Reward demonstration of competence in the controlled use of features of the genre.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – a **speech** for or against the motion that, "Truth has become a valueless currency in today's world"  
 Understanding of genre – the effective use of some elements of speech-writing e.g. use of references, rhetorical devices, anecdotes, imagery, illustrations, emotive/inclusive language, awareness of audience, etc.  
 Relevance  
 Originality and freshness, etc.
- C:** The extent to which the speech is successfully shaped, developed and sustained  
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, 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. TEXT 1 analyses how the ‘Underdog Effect’ influences people’s attitudes and behaviour.

**Write a short story in which a “plucky chancer” challenges a more privileged or established opponent.**

Candidates should write a **short story** in which “a plucky chancer” challenges a more privileged or established opponent. Allow for a variety of approaches to the task.  
Reward demonstration of competence in the controlled use of features of the genre.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – a **short story** in which a “plucky chancer” challenges a more privileged or established opponent  
Understanding of genre – the effective use of some elements of the short story e.g. narrative shape, setting, plot, characterisation, description, 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



4. In TEXT 1 the writer asks why we would, “willingly put ourselves through disappointment”.

**Write a personal essay in which you reflect on some of the disappointments you have experienced and the impact they have had on you.**

Candidates should write a **personal essay** in which they reflect on some of the disappointments they have experienced and the impact they have had on them. Candidates should deal with more than one disappointment. Pay particular attention to the quality of the reflection. Reward demonstration of competence in the controlled use of features of the genre.

**Mark ex 100 by reference to the criteria for assessment.**

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

P 30	
C 30	
L 30	
M10	

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

5. In TEXT 2 Margaret Atwood tells young people, “you’ve got the energy and optimism to take on the challenge.”

**Write a feature article entitled, ‘A love letter to Ireland’ in which you explore some of the reasons why we should view contemporary Irish society through an optimistic lens.**

Candidates should write a **feature article** entitled ‘A love letter to Ireland’ in which they explore some of the reasons why we should view contemporary Irish society through an optimistic lens. Allow for a variety of approaches to the task. Candidates should deal with more than one reason. Reward demonstration of competence in the controlled use of features of the genre.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – a **feature article** entitled, ‘A love letter to Ireland’ in which candidates explore some of the reasons why we should view contemporary Irish society through an optimistic lens  
 Understanding of genre – the effective use of some elements of article writing e.g. engaging writing style, personal observations and insights, facts, references, anecdotes, illustrations, allusions, imagery, humour, etc.  
 Relevance  
 Originality and freshness, etc.
- C:** The extent to which the article is successfully shaped, developed and sustained  
 Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics. **Etc.**

P 30	
C 30	
L 30	
M10	

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

6. In TEXT 2 Margaret Atwood refers to cherishing, “democratic elections”.

**Write a personal essay in which you reflect on some of the factors that would influence your voting intentions in future elections.**

Candidates should write a **personal essay** in which they reflect on some of the factors that would influence their voting intentions in future elections. Candidates should deal with more than one ‘factor’. Pay particular attention to the quality of the reflection. Reward demonstration of competence in the controlled use of features of the genre.

**Mark ex 100 by reference to the criteria for assessment.**

**P:** Focus – a **personal essay** in which candidates reflect on some of the factors that would influence their voting intentions in future elections

Understanding of genre – the effective use of some elements of personal writing  
e.g. written in the first person, use of authentic personal voice, reflection, revealing insights, confessional tone, individual observation, use of personal anecdotes, etc.

Relevance

Originality and freshness, etc.

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

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

**M:** Accuracy of mechanics

**Etc.**

P 30	
C 30	
L 30	
M10	

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

7. In TEXT 3, the character Roman thinks that – “A human being was not made to stand still.”

**Write a short story featuring an ambitious character whose reckless actions lead to disaster.**

Candidates should write a **short story** featuring an ambitious character whose reckless actions lead to disaster. Allow for a variety of approaches to the task. Allow a broad interpretation of ‘ambitious’. Reward demonstration of competence in the controlled use of features of the genre.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – a **short story** featuring an ambitious character whose reckless actions lead to disaster  
 Understanding of genre – the effective use of some elements of the short story e.g. shape, setting, plot, characterisation, description, suggest 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

# PAPER 2

## SECTION 1 - THE SINGLE TEXT (60 marks)

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

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

## A THE TENANT OF WILDFELL HALL – Anne Brontë

(i) “The world Brontë creates in *The Tenant of Wildfell Hall* offers readers an opportunity to gain many fascinating insights into how power, in different forms, operates in this society.” Discuss this statement, developing your response with reference to the text.

Expect candidates to discuss the fascinating insights to be gained into how power, in different forms, operates in the society of the text. Allow for a liberal interpretation of ‘fascinating’. Candidates must deal with more than one fascinating insight into the operation of more than one form of power. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Etc.**

**Code: I P** for fascinating **insights** into how **power**, in different forms, operates in this society

### Indicative material:

- fascinating insights into how social/emotional power can be exerted to support sexist/privileged attitudes/restrict lives
- searing observations on the capacity of power/tyranny to mistreat/scar/wound/damage
- interesting views of how different forms of power can beguile/dupe/entrap in this society
- power of addiction/materialism/faith/belief to influence lives/society
- narrative power to dominate/frame the story and ‘position’ the reader’s view of society

**Etc.**

P 18	
C 18	
L 18	
M 6	

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

(ii) “Writers often employ a range of literary techniques in an attempt to heighten the credibility of characters in texts.” Choose two characters from Brontë’s novel, *The Tenant of Wildfell Hall*, and discuss the effectiveness of the writer’s use of a range of literary techniques to heighten the credibility of these characters. Support your response with reference to the text.

Expect candidates to discuss how effectively Brontë employs a range of literary techniques to heighten the credibility of any **two** characters from the novel. Candidates are free to choose from a range of literary techniques and should discuss the impact of at least two techniques on the credibility of two characters. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Code: T C** for effectiveness/ineffectiveness of **technique(s)** to heighten character’s **credibility**

**Indicative material:**

- dialogue – reveals character/emotions/psychology heightening credibility
  - descriptive language/figurative techniques – adjectives/adverbs/metaphors/similes – create a more credible view of character in the reader’s mind
  - use of techniques like letters/diaries/internal voice allow for greater insight into personal thought/subjective perspectives, which can heighten/reduce credibility
  - use of setting can accentuate compassion/empathy to heighten credibility
  - thematic concerns/plot requirements often overpower characterisation, producing caricatures
- Etc.**

P 18	
C 18	
L 18	
M 6	

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

## B ALL THE LIGHT WE CANNOT SEE – Anthony Doerr

(i) “The world Doerr creates in *All the Light We Cannot See* offers readers an opportunity to gain many fascinating insights into how power, in different forms, operates in this society.” Discuss this statement, developing your response with reference to the text.

Expect candidates to discuss the fascinating insights to be gained into how power, in different forms, operates in the society of the text. Allow for a liberal interpretation of ‘fascinating’. Candidates must deal with more than one fascinating insight into the operation of more than one form of power. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Code: I P** for fascinating **insights** into how **power**, in different forms, operates in this society

### Indicative material:

- fascinating insights into the seductive nature of physical force in this society
- interesting views of how psychological power/indoctrination/conditioning can be deployed in a totalitarian/fascist state
- paradoxical view that emotional power can exert influence both positively and negatively in this society
- power can be exerted to trap people – physically/psychologically/morally – providing fascinating insights into this society
- interestingly, the response to the exertion of power can be inertia/paralysis/resistance

**Etc.**

P 18	
C 18	
L 18	
M 6	

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



(ii) “Writers often employ a range of literary techniques in an attempt to heighten the credibility of characters in texts.” Choose two characters from Doerr’s novel, *All the Light We Cannot See*, and discuss the effectiveness of the writer’s use of a range of literary techniques to heighten the credibility of these characters. Support your response with reference the text.

Expect candidates to discuss how effectively Doerr employs a range of literary techniques to heighten the credibility of any **two** characters from the novel. Candidates are free to choose from a range of literary techniques and should discuss the impact of at least two techniques on the credibility of two characters. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Code: T C** for effectiveness/ineffectiveness of **technique(s)** to heighten character’s **credibility**

**Indicative material:**

- narrative voice aligned with a particular character – revealing their internal thoughts/feelings - heightening credibility
- descriptive language/figurative techniques describe a sensory experience through different prisms, amplifying the credibility of Marie Laure
- multiple time frames illustrate convincingly/unconvincingly how characters grow and change
- dialogue - reveals character, emotions, psychology, heightening credibility
- use of setting can produce credible characters/melodramatic villains/stock 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 THE CRUCIBLE – Arthur Miller**

**(i) “The world Miller creates in *The Crucible* offers readers an opportunity to gain many fascinating insights into how justice and injustice, in different forms, can operate in society.” Discuss this statement, developing your response with reference to the text.**

Expect candidates to discuss the fascinating insights to be gained into how justice and injustice, in different forms, operate in the society of the text. Allow for a liberal interpretation of ‘fascinating’. Candidates must deal with more than one fascinating insight into the operation of more than one form of justice/injustice. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Code: I J** for fascinating **insights** into how **justice and injustice**, in different forms, can operate in society

**Indicative material:**

- fascinating to see how ‘justice’ can be unjust/intolerant/manipulated in this society
- interestingly, injustice and the language that seeks to legitimise it can be successfully challenged in this society
- shockingly, social justice produced by society’s norms can demand unquestionable loyalty/continuity
- justice can be used as a tool/weapon to legitimise avarice/injustice providing fascinating insights into this society
- individual ethics/morals can be more compelling than justice/legal structures **Etc.**

P 18	
C 18	
L 18	
M 6	

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

(ii) “Miller’s exploration of the conflict between obeying one’s conscience or betraying one’s conscience reveals a variety of compelling insights into human nature.”

Discuss this statement, developing your response with reference to Miller’s play, *The Crucible*.

Expect candidates to discuss how Miller’s exploration of the conflict between obeying one’s conscience or betraying one’s conscience reveals a variety of compelling insights into human nature. Allow for a liberal interpretation of ‘compelling’. Candidates must deal with more than one compelling insight into human nature. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Code: C I** for exploration of **conflict** between obeying one’s conscience or betraying one’s conscience reveals compelling **insights** into human nature

**Indicative material:**

- wrestling with one’s conscience reveals complex/layered/ethical insights into human nature
- compelling vision into how obeying one’s conscience allows the chain of persecution to be broken
- betraying one’s conscience involves the massive loss of identity/spiritual death/dishonour
- interestingly, following one’s conscience involves a price/cost
- moral/ethical conflict reveals a host of thematic concerns – integrity/loyalty/courage, 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

**D KING LEAR – William Shakespeare**

**(i) The duality of some of the characters in *King Lear*, allowing them to be interpreted as both victims and persecutors, creates fascinating insights into human nature and society. Discuss this statement, developing your response with reference to at least two characters in Shakespeare's play, *King Lear*.**

Expect candidates to discuss how the duality, whereby they are both victims and persecutors, of at least **two** of the characters in *King Lear*, creates fascinating insights into human nature and society. Allow for a liberal interpretation of 'fascinating'. Expect candidates to discuss insights into human nature and society, though not necessarily equally. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Etc.**

**Code: D I** for **duality** creating fascinating **insights** into human nature and society

**Indicative material:**

- Edmund's duality revealed in his victimisation by society/persecution of Gloucester and Edgar - offers provocative insights into human nature/society
- Goneril and Regan's duality in their persecution of Lear/mistreatment by Lear provides fascinating insights into parental influence/human nature/environmental conditioning
- Lear's duality as a public persecutor of his daughters/tortured creature, allows us to recognise the tragic nature of our human existence
- Cordelia's victimisation/inflexible moral superiority challenges stereotypical insights into victimhood.
- interestingly, Edgar as victim/persecutor of Gloucester highlights importance of human beliefs/values

**Etc.**

P 18	
C 18	
L 18	
M 6	

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

**(ii) “Shakespeare’s exploration of the conflict between a world of justice and order and a world of chaos and cruelty, reveals a variety of compelling insights to the audience.”**  
**Discuss this statement, developing your response with reference to Shakespeare’s play, *King Lear*.**

Expect candidates to discuss how Shakespeare’s exploration of the conflict between a world of justice and order and a world of chaos and cruelty reveals a variety of compelling insights to the audience. Allow for a liberal interpretation of ‘compelling’. Candidates must deal with more than one compelling insight. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Code: C I** for exploration of **conflict** between world of justice/order and world of chaos/cruelty reveals a variety of compelling **insights**

**Indicative material**

- conflict between the world of poetic justice and the world of nihilism and chaos reveals compelling insights into the ambiguity of our existence
- the justice/injustice of the deaths of Cordelia/Lear/Edmund/Goneril offer an audience thought-provoking insights
- commentary on social norms/legal institutions questions the justice/order of society and offers compelling visions of injustice/chaos
- appeals for justice and order, often answered in the form of human kindness/compassion, dilute the cruelty/chaos, offering benevolent insights
- the final scenes offer visions of disorder/redemption/ambivalence **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 FRANKENSTEIN – Mary Shelley**

(i) “The world Shelley creates in *Frankenstein* offers readers an opportunity to gain many fascinating insights into how power, in different forms, operates in this society.” Discuss this statement, developing your response with reference to the text.

Expect candidates to discuss the fascinating insights to be gained into how power, in different forms, operates in the society of the text. Allow for a liberal interpretation of ‘fascinating’. Candidates must deal with more than one fascinating insight into the operation of more than one form of power. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Code: I P** for fascinating **insights** into how **power**, in different forms, operates in this society

**Indicative Material:**

- fascinating insights into how social power can be used to ‘other’/stigmatise individuals in this society
- interesting observations of how physical violence/power can be motivated by pain/prejudice/injustice, etc.
- paradoxical view of emotional power can be benevolent/malevolent
- interestingly, knowledge as power can be constructive/destructive in this society
- fascinating insights into how power structures can be overthrown/subverted **Etc.**

P 18	
C 18	
L 18	
M 6	

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

(ii) “Writers often employ a range of literary techniques in an attempt to heighten the credibility of characters in texts.” Choose **two** characters from Shelley’s novel, *Frankenstein*, and discuss the effectiveness of the writer’s use of a range of literary techniques to heighten the credibility of these characters. Support your response with reference the text.

Expect candidates to discuss how effectively Shelley employs a range of literary techniques to heighten the credibility of any **two** characters from the novel. Candidates are free to choose from a range of literary techniques and should discuss the impact of at least two techniques on the credibility of two characters. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

**Code: T C** for effectiveness/ineffectiveness of **technique(s)** to heighten character’s **credibility**

**Indicative material:**

- the Creature’s embedded narrative humanises him, adding to his credibility
- effective/ineffective parallels blur the distinction between man and master, heightening/reducing the credibility of Victor and the Creature
- narrative voice/unreliable narrators heighten/reduce credibility
- language patterns offer different textures to the characters’ dialogue, heightening/reducing credibility
- characters used as mere devices fail to emerge as credible 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

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

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

Candidates may not answer on the text they have included in **SECTION 1** – The Single Text. All texts used in this section must be prescribed for comparative study for this year's examination. Candidates may refer to only one film in the course of their answers.

### GENERAL

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

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

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

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

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

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



**A THEME OR ISSUE**

1. (a) In the case of one text on your comparative course, explain how the particular frame of mind or mindset of a central character aided the author's exploration of the complexity of a theme or issue. Develop your response with reference to your chosen text. (30)

Expect candidates to discuss how the particular mindset/frame of mind of a central character in **one** text on their comparative course aided the author's exploration of the complexity of a theme or issue. Allow a broad interpretation of a 'central character' but expect candidates to focus on one character in their discussion. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- **evidence of understanding of *the mode* Theme or Issue**
- ***focus on:* discussion of how a particular mindset/frame of mind of a central character in one text on their comparative course aided the author's exploration of the complexity of a theme or issue**

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

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

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

- central character's ambivalent/unambivalent/conflicted/contradictory frame of mind can deliver the layered nature of a theme or issue
- the obsessional/docile/ideological/indifferent psychology of a central character can explore thematic complexity
- behaviour/motives/decisions, influenced by a character's mindset, reveal the nuanced nature of a theme
- character's mindset could conflict with the prevailing moral code, building the complexity of a theme
- the personal/historical/philosophical/cultural/social aspects of a theme can be revealed through a character's mindset

**Etc.**

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

- (b) Compare how the particular frame of mind or mindset of a central character, in each of **two other** texts you studied on your comparative course, aided the authors' explorations of the complexity of the same theme or issue you discussed in part 1 (a) above. Develop your response with reference to your chosen texts. (40)

Expect candidates to compare how the particular mindset/frame of mind of a central character in each of **two other** texts on their comparative course aided the authors' explorations of the complexity of the same theme or issue discussed in part (a). Allow a broad interpretation of a 'central character' but expect candidates to focus on one character in each text in their comparative responses. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

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

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- evidence of understanding of the *mode* Theme or Issue
- *focus on:* comparing how the frame of mind/mindset of a central character in each of **two other** texts on the comparative course aided the authors' explorations of the complexity of the same theme or issue discussed in part 1 (a) above
- evidence of *effective comparison* within the *mode* Theme or Issue

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

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

**M:** Accuracy of mechanics

**Etc.**

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

2. Compare the extent to which inclusive or exclusive behaviour, in at least two texts on your comparative course, reveals interesting lessons about a theme or issue in these texts. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the extent to which inclusive or exclusive behaviour in **at least two** texts on their comparative course, reveals interesting lessons about a theme or issue in these texts. Answers should be developed with reference to at least two texts. Candidates may deal with exclusive, inclusive or both behaviours. Allow for a broad interpretation of 'interesting'. Candidates must deal with more than one interesting lesson. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of *the mode* Theme or Issue
- *focus on*: comparing the extent to which inclusive or exclusive behavior, in at least two texts on the comparative course, reveals interesting lessons about a theme or issue in these texts.
- evidence of *effective comparison* within the mode Theme or Issue

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- interesting lessons about the pain/joy of exclusive/inclusive experiences deepen our study of a theme/issue
- the powerful dynamics of social inclusion/exclusion can reveal thought-provoking lessons about an issue
- the interesting impact of loneliness, stigmatisation/'othering' of characters can heighten the analysis of a thematic concern
- the complexity of physical/psychological/social/emotional exclusion/inclusion can accentuate the exploration of a theme/issue
- a character's decision to choose exclusion over inclusion may offer unstereotypical/surprising lessons about a thematic concern

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

## B CULTURAL CONTEXT

1. (a) In the case of one text on your comparative course, discuss the extent to which understanding the consequences of not conforming to societal norms influences the behaviour of a central character in the cultural context of this text. Develop your response with reference to your chosen text. (30)

Expect candidates to discuss the extent to which understanding the consequences of not conforming to societal norms influences the behaviour of a central character in the cultural context in **one** text. Allow a broad interpretation of a 'central character' but expect candidates to focus on one character in their discussion. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- evidence of understanding of *the mode* Cultural Context
- focus on: discussion of how the behaviour of a central character in the cultural context is influenced by an understanding of the consequences of not conforming to societal norms

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

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

**M:** Accuracy of mechanics

**Etc.**

### Indicative material:

- understanding the consequences of conforming/not conforming to social rules influences a central character's tendencies towards acceptance/resistance/acquiescence/indifference
- understanding the ramifications of conforming to social norms may force a central character to recognise a moral/ethical/emotional cost
- comprehending the reverberations of obedience to attitudes/roles may encourage apathy/cynicism in a central character
- recognising the potential impact of non-conforming to social codes may instil in a central character a spirit of resistance/rebellion
- a central character's realisation of the 'fall out' of disobedience/social heresy may encourage token allegiance/silence

**Etc.**

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

**(b) In the case of two other texts on your comparative course, compare the extent to which understanding the consequences of not conforming to societal norms influences the behaviour of a central character in the cultural contexts in each of these texts.**

**Develop your response with reference to your chosen texts.**

**(40)**

Expect candidates to compare the extent to which understanding the consequences of not conforming to societal norms influences the behaviour of a central character in the cultural contexts of **two other** texts on their comparative course. Allow a broad interpretation of a 'central character' but expect candidates to focus on one character in each text in their comparative responses. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

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

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- **evidence of understanding of *the mode* Cultural Context**
- ***focus on:* comparing the extent to which understanding the consequences of not conforming to societal norms influences the behaviour of a central character in the cultural contexts in each of two other texts on the comparative course.**
- **evidence of *effective comparison* within the mode Cultural Context**

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

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

**M:** Accuracy of mechanics

**Etc.**

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

2. In the case of **at least two** texts on your comparative course, compare the extent to which divisions are encouraged in subtle rather than obvious ways, in order to maintain control and power successfully. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the extent to which divisions are encouraged in subtle rather than obvious ways, in order to maintain control and power successfully in **at least two** texts on the comparative course. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of *the mode* Cultural Context
- *focus on*: comparing the extent to which divisions are encouraged, in subtle rather than obvious ways, in order to maintain control and power successfully in at least two texts on the comparative course.
- evidence of *effective comparison* within the mode Cultural Context

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- hierarchical/patriarchal structures/social engineering can encourage divisions in an obvious/subtle fashion to maintain control/power successfully
- class consciousness/social roles can be encouraged in a blunt/devious manner to effectively protect the influence of the elite
- people can be marginalised/stigmatised/'othered' by the subtle use of language/propaganda to curb dissent successfully/unsuccessfully
- norms/conventions/attitudes/relationships can deftly promote division to forcefully exert authority
- institutions/organisations can insidiously embody divisive agendas/ideologies to promote control with varied levels of success

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

## C GENERAL VISION AND VIEWPOINT

1. (a) Do you think that the climax of a text is over-influential in shaping a reader's perception of the general vision and viewpoint of that whole text?

Develop your response in relation to one text on your comparative course. (30)

Expect candidates to identify a climax and discuss the level of influence of that particular climax on their perception of the general vision and viewpoint of **one** text on their comparative course. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- **evidence of understanding of *the mode* General Vision and Viewpoint**
- ***focus on:* discussion of the level of influence of a climax of one text on the comparative course in shaping perception of the general vision and viewpoint of that whole text**

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

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

**M:** Accuracy of mechanics

**Etc.**

### Indicative material:

- the climax may reinforce/undermine/confirm/confuse/overturn/challenge an earlier sense of the general vision and viewpoint, reducing/heightening its level of influence
- climax may powerfully encapsulate the general vision and viewpoint that permeated the entire text
- the climax proved anti-climactic, negating its influence on the general vision and viewpoint
- this climactic moment simply endorsed the trajectory of the text towards this general vision and viewpoint
- other influences/emotional moments compared to the climax, shaped the general vision and viewpoint to a greater extent

**Etc.**

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

GENERAL VISION AND VIEWPOINT (1 contd.)
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**(b) In the case of two other texts on your comparative course, compare the extent to which the climax, in each of these texts, is over-influential in shaping a reader's perception of the general vision and viewpoint of these whole texts. Develop your response with reference to your chosen texts. (40)**

Expect candidates to compare the extent to which the climax, in each of **two other** texts on their comparative course, is over influential in shaping their perception of the general vision and viewpoint of these whole texts. Expect candidates to identify a climax in each text and compare the level of influence of these particular climaxes on their perception of the general vision and viewpoint of these whole texts. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

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

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- **evidence of understanding of the *mode* General Vision and Viewpoint**
- ***focus on:* comparing the extent to which the climax, in each of two other texts on the comparative course is over- influential in shaping a reader's perception of the general vision and viewpoint of these whole texts.**
- **evidence of *effective comparison* within the mode General Vision and Viewpoint**

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

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

**M:** Accuracy of mechanics

**Etc.**

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



2. Compare the extent to which your perception of the general vision and viewpoint, in at least two texts on your comparative course, is influenced by the varying degrees to which these texts present human nature as contradictory and paradoxical. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the extent to which their perception of the general vision and viewpoint, in at **least two** texts on their comparative course, is influenced by the varying degrees to which these texts present human nature as contradictory and paradoxical. 'Contradictory' and 'paradoxical' may be treated synonymously. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- evidence of understanding of the *mode* General Vision and viewpoint
- *focus on:* comparing the extent to which perception of the general vision and viewpoint, in at least two texts on the comparative course, is influenced by the varying degrees to which these texts present human nature as contradictory and paradoxical
- evidence of *effective comparison* within the mode General Vision and Viewpoint

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

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

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

- the general vision and viewpoint can be influenced to varying degrees by the contradictory/paradoxical impulses of human nature such as cruelty/kindness/thoughtfulness/thoughtlessness, etc.
- paradoxical tendencies of human nature were muted in their influence on the general vision and viewpoint
- inconsistency of human nature was present but lacked an overt influence on the perception of the general vision and viewpoint
- moral/immoral/amoral/contradictory tendencies in humanity were influential in shaping the view of vision and viewpoint as hopeful/bleak/fatalistic/uncomfortable
- the capacity of human nature to change, heightened the ambivalent sense 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

## 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**.

### UNSEEN POEM

#### 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) How would you describe the mood of this poem? Support your response with reference to the poem. (10)

Expect candidates to describe the mood of the poem *As Far as Turn Back*, with reference to the poem. Pay particular attention to the quality of the response and the use of apt quotation/reference to the poem. Responses should be supported with reference to the poem. **Mark ex 10 by reference to the criteria for assessment.**

10 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	10-9	8	7	6	5	4	3	2 - 0

- (b) Do you think, *As Far as Turn Back*, is an appropriate title for this poem? Give two reasons for your answer, supporting your response with reference to the poem. (10)

Expect candidates to give two reasons why they think the title of the poem is/is not appropriate for the poem. Pay particular attention to the quality of the response and the use of apt quotation/reference to the poem. Responses should be supported with reference to the poem. **Mark ex 10 by reference to the criteria for assessment.**

10 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	10-9	8	7	6	5	4	3	2 - 0

OR

UNSEEN POEM  
(Contd.)

2. “The poet’s use of language in *As Far as Turn Back* is both clever and skilful.” To what extent do you agree with this observation? Support your response with reference to the poem. (20)

Candidates should discuss the extent to which they agree with the observation that the poet’s use of language is both clever and skilful in the poem. Responses should be supported with reference to the poem. Pay particular attention to the quality of the response and the use of apt quotation/reference to the poem.

Mark ex 20 by reference to the criteria for assessment.

20 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	20-18	16	14	12	10	8	6	5 - 0

**GENERAL**

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

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

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

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

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

1. “Boland’s skilful use of evocative imagery in her poetry allows her to explore the complex nature of powerlessness.”

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

Candidates should discuss how Boland’s use of evocative imagery allows her to explore the complex nature of powerlessness. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Eavan Boland on the Leaving Certificate English course.

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

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

**Code: I P** for evocative **imagery** to explore complex nature of **powerlessness**

**Indicative Material:**

- evocative images of colonisation are cleverly used to offer complex visions of powerlessness/ oppression in history
  - images/symbols/motifs skilfully evoke the layered nature of power/powerlessness/ voicelessness in a patriarchal society
  - suggestive images of vulnerability/violation/destruction of innocence/frailty/suburban claustrophobia explore power/powerlessness
  - resonating exploration, through imagery, of powerlessness in relationships – emotional/ psychological/physical
  - powerful images investigate the nature of marginalisation/exclusion/victimhood/silence
- Etc.**

P 15	
C 15	
L 15	
M 5	

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

2. “Kavanagh’s discerning use of simple language allows him to produce powerful insights into the world of nature and human nature, both drawn from a parochial perspective.”

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

Candidates should discuss how Kavanagh’s discerning use of simple language allows him to produce powerful insights into the world of nature and human nature, both drawn from a parochial perspective. ‘Parochial’ and ‘powerful’ may be treated implicitly or explicitly. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Patrick Kavanagh 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: L N** for discerning use of simple **language** to produce powerful insights into the world of **nature/ human nature** drawn from a parochial perspective

**Indicative Material:**

- discerning use of simple/graphic images offer powerful insights into the nature of childhood/world of nature, extracted from a parochial landscape/small farm/rural life
- celebratory/spiritual tone is used judiciously to offer insights into local people and places/the habits and speech patterns of daily life in a parochial setting
- a discerning use of voice/personae to celebrate a delight in the natural world/Monaghan and Dublin life/the parochial rural landscape
- a lyrical style responsive to the magic of nature/human nature and the importance of locality
- parochial poet forging different levels of meaning in nature/human nature through simple aural effects/onomatopoeia/colloquial language/alliteration/run-on- lines, etc. Etc.

P 15	
C 15	
L 15	
M 5	

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

**3. “Eliot’s clever use of imagery is essential to his vivid portrayal of a morally bankrupt and futile world.”**

**Discuss this statement, developing your response with reference to the poetry of T. S. Eliot on your Leaving Certificate English course. (50)**

Candidates should discuss how Eliot’s clever use of imagery is essential to his vivid portrayal of a morally bankrupt and futile world. ‘Essential’ may be dealt with implicitly or explicitly. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of T. S. Eliot on the Leaving Certificate English course.

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

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

**Code: I B** for clever use of **imagery is** essential to vivid portrayal of morally **bankrupt** and futile world

**Indicative Material:**

- startling/dramatic imagery is essential to Eliot’s exploration of the pointlessness/anonymity/ meaninglessness/bankruptcy, of life
- unsettling images graphically convey the agonies of doubt/insecurity/futility
- barren images cleverly offer lucid visions of an urban landscape of decay/emptiness/desolation
- surreal images vividly depict spiritual torture/hell/morally bankrupt existence/absence of hope
- enigmatic imagery/symbolism evoke the nature of spirituality/doubt/hope **Etc.**

P 15	
C 15	
L 15	
M 5	

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

**4. To what extent do you think an audience's appreciation of both Mahon's language and thematic concerns would be enhanced if his poetry was read aloud?**

**Develop your response with reference to the poetry of Derek Mahon on your Leaving Certificate English course. (50)**

Candidates should discuss to what extent they think an audience's appreciation of both Mahon's language and thematic concerns would be enhanced if his poetry was read aloud. Candidates should focus on both Mahon's language and thematic concerns, although not necessarily equally. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Derek Mahon 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: E A** for Mahon's language and thematic concerns are **enhanced** when his poetry is read **aloud**

**Indicative Material:**

- Mahon's language and thematic concerns can be heightened by the control and modulation of tone - ironic/poignant/provocative/frustrated/accusatory/philosophical/nostalgic/ambivalent
- thematic concerns can be amplified by an emphasis on the emotional intensity/impassioned nature of his poetry
- dramatic/chilling/nightmarish imagery can be magnified through aural delivery to convey its thought-provoking/entrenched views of his central themes
- emphasis on contrast/repetition when reading his poetry aloud exposes his clever use of language and thematic concerns
- reading aloud does/does not enhance Mahon's use of personae/rhyme/rhythm/sibilance/onomatopoeia/mood/atmosphere, etc.

**Etc.**

P 15	
C 15	
L 15	
M 5	

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



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

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

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

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

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

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

**Indicative Material:**

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

P 15	
C 15	
L 15	
M 5	

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

## Appendix 1

### LEAVING CERTIFICATE ENGLISH

#### CRITERIA FOR ASSESSMENT

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

**ASSESSMENT CRITERIA – GRADE GRID**

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

Discrete Criteria:

<b>100 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
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

<b>70 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
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

<b>60 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
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

<b>50 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
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:

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

## REASONABLE ACCOMMODATIONS

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

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

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

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

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

21 P 19  
 21 C 16  
21 L 17  
 52

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

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

**Example:**

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

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

In using Combined Criteria, the following will apply:

Questions valued at 40 marks are assessed out of 36 marks

Questions valued at 30 marks are assessed out of 27 marks

Questions valued at 20 marks are assessed out of 18 marks

Questions valued at 15 marks are assessed out of 13 marks

Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

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

## **MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE**

### **Paper 1**

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

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

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

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

CANDIDATE ANSWERS ALL THE QUESTION As AND QUESTION Bs

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

### **Paper 2**

THERE IS NO ATTEMPT AT SHAKESPEARE

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

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

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

**OR**

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

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

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

**N.B. Award the marks either to the answer on the Single Text or the adjusted marks awarded to the comparative answer, whichever provides the candidate with the best outcome.**

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

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

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

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

### **OR**

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




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

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

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

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



Online Marking Annotations		
Symbol	Description	Denoting
	Tick	Correct, Relevant, Valid, Of Merit
	Horizontal Wavy Line	Error Underlined
	Vertical Wavy Line	Page Seen/Inefficient use of language
<b>MMS</b>	Letters MMS in a box	Modified Marking Scheme Applied
<b>INVL</b>	Letters INVL in a box	Text used in an invalid fashion See Appendix 4
<b>Numbers 0 - 9</b>  <b>[10]</b>	Numbers  Square brackets	The highest mark awarded in response to a question is entered in the marking panel.  The total mark allocated to additional attempts at the <b>same</b> question is indicated on the script through the use of a number between square brackets.
<b>Codes</b>	Letters for codes	A, B, C, D, E, I, J, L, N, P, Q, T,



