

**STATE EXAMINATIONS COMMISSION  
LEAVING CERTIFICATE ENGLISH 2003 – HIGHER LEVEL**

**MARKING SCHEME**

**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 all instances in the order in which they are set out above. Thus Clarity of **P**urpose will always appear first in the list of marks. Marks awarded for **C**oherence of Delivery will follow and so on to the end.

Marks for Efficiency of **L**anguage Use are awarded in so far as the candidate's answering is considered '*appropriate to the delivery of the task*'. Therefore, where a candidate fails to achieve a D grade mark in both Clarity of Purpose and Coherence of Delivery, award marks for Efficiency of Language Use **up to** the highest mark within the D band. Marks for Accuracy of **M**echanics can still be awarded in line with the candidate's proficiency in this area.

The list of texts prescribed for assessment in 2003 is set out in DES Circular **M 2/01**

**Use of Codes**

To assist with forming a judgement, it will be helpful to place an accurate tick at the points identified in the answer and to 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.

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

## PAPER I

### SECTION I – COMPREHENDING (100marks)

#### 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 THE FIRST GREAT JOURNEY

#### QUESTION A

- (i) “Small wonder that such an epic tale has echoed down through the centuries.”  
How, in Paragraph 1(beginning “So begins the first voyage saga...”), does the writer establish the truth of this statement?  
(15)

Mark ex 15 by reference to the criteria for assessment. Candidates may choose to focus on the content and/or language of Paragraph1.

|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| <b>15 marks</b> | 15 – 13   | 11       | 9        | 6        | 5 – 0     |

#### Possible points:

- great heroes on a great adventure
- an exciting and dangerous story
- epic creatures and events
- spectacular exploits
- dramatic use of present tense
- an array of exotic names and places
- language of epic and myth
- the rhythm of the prose

**Etc.**

**(ii) How, in the course of this extract, does the writer establish the links between the voyage of Jason's *Argo* and the voyage of his own boat, the new *Argo*? (15)**

Mark ex 15 by reference to the criteria for assessment. Expect discussion or illustration of one or more links between the two voyages.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>15 marks</b> | 15 – 13   | 11       | 9        | 6        | 5 – 0     |

**Possible points:**

- intention to commemorate the original voyage
- the new *Argo* is an exact replica of the original
- the new *Argo* sets out in search of a metaphorical Golden Fleece
- the new *Argo* is described as if it were a mythical sea creature
- the Argonauts were the pioneers of exploration inspiring all subsequent ventures, including the present one

**Etc.**

**(iii) Would your reading of the above extract from Tim Severin's book encourage you to read that book in full? Give reasons for your answer supporting them by reference to the extract. (20)**

Mark ex 20 by reference to the criteria for assessment. Expect discussion of one or more reasons supported by reference to the extract.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>20 marks</b> | 20 – 17   | 14       | 11       | 8        | 7 – 0     |

Candidates are free to respond positively or negatively or, for that matter, to express some doubts or reservations.

**Possible points:**

- the attraction of good stories – Tim Severin's and/or Jason's
- curious to know how the ship performed
- eager to learn the kinds of adventures they would encounter along the way
- Severin's enthusiasm and dramatic writing style would ensure a good read
- the parallels with the original story of Jason would be teased out further

**Yet**

- it is unlikely that their journey will provide as much interest and excitement as the original story
- the *Argonautica* sounds like a better buy!

**Etc.**

**TEXT 1**  
**QUESTION B**

***A Journey Through Time***

Imagine that you have discovered a time capsule containing a number of items from the distant or more recent past. Write a letter to a local or national newspaper announcing your find and describing the items contained in the capsule. (50)

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

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

| <b>50 marks</b> | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 50 – 43   | 35       | 28       | 20       | 19 – 0    |
| 30%             | 15 – 13   | 11       | 9        | 6        | 5 – 0     |
| 10%             | 5         | 4        | 3        | 2        | 1 – 0     |

Candidates will be expected to announce their find and to describe the item/s in the capsule.

While this is essentially an exercise in the language of information, allow for a broad range of registers from the serious to the frivolous.

It is sufficient that candidates pay minimal attention to the formal layout of their letters. The important thing is that the body of the text should 'read' like a letter.

**Reward evidence of the following:**

- a clear appreciation of the task
- credible detail in the descriptions of items included in the capsule
- the candidate's sense of audience
- the consistency of the register adopted

**TEXT 2**  
**A STRANGE COMPANION**

**QUESTION A**

- (i) **What impression do you get of the railway station at Saratov from your reading of the above extract? Support your answer by reference to the text. (15)**

Mark ex 15 by reference to the criteria for assessment. Candidates may base their 'impression' on the content and/or the language of the extract.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>15 marks</b> | 15 – 13   | 11       | 9        | 6        | 5 – 0     |

**Possible points:**

- a place of considerable chaos (the crowds, the endless queuing)
  - a threatening environment, suggestive of corruption
  - making progress was a battle
  - the place sounds exciting—full of shouting, pleading, bleating people
- Etc.**

- (ii) **To what extent would you agree with Sheila's description of Alexandra as 'extraordinary'? Support your view by reference to the text. (15)**

Mark ex 15 by reference to the criteria for assessment. Candidates may agree or disagree that Alexandra is 'extraordinary'.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>15 marks</b> | 15 – 13   | 11       | 9        | 6        | 5 – 0     |

**Possible points:**

- her huge funds of energy
- she is resourceful and assertive
- she is a fearless, colourful person
- she is merely a typical young and penniless student
- her histrionics are amusing
- she says amusing and dramatic things at times

**Etc.**

(iii) **Would you like to have shared this train journey with Sheila and Alexandra? Give reasons for your answer. (20)**

Mark ex 20 by reference to the criteria for assessment. Candidates are free to say 'yes' or 'no' or both in response to the question.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>20 marks</b> | 20 – 17   | 14       | 11       | 8        | 7 – 0     |

**Possible points:**

- such a dramatic, exotic journey is appealing
- Sheila and Alexandra would make interesting companions
- the horribly cramped conditions on the train are strangely romantic
- but Alexandra is overbearing and bossy

**Etc.**

**TEXT 2**

**QUESTION B**

**You have been asked to give a short talk on radio about an interesting journey you have made. Write out the text of the talk you would give. (50)**

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

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

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
| <b>50 marks</b> | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| 100%            | 50 – 43   | 35       | 28       | 20       | 19 – 0    |
| 30%             | 15 – 13   | 11       | 9        | 6        | 5 – 0     |
| 10%             | 5         | 4        | 3        | 2        | 1 – 0     |

Expect candidates to focus clearly on the reason/s why their chosen journey was 'interesting'.

Allow for a broad understanding of 'journey'. 'Destination' is acceptable as a valid reading of the term 'journey'.

Candidates are free to choose from a broad range of approaches – informative, humorous, anecdotal, discursive, etc.

**Reward evidence of the following:**

- a clear appreciation of the task
- the candidate's sense of audience
- the consistency of the register adopted

**TEXT 3  
DESTINATIONS**

**QUESTION A**

- (i) Write one paragraph that would serve as an introduction to this collection of images entitled, Destinations. (15)

Mark ex 15 by reference to the criteria for assessment.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>15 marks</b> | 15 – 13   | 11       | 9        | 6        | 5 – 0     |

Expect candidates to respond to the images as a ‘collection’.

Accept a broad range of approaches to the idea of ‘Destinations’.

- (ii) Choose one of the images and write an account of the kind of journey suggested by it. (15)

Mark ex 15 by reference to the criteria for assessment.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>15 marks</b> | 15 – 13   | 11       | 9        | 6        | 5 – 0     |

Expect a clear identification of one image.

Accept a broad interpretation of the ‘kind of journey’. Allow that candidates might approach the task literally, imaginatively, metaphorically, etc.

- (iii) Briefly describe another destination that would fit in well with the collection printed here and give a reason for your choice. (20)

Mark ex 20 by reference to the criteria for assessment.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>20 marks</b> | 20 – 17   | 14       | 11       | 8        | 7 – 0     |

Expect a clear description of another destination or journey allowing for a broad range of approaches, real or imaginary.

Reward a clear focus on **why** the candidate’s chosen destination would fit in well with the collection of images. The reason for the candidate’s choice might well emerge from his/her description of the chosen destination.

**TEXT 3**

**QUESTION B**

***The Holiday from Hell***

**Write three or four diary entries that record the details of a disastrous holiday (real or imaginary) that you experienced. (50)**

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

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

| <b>50 marks</b> | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 50 – 43   | 35       | 28       | 20       | 19 – 0    |
| 30%             | 15 – 13   | 11       | 9        | 6        | 5 – 0     |
| 10%             | 5         | 4        | 3        | 2        | 1 – 0     |

Expect that candidates will choose from a broad range of possible approaches – formal/informal, serious/humorous, etc.

**Reward evidence of the following:**

- a clear appreciation of the task
- the consistency of the register adopted

## SECTION II – COMPOSING (100 marks)

### GENERAL

The composition assignments 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, please consult your Advising Examiner.

Mark ex 100 by reference to the criteria for assessment using the following breakdown of marks.

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

| 100 marks | A+       | B  | C  | D  | E-     |
|-----------|----------|----|----|----|--------|
| 100%      | 100 – 85 | 70 | 55 | 40 | 39 – 0 |
| 30%       | 30 – 26  | 21 | 17 | 12 | 11 – 0 |
| 10%       | 10 – 9   | 7  | 6  | 4  | 3 – 0  |

Write a composition on **any one** of the following.

1. Imagine you are a member of Tim Severin's crew on board the new *Argo* in TEXT 1

**Write a letter (or series of letters) to a personal friend or family member in which you describe some of your adventures.**

Interpret "adventure" widely. The sense of a letter should be established at some point in the essay.

2. "It tells of a great galley manned by heroes from ancient Greece." (TEXT 1)  
**Write a persuasive article or essay in which you attempt to convince people of the meaning and importance of heroes in life.**

Reward appropriate register. Allow that 'meaning' and 'importance' may be taken as synonymous. Candidates may interpret 'heroes' very broadly.

3. "a tale on all men's lips...." (TEXT 1)  
**Write a newspaper article in which you outline your views in a serious or light-hearted manner on the part played by storytelling or gossip in everyday life.**

Expect a broad interpretation of storytelling and/or gossip. Attempts may be dominated by discursive elements or by anecdote.

4. "We just didn't understand the system" (TEXT2)  
**You have been asked by the school principal to give a talk to your class group on the importance in life of "understanding the system". Write out the talk you would give.**

Candidates may interpret "system" broadly. They may focus on school life or range widely.

5. "huge funds of energy but very little money..." (TEXT 2)  
**Using this as your title, write a personal essay.**

Interpret the term 'personal essay' liberally expecting a wide variety of responses in terms of content and register. Candidates may choose to couch their responses wholly or partly as personal (first person) narratives.

6. "In all travelling it's usually best to go along with whatever the wind blows you..." (TEXT 2)  
**Write an article for a magazine for young adult readers in which you give advice to people intending to travel abroad for work or on holiday.**

Reward a clear sense of audience and register. Advice may range widely from the practical to the personal.

7. **Write a short story suggested by one or more of the images in TEXT 3.**

Reward awareness of narrative shape. A tenuous connection with the chosen image/s will suffice.

## PAPER 2

### SECTION I – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

#### A WUTHERING HEIGHTS – Emily Brontë

- (i) “*Wuthering Heights* is a novel full of passionate extremes.”  
Write a response to the above statement supporting your views by reference to the text.

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

|      |  |
|------|--|
| P18  |  |
| C18  |  |
| L 18 |  |
| M 6  |  |

| 60 marks | A+      | B  | C  | D  | E-     |
|----------|---------|----|----|----|--------|
| 100%     | 60 – 51 | 42 | 33 | 24 | 23 – 0 |
| 30%      | 18 – 16 | 13 | 10 | 8  | 7 – 0  |
| 10%      | 6 – 5   | 4  | 3  | 3  | 2 – 0  |

Candidates may interpret the term ‘passionate extremes’ very broadly, focusing on emotions or on significant differences in lifestyle, background, or attitudes.

Allow that candidates may read ‘extremes’ simply as polar opposites in the novel—love versus hatred, wild passion versus mildness of manner or temper, and so on.

Candidates may chose to agree, disagree, or agree in part with the observation in the question.

In outlining their responses to the question candidates may well employ focused narrative to illustrate the range of ‘extremes’.

Code PE for ‘passionate extremes’.

#### **Possible points:**

##### Passionate love/hatred/terror

- *Wuthering Heights* during Heathcliff’s life there
- the extreme nature of Heathcliff’s relationship with Catherine
- the language and behaviour of the ‘unreclaimed’ Hareton
- even the mild-mannered Lockwood is affected by his visit to the Heights

Moderate emotions

- Edgar and Catherine Linton
- Nelly's calm perspective on things
- Wuthering Heights is a place of comparative moderation before and after Heathcliff

**Yet**

- Edgar and Isabella display peevishness as children
- Hareton reveals a consistently milder and affectionate side to his personality

Extremes in

- setting and imagery
- background, weather and atmosphere
- death, afterlife
- violent, obsessive behaviour

**Etc.**

- (ii) **“The novel, *Wuthering Heights*, is dominated from start to finish by the character of Heathcliff.”**  
**To what extent would you agree with the above view of the novel?**  
**Support your answer by reference to the text.**

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

|      |  |
|------|--|
| P18  |  |
| C18  |  |
| L 18 |  |
| M 6  |  |

| <b>60 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 60 – 51   | 42       | 33       | 24       | 23 – 0    |
| 30%             | 18 – 16   | 13       | 10       | 8        | 7 – 0     |
| 10%             | 6 – 5     | 4        | 3        | 3        | 2 – 0     |

While they may choose to agree wholly or in part with the given statement, expect candidates to focus on Heathcliff's role in the novel. Even if they disagree, claiming that some other person or feature of the novel is the more dominant, they must show why this alternative dominating force is more important than Heathcliff.

Code HD for Heathcliff's domination.

**Possible points:**

Heathcliff dominates

- has a powerful impact on the Earnshaw family from the moment of his arrival
- generates passionate feelings in most other characters
- forces change in the lives of those he connects with

- acquires control of the two houses
- is the sole focus of Nelly's narrative
- has a powerful effect on the emotions/responses of the reader

Yet

- Catherine is a driving force for Heathcliff, his life and being centre around her
- Nelly is central to every major event
- the values embodied in Thrushcross Grange survive; Heathcliff's die with him

**Etc.**

**B THE REMAINS OF THE DAY – Kazuo Ishiguro**

- (i) **“*The Remains of the Day* is a fascinating study of lost potential, of what might have been.”**  
**Discuss this view of the novel, supporting the points you make by reference to the text.**

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

|      |       |
|------|-------|
| P18  | _____ |
| C18  | _____ |
| L 18 | _____ |
| M 6  | _____ |

| <b>60 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 60 – 51   | 42       | 33       | 24       | 23 – 0    |
| 30%             | 18 – 16   | 13       | 10       | 8        | 7 – 0     |
| 10%             | 6 – 5     | 4        | 3        | 3        | 2 – 0     |

Do not expect that candidates will make a distinction between ‘lost potential’ and ‘what might have been’.

The responses of the candidates should focus on how the novel explores the effects of ‘lost potential’ rather than merely recounting the events of the narrative or, for example, retelling the story of Mr Stevens. In this sense, the thoroughness of their engagement with the idea of ‘lost potential’ will constitute an implicit treatment of ‘a fascinating study’.

Code LP for ‘lost potential’.

**Possible points:**

- the long regret of missed opportunity inspires Stevens's journey
- Stevens's tears at the end express poignant loss, the sense of life wasted
- the novel's subtle evocation of the life Miss Kenton might have had with Stevens
- the exploration of the impact of service upon individuals
- the consequences of suppressed emotion and denial of needs

**Etc.**

- (ii) Write an essay on one or more aspects of *The Remains of the Day* that particularly appealed to you as a reader. Support your answer by reference to the text.

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

|      |       |
|------|-------|
| P18  | _____ |
| C18  | _____ |
| L 18 | _____ |
| M 6  | _____ |

| <b>60 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 60 – 51   | 42       | 33       | 24       | 23 – 0    |
| 30%             | 18 – 16   | 13       | 10       | 8        | 7 – 0     |
| 10%             | 6 – 5     | 4        | 3        | 3        | 2 – 0     |

Responses should address clearly the ‘appeal’ of the particular aspect/s chosen.

Code AR for ‘appeal to reader’.

**Some possible areas for focus:**

- the structure of the novel
- interesting characters and ideas
- the socio-political dimension of the text
- its understated humour/ironies
- the teasing way events unfold
- imagery
- richness of the language

**Etc.**

## C DEATH OF A SALESMAN – Arthur Miller

- (i) “*Death of a Salesman* is a tragedy about an ordinary man in an unforgiving world.”  
What is your opinion of this assessment of the play? Support your answer by reference to the play.

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

|      |       |
|------|-------|
| P18  | _____ |
| C18  | _____ |
| L 18 | _____ |
| M 6  | _____ |

| 60 marks | A+      | B  | C  | D  | E-     |
|----------|---------|----|----|----|--------|
| 100%     | 60 – 51 | 42 | 33 | 24 | 23 – 0 |
| 30%      | 18 – 16 | 13 | 10 | 8  | 7 – 0  |
| 10%      | 6 – 5   | 4  | 3  | 3  | 2 – 0  |

Expect candidates to focus explicitly or implicitly on the tragic dimension of the relationship between the ‘ordinary man’ and the ‘unforgiving world’.

**N.B.** Candidates may focus on the ‘tragedy’ of any or all of the characters in the play.

Candidates may also argue that the tragedy of, for example Willy, results from his personal failings; that the world is merely an indifferent place where some, like Charley, Bernard and Howard, make it and others don’t.

Code MW for ‘ordinary man’ in ‘unforgiving world’.

### Possible points:

- Willy is a ‘little boat’, a ‘dime a dozen’ who has tragically bought into a capitalist myth
- Biff and Happy appear doomed to repeat the mistakes of their father
- the world treats a man like a piece of fruit
- his employer casts Willy aside after years of loyal service
- the play’s ending reveals a world that is cruelly indifferent to man’s fate

**Etc.**

- (ii) **“BIFF: We never told the truth for ten minutes in this house!”  
What do you think of this judgement of the Loman family?  
Support your answer by reference to the play.**

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

|      |  |
|------|--|
| P18  |  |
| C18  |  |
| L 18 |  |
| M 6  |  |

| <b>60 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 60 – 51   | 42       | 33       | 24       | 23 – 0    |
| 30%             | 18 – 16   | 13       | 10       | 8        | 7 – 0     |
| 10%             | 6 – 5     | 4        | 3        | 3        | 2 – 0     |

Expect candidates to show clear engagement with the Loman family, evaluating the reasons why the truth was avoided and/or told.

Candidates may agree and/or disagree with the judgement in the question.

Code LF for ‘Loman family’.

**Possible points:**

- family relationships built on lies and illusion
- Linda’s refusal to confront Willy re his preparations for suicide
- occasional acceptance of the truth... “I’m fat... foolish to look at”
- Biff tries to make Willy and others see the truth
- Willy romanticises about his career, about his past
- grandiose plans are discussed even though they are patently built upon nothing

**Etc.**

**D AMONGST WOMEN – John McGahern**

- (i) “*Amongst Women* is a novel in which everything revolves around the concerns of the central character, Michael Moran.”  
Write a response to this view of the novel.

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

|      |  |
|------|--|
| P18  |  |
| C18  |  |
| L 18 |  |
| M 6  |  |

| <b>60 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 60 – 51   | 42       | 33       | 24       | 23 – 0    |
| 30%             | 18 – 16   | 13       | 10       | 8        | 7 – 0     |
| 10%             | 6 – 5     | 4        | 3        | 3        | 2 – 0     |

Expect discussion to focus on how the novel is wholly engaged with the concerns of Moran. However, it is perfectly acceptable for candidates to take issue with the word ‘everything’ and argue that the novel also takes on board the concerns of a range of other characters, as well as those of Moran.

Code CM for ‘concerns of... Moran’ and CM – where the concerns of others are dealt with.

**Possible points:**

- Moran’s interest in the welfare/cohesion of his family, “that larger version of himself”
- his constant anxiety over the house and Great Meadows
- his ‘race fear’ of the poorhouse and famine
- his deep insecurity that drives his need for love and affirmation
- his sense of isolation and separateness – “I was never any good at getting on with people”
- his “compulsion to dominate, to have everything on his own terms”
- his contempt for his country’s ruling class
- his reliance on repetitive rituals, seasonal patterns

**Etc.**

- (ii) **“Issues of family loyalty are central to *Amongst Women*.”**  
**Discuss this view supporting your points by reference to the text.**

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

|      |  |
|------|--|
| P18  |  |
| C18  |  |
| L 18 |  |
| M 6  |  |

| <b>60 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 60 – 51   | 42       | 33       | 24       | 23 – 0    |
| 30%             | 18 – 16   | 13       | 10       | 8        | 7 – 0     |
| 10%             | 6 – 5     | 4        | 3        | 3        | 2 – 0     |

Expect candidates to engage clearly with the issue of family loyalty in the text. Interpret the term ‘issues’ liberally and accept that it may be addressed in an implicit way.

Code FL for ‘family loyalty’.

**Possible approaches:**

- citing or narrating examples of loyalty and/or disloyalty in the text
- offering a critique of the patriarchal family
- discussing the crucial contribution of women in the family
- showing how threats from outside the family are handled
- describing the oppressive effects of a narrow kind of loyalty
- showing how dissent and rebellion within the family are handled
- discussing the supremely high value placed on family loyalty in the Moran household

**Etc.**

**E MACBETH – William Shakespeare<sup>1</sup>**

- (i) **“We feel very little pity for the central characters of Macbeth and Lady Macbeth in Shakespeare’s play.”**  
**To what extent would you agree with the above view? Support your answer by reference to the play.**

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

|      |       |
|------|-------|
| P18  | _____ |
| C18  | _____ |
| L 18 | _____ |
| M 6  | _____ |

| <b>60 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 60 – 51   | 42       | 33       | 24       | 23 – 0    |
| 30%             | 18 – 16   | 13       | 10       | 8        | 7 – 0     |
| 10%             | 6 – 5     | 4        | 3        | 3        | 2 – 0     |

Candidates may agree or disagree wholly or in part with the statement. Allow that candidates will display a broad range of responses to the characters.

Both characters, Macbeth and Lady Macbeth, must be treated of together or separately, though not necessarily equally.

Code P+ and P – for do/do not feel pity

**Possible points:**

We feel little pity when

- Lady Macbeth reveals her evil nature
- Macbeth seeks security through the murder of Banquo
- Macbeth has Lady Macduff and her children murdered

**Etc.**

Yet we do feel sympathy/pity when

- Macbeth wrestles with his conscience
- when Macbeth suffers the consequences of his deeds
- when he recognises the equivocations of the witches
- when Lady Macbeth descends into madness
- when their marriage crumbles and they are no longer partners in greatness
- when Macbeth confronts life’s essential emptiness

**Etc.**

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<sup>1</sup> For direction as to procedure when a candidate fails to answer on Shakespeare in either the Single Text or the Comparative Study see Appendix 4 in this Marking Scheme.

- (ii) “In *Macbeth*, Shakespeare presents us with a powerful vision of evil.”  
 Write your response to the above statement. Textual support may include reference to a particular performance of the play you have seen.

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

|      |       |
|------|-------|
| P18  | _____ |
| C18  | _____ |
| L 18 | _____ |
| M 6  | _____ |

| 60 marks | A+      | B  | C  | D  | E-     |
|----------|---------|----|----|----|--------|
| 100%     | 60 – 51 | 42 | 33 | 24 | 23 – 0 |
| 30%      | 18 – 16 | 13 | 10 | 8  | 7 – 0  |
| 10%      | 6 – 5   | 4  | 3  | 3  | 2 – 0  |

Expect candidates to respond by describing the impact the play has on them either as a whole or at certain key moments.

Detailed description/discussion of the nature and presence of the play’s vision of evil will be sufficient to establish the ‘powerful’ nature of this vision.

Code VE for ‘vision of evil’.

**Possible points:**

- visual impact of the appearance and role of the witches
- apparitions, ghosts, nightmares, and so on
- revealed through the thoughts, words and actions of characters
- the graphic violence of the play
- specific recreations in film or on the stage
- language, imagery
- staging, costume, props, lighting, music, and so on
- despite the overthrow of Macbeth the apparent absence of redemption in the world

**Etc.**

## SECTION II – THE COMPARATIVE STUDY (70 marks)<sup>2</sup>

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

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

### **GENERAL**

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

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

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

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

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

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<sup>2</sup> For direction as to procedure when a candidate fails to answer on Shakespeare in either the Single Text or the Comparative Study see Appendix 4 in this Marking Scheme.

## A THE CULTURAL CONTEXT

1. Write an essay in which you compare the texts you have studied in your comparative course in the light of your understanding of the term, the cultural context.

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

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

| 70 marks | A+      | B  | C  | D  | E-     |
|----------|---------|----|----|----|--------|
| 100%     | 70 – 60 | 49 | 39 | 28 | 27 – 0 |
| 30%      | 21 – 18 | 15 | 12 | 9  | 8 – 0  |
| 10%      | 7 – 6   | 5  | 4  | 3  | 2 – 0  |

Expect candidates to make clear comparisons between their chosen texts and to demonstrate a consistent understanding of the term, cultural context.

Expect treatment, though not necessarily equal, of at least two texts.

Code C for each comparative link established.

### Areas from which comparisons might be drawn:

- differing values/attitudes or presumptions about class, money, religion, gender, personal freedom, etc.
- how the worlds of the texts are similar or different
- the different/similar ways in which authors create the unique worlds of the texts

**Etc.**

2. (a) With reference to one of the texts you have studied in your comparative course, write a note of the way/s in which the cultural context is established by the author. (30)

Mark ex 30 by reference to the criteria for assessment.

|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| <b>30 marks</b> | 30 – 26   | 21       | 17       | 12       | 11 – 0    |

Expect candidates to demonstrate clearly the manner in which the characteristic spirit/cultural identity of the chosen text is established by its author. Candidates may focus on one or more of the techniques used to establish the world of the text.

**Possible areas of discussion:**

- the setting of the narrative
- the role of plot/events in the narrative in revealing the world of the text
- the contribution of significant characters
- the contribution of visuals, imagery, music and other effects
- language and imagery

**Etc.**

- (b) Compare the ways in which the cultural context is established by the authors of two other texts on your comparative course. (40)

Mark ex 40 by reference to the criteria for assessment.

|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| <b>40 marks</b> | 40 – 34   | 28       | 22       | 16       | 15 – 0    |

Code C for each comparative link established.

Expect the comparisons to focus clearly on the aspects of the text that establish the cultural context in each case.

**N.B.** Candidates are free to focus on methods or ways of establishing the cultural context other than the one/s discussed in their answer to part (a). However, candidates might also, through comparisons they make between the texts discussed in part (b), echo in an implicit way the method/s referred to in their answers to part (a) above.

Expect candidates to support the comparisons they make by reference to key moments or to the texts in general.

## **B THE GENERAL VISION AND VIEWPOINT**

- 1. “The general vision and viewpoint of texts can be quite similar or very different.”**

**In the light of the above statement, compare the general vision and viewpoint in at least two texts on your comparative course.**

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

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

| <b>70 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 70 – 60   | 49       | 39       | 28       | 27 – 0    |
| 30%             | 21 – 18   | 15       | 12       | 9        | 8 – 0     |
| 10%             | 7 – 6     | 5        | 4        | 3        | 2 – 0     |

Expect candidates to reveal, either explicitly or implicitly, a consistent understanding of the concept of vision or viewpoint in their chosen texts.

The term, general vision and viewpoint, may be understood by candidates to mean the broad outlook of the authors of the texts (or of the texts themselves) as interpreted and understood by the reader.

Code C for each comparative link established.

### **Areas from which comparisons might be drawn:**

- subject matter or narrative shape that reveals an optimistic or pessimistic outlook
- the impact of the endings of the texts upon the reader
- characters that reveal a particular vision of life
- texts that raise questions in the mind of the reader – resolving those questions or leaving them unresolved
- the features of particular texts, which contribute to their unique atmosphere or impact

**Etc.**

2. (a) What did you enjoy about the exploration of the general vision and viewpoint in any one of the texts you read as part of your comparative study? Support your answer by reference to the text. (30)

Mark ex 30 by reference to the criteria for assessment.

|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| <b>30 marks</b> | 30 – 26   | 21       | 17       | 12       | 11 – 0    |

Expect candidates to demonstrate a focus on the enjoyable, interesting, informative, entertaining feature/s of the text that they have chosen to discuss. Expect, also, that candidates will establish clear link(s) with the general vision and viewpoint of the text.

- (b) Write a short comparison between two other texts from your course in the light of your answer to part (a) above. Support the comparisons you make by reference to the texts. (40)

Mark ex 40 by reference to the criteria for assessment.

|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| <b>40 marks</b> | 40 – 34   | 28       | 22       | 16       | 15 – 0    |

Code C for each comparative link established.

Expect, in this case, that the candidate's interpretation of the mode is consistent with that outlined or implied in the answer to part (a) above.

### SECTION III

#### POETRY (70 marks)

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

#### A UNSEEN POEM (20 marks)

Answer **either** Question 1 **or** Question 2.

##### GENERAL

“Students should be able to...read poetry conscious of its specific mode of using language as an artistic medium.” (DES English Syllabus, 4.5.1)

Note that responding to the unseen poem is an exercise in aesthetic reading. It is especially important, in assessing the responses of the candidates, to guard against the temptation to assume a ‘correct’ reading of the poem.

Reward the candidates’ awareness of the patterned nature of the language of poetry, its imagery, its sensuous qualities, its suggestiveness.

Note that the Unseen Poem is essentially a reading test; do not expect lengthy answering.

1. **Write a short response to the above poem, highlighting the impact it makes on you. (20)**

Mark ex 20 by reference to the criteria for assessment.

|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| <b>20 marks</b> | 20 – 17   | 14       | 11       | 8        | 7 – 0     |

In judging the quality of a candidate’s response, please pay attention to the degree to which engagement with the text of the poem has been demonstrated.

**OR**

2. **Comment of the following statements supporting your answers by reference to the poem, *Butterflies*.**

**(a) The poem makes very effective use of irony. (10)**

Mark ex 10 by reference to the criteria for assessment.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>10 marks</b> | 10 – 9    | 7        | 6        | 4        | 3 – 0     |

Expect a reasonably plausible reading of the text accompanied by a clear focus on the manner in which the writer employs irony.

**(b) The poem uses beautiful language to capture an ugly reality. (10)**

Mark ex 10 by reference to the criteria for assessment.

|                 |           |          |          |          |           |
|-----------------|-----------|----------|----------|----------|-----------|
|                 | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
| <b>10 marks</b> | 10 – 9    | 7        | 6        | 4        | 3 – 0     |

Expect candidates to demonstrate clear engagement with the language of the poem and its effectiveness in creating the sense of ugliness referred to in the question.

## B PRESCRIBED POETRY (50 marks)

### GENERAL

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

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

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

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

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

### 1. “Why read the poetry of John Donne?”

**Write out the text of a talk that you would give, or an article you would submit to a journal, in response to the above title. Support the points you make by reference to the poetry of John Donne on your course.**

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

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

| <b>50 marks</b> | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 50 – 43   | 35       | 28       | 20       | 19 – 0    |
| 30%             | 15 – 13   | 11       | 9        | 6        | 5 – 0     |
| 10%             | 5         | 4        | 3        | 2        | 1 – 0     |

Achievement of the candidate’s chosen register can be rewarded but answers to the question must contain clear evidence of engagement with the poetry on the course.

Allow that an intensive treatment of a single, dominant reason could be sufficient for full marks.

**Expect a wide variety of approaches in the candidates' answering. Some of the following areas might provide material:**

- his unique views on love, religion and death
- the urgency, immediacy and drama of the poems
- the variety of tones he employs, his conversational style
- his use of argument and logic
- the metaphysical wit he displays—paradoxes, puns and conceits
- the way his writing compares with other poets on the course

**Etc.**

**2. “We enjoy poetry for its ideas and for its language.”  
Using the above statement as your title, write an essay on the poetry of Robert Frost. Support your points by reference to the poetry by Robert Frost on your course.**

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

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

| <b>50 marks</b> | <u>A</u> ± | <u>B</u> | <u>C</u> | <u>D</u> | <u>E</u> - |
|-----------------|------------|----------|----------|----------|------------|
| 100%            | 50 – 43    | 35       | 28       | 20       | 19 – 0     |
| 30%             | 15 – 13    | 11       | 9        | 6        | 5 – 0      |
| 10%             | 5          | 4        | 3        | 2        | 1 – 0      |

Expect candidates to deal with both elements of the question – ideas and language – but not necessarily separately.

Take ‘ideas’ to mean themes, subjects, attitudes, issues, and so on.

Take ‘language’ to mean style, manner, phraseology, appropriate vocabulary, imagery, etc.

The level of engagement with the poetry will serve as an implicit treatment of what we ‘enjoy’ in the poetry of Robert Frost.

**Some of the following areas might provide material for candidates:**

- the poet’s views on life/experience
- the habitual concerns in the poems
- the elegant plainness of his expression
- typical patterns of imagery
- the variety of register in the texts

**Etc.**

3. If you were asked to give a public reading of a small selection of Sylvia Plath's poems, which ones would you choose to read? Give reasons for your choices supporting them by reference to the poems on your course.

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

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

| 50 marks | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|----------|-----------|----------|----------|----------|-----------|
| 100%     | 50 – 43   | 35       | 28       | 20       | 19 – 0    |
| 30%      | 15 – 13   | 11       | 9        | 6        | 5 – 0     |
| 10%      | 5         | 4        | 3        | 2        | 1 – 0     |

Expect explicit focus on the reason/s for choosing the poems.

Reward evidence of a clear engagement with the poetry itself.

Allow that an intensive treatment of a single reason could be sufficient for full marks.

**A wide range of reasons might include some of the following:**

- the impact of the poetry on a reader
- the insight the poems offer into the life of the poet
- the sound of the poems – especially apt for a public reading
- the topicality/contemporary feel of the poetry
- the honesty of the poems

**Etc.**

4. ***Dear Seamus Heaney...***  
**Write a letter to Seamus Heaney telling him how you responded to some of his poems on your course. Support the points you make by detailed reference to the poems you choose to write about.**

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

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

| <b>50 marks</b> | <u>A+</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>E-</u> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 50 – 43   | 35       | 28       | 20       | 19 – 0    |
| 30%             | 15 – 13   | 11       | 9        | 6        | 5 – 0     |
| 10%             | 5         | 4        | 3        | 2        | 1 – 0     |

Reward responses that show clear evidence of engagement with the poems and/or the poet.

While a conversational approach is suggested by the question, expect and allow for a wide variety of approaches in candidates' answering.

Candidates are obviously free to challenge and 'confront' the poet. Accept treatment of positive and negative aspects of Heaney's poetry.

**Some of the following areas might be addressed:**

- powerful use of everyday language
- vividly detailed imagery
- the poet's focus on memory, especially memories of childhood
- the personal character of the writing
- the political and social perspectives of the poems
- the striking love poetry

**Etc.**

## APPENDIX 1

### LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

|                                   |   |  |                            |
|-----------------------------------|---|--|----------------------------|
| <u>Clarity</u> of purpose         | Engagement with the set task                                      | e.g. relevance, focus, originality, freshness, clear aim, understanding of genre   | Percentage weighting<br>30 |
| <u>Coherence</u> of delivery      | Ability to sustain the response over the entire answer            | <i>Where appropriate:</i><br>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, paragraph structure, 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<br>Grammar   | e.g.<br>appropriate levels of accuracy in spelling<br>grammatical patterns appropriate to the register   | 10                         |

**APPENDIX 2**

**Assessment Criteria – Grade Grid**

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

**Discrete Criteria:**

| <b>100 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|------------------|-----------|----------|----------|----------|-----------|
| 100%             | 100 – 85  | 70       | 55       | 40       | 39 – 0    |
| 30%              | 30 – 26   | 21       | 17       | 12       | 11 – 0    |
| 10%              | 10 – 9    | 7        | 6        | 4        | 3 – 0     |

| <b>70 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 70 – 60   | 49       | 39       | 28       | 27 – 0    |
| 30%             | 21 – 18   | 15       | 12       | 9        | 8 – 0     |
| 10%             | 7 – 6     | 5        | 4        | 3        | 2 – 0     |

| <b>60 marks</b> | <b>A+</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>E-</b> |
|-----------------|-----------|----------|----------|----------|-----------|
| 100%            | 60 – 51   | 42       | 33       | 24       | 23 – 0    |
| 30%             | 18 – 16   | 13       | 10       | 8        | 7 – 0     |
| 10%             | 6 – 5     | 4        | 3        | 3        | 2 – 0     |

| <b>50 marks</b> | <u><b>A+</b></u> | <u><b>B</b></u> | <u><b>C</b></u> | <u><b>D</b></u> | <u><b>E-</b></u> |
|-----------------|------------------|-----------------|-----------------|-----------------|------------------|
| 100%            | 50 – 43          | 35              | 28              | 20              | 19 – 0           |
| 30%             | 15 – 13          | 11              | 9               | 6               | 5 – 0            |
| 10%             | 5                | 4               | 3               | 2               | 1 – 0            |

**Combined Criteria:**

|                 | <u><b>A+</b></u> | <u><b>B</b></u> | <u><b>C</b></u> | <u><b>D</b></u> | <u><b>E-</b></u> |
|-----------------|------------------|-----------------|-----------------|-----------------|------------------|
| <b>40 marks</b> | 40 – 34          | 28              | 22              | 16              | 15 – 0           |
| <b>30 marks</b> | 30 – 26          | 21              | 17              | 12              | 11 – 0           |
| <b>20 marks</b> | 20 – 17          | 14              | 11              | 8               | 7 – 0            |
| <b>15 marks</b> | 15 – 13          | 11              | 9               | 6               | 5 – 0            |
| <b>10 marks</b> | 10 – 9           | 7               | 6               | 4               | 3 – 0            |

## APPENDIX 3

### REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a tape-recorder or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with Circular S70/00 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). |

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

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

**Example:**

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

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

**Note:**

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

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 09 marks.

## APPENDIX 4

### MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

#### CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

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

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

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

#### CANDIDATE ANSWERS ALL THE QUESTIONS A AND QUESTIONS B

- Mark all the attempts
- Award the highest combination

#### THERE IS NO ATTEMPT AT SHAKESPEARE (Higher Level only)

Consider the following example.

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

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

#### THE CANDIDATE RE-USES THE SINGLE TEXT AS PART OF THE COMPARATIVE ANSWER

- Mark the Comparative answer as per the Marking Scheme
- If the number of texts in a global (70 mark) answer is **two** (including the Single Text), deduct half of the mark awarded
- If the number of texts in a global (70 mark) answer is **three** (including the Single Text), deduct one third of the mark awarded
- If the Single Text is used in one part of a two part answer, deduct the appropriate fraction of the mark awarded

**NOTE:** For clarification on the above issues and for other questions arising from a candidate's misreading of instructions relating to question choice, please consult your Advising Examiner.