



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

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*Scrúduithe Ardteistiméireachta, 2005*

*Béarla*

*Ardleibhéal*

*Marking Scheme*

*Leaving Certificate Examination, 2005*

*English*

*Higher level*

**STATE EXAMINATIONS COMMISSION  
LEAVING CERTIFICATE ENGLISH 2005 – 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 Purpose will always appear first in the list of marks. Marks awarded for Coherence of Delivery will follow and so on to the end.

Marks for Efficiency of Language 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 Mechanics can still be awarded in line with the candidate's proficiency in this area.

The list of texts prescribed for assessment in 2005 is set out in the Department of Education & Science Circular **M02/03**.

**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**  
**AN ORDINARY LIFE**

**QUESTION A**

- (i) **Write a paragraph in which you comment of the appropriateness of the title of this text, ‘An Ordinary Life’. (15)**

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

	<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:**

Agree:

- the narrative is set in ordinary places
- Margaret is a domestic servant
- her life is commonplace and regular
- the people she meets are ordinary, like Thomas Hind
- it is an ordinary storyline – a narrative of ‘girl meets boy’
- the language is clear and straightforward

Disagree:

- Margaret is different from the other customers
- Thomas’s family background is different/unusual
- his stall differs from other stalls in the market
- it is an unusual love story
- the language is highly evocative

**Etc.**

- (ii) **What impressions of the characters of Thomas Hind and Margaret Ann do you get from this passage? Give reasons for your answer. (15)**

Mark ex 15 by reference to the criteria for assessment. Expect discussion, though not necessarily equal, of both characters. Allow that candidates could treat of the two characters together.

	<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:**

**Thomas:**

- a man of high standards
- keeps a clean shop, and doesn't approve of just any girl
- strong sense of family duty
- 'nothing impetuous about Tom'

**Margaret Ann:**

- accepts her lot in life... work or marriage
- is fatalistic in outlook
- has a strong sense of herself, a 'curious quality of stillness'

**Together:**

- they are shy and reserved
- they court each other at a distance
- their lives are ordinary and unremarkable

**Etc.**

- (iii) **Did the description of the market bring it to life for you as a reader? Support your answer by reference to the text. (20)**

Mark ex 20 by reference to the criteria for assessment. Candidates are free to agree and/or disagree with the question. Expect discussion and illustration of one or more features of descriptive writing.

	<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:**

**Agree:**

- visual detail conveys the atmosphere of the place
- the descriptions are detailed and visually striking
- adjectives and verbs are carefully chosen to appeal to the senses

**Etc.**

Disagree:

- Descriptions are limited to the meat stalls
- All the images are visual, no description of sounds, very little action
- No descriptions of other customers, for example

**Etc.**

**QUESTION B**

**“On Saturday afternoons Margaret Ann would go to the market to buy the meat for Sunday.”**

**Write three diary entries that Margaret Ann might have written over a series of Saturday evenings. Your writing should relate to her experience as described in the passage. (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.

**N.B.** Expect that the entries will draw on and reflect the atmosphere and detail in the passage.

**Reward evidence of the following:**

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

**TEXT 2**  
**ORDINARY LIVES IN WAR TIME**

**QUESTION A**

- (i) Which of the four images on page 4 makes the strongest impact on you? Give a reason for your answer. (15)

Mark ex 15 by reference to the criteria for assessment. Expect a clear focus on **one** of the images.

Reward a detailed reading of the chosen image and a clear focus on the 'impact on you'.

	<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

Reasons might include:

- the emotional impact of the image
- the appropriateness of the subject matter
- the aesthetic dimension

**Etc.**

- (ii) Do you think that the introduction to the collection of images is an interesting portrayal of Jenny's life as a news photographer? Give reasons for your answer. (15)

Mark ex 15 by reference to the criteria for assessment. Allow that candidates might agree, disagree or agree in part with the suggestion that Jenny's life as a news photographer is an interesting one.

	<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

Candidates might agree, noting that:

- she has visited a diverse range of places
- her life has afforded her a 'personal take on history'
- she has met many interesting people
- she has 'got behind' conventional war stories

**Etc.**

Candidates might disagree, noting that:

- there is little reference to photography
- the passage provides very little insight into her work as a photographer

**Etc.**

Text 2 Q A Contd.
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(iii) “I learned about war... [but] I was more interested in what was going on behind the scenes.” From your reading of the introduction and the photographs, what impression do you have of how people’s lives are touched by war? (20)

Mark ex 20 by reference to the criteria for assessment. The essential focus in the answer will be on the impression the candidate has of ‘how people’s lives are touched by war’.

Expect that most candidates will refer to both the images and the introduction. But, some candidates might choose to give a global treatment, taking the images and the written text together.

	<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:**

The Introduction:

- lives of women affected... ‘holding everything together’
- ordinary people engaged in struggle to survive
- people’s generosity surviving
- lives marked by sorrow and fear, as well as hope

**Etc.**

The Photographs:

- sadness of father departing for war
- joy, rest and recreation in time of war
- the pride of a soldier in a protective role
- lives dominated by the trappings of war

**Etc.**

Global treatment:

- any combination of the above points



**QUESTION B**

**Write a letter to a photographic magazine in which you propose one of the four images for the award 'Best War Photograph of the Year'. (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 argue persuasively for their chosen image.

Expect candidates to focus attention on one of the photographs, although they may mention others by way of comparison.

Photographs might be chosen for:

- aesthetic reasons
- the insight they offer into war/conflict
- human interest

**Etc.**

**TEXT 3  
PUBLIC LIVES**

**QUESTION A**

- (i) **How in your view is Jerry Philips's attitude to the rock star, Eva Maguire, revealed in this article? Support your answer by reference to the text. (15)**

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

	<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:**

Positive:

- narrates rags to riches story
- lists her many achievements
- uses a positive vocabulary
- describes her as 'professional, hard-working and determined'
- acknowledges her beauty and attitude
- paints a picture of an exotic world

**Etc.**

Negative:

- presents the interview as merely part of a job
- appears disapproving of today's celebrity culture

**Etc.**

- (ii) **Does the kind of superstar lifestyle described in this passage appeal to you? Give reasons for your answer, supporting the points you make by reference to the text. (15)**

Mark ex 15 by reference to the criteria for assessment. Candidates are free to consider the passage appealing and/or to express some doubts or reservations.

	<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:**

- glamorous and celebrated
- very comfortable lifestyle
- fame and riches
- indulged and pampered

But

- constantly under media spotlight
- press intrusion

**Etc.**

**(iii) Do you find the style of writing in this magazine article appealing? Support your answer by detailed reference to the text. (20)**

Mark ex 20 by reference to the criteria for assessment. Candidates are free to consider the writing style as appealing and/or to express reservations about its appeal.

	<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:**

- chatty and conversational
- narrative thread makes it easy to follow
- direct quotations enhance appeal
- vocabulary is accessible

But

- lacking depth, clichéd
- predictable and repetitive pattern

**Etc.**

**QUESTION B**

**Imagine that as a reporter for a local newspaper you plan to interview a celebrity of your choice. Write a proposal/memo for the editor of your newspaper in which you explain why you want to interview this celebrity and giving an outline of the areas you hope to explore in the course of the interview. (50)**

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

Allow for a wide variety of approaches from the very formal memo to the informal and personal note. Punctuation and layout may vary accordingly.

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 evidence of the following:**

- candidate's sense of audience
- clear and sustained appreciation of the task
- consistency within the chosen register

**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 you should 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	_____

<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

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

1. "...my take on recent history..." (TEXT 2)

**Write a personal essay in which you discuss your views on a recent event or series of events in the world.**

Interpret the term 'personal essay' liberally expecting a wide variety of responses in content and style.

Candidates may interpret "events in the world" broadly, from the very personal (first person) narrative to discussion of the events on a world scale. Reward a sense of the individual's 'take' on things– the personal perspective.

2. "...celebrity culture has gone too far..." (TEXT 3)

**Write a speech in which you attempt to persuade an audience that today's obsession with the lives of the rich and famous has gone too far.**

Reward candidates' sense of audience and their attempts to be persuasive.

Allow a broad interpretation of 'celebrity culture'.

3. "...ordinary people surviving as best they can." (TEXT 2)

**You are responding to a radio competition to find an ordinary person whose life story will inspire others. Entries should include an account of the person's life and the reason(s) why it is inspirational. Write your competition entry.**

A wide interpretation of 'ordinary person' is allowable. Do not expect equal treatment of the 'account of the person's life' and 'the reason(s) why it is inspirational'.

4. "...the hope that things will be better for the next generation." (TEXT2)

**Write an article for a newspaper or magazine, outlining your vision of a better future.**

Allow that candidates in setting up their 'vision of a better future' may dwell for a time on events/problems of the past or present. A personal or impersonal approach is acceptable.

5. “She was expected to carry on as she was.....he was always expected to take over the family business.” (TEXT 1)

**Write a personal essay on the part which other people’s expectations play in our lives.**

Interpret the term ‘personal essay’ liberally expecting a wide variety of responses in content and style.

Candidates may choose couch their responses wholly or partly as personal (first person) narratives.

6. “She engaged in none of the banter that other customers seemed to like.” (TEXT 1)

**You have been asked to give a talk to your class on the importance of not taking life too seriously. Write the talk you would give.**

Reward candidates’ sense of audience. Expect a variety of approaches – personal, humorous, ironic, etc.

**7 (a) Write a short story suggested by one or more of the images in TEXT 2.**

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

**7 (b) Write a short story suggested by the pair of images (the two houses) in TEXT 3.**

Reward awareness of narrative shape. Expect candidates to make some connection between the two images in Text 3.

# Wuthering Heights (i)

## PAPER 2

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

Candidates must answer ONE question from this section.

#### A WUTHERING HEIGHTS – Emily Brontë

- (i) ‘Heathcliff deserves the sympathy of the reader of *Wuthering Heights*.’ Write a response to this 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

Expect candidates to engage with the character of Heathcliff thereby avoiding simple or general character sketch. They may choose to agree, disagree, or agree in part with the observation in the question.

In outlining their responses to the question candidates may employ focused narrative to illustrate the points they make.

Code S for ‘sympathy’ or S– where the candidate disagrees with the proposition.

#### Possible points:

- his childhood deprivations and Hindley’s cruel treatment of him engage the reader’s sympathy
  - his loyalty to Catherine is remarkable under the circumstances
  - his single-mindedness in revenge shows how deeply he has been hurt
  - his torment towards the end makes us pity him
  - his passion in language and action make him attractive to the reader
- Etc.**

Or

- he is presented to us as a demonic figure
- his cruelty to others disgusts us
- his life is driven by hatred and resentment

**Etc.**

## Wuthering Heights (ii)

- (ii) 'The novel, *Wuthering Heights*, portrays a clash between two worlds represented by Wuthering Heights and Thrushcross Grange.' Discuss this view of the novel, supporting 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	

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 discuss and illustrate the conflict between the two worlds. Allow that candidates might establish the contrasting nature of the worlds before dealing with the 'clash' between them.

Allow a broad understanding of 'clash' in this context – to 'represent different values', to 'reflect different kinds of behaviour and manners', and so on.

Code CW for 'clash' between 'worlds'.

**Possible points:**

- Wuthering Heights is a house of passion and wildness whereas Thrushcross Grange stands for reason and order
- the external features of the houses emphasise their different atmospheres
- the inhabitants of the houses reflect these differences in their behaviour and attitudes
- the narrative structure of the novel uses the houses to underline the conflict between the key characters
- imagery and symbolism are used to highlight the conflict and in the eventual harmony the houses are united

**Etc.**



Silas Marner (i)
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**B SILAS MARNER – George Eliot**

- (i) ‘The story of *Silas Marner* has the magic of a fairy-tale, which leaves the reader feeling good about people.’ Write a response to this view of the novel, supporting 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

Expect candidates to engage with the magical quality of the novel and with its optimistic outlook. Some candidates might choose to view the novel in terms of the fullness of its historical truth, arguing that its optimism arises not from the fairy-tale elements but from a ‘true-to-life’ quality in the novel.

Code FT/G for ‘fairy-tale’ and ‘feeling good about people’.

**Possible points:**

- the setting and characterisation are typical of the fairy-tale
- part played by coincidence
- simplicity of the imagery patterns employed
- the good rewarded, the evil punished
- the happy ending

These elements and others may be used by the candidates to show that the story is an optimistic one.

**Etc.**

(ii) ‘Godfrey Cass is not perfect, but, in the eyes of the reader, he is always a better man than his brother, Dunsey.’ Write your response to this statement, supporting it 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

Expect candidates to compare explicitly the behaviour/values of the two characters, but expect that the major focus of the answer will be on the character of Godfrey. Because of this candidates may spend a good deal of their time discussing the character of Godfrey, but they should address the comparison with Dunsey.

Code G/D for ‘Godfrey/Dunstan’

**Possible Points:**

- Godfrey is weak, but Dunsey is evil
- we have sympathy towards Godfrey, but are indifferent to Dunsey’s fate
- Godfrey is troubled by his conscience, but Dunsey is devoid of moral awareness
- Godfrey undergoes a degree of moral growth, but Dunsey does not develop as a character
- the weaknesses of both men are partly attributable to their upbringing

**Etc.**

**C AMONGST WOMEN – John McGahern**

**(i) ‘Michael Moran undoubtedly loves his sons, but his love contributes little to their happiness.’ Discuss this view of the relationship between Michael Moran and his sons. 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

Expect candidates to focus of Michael Moran’s relationships with each of his sons, but do not expect equal treatment of those relationships. Reward a thorough engagement with the ways in which Moran contributes to the happiness and/or unhappiness of Luke and Michael.

Allow implicit treatment of Moran’s ‘love’ for his sons and allow that candidates might disagree with the assertion that Moran ‘undoubtedly loves his sons’.

Code R for each ‘relationship’

**Possible points:**

- Moran seeks to bully and control all of his children
- he is violent towards each of his sons
- in turn he drives each of them away from him
- he is dismissive of Luke’s achievements
- Luke remains bitter and estranged
- Michael’s happier disposition can be attributed largely to the influence of Rose

**Etc.**

- (ii) **‘Unlike the men, the women in *Amongst Women* support each other very well.’ Discuss this statement confining your attention to the female characters in 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

Expect candidates to focus on the relationships between the women in the novel.

Candidates are free to agree, disagree, or agree in part with the question.

Candidates may choose to illustrate the supportive nature of the women’s relationships by reference to the destructive nature of the male relationships in the novel. Equally they may choose not to refer to the men at all.

Code S for ‘support’

**Possible points:**

- Rose supports each of the girls
- the girls welcome Rose when she first comes to Great Meadow
- the women make return visits to Great Meadow together
- they share stories of Rose’s former life in Glasgow and of Maggie’s life in London
- Maggie, Sheila and Mona are united by their sense of the superiority of the Moran family
- they support each other in their disapproval of Nell Morahan and later of Michael’s wife
- Sheila and Mona help Michael and together they face Moran
- their love for Moran is a unifying force for Rose, Maggie, Sheila and Mona
- at her husband’s graveside at the end of the novel Rose is ‘surrounded by the girls’

**Etc.**

**RESPONDING TO DRAMATIC TEXTS**

In attempting the 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.

**D HAMLET – William Shakespeare<sup>1</sup>**

- (i) In your opinion, what is the appeal of the play, *Hamlet*, for a twenty-first century audience? Support 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	

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 argue that *Hamlet* does/does not appeal to, or draws mixed reactions from, the modern audience or reader.

Expect discussion to focus on at least one aspect of the play in support of the argument being made. A clear engagement with the appeal of the play will constitute implicit treatment of the response of a 'twenty-first-century audience.'

Code A for 'appeal' and A – for 'does not appeal'.

**Possible points:**

The play is appealing because of:

- the relevance of its themes – it is a timeless narrative
- the variety of its characters and action
- the powerful central figure of Hamlet
- its language, imagery
- its dramatic intensity

The play does not appeal because of:

- its complex plot, confusingly detailed
- improbable events
- the outmoded world, an outdated revenge story

**Etc.**

<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.

## Hamlet (ii)

- (ii) **‘We admire Hamlet as much for his weaknesses as for his strengths.’ Write a response to this view of the character of Hamlet, 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 maintain a focus on the strength(s) and weakness(es) of Hamlet’s character and on their admiration or otherwise of those strengths and weaknesses.

In outlining their responses to the question candidates may well employ focused narrative to illustrate the points they make.

Code AW for ‘admire weakness’ and AS for ‘admire strength’. Candidates may disagree in whole or in part with the thesis of the question in which case code AW – for ‘do not admire weakness’ and AS – for ‘do not admire strength/s’.

Where candidates address our admiration of Hamlet’s weaknesses and/or strengths in an indirect or implicit way, code W for ‘weakness’ and S for ‘strength’.

Interpret ‘admire’ liberally to mean ‘to enjoy’, ‘to be fascinated by’, ‘to be interested in’, ‘to find remarkable or important’, and so on.

**Possible points:**

We enjoy:

- his intelligence, his wit, his words
- his insight into life and death

We admire:

- his loyalty to his father and to his friends
- his bravery in taking on the State
- his recklessness
- the strategist

We are fascinated by:

- his heroic failure
- his response to his traumatic experiences
- the profundity of his thinking

Continued over

## Hamlet (ii) Contd.

- his complex response to a difficult task
- the deviousness of his mind even though his actions cause others to suffer

We find interesting:

- his ability to improvise as in the play within the play
- his rashness which leads him into further trouble
- his procrastination because we see ourselves reflected in it

But, we disapprove of:

- his cruelty to others
- his aimlessness
- his tendency to find refuge in words
- his self-loathing, his despair
- his treatment of women
- his impulsiveness
- his fondness for melodrama

**Etc.**

## As You Like It (i)

### E AS YOU LIKE IT – William Shakespeare

- (i) 'Rosalind's attitudes and qualities make her a very attractive character.' Do 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	_____

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

While they may agree or disagree with the view expressed in the question, expect candidates to focus on the attractiveness of Rosalind's character.

Code A for 'attractive' character and A – for 'not attractive'.

#### Possible points:

- Rosalind is sympathetic, brave, vibrant, clever and witty
- she brings a positive attitude to things and is resourceful
- we enjoy her playful sense of fun
- she delights in romantic love but is aware of the foolishness of lovers
- a good judge of character who sees through the pretentiousness of Jacques
- she brings out the best in others and resolves major conflicts

#### Yet

- she contributes to creating some of the play's conflicts
- at the start of the play she broods and mopes
- she can be seen as domineering and manipulative

**Etc.**



## As You Like It (ii)

(ii) 'The play, *As You Like It*, presents many opportunities for dramatic performance.' Write your response to the above statement, supporting it 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

Candidates are free to agree or disagree with the thesis in the question. While allowing a broad interpretation of 'dramatic performance', expect candidates to explore the play's potential for engaging drama.

Code O for 'opportunities for dramatic performance' and O – for 'the absence of such opportunities'.

**Possible points:**

- the atmospheres within the court and Arden present an interesting contrast
- the scope for imaginative sets, costumes, props, lighting, music, and special effects
- the use of disguises
- speeches, songs, stories, dancing and wrestling – light-hearted but interesting action

**Yet**

- very little actually happens in Arden
- dull characters offer little prospect of engaging an audience
- it is difficult to take the storyline seriously

**Etc.**

**SECTION II - THE COMPARATIVE STUDY (70 marks)<sup>2</sup>**

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

Candidates may not answer on the text they have dealt with in **SECTION 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.

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

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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 GENERAL VISION AND VIEWPOINT**

**1. ‘Each text we read presents us with an outlook on life that may be bright or dark, or a combination of brightness and darkness.’**

**In the light of the above statement, compare the general vision and viewpoint in at least two texts you have studied in your comparative course. (70)**

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

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.

Expect candidates to deal in a comparative manner with the bright, dark, or combination of brightness and darkness in the outlook on life presented to the reader in at least two texts.

Code C for each comparative link established.

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

- Subject matter or narrative shape that reveals a bright or dark outlook
  - Aspects of life texts concentrate on
  - Scenes/moments/images from texts that reveal outlook on life
  - Characters that reveal a particular vision of life
  - Relationships that are destructive or nurturing
  - The coherence of the viewpoints presented
  - Overall impact texts make upon reader
  - Impact of the endings of texts upon the reader
  - Questions texts raise in the mind of the reader – resolving or leaving these questions unresolved
  - Features of texts which contribute to their unique outlook or impact
- Etc.**

- 2. (a) With reference to one of the texts you have studied in your comparative course, write a note on the general vision and viewpoint in the text and on how it is communicated to the reader. (30)**

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to demonstrate an understanding of General Vision and Viewpoint as it is revealed in one text and to focus on the manner in which this vision is communicated to the reader/audience.

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.

**Possible areas of discussion:**

- the role of events in establishing vision and viewpoint
- contribution of characters, language, imagery, dialogue
- importance of visual and aural effects
- impact of narrative shape and voice

**Etc.**

- (b) Compare the general vision and viewpoint in two other texts on your comparative course. Support the comparisons you make by reference to the texts. (40)**

Mark ex 40 by reference to the criteria for assessment.

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

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

Code C for each comparative link established.

N.B. Please note that it is not a requirement that candidates deal with how the general vision and viewpoint is communicated in part (b) and are free to make comparisons independent of their answers to part (a).

## B LITERARY GENRE

1. Write a talk to be given to Leaving Certificate students in which you explain the term *Literary Genre* and show how to compare the telling of stories in at least two texts from the comparative course. (70)

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

Reward achievement of an appropriate register but answers to the question must contain clear evidence of an understanding of concept of *Literary Genre* (the ways that texts tell their stories) and comparisons between their chosen texts in this mode.

Expect candidates to centre their comparisons on at least one aspect of the telling of stories (the way stories are told).

Comparisons must be supported by reference to at least two texts.

Code C for each comparative link established.

### Areas from which comparisons might be drawn:

- different text types – novel, drama, film, autobiography, travel writing
- broad differences in genre – comedy, tragedy and so on
- structural features – point of view, narrative patterns etc.
- use of descriptive detail
- juxtaposition of character groups
- location/setting, costume, props etc.
- use of dialogue, language, imagery

**Etc.**

**2. 'Powerful images and incidents are features of all good story-telling.'**

**a) Show how this statement applies to one of the texts on your comparative course. (30)**

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to address clearly the presence, or absence, of striking images and incidents in the chosen text and their role in the telling of the story.

Take images to include verbal, visual, aural imagery and symbols.  
Take incidents to refer to events, moments, scenes in the storyline/plot

Expect candidates to deal with both elements of the question – images and incidents – but not necessarily equally, or separately.

**Possible areas of discussion:**

- images employed make a powerful impact on the reader
- images illustrate themes, concerns in the narrative
- images are part of the aesthetic fullness of the text
- incidents convey the point of view of the author
- incidents contribute to the dramatic power of the text
- incidents heighten the impact of the stories on the reader
- images/incidents shape the overall atmosphere of the narrative
- images/incidents make text interesting, satisfying, saddening, shocking
- make the story more realistic/credible

**b) Compare the way in which powerful images and incidents are features of the story-telling in two other texts on your comparative course. Support the comparisons you make by reference to the texts. (40)**

Mark ex 40 by reference to the criteria for assessment.

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

Expect comparisons to focus clearly on the role played by powerful images and incidents in the telling of stories in two other texts, comparing them with each other and/or with the text discussed in part (a).

Code C for each comparative link established.

**N.B.** Candidates are free to focus on points other than those discussed in their answer to part (a).

# Unseen Poem

## SECTION III

### POETRY (70 marks)

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

#### A UNSEEN POEM (20 marks)

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

#### GENERAL

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

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

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

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

1. (a) Do you like the world that the poet describes in this poem?  
(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 identify the ‘world’ of the poem and to discuss briefly their reason/s for why it appeals or does not appeal to them.

Unseen Poem Contd.
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**(b) Choose a line or two that you find particularly appealing and explain why. (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 offer a clear justification for the chosen line or lines. Reward answers that demonstrate a good level of engagement with the feelings, ideas, language or imagery of the poem.

**OR**

**2. Write a personal response to the poem ‘Back Yard’.**

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.



**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.     **‘The appeal of Eavan Boland’s poetry.’**  
**Using the above title, write an essay outlining what you consider to be the appeal of Boland’s poetry. Support your points by reference to the poetry of Eavan Boland 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

Answers to the question must contain clear evidence of engagement with the poetry on the course. Allow that candidates might focus, in part at least, on reasons why the poetry does not appeal to readers.

Expect a wide variety of approaches in the candidates' answering.

Code AB for relevant material on the 'appeal of' the poetry.

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

- her perspective on Irishness, history, myth
- her sense of national identity
- her siding with victims, the downtrodden
- her striking love poetry
- her treating of the suburbs as a suitable locale for poetry
- her delicate use of language and imagery

**Etc.**

**2. What impact did the poetry of Emily Dickinson make on you as a reader? Your answer should deal with the following:**

***Your overall sense of the personality of the poet***

***The poet's use of language/imagery***

**Refer to the poems by Emily Dickinson that you have studied.**

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 may focus on different types of impact – the visual, emotional, intellectual, personal, aesthetic, and so on.

Note the instruction ('should') to candidates to deal with each of the stated aspects of the poet and her work. Expect treatment, though not necessarily equal, of both aspects.

Code PD for 'personality of Dickinson' and LD for 'language/imagery'.

Evidence of genuine engagement with the poetry should be rewarded.

**Material may be drawn from the following:**

- her individualistic vision of life
- exploration of a private, inner self
- variety of moods/atmosphere
- uniqueness of her language, imagery
- sees reality and abstract things in a new way

**Etc.**

3. Write about the feelings that T.S. Eliot's poetry creates in you and the aspects of his poetry (content and/or style) that help to create those feelings. Support your points by reference to the poetry by T.S. Eliot that you have read.

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 a wide range of personal responses to the feelings (positive/negative etc.) that 'Eliot's poetry creates in you'.

Reward evidence of a clear engagement with the poems and/or the poet.

Code FE for material relevant to the task.

**Answers might include some of the following:**

- identification with Eliot's pessimism, sense of disillusionment
- powerful creation of the world of the vulnerable individual and of the sordid world of the hopeless urban poor
- collapse of values, cultural instability
- distinctive, modern style
- widely allusive, references are biblical, mythological, ancient and modern
- rich stylistic devices – paradox, symbol, conceits, and so on

**Etc.**

## W.B. Yeats

4. Write an article for a school magazine introducing the poetry of W.B. Yeats to Leaving Certificate students. Tell them what he wrote about and explain what you liked in his writing, suggesting some poems that you think they would enjoy reading. Support your points by reference to the poetry by W.B. Yeats that you have studied.

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 are free to adopt a register they consider appropriate to the task. The task contains three closely related elements, which may be addressed separately or together. It is not necessary that these elements be given equal treatment.

- what he wrote about (themes, concerns, subject matter)
- what you liked in his writing
- suggest enjoyable poem/s

The level of engagement with the poetry will serve as an implicit treatment of what the candidate 'liked in his writing'.

Code PY for relevant material.

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

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

- the political and personal perspectives of the poems
- the variety of the themes
- the strength of his vision
- the depth and range of his feelings
- features of style such as language, imagery, symbolism and sound

**Etc.**

## APPENDIX 1

### LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

<u>Clarity</u> of purpose	Engagement with the set task	<i>e.g.</i> relevance, focus, originality, freshness, 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	<i>e.g.</i> 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 Grammar	<i>e.g.</i> appropriate levels of accuracy in spelling grammatical patterns appropriate to the register	10

APPENDIX 2

Assessment Criteria – Grade Grid

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

Discrete Criteria:

<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>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

Combined Criteria:

	<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
<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 Paper1 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 9 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 *Wuthering Heights* = 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.