



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

**Leaving Certificate 2012**

**Marking Scheme**

**ENGLISH**

**Higher Level**



# STATE EXAMINATIONS COMMISSION

## LEAVING CERTIFICATE ENGLISH 2012 – 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 (P)         | 30% of the marks available for the task |
| • Coherence of Delivery (C)      | 30% of the marks available for the task |
| • Efficiency of Language Use (L) | 30% of the marks available for the task |
| • Accuracy of Mechanics (M)      | 10% of the marks available for the task |

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

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

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

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

Where discrete criteria awarding is in operation, marks will be indicated on candidates' scripts in 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.

#### Use of Codes

To assist with forming a judgement, it will be necessary 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.

The list of texts prescribed for assessment in 2012 is set out in the Department of Education & Science Circular **00013/2010**

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

## PAPER 1

## SECTION 1 – COMPREHENDING (100 marks)

**GENERAL**

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

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

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

**TEXT 1**  
**Personal Memories**

**QUESTION A**

(i) Margaret Laurence claims that the world of her childhood was ‘never dull’. In your opinion, which **three** pieces of evidence from the text most effectively support her claim? In each case, briefly explain your choice. **(15)**

Expect candidates to give **three** pieces of evidence which most effectively support Laurence’s claim that the world of her childhood was ‘never dull’. In each case, they should justify their choice.

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

**Possible points:**

- enthusiastic opening description
- natural world’s “continuing marvels”
- freedom of childhood, outdoor activities
- endless “oddities of the place”

**Etc.**

**(ii) What do the last three paragraphs reveal about the writer’s present attitude to the small prairie town where she grew up? (15)**

Expect candidates to focus on the writer’s attitude as revealed in the last three paragraphs. Allow for a chronological/global approach to the three paragraphs.

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

**Possible points:**

- changed perspective on the impact of the small prairie town
- keen awareness of the town as a “source” of her writing
- realistic and balanced viewpoint of past experiences
- personal definitive tone of appreciation

**Etc.**

**(iii) Do you think this passage is a good example of effective autobiographical writing? Give reasons for your answer. (20)**

Candidates are free to agree and/or disagree, but should justify their reasons through discussion/illustration of one or more aspects of effective autobiographical writing. Candidates may refer to the content and/or language of the passage.

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

**Possible points:**

- reflective, personal voice
- interesting anecdotal details of childhood
- engaging atmosphere, authentic sense of place
- descriptive language, evocative imagery

**Etc.**

**QUESTION B**

Write a letter to Margaret Laurence, in response to Text 1, commenting on what you find interesting in the extract, and telling her about your home place and its impact on you. (50)

Allow for a broad range of approaches to the letter – formal, informal, discursive, serious, humorous, etc. Candidates are expected to address all aspects of the task, though not necessarily equally.

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	A+	B	C	D	E-
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:**

- clear appreciation of the task
- consistency of register
- effective use of reference
- quality of the writing

**TEXT 2**  
**Shared Memories**

**QUESTION A**

**(i) In the above extract, Mary Robinson explains why she thinks it is important to commemorate the Irish famine of 1845. Which three points from the text do you think most effectively support her viewpoint? In each case, briefly explain your choice. (15)**

Expect candidates to select **three** points from the text which most effectively support Mary Robinson's viewpoint. In each case, they should justify their choice.

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

**Possible points:**

- informs our sense of national identity
- provides a meaningful link to the diaspora
- promotes awareness of contemporary issues
- highlights how history can influence the present
- encourages reflection, empathy and understanding

**Etc.**

**(ii) Identify and comment on three elements of effective speech-writing in Mary Robinson's address to the conference on hunger. In your answer you should refer only to the written text. (15)**

Mark ex 15 by reference to the criteria for assessment. Expect illustration and commentary on **three** elements of speech-writing in the passage. Reward discussion of the effectiveness of the chosen features.

	<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:**

- literary/historical references reinforce perspective
- inclusive personal language creates rapport
- persuasive rhetorical techniques (repetition, questions, rhythms, etc.)
- urgent/compelling tone; dramatic images resonate

**Etc.**

**(iii) Consider the three visual images that accompany this text. Which two of the images would you have chosen to project as a backdrop to Mary Robinson as she delivered the above speech? Explain your choice, discussing the impact you think these images would make on the audience. (In your answer, you should refer both to your chosen images and to the written text.) (20)**

Expect candidates to select **two visual images** (which could be used as a backdrop to Mary Robinson’s speech), justify their choice and discuss the impact of each image. Allow that “impact” may be dealt with explicitly or implicitly in their justification.

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

**Possible points:**

**Image 1**

- stark embodiment of Irish famine evokes sympathy
- compelling artistic features (expression, colours, etc.)
- universal image of suffering is relevant/moving

**Etc.**

**Image 2**

- reinforces the message “to close the gap”
- body language conveys genuine empathy
- emphasises the importance of Mary Robinson’s personal involvement

**Etc.**

**Image 3**

- graph amplifies meaning/impact of the speech
- powerful and emotive headline/statistics command attention
- dramatic/explicit representation of information

**Etc.**



**QUESTION B**

Write a proposal to be submitted to the relevant authority (e.g. local council or national body), suggesting one event or person you believe should be commemorated. Explain why you feel this person or event should be commemorated and suggest what form this commemoration might take. (50)

Allow for a variety of approaches to the proposal, from the very formal to the personal. Candidates are expected to address all aspects of the task, though not necessarily equally.

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 evidence of the following:**

- clear appreciation of the task
- consistency of register
- effective reference/illustration
- quality of the writing

**TEXT 3**  
**A journey remembered and revisited**

**QUESTION A**

**(i) Based on your reading of the above text, what impression do you form of the writer, Paul Theroux? Support your view with reference to the text. (15)**

Expect candidates to focus clearly on one or more aspects of the writer's character/personality.

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

**Possible points:**

- nostalgic, reflective, philosophical nature
- whimsical, with a self-deprecating sense of humour
- adventurous and observant traveller
- sensitive, with a social conscience

**Etc.**

**(ii) Which one of the visual images (A or B) do you think best illustrates the above text? In your response refer to both visual images. (15)**

Expect candidates to nominate/justify the choice of one visual image which best illustrates the text, but to refer to **both** visual images.

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

**Possible points:****Image A**

- composite image (map, train, etc.) reflects the writer's journeys
- symbolic impact of the colour red, star, track, etc.
- cartoon quality enhances/diminishes the impact of the text

**Etc.****Image B**

- evocative image reflects the idea of movement and transience
- black and white colours suggest a timeless atmosphere
- photograph reinforces/reduces the rich content of the passage

**Etc.**

**(iii) Paul Theroux is a successful travel writer. Based on the above passage, what do you think makes his writing attractive to so many readers? In your answer, you should refer to both the content and style of the text. (20)**

Candidates are free to agree and/or disagree. Expect discussion and illustration of one or more aspects of Paul Theroux's writing. Candidates should refer to the content and style.

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

**Possible points:**

- convincing sense of place/atmosphere/cultural change
- perceptive, narrative approach is appealing
- intimacy of the writer's reflections engages readers
- evocative, descriptive language is informative/entertaining
- attractive whimsical humour; effective use of contrast

**Etc.**

**QUESTION B**

**Your school's Student Council is currently discussing the issue of school outings, educational trips, theatre visits, etc. Write a persuasive article for your school website supporting or opposing such events. (50)**

Allow for a broad range of approaches (formal, informal, serious, humorous, etc.) to the website article, but there should be a persuasive quality to the writing, in favour or against such school events. Candidates are expected to address **all aspects** of the task.

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 evidence of the following:**

- clear appreciation of the task
- consistency of register
- effective use of reference
- quality of the persuasive writing

## SECTION II – COMPOSING (100 marks)

### GENERAL

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

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

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

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

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

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

## Composing (contd.)

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

1. “Yet the outside world had its continuing marvels...” (TEXT 1)  
**Write a personal essay on what you consider to be the marvels of today’s world.**

Allow for a broad interpretation of “marvels of today’s world”. Candidates may choose to adopt various approaches (personal, persuasive, discursive, anecdotal, ironic, etc.), but they should include a reflective element.

2. “Memory is a ghost train too.” (TEXT 3)  
**Write a feature article for a newspaper or magazine on the role played by memory and the past in our lives.**

Reward a clearly established and sustained register appropriate to a newspaper or magazine. Candidates may adopt a variety of approaches (discursive, informative, personal, narrative, etc.), but they should engage with memory and/or the past.

3. “... an inferior rock band howling for fame.” (TEXT 3)  
**Write a short story inspired by the phrase, “... an inferior rock band howling for fame”.**

Reward awareness of the narrative shape of a short story. The story should be inspired by the phrase, “an inferior rock band howling for fame”.

4. “... another book which I have read with enormous interest ...” (TEXT 2)  
**Write a persuasive speech about the importance of literature in people’s lives.**

Expect candidates to deliver a coherent and cogent speech about the importance of literature in people’s lives. Allow for a broad interpretation of “literature”, but expect a persuasive quality to the writing.

5. “... all the time in the world ...” (TEXT 3)  
**Write a light-hearted and entertaining article, intended for publication in a magazine aimed at young people, in response to the phrase, “all the time in the world”.**

Reward a clearly established and sustained register appropriate to a publication aimed at young people. Candidates may choose to adopt various approaches (discursive, descriptive, humorous, personal narrative, etc.), but expect a light-hearted, entertaining quality to the writing. Allow for a broad interpretation of “all the time in the world”.

Composing  
(contd.)

6. “... shaped our national identity ...” (TEXT 2)

**Write the text of an address you could deliver to an international gathering of young people outlining what you believe helps to define Ireland’s distinctive national identity.**

Reward a clearly established and sustained register appropriate to an address to be delivered to an international gathering of young people. Candidates may choose to adopt various approaches (personal, narrative, discursive, humorous, etc.), but they should engage with “Ireland’s distinctive national identity”.

7. “When I was eighteen, I couldn’t wait to get out of that town ...” (TEXT 1)

**Write a short story in which a young character is eager to leave home.**

Reward awareness of the narrative shape of a short story. The young character’s eagerness to leave home should be central to the story.

## PAPER 2

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

Candidates must answer ONE question from this section.

## A EMMA – Jane Austen

(i) “Jane Austen uses a variety of comic elements effectively in the course of the novel, *Emma*.”

Discuss this statement, supporting your answer with suitable reference to the text.

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

P 18	
C 18	
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 and/or disagree with the statement, but they must focus on Jane Austen’s effective use of “comic elements”.

In assessing the quality of the candidate’s response, consider the extent to which engagement with more than one comic element has been demonstrated.

Code EC+/- for Austen’s effective/ineffective use of comic elements.

**Possible points:**

- comic figures irritate/entertain/amuse
- parody amplifies Emma’s limitations
- sharp witty dialogue is revealing
- irony/satire can highlight themes/characters
- caricatures are amusing/tedious/unconvincing

**Etc.**



(ii) “Austen clearly presents Emma’s many faults without ever losing the reader’s sympathy for the heroine.”

Write a response to this statement, supporting your answer with suitable reference to Jane Austen’s novel, *Emma*.

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

P 18	
C 18	
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 and/or disagree with the statement, but expect a clear focus on Emma’s faults and the level of sympathy shown by readers to the heroine. Allow that “clearly presents” may be dealt with explicitly or implicitly.

Code **FS**+/- for Emma’s faults and sympathy/lack of sympathy for her.

**Possible points:**

- Emma is self-indulgent/vain but also capable of self-reproach
- her refined nature/intelligence compensates for faults/weaknesses
- Knightley as a yardstick influences sympathy/lack of sympathy
- narrative technique presents foibles/creates intimacy with readers
- initially lacks judgement/ultimately “sees” everything

**Etc.**

**B EMPIRE OF THE SUN – J. G. Ballard**

**(i) Explain how the characteristics that Jim displays, in the course of the novel, enable him to survive in desperate circumstances.**

**Support your answer with suitable reference to Ballard’s novel, *Empire of the Sun*.**

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

P 18	_____
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 should engage with the traits of Jim’s character which enable him to survive. Allow that “in desperate circumstances” can be dealt with implicitly or explicitly.

Code **CS** for characteristics which enable Jim to survive in desperate circumstances.

**Possible points:**

- boyish enthusiasm/intelligence help him cope in extreme circumstances
- resourcefulness and opportunism aid his survival
- imagination detaches him from the savagery of war
- dark humour insulates Jim from harrowing realities
- relentless logic enables him to endure wretched situations

**Etc.**

**(ii) “Ballard uses various literary techniques to create a realistic portrayal of war in his novel, *Empire of the Sun*.”**

**Discuss this statement, supporting your answer with suitable reference to the novel.**

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

P 18	
C 18	
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 and/or disagree with the statement, but they should focus their discussion on Ballard’s use of literary techniques to create a realistic portrayal of war. In assessing the quality of the candidate’s response, consider the extent to which engagement with more than one literary technique has been demonstrated.

Code **TW**+/- for techniques to create a realistic/unrealistic portrayal of war.

**Possible points:**

- setting/historical events portray an authentic vision of war
- Jim’s narrative voice underpins the true experience of conflict
- dialogue/dramatic scenes of trauma are unsettling/exaggerated
- dark satire is credible/compelling or surreal/unconvincing
- reality of war evoked by powerful language, imagery, characterisation

**Etc.**

Dancing at Lughnasa (i)

**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.

**C DANCING AT LUGHNASA – Brian Friel**

**(i) “Friel uses a range of techniques to construct the realistic and heart-warming world of Ballybeg.”**

**Write your response to this statement, supporting your answer with suitable reference to Friel’s play, *Dancing at Lughnasa*.**

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

P 18	
C 18	
L 18	
M 6	

<b>60 marks</b>	<b><u>A+</u></b>	<b><u>B</u></b>	<b><u>C</u></b>	<b><u>D</u></b>	<b><u>E-</u></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 are free to agree and/or disagree with the statement, but they should focus on Friel’s use of techniques to construct the realistic/heart-warming world of Ballybeg.

In assessing the quality of the candidate’s response, consider the extent to which engagement with more than one technique has been demonstrated.

Code TB +/- for techniques that construct the realistic/heart-warming world of Ballybeg.

**Possible points:**

- contrast between family warmth and external social/economic pressures
- setting/stage directions establish a realistic/domestic world
- Michael’s narrative voice captures the nostalgic/authentic 1930s Ireland
- flashback, characterisation, atmosphere, etc. to create a realistic/heart-warming world
- symbols (kite, radio, dance, etc.) highlight a changing Ballybeg

**Etc.**

Dancing at Lughnasa (ii)
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(ii) “The male characters in Friel’s play, *Dancing at Lughnasa*, deserve our sympathy but not our admiration.”

Do you agree with this view? Support your answer with suitable reference to the text.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 and/or disagree with the statement, but they should engage with more than one of the male characters in the play and their response to them (sympathy and admiration). Allow for a broad interpretation of “sympathy” and “admiration”, and that both terms may be dealt with explicitly or implicitly.

Code **MS**+/- for male characters deserve/do not deserve our sympathy.

Code **M/A**+/- for male characters deserve/do not deserve our admiration.

**Possible points:**

- Fr. Jack portrayed as sympathetic/admirable/pathetic/insightful
- a patriarchal world of unreliable/unsympathetic men
- Michael is an engaging/sensitive/detached character
- Gerry Evans – selfish dreamer and/or charming rogue
- looming peripheral figures, such as Danny Bradley and the parish priest

**Etc.**

A Doll's House (i)
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**D A DOLL'S HOUSE – Henrik Ibsen**

**(i) “There are good reasons to dislike Torvald Helmer, but he is also deserving of some compassion and understanding throughout the play.”**

**Do you agree with this view? Support your answer with suitable reference to *A Doll's House*.**

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

P 18		_____
C 18		_____
L 18		_____
M 6		_____

<b>60 marks</b>	<b><u>A+</u></b>	<b><u>B</u></b>	<b><u>C</u></b>	<b><u>D</u></b>	<b><u>E-</u></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 are free to agree and/or disagree with the statement. Expect answers to focus on Torvald Helmer and the response (dislike and compassion/understanding) to him.

Code **D/T+/-** for “good reasons to dislike Torvald”.

Code **C/T+/-** for “deserving of some compassion and understanding” towards Torvald.

**Possible points:**

- Torvald's obsessive behaviour betrays pitiful insecurity
- he is self-centred and patriarchal, but has some redeeming qualities
- posturing/sermonising antics mask a fragile nature
- his attitude to Nora is despicable/a product of the time
- final scenes of loss reveal a more human/pathetic character

**Etc.**

A Doll's House (ii)
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**(ii) "Ibsen makes significant dramatic use of Kristine Linde throughout the play, *A Doll's House*."**

**Discuss this statement, supporting your answer with suitable reference to the play.**

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

P 18	_____
C 18	_____
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 are free to agree and/or disagree with the statement, but they should focus on Ibsen's significant dramatic use of the character of Kristine Linde.

Allow for a broad interpretation of "significant" to include "intriguing", "effective", "memorable", etc.

Code **DK+/-** for significant dramatic use of Kristine Linde.

**Possible points:**

- Kristine Linde provides a dramatic contrast/foil to Nora
- plays a key part in the plot, propelling the Helmers' confrontation
- her influential relationships intrigue the audience
- dramatic inversion of Nora's and Kristine's roles at the end
- illuminates major themes – responsibility, marriage, survival

**Etc.**

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

**(i) “Hamlet’s madness, whether genuine or not, adds to the fascination of his character for the audience .”**

**Discuss this statement, supporting your answer with suitable reference to the play, *Hamlet*.**

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

P 18	_____
C 18	_____
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 are free to agree and/or disagree with the statement, but they should focus on Hamlet’s “madness” and its contribution to the audience’s fascination with his character. Allow for a broad interpretation of “fascination” to include Hamlet’s “layered”/“enigmatic”/“appealing”/“intriguing” character.

Code **MF**+/- for Hamlet’s madness adds to the fascination of his character.

**Possible points:**

- Hamlet’s volatile mental state adds to his complex/enigmatic personality
- extent/nature of his “antic disposition” endlessly debated
- compelling scenes (closet, graveyard, etc.) illustrate his possible madness
- other characters perplexed by Hamlet’s erratic behaviour
- riveting dialogue/soliloquies open to various interpretations

**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.



Hamlet (ii)
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(ii) “Shakespeare uses a variety of techniques to convey a world of corruption in the play, *Hamlet*”.

Write your response to this statement, supporting your answer with suitable reference to the text.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 and/or disagree with this view, but they should focus on Shakespeare’s use of techniques to convey a world of corruption.

In assessing the quality of the candidate’s response, consider the extent to which engagement with more than one technique has been demonstrated.

Code **TC** for techniques to convey a world of corruption.

**Possible points:**

- contrast between Hamlet’s father and Claudius emphasises moral degeneration
- characterisation demonstrates the insidious contagion within Denmark
- imagery of disease, death and decay conveys corruption
- soliloquies reveal Hamlet’s response to a sordid world
- disturbing atmosphere of violence, supernatural events and subterfuge

**Etc.**

## The Comparative Study

### 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 1** – The Single Text.

#### **GENERAL**

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

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

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

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

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

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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. “The general vision and viewpoint of a text can be shaped by the reader’s attitude to a central character.”

Compare the extent to which your attitude to a central character helped shape your understanding of the general vision and viewpoint of at least two texts on 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	

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 compare the extent to which their attitude to a central character helped shape their understanding of the general vision and viewpoint of **at least two texts**. Allow for a liberal interpretation of “central character”.

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

Code C A/V for **comparisons of attitude to characters** shaping understanding of **general vision and viewpoint**.

**Possible points for comparison:**

- our response to a central character (sympathetic, antagonistic, ambiguous, etc.) influences the general vision and viewpoint
- impact of authors’ approaches to characterisation – symbolic, humorous, tragic reveals stance
- response to relationships key moments contributes to our understanding of viewpoint
- visual effects/ music associated with characters reinforce the broad outlook
- the central character’s fate influences our perspective/general vision **Etc.**

2. “Various aspects of texts can provoke a range of emotional responses in readers which aid the construction of the general vision and viewpoint.”

(a) With reference to one text on your comparative course, what aspects of the text shaped your emotional response and helped you to construct the general vision and viewpoint of that text? (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to focus on **more than one aspect** of **one text** that shaped their emotional response and helped to construct the general vision and viewpoint of that text.

Code **A R/V** for **aspects** that shaped **emotional response** which helped construct **the general vision and viewpoint**

**Possible areas of discussion:**

- key moments evoke an emotional response/help establish general vision
- character/s shape our response and reveal a particular vision
- impact of author’s approach – comic, serious, tragic, realistic – in constructing the broad outlook of the text
- imagery, symbols, music engage the reader/help inform viewpoint
- narrative voice, flashback, special effects determine our response/contribute to the our perspective Etc.

(b) With reference to two other texts on your comparative course, compare the aspects of these texts that shaped your emotional response and helped you to construct the general vision and viewpoint of these texts. (40)

Mark ex 40 by reference to the criteria for assessment..

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

Expect candidates to compare **more than one aspect** of two other texts that shaped their emotional response and helped to construct the general vision and viewpoint of these texts.

The aspects the candidate select may be the same as/different from those discussed in part (a).

Candidates are free to make comparisons independent of their answers to part (a.) However, they may choose to refer in an explicit or implicit way to the points made in part (a).

Code **C R/V** for **comparisons** of **aspects** that shaped **emotional response** and helped construct **the general vision and viewpoint**.

## B LITERARY GENRE

### 1. “Authors make use of a variety of techniques to shape memorable characters.”

Identify and compare the techniques used to shape one or more memorable characters in at least two texts you have encountered on 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	

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 identify and deal in a comparative manner with more than one technique used by authors to create memorable characters in **at least two texts**. Allow for a broad interpretation of “memorable”.

Code **C T/C** for each **comparison** of a **technique** used to shape memorable **characters**.

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

- dialogue, soliloquy, body language, etc. reveal interesting/memorable characters
- imagery, symbolism, descriptive detail, intensify our appreciation of characters
- music, camerawork, lighting, props, tension, etc. heighten the dramatic/emotional power of characters
- narrative perspective, setting, structure, key moments, use of flashback, etc. contribute to unforgettable characters

**Etc.**

2. (a) With reference to one text on your comparative course, discuss the author's use of setting (or settings) as an effective feature of good story telling. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to engage with the author's use of the setting/s as an effective/ineffective feature of the story telling in one **text**.

Code SE+/- for **the setting/s** as **effective/ineffective** feature of the story telling

**Possible points of discussion:**

- setting used as an appropriate framework/structure for the story
- physical/social setting provided interesting challenges/obstacles to characters
- setting effectively/ineffectively established for symbolic significance
- themes conveyed convincingly through aspects of the cultural world of the text
- atmosphere/mood of the story amplified through setting/s **Etc.**

(b) With reference to two other texts on your comparative course, compare how the authors use settings as an effective feature of good story telling. (40)

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

Expect candidates to deal in a comparative manner with how the authors use the settings as an effective/ineffective feature of the story telling in **two other texts**.

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

Code C SE+/- for each **comparison** of **the setting** as **effective/ineffective** feature of the story telling.

Unseen Poem

**Section 111**  
**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.

Unseen Poem (contd.)
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1. (a) From your reading of this poem, explain your understanding of the title, *The Beautiful Lie*. (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 discuss the title in relation to their personal engagement with the poem.

(b) Choose one image from the poem that appealed to you. Explain your choice. (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 select one image from the poem that appealed to them and to explain/justify their choice.

**OR**

2. Write a personal response to this poem, highlighting the impact it makes on you. Your answer should make close reference to the text. (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 assessing the quality of the candidate's **personal response**, consider carefully the extent to which engagement with the text of the poem and its impact have 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. “Kinsella’s poetic world is one of darkness and decay, relieved by glimpses of insight and acceptance.”

To what extent do you agree with this statement? Support your answer with suitable reference to the poetry of Thomas Kinsella 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	A +	B	C	D	E-
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 “darkness and decay” and “insight and acceptance” (though not necessarily equally) in the poetry of Thomas Kinsella. Allow that “relieved” may be addressed explicitly or implicitly.

Code **D**+/- for darkness/decay.

Code **I**+/- for insight/acceptance.

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

- dramatic moments of stark awareness/discovery amid despondency
- people, places and the past are celebrated/lamented
- ageing and self-doubt alleviated by the artistic/creative process
- disorder/loss balanced by vivid language and images of love/resignation
- contrasting moods/atmospheres: harrowing, nostalgic, insightful, sensual

**Etc.**

**2. “Rich’s poetry communicates powerful feelings through thought-provoking images and symbols.”**

**Write your response to this statement with reference to the poems by Adrienne Rich 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

Reward responses that show clear evidence of engagement with the “powerful feelings” and “thought-provoking images and symbols” (though not necessarily equally) in Rich’s poetry. Allow that “powerful” and “thought-provoking” may be addressed explicitly or implicitly.

Code **F**+/- for powerful feelings.  
 Code **I**+/- for thought-provoking images/symbols.

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

- striking symbols/innovative language emphasise passionate emotions
- interesting imagery expresses personal anger/frustration
- understanding for women in a patriarchal world dramatically illustrated
- vigorous representations of compassionate philosophical insights
- thought-provoking images intensify provocative voice

**Etc.**

**3. “Larkin’s poems often reveal moments of sensitivity which lessen the disappointment and cynicism found in much of his work.”**

**To what extent do you agree with this statement? Support your answer with suitable reference to the poetry of Philip Larkin 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

Candidates are free to agree and/or disagree with the statement, but they should engage with “moments of sensitivity” and “disappointment and cynicism” (though not necessarily equally) in Larkin’s poetry. Allow that “lessen” may be addressed explicitly or implicitly.

Code **S** +/- for moments of sensitivity.  
Code **D** +/- for disappointment/cynicism.

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

- acerbic poetic voice criticises/celebrates ordinary life
- sympathetic treatment of transience, love, death
- disillusionment reduced by touching/nostalgic impulses
- revealing imagery can be pessimistic/hopeful/realistic
- stoicism and indifference evident in the irony, dark humour

**Etc.**

**4. “Aspects of Kavanagh’s poetry could be seen as dated and irrelevant, but his unique poetic language has enduring appeal.”**

**Do you agree with this assessment of his poetry? Support your points with suitable reference to the poetry of Patrick Kavanagh 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	A+	B	C	D	E-
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 agree and/or disagree with the statement, but they should engage with “dated and irrelevant” aspects of Kavanagh’s poetry and the “enduring appeal” of his poetic language (though not necessarily equally). Allow that “unique” may be dealt with explicitly or implicitly.

Code **D**+/- for dated/irrelevant aspects.  
 Code **L**+/- for poetic language has enduring appeal.

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

- vision of childhood/rural Ireland is familiar/unrecognizable
- energetic/colloquial language and fresh concrete imagery have universal appeal
- uncompromisingly realistic voice celebrates the joy/drama of ordinary life
- perspectives on nature, love, poetry, religion/spirituality are revealing/outmoded
- poetic simplicity and emotional intensity have enduring relevance

**Etc.**

## APPENDIX 1

### LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

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

## 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>	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

<b>70 marks</b>	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

<b>60 marks</b>	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

<b>50 marks</b>	A+	B	C	D	E-
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:

	A+	B	C	D	E-
<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>10marks</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)

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

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

18P16  
18C14  
18L12  
-----  
42

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

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

**Example:**

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

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

In using Combined Criteria, the following will apply:



Questions valued at 40 marks are assessed out of 36 marks  
 Questions valued at 30 marks are assessed out of 27 marks  
 Questions valued at 20 marks are assessed out of 18 marks  
 Questions valued at 15 marks are assessed out of 13 marks  
 Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

	A+	B	C	D	E
<b>36 marks</b>	36 – 30	25	19	14	13 – 0
<b>27 marks</b>	27 – 22	18	14	10	9 – 0
<b>18 marks</b>	18 – 15	12	9	7	6 – 0
<b>13 marks</b>	13 – 11	9	7	5	4 – 0
<b>9 marks</b>	9 – 7	6	4	3	2 – 0

## APPENDIX 4

### MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

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

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

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

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

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

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

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

Consider the following example.

- Single Text, *Emma* = 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 OR A TEXT NOT ON THE PRESCRIBED LIST FOR 2012 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. Queries in relation to the use of unprescribed material should also be referred to your Advising Examiner.



