



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2013

Marking Scheme

English

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

STATE EXAMINATIONS COMMISSION

LEAVING CERTIFICATE ENGLISH 2013 – HIGHER LEVEL

CRITERIA FOR ASSESSMENT

The tasks set for candidates in both Paper 1 and Paper 2 will be assessed in accordance with the following criteria:

- | | |
|---|---|
| • Clarity of Purpose (P) | 30% of the marks available for the task |
| • Coherence of Delivery (C) | 30% of the marks available for the task |
| • Efficiency of Language Use (L) | 30% of the marks available for the task |
| • Accuracy of Mechanics (M) | 10% of the marks available for the task |

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

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

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

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

Where discrete criteria awarding is in operation, marks will be indicated on candidates' scripts in 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 2013 is set out in the Department of Education & Science Circular **0004/2011**

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

PAPER 1**SECTION I – COMPREHENDING (100 marks)****GENERAL**

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

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

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

TEXT 1**QUESTION A**

(i) What evidence does the writer offer to suggest that readers or viewers can find cliff-hangers fascinating or alluring? Support your answer with reference to the written text. (15)

Expect candidates to provide evidence to suggest that readers or viewers do/do not find cliff-hangers fascinating or alluring.

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>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:

- Victorian fiction “triggered desperation” and “alarmist essays”
- “thrill-packed endings” (radio), “titillating disaster” (movies)
- TV cliff-hangers – *Dallas* – “spawned endless imitators”
- continued popularity – “new breed of serial narrative”
- “something suspect”, “creepy manipulation by a storyteller”

Etc.

(ii) Discuss how effectively each of the visual images (IMAGE 1 and IMAGE 2) helps to develop your understanding of the cliff-hanger as a storytelling device. In your answer refer to both of the visual images that illustrate the text. (15)

Expect candidates to “read” both visual images and to discuss the extent to which each helps to develop an understanding of the cliff-hanger as a story-telling device. Candidates should deal with both visual images, (though not necessarily equally), and they may take a combined approach to the images. Allow that “effectively” may be dealt with explicitly or implicitly.

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>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:

Image 1

- we are left wondering about the fate of three of the characters in peril
- exaggerated/dramatic narrative elements (props, facial expressions) add to the suspense
- black & white image suggests the long-standing popularity of the cliff-hanger
- “To Be Continued” highlights the sensational/manipulative effect

Image 2

- potential catastrophe/rescue used as a compelling narrative device
- audience engaged by the close-up expression conveying fear and dismay
- camera angle/perspective emphasises the dramatic narrative
- contemporary image illustrates the modern appeal of the cliff-hanger

Etc.

- (iii) *The New Yorker* has been described as a magazine that informs, entertains and comments. Based on your reading of the written extract above, would you agree with this description? Support your answer with reference to both the content and style of the written text. (20)

Candidates are free to agree and/or disagree with this view, but should address all three elements – “informs, entertains and comments” (though not necessarily equally).

Candidates should refer to both the content and style of the written text (though, again, not necessarily equally).

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>
20 marks	20 – 17	14	11	8	7 – 0

Possible points:

- informs: factual information – definition and history of the cliff-hanger through a variety of media
 - entertains: range of interesting references, appealing imagery, humorous style
 - comments: opinions expressed through a variety of thought-provoking views
- Etc.**

QUESTION B

You have been asked to give a talk to your class entitled: *Television and radio in the lives of young people today*. Write the text of the talk you would deliver in which you consider the role of television and radio in the lives of young people today. (50)

Expect a variety of approaches to the talk (formal, informal, personal, serious, humorous, discursive, etc.), but candidates should consider the role of television and radio in the lives of young people today. Candidates are expected to refer to both television and radio, 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	<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, sense of audience
- effective use of illustration
- clarity and coherence of views
- quality of the writing

TEXT 2

QUESTION A

(i) Outline three aspects of William Trevor’s approach to story writing, revealed in the above interview. Support your answer with reference to the text. (15)

Expect candidates to identify and give a brief account of **three** aspects of William Trevor’s approach to story writing.

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>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:

- for Trevor, story writing should reflect life and “the unheroic”
- characterisation emerges through memory/observation, “useless information”
- his stories develop through “a very hard-working imagination”
- the ending evolves – but a story “must have a point”

Etc.

(ii) William Trevor expresses strong views in his answer to the interviewer’s final question. To what extent do you agree with what he has to say? Explain your answer. (15)

Candidates are free to agree and/or disagree with Trevor’s views as expressed in his response to the final question.

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>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:

- the “pressure of fashion” and “entertainment hunger” sometimes devalue/promote literature
- influence of TV (chat-shows) can reduce/increase authentic engagement with texts
- “glamour and glossiness” are/are not what literature is about
- bestseller lists/ TV chat-shows “tell people what to read”/publicise literature

Etc.

(iii) Do you agree that William Trevor’s responses to the questions in the interview are rich in language and imagery? Support your answer with reference to the written text. (20)

Candidates are free to agree and/or disagree with this view, but should discuss the language and imagery in William Trevor’s responses to the questions. Allow for a broad interpretation of “rich” (“metaphorical”, “succinct”, “evocative”, etc.).

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>
20 marks	20 – 17	14	11	8	7 – 0

Possible points:

- figurative illustrations – “the short story is bony”, “a novel is like a cathedral”
- authoritative/forthright tone of voice throughout
- detailed/vivid quality to language/imagery
- informative references to art and literature
- contrived imagery, vague/inaccessible nature of language

QUESTION B

Your class has decided to produce a book about “un-heroic” or ordinary people as a fundraiser for a local charity. Write the text for the introduction of this book, in which you explain the purpose of the book and why your class thinks it is important to celebrate ordinary people. (50)

Allow for a variety of approaches to the introduction, from the formal to the casual. Candidates are expected to explain both (though not necessarily equally) the purpose of the book and why they think it is important to celebrate ordinary people.

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

Reward evidence of the following:

- clear appreciation of the task
- consistency of register
- effective reference/illustration
- coherence and strength of the reasoning
- quality of the writing

TEXT 3

QUESTION A

- (i) **What evidence does the writer offer to suggest that Grand Central Station has gripped people’s imaginations since its opening in 1913? Support your answer with reference to the written text.** (15)

Expect candidates to provide evidence to suggest that Grand Central Station has gripped people’s imaginations since its opening in 1913.

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>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:

- people mesmerized by the scale/appearance of Grand Central
- inspired photographers, writers and film-makers
- recurring literary references illustrate its timeless appeal and iconic resonance
- the writer’s own fascination – “we may all of us seem linked for a moment” **Etc.**

- (ii) **Both the written and visual elements of Text 3 contain many striking images that capture the grandeur and atmosphere of Grand Central Station. Identify three images that you find particularly striking and explain why you find them to be so. The images may be taken solely from the written text or from a combination of the written and visual texts.** (15)

Expect candidates to identify three images (written and/or visual) that they find striking, and to explain why they find them so.

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>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:**Written Text**

- evocative effect of recurring dance/choreography imagery
- dramatic references to the human maelstrom and the atmospheric station sounds
- magnificent grandeur – the “frosty glitter” of “trodden diamonds”
- “glimpsed lives” – shared communal experiences **Etc.**

Visual images

- almost celestial quality of the light in Image 1
- rich colours and golden hue of Image 2
- in both images, scale and contrast are symbolic **Etc.**

(iii) In the above extract, Belinda McKeon effectively communicates both knowledge of, and affection for, Grand Central Station. Discuss this statement with reference to both the content and style of the written text. (20)

Candidates should discuss both the writer’s knowledge of, and affection for (though not necessarily equally), Grand Central Station.

They should refer (though, again, not necessarily equally) to both the content and style of the written text.

Allow that “effectively” may be dealt with explicitly or implicitly.

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>
20 marks	20 – 17	14	11	8	7 – 0

Possible points:

- well-informed knowledge of Grand Central – its chief architect, history of the place
- affectionate/lyrical tone humanises the giant building, giving it a personality and soul
- recounts personal experiences; appears to have a close relationship with “favourite” nooks
- detailed description/literary references reveal knowledge and affection

Etc.

QUESTION B

Write an opinion piece, for inclusion in a series of newspaper articles entitled: *Must-see Attractions for Tourists*, in which you identify one place or public building in Ireland that, in your opinion, tourists should visit and explain your choice. (50)

Allow for a broad range of approaches (formal, informal, serious, humorous, etc.) to the opinion piece. However, candidates are expected to identify one place or public building in Ireland that, in their opinion, tourists should visit, and explain their choice.

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

Reward evidence of the following:

- clear appreciation of the task
- consistency of register
- power of conviction/persuasion
- sense of personal voice
- quality of the 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.

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

1. In Text 2, William Trevor expresses his views on heroes.

Write a speech in which you argue for or against the motion, *We live in an un-heroic age*.

Expect candidates to deliver a coherent and cogent speech either for or against the motion, *We live in an un-heroic age*. Allow for a broad interpretation of “heroic” or “un-heroic”, but expect a persuasive quality to the writing.

2. “...the storyteller’s connection to his audience.” (TEXT 1)

Write a personal essay in which you explore the storytelling evident in music and song and its impact on you as a listener.

Candidates may adopt a variety of approaches (formal, informal, anecdotal, etc.), but they should include a reflective element, and engage with “the storytelling evident in music and song, and its impact” on them as listeners.

3. “...they make manipulation a virtue.” (TEXT 1)

Write a short story in which a central character is either manipulated or is manipulative.

Reward awareness of narrative shape, but the short story should feature a central character who is either manipulated or is manipulative.

4. In TEXT 2, William Trevor mentions “the art of the glimpse”.

Write a descriptive essay based on a variety of glimpsed moments.

Candidates may choose to adopt various approaches (personal, narrative, humorous, discursive), but they should write in a descriptive style about “a variety of glimpsed moments”.

5. In TEXT 3, Belinda McKeon refers to the tension between the everyday treadmill and the gilded promises of Grand Central Station.

Write a personal essay about the tension you find between the everyday treadmill and the gilded promises of life.

Candidates may adopt a variety of approaches (formal, informal, anecdotal, etc.), but they should include a reflective element, and engage with the tension they find between the “everyday treadmill” and “the gilded promises of life”. Allow for a broad interpretation of both terms.

<p>Composing (contd.)</p>

6. "...a more ordered idea of urban existence."

(TEXT 3)

Write a feature article for a popular magazine in which you discuss the competing attractions of both urban and rural lifestyles.

Reward a clearly established and sustained register appropriate to a feature article in a popular magazine. Candidates may choose to adopt various approaches (personal, narrative, discursive, humorous, etc.), but they should engage with "the competing attractions of both urban and rural lifestyles".

7. In TEXT 3, the writer refers to two short stories on the theme of reunion.

Write a short story about a reunion.

Reward awareness of the narrative shape of a short story. A reunion should be central to the story.

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

PAPER 2

SECTION 1 – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

A WUTHERING HEIGHTS – Emily Brontë

(i) In your opinion, to what extent are the values represented by the world of Thrushcross Grange defeated, in Brontë’s novel *Wuthering Heights*?

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	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 values represented by the world of Thrushcross Grange” and the extent to which they are “defeated” in the novel.

Code **VT** for values represented by the world of Thrushcross Grange

Code **D** +/- for defeated/not defeated

Possible points:

- civilised/refined/privileged values of Thrushcross Grange dominate
- Heathcliff challenges/undermines its order and values
- Edgar and Isabella’s values endure/fail
- Hareton (and what he represents) restores calm and re-establishes the status quo
- values revealed through powerful imagery/symbolism
- ambiguity of the “victory” of the values/world of Thrushcross Grange

Etc.

(ii) “Emily Brontë makes effective use of both Nelly Dean and Mr Lockwood in a variety of ways.”

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

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 this statement, but they should engage (though not necessarily equally) with Brontë’s use of both Nelly Dean and Mr Lockwood (either separately and/or together).

Candidates should deal with more than one effective/ineffective way.

Code **UN** +/- for effective/ineffective use of Nelly Dean

Code **UL** +/- for effective/ineffective use of Mr Lockwood

Possible points:

- Brontë controls our response by filtering events through both narrators
- Lockwood introduces readers to the chaotic/supernatural atmosphere
- as characters, they are effective/ineffective counterweights to emotional extremes
- they advance the plot in a convincing/unconvincing fashion
- Nelly provides reliable/unreliable insights into both “houses”
- literary devices to structure the narrative

Etc.

B THE GREAT GATSBY – F. Scott Fitzgerald

(i) “Readers of *The Great Gatsby* are greatly influenced by the narrator, Nick Carraway.”

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	_____
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 and/or disagree with this statement, but they should focus on the extent to which they are influenced by the narrator, Nick Carraway.

Code **IN +/-** for influenced/not influenced by the narrator, Nick Carraway

Possible points:

- Nick’s measured judgements frame Gatsby’s complex character for the reader
- he guides readers to a moral evaluation of 1920s America
- his influence is questionable because we become aware of his subjectivity
- Nick’s own ethical crises increasingly engage the readers
- convincing narrative voice controls the reader’s perspective
- the image of Gatsby is affected by Nick’s hypothesizing, speculating, imagining

Etc.

(ii) “Readers often find aspects of *The Great Gatsby* attractive but ultimately the world of the novel is not admirable.”

Discuss this view, 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 this view, but they should focus on more than one aspect of the novel that they find attractive/unattractive and whether they find/do not find the world of the novel admirable (though not necessarily equally).

Code **AA** +/- for attractive/unattractive aspects of the novel

Code **WA** +/- for the world of the novel is/is not admirable

Possible points:

- Jay Gatsby’s story represents the ultimate romantic/delusional dream
- initial glowing images/symbols are gradually modulated
- readers become aware of the moral wasteland beneath the attractive veneer
- sympathetic characters counterbalance the biting social satire
- Gatsby’s enigmatic character is attractive/shallow
- tensions between the utopian and materialistic versions of the American Dream

Etc.

C THE GRASS IS SINGING – Doris Lessing

(i) “Lessing offers a disturbing vision of characters trapped in an unforgiving society.”

To what extent do you agree with this view? Support your answer with suitable reference to the novel, *The Grass Is Singing*.

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 this view. In assessing the quality of the candidate’s response, consider the extent to which engagement with more than one character “trapped in an unforgiving society” and Lessing’s portrayal of a “disturbing vision” has been demonstrated.

Code **CU** +/- for characters trapped in an unforgiving society

Code **DV** +/- for Lessing offers a disturbing vision

Possible points:

- unsettling vision of characters confined/suppressed by social dictates
- grim analysis of relationships controlled by entrenched attitudes
- disquieting atmosphere/dialogue reveal closed mindsets, fear and conspiracy
- penetrating portrayal of a white woman pressurised into social conformity
- presentation of innate character flaws (pride/rage/self-interest) intensify the sense of entrapment
- disturbing language and imagery evoke the violence/intolerance/inhumanity of society **Etc.**

(ii) “Readers can feel both sympathy for and irritation with Mary Turner’s character.”

Discuss this statement, supporting your answer with suitable reference to the novel, *The Grass Is Singing*.

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 this statement, but they should focus on the extent to which they feel both sympathy for and irritation with (though not necessarily equally) Mary Turner’s character.

Code **SM** +/- for sympathy for Mary Turner

Code **IM** +/- for irritation with Mary Turner

Possible points:

- Mary is both an oppressor and a victim who infuriates/engages the reader
- she is cursed with fatal weaknesses and overcome by poverty, misery and despair
- tormented by heat, loneliness, frustration, resentment and self-disgust
- a sensitive dreamer controlled by the men in her life
- her treatment of the native workers is particularly repugnant
- pretence of strength despite her dysfunctional relationships

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 MACBETH –William Shakespeare¹

(i) “The variety of significant insights that we gain into Macbeth’s mind proves critical in shaping our understanding of his complex character.”

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

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 this view, but they should focus on how a “variety of significant insights” into Macbeth’s mind was/was not critical in shaping (“informing”/ “influencing”) their understanding of Macbeth’s “complex character”.

Candidates should engage with more than one significant insight.

Code **IM** for insights into Macbeth’s mind

Code **UC +/-** for critical in shaping our understanding of Macbeth’s complex character

Possible points:

- philosophical/poetic soliloquies reveal a multi-faceted character
- his responses to the witches’ prophecies and apparitions show a ruthless dimension
- vision of the dagger shapes understanding of his moral complexity
- Banquo’s ghost demonstrates Macbeth’s imaginative capacity
- revealing observations of his complex nature by Lady Macbeth and other characters
- attitude to Macduff intensifies our sense of his tragic humanity

Etc.

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

(ii) “Shakespeare makes effective use of disturbing imagery in the play, *Macbeth*.”

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	<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 statement. In assessing the quality of the candidate’s response, consider the extent to which engagement with “effective use” of “disturbing imagery” has been demonstrated.

Code **DI** for disturbing imagery

Code **EU +/-** for effective/ineffective use

Possible points:

- disturbing images of weather, violence and the supernatural establish the setting/atmosphere
- allusions to darkness and bestial references contribute to characterisation
- clothing and blood symbolism supports plot development
- images of disorder /the unnatural heighten themes
- Macbeth’s moral decay and Scotland’s malaise clearly reflected in disease imagery
- sickness, sleep, transience denote the absurdity/fragility of existence

Etc.

E ANTIGONE – Sophocles

(i) “The play *Antigone* offers valuable insights into issues of power and authority.”

Discuss this view, 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 engage with the valuable insights into issues of power/authority. Allow that “valuable” may be dealt with explicitly or implicitly.

Candidates should engage with more than one valuable insight.

Code **IP/A +/-** for valuable insights into issues of power/authority

Possible points:

- we gain an understanding that sources of authority/power can be varied and divisive
- realisation that personal power may/may not be transformative, self-centred and tragic
- dilemmas arise from conflicts between different kinds of power – state, individual, the gods
- awareness of corruption of power/need for resistance
- valuable lessons can be learned about political, religious, familial and moral authority/power
- dramatic presentation of important themes – suffering, tyranny, patriarchy **Etc.**

(ii) “The chorus serves a variety of functions in the play, *Antigone*.”

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 this statement, but they should engage with the functions of the chorus in the play, *Antigone*.

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

Code **FC** for functions of chorus

Possible points:

- the chorus comments on the action of the play and highlights complex conflicts
- foreshadows doom and offers judgement on the developing tragedy
- used as a literary device to augment the narrative and provide historical context
- voices admiration for Antigone and fosters loyalty to Creon and the gods
- guides the audience’s response/offers proverbial wisdom
- chorus offers illuminating perspectives and provides a poetic/lyrical quality

Etc.

The Comparative Study

SECTION II – THE COMPARATIVE STUDY (70 marks)²

Candidates must answer one question from **either** A – The Cultural Context **or** B – Theme or Issue.

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.

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

A THE CULTURAL CONTEXT

1. “In any cultural context, deeply embedded values and attitudes can be difficult to change.”

Compare the extent to which the above statement is valid in relation to your understanding of the cultural context 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 deeply embedded values and attitudes can be difficult to change in relation to their understanding of at least two texts on their comparative course.

Allow that “deeply embedded” may be dealt with explicitly or implicitly.

Code C VC +/- for **comparisons of values/attitudes** that are/are not difficult to **change**

Possible points for comparison:

- deep-seated norms/mindsets that were unshakeable/flexible
- attitudes to class, money, race, gender, etc. endure/evolve
- family expectations, religious beliefs promote/modify social mores
- behaviour of powerful elites maintained through restrictive/repressive regimes
- attitudes revealed in key moments can illustrate the possibility/impossibility of social change

Etc.

2. “The issue of social class is important in shaping our understanding of the cultural context of a text.”

(a) Discuss the importance of social class in shaping your understanding of the cultural context of one text that you have studied as part of your comparative course. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to focus on the importance of social class in shaping their understanding of the cultural context of one text. The term “shaping” may be understood to mean “informing”, “influencing”, etc. Allow that “important” may be dealt with explicitly or implicitly.

Code **CU** for social **class** shaping **understanding** of cultural context

Possible areas of discussion:

- structure of society/social interaction exposes how status is established/maintained
- class roles empower/disempower and can create resistance/resignation
- attitudes to money, marriage, education, race, etc. influenced by class
- key moments can illustrate how important/unimportant class can be in a society **Etc.**

(b) Compare the importance of social class in shaping your understanding of the cultural context of two other texts that you have studied as part of your comparative course. (40)

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

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

Expect candidates to deal in a comparative manner with the importance of social class in shaping their understanding of the cultural context of 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 CU** for **comparisons** of social **class** shaping **understanding** of cultural context

B THEME OR ISSUE

1. “Studying a theme or issue enables a reader to form both personal and universal reflections on that theme or issue.”

Compare both the personal and universal reflections that you formed on a common theme or issue in two or more texts from 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 deal in a comparative manner with a theme common to two or more texts, and with the personal and universal reflections that they formed.

Allow for a broad interpretation of “personal and universal reflections”, and that they may be inter-linked.

In assessing the quality of the response, consider the extent to which the candidate has engaged in reflection.

Code **C P/U** for **comparisons** of the **personal/universal reflections** on a **theme/issue**

Possible points for comparison:

- plot, narrative voice, characters’ behaviour provide thought-provoking insights
- key moments/scenes offer revealing considerations/perspectives
- resolution of a theme enables readers to draw personal/universal conclusions
- impact of language (imagery, symbolism, visual and aural effects) shapes perceptions

Etc.

2. “In many texts, a theme or issue may not be resolved to the complete satisfaction of the reader.”

(a) Discuss the extent to which a theme or issue is resolved to your satisfaction in one text on your comparative course. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to select a theme or issue in one text, and to discuss to what extent it is/is not resolved to their satisfaction. Allow for a broad interpretation of “resolved”.

Code **TR** +/- for **theme/issue** is/is not **resolved** to reader’s satisfaction

Possible points of discussion:

- establishment/development of theme leads to a convincing/unconvincing resolution
- key moments highlight expectations of satisfactory/unsatisfactory conclusions
- characterisation, language, visual/aural effects can be fulfilling/unfulfilling
- impact of author’s approach to the denouement

Etc.

(b) Compare the extent to which the same theme or issue (as discussed in (a) above) is resolved to your satisfaction, in two other texts on your comparative course. (40)

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

Expect candidates to deal in a comparative manner with the same theme or issue (as discussed in (a) above) and to what extent it is/is not resolved to their satisfaction 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 TR** +/- for **comparisons** of **theme/issue** is/is not **resolved** to the reader’s satisfaction

Section III
Poetry (70 marks)

Unseen Poem

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

A UNSEEN POEM (20 marks)

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

GENERAL

‘Students should be able to... read poetry conscious of its specific mode of using language as an artistic medium.’ (DES English Syllabus, 4. 5. 1)

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

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

- 1. (a) Walcott expresses powerful emotions in this poem. Choose one emotion present in the poem and briefly explain how it is conveyed. Make reference to the text in support of your answer. (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>
10 marks	10 – 9	7	6	4	3 – 0

Expect candidates to clearly identify one emotion present in the poem and explain, with reference to the text, how it is conveyed.

- (b) Write a brief personal response to the final line of the poem.**

Hold hard then, heart. This way at least you live.

Support your answer with reference to the 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>
10 marks	10 – 9	7	6	4	3 – 0

Expect candidates to express a personal response to the final line of the poem, supporting their answer by reference to the poem.

OR

2. Discuss the poet’s use of language in “The Fist”. 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>
20 marks	20 – 17	14	11	8	7 – 0

In assessing the quality of the candidate’s response, consider carefully the extent to which engagement with the language 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. “Bishop’s carefully judged use of language aids the reader to uncover the intensity of feeling in her poetry.”

To what extent do you agree or disagree with the above statement? Support your answer with reference to the poetry of Elizabeth Bishop on your course.

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

P 15		_____
C 15		_____
L 15		_____
M 5		_____

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

Reward responses that show clear evidence of engagement with “carefully judged use of language” and “intensity of feeling” (though not necessarily equally) in Bishop’s poetry. Allow that “aids the reader to uncover” may be addressed explicitly or implicitly.

Code **UL** for carefully judged use of language
 Code **IF** for intensity of feeling

Material might be drawn from the following:

- precise language highlights memorable/emotional encounters with places/people/animals
- absorbing reflections/preoccupations revealed through a wide range of tones/moods
- clearly-defined personal experiences suggest hidden depths of emotion
- control of emotions and the presence/absence of moralizing about childhood, nature and death
- moments of insight/epiphany heightened by vivid detail, striking imagery/symbolism **Etc.**

2. “Hopkins’ innovative style displays his struggle with what he believes to be fundamental truths.”

In your opinion, is this a fair assessment of his poetry? Support your answer with suitable reference to the poetry of Gerard Manley Hopkins 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 “innovative style” and “fundamental truths” (though not necessarily equally) in Hopkins’ poetry. Allow that “displays his struggle” may be addressed explicitly or implicitly.

Code **IS** for innovative style
 Code **FT** for fundamental truths

Material might be drawn from the following:

- vivid imagery/symbols and aural effects express deeply-held beliefs
- powerful celebration of nature as compelling/overstated evidence of God’s presence
- ‘Terrible sonnets’ reveal tensions/preoccupations with personal faith
- search for spiritual meaning evident in startling/dramatic language
- poet’s feelings/doubts amplified by syntax, compound words, sprung rhythm, inscape **Etc.**

3. “Mahon uses language and imagery to transform personal observations into universal reflections.”

Write your response to this statement with reference to the poems by Derek Mahon on your course.

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

P 15	
C 15	
L 15	
M 5	

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

Reward responses that show clear evidence of engagement with “language and imagery” and “transform personal observations into universal reflections” (though not necessarily equally) in Mahon’s poetry. Allow that “transform” may be addressed explicitly or implicitly.

Code **LI** for use of language/imagery

Code **P/U** for personal observations/universal reflections

Material might be drawn from the following:

- rich symbolism and sensuous images highlight empathy with the marginalized/lonely
- revealing moods/atmospheres transcend the local, regional and immediate
- eloquent/unsettling imagery patterns of home/identity and Ulster Protestant culture
- graphic detail and varied tones convey importance of places and people
- dramatic settings offer compelling/unconvincing insights into historical conflicts

Etc.

4. “Plath’s provocative imagery serves to highlight the intense emotions expressed in her poetry.”

To what extent do you agree or disagree with this assessment of her poetry?
Support your answer with suitable reference to the poetry of Sylvia Plath on your course.

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

P 15	
C 15	
L 15	
M 5	

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

Reward responses that show clear evidence of engagement with “provocative imagery” and “highlight the intense emotions” (though not necessarily equally) in Plath’s poetry. Allow that “serves to highlight” may be addressed explicitly or implicitly.

Code **PI** for provocative imagery

Code **IE** for intense emotions

Material might be drawn from the following:

- highly-charged and complex feelings emphasized by dramatic/unnerving images
- introspective moments revealed through visual/aural/tactile effects
- surreal scenes heighten/exaggerate the poet’s feelings and are compelling/unconvincing
- extensive use of metaphors/similes illustrates powerful feelings of fear, anguish and joy
- sinister personification and startling figurative language convey intense experiences

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:

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

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

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

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

Combined Criteria:

	A+	B	C	D	E-
40 marks	40 – 34	28	22	16	15 – 0
30 marks	30 – 26	21	17	12	11 – 0
20 marks	20 – 17	14	11	8	7 – 0
15 marks	15 – 13	11	9	6	5 – 0
10marks	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
36 marks	36 – 30	25	19	14	13 – 0
27 marks	27 – 22	18	14	10	9 – 0
18 marks	18 – 15	12	9	7	6 – 0
13 marks	13 – 11	9	7	5	4 – 0
9 marks	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 answer on non-Shakespearean text = 40 ex 60.
- Mark the Comparative answer as per the marking scheme = 48 ex 70.
- As there is no Shakespeare attempt, deduct one third of the mark awarded for the Comparative question (rounded down) – in this case 16 marks, giving an adjusted total of 32. This is now the final mark for the Comparative answer.
- In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

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

THE CANDIDATE RE-USES THE SINGLE TEXT OR A TEXT NOT ON THE PRESCRIBED LIST 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.

OR

- If the number of texts in a global (70 mark) answer is **three** (including the Single Text), deduct **one-third** of the mark awarded.

OR

- 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.

