



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2014

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.

LEAVING CERTIFICATE ENGLISH 2014 – 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 2014 is set out in the Department of Education & Skills Circular **0001/2012**

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

The indicative material provided in the marking scheme is not exhaustive and appropriate valid answers are acceptable. If you are unsure of the validity of any alternative answer please contact your Advising Examiner.

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
AN INFLUENTIAL EVENT

QUESTION A

(i) From your reading of Text 1 what impression do you form of the landscape in which the extract is set? In your answer you should refer to both the book cover and the written passage above. (15)

Expect candidates to focus their answers on the impression they form of the landscape of Text 1. Candidates should refer to both the written passage and the book cover (though not necessarily equally).

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

Indicative material:

- bleak: “unchanging cropland”, “nothing but hot yellow wheat and grasshoppers”, “muddy river”
- beautiful: “a sea of golden wheat”, “shimmering distance”, “unblemished blue sky”
- cover reinforces the text: contrasting colours, emptiness of the landscape, “blue and hazy hills”
- lonely/isolated, “low and dismal” town, “the back of beyond”, “very few houses or buildings”
- vast: “the highway and the high blue sky” illustrated on the cover, an endless panorama **Etc.**

(ii) The first two paragraphs above are the opening of Richard Ford’s novel, *Canada*. In your view, is this an effective opening? Give reasons for your answer with reference to the first two paragraphs of the text. (15)

Expect candidates to discuss whether they find the first two paragraphs of the extract to be an effective opening to a novel.

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

Indicative material:

- engaging narrative voice/personal tone
- intriguing dramatic details/plot
- original/unlikely characterisation
- plain/unadorned language
- effective/ineffective use of foreshadowing/flash forward
- far-fetched, overly explicit, opening could be seen as a ‘spoiler’

Etc.

(iii) Ford’s writing is characterised by its engaging narrative, lyrical beauty and concrete realism. Based on your reading from paragraph three onwards of the above extract, to what extent do you think this statement is accurate? Refer to features of Ford’s writing style evident in the extract in support of your viewpoint. (20)

Candidates may agree and/or disagree, but should engage with all the aspects of the question: engaging narrative, lyrical beauty and concrete realism (though not necessarily equally). Answers should be supported by references to features of style evident in the writing.

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

Indicative material:

- powerful narrative voice, original/unconvincing storyline
- interesting/contrasting characters
- effective/ineffective setting and atmosphere
- vivid descriptive details, precise/colourful imagery
- striking diction, measured/slow narrative pace
- evocative quality of the writing, “black road” metaphor
- Dell’s fugitive status, convincing/unrealistic plot
- authentic sense of place, exact details, place names
- memorable characters, credible dialogue

Etc.

QUESTION B

Imagine that the story of the disappearance of Dell Parsons, outlined in Text 1 above, has captured the public's imagination. You are a reporter with a national radio station. Write the text of a news report, on the Dell Parson's story, to be delivered on the station's main evening news bulletin. In your report you should communicate the facts of the case as known (based on Text 1) and further speculate as to Dell's whereabouts and possible developments in the story. (50)

Expect candidates to adopt a tone and style suitable to convey a serious news story to the nation. Candidates must engage with all aspects of the task – reporting on the facts of the case as revealed in the text and speculating about Dell's whereabouts and possible developments in the story (but 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 all aspects of the task
- consistency of register
- clarity and coherence
- sense of audience
- quality of response

TEXT 2
CULTURAL INFLUENCES

QUESTION A

(i) Outline, in your own words, what either Alan Warner or John Lanchester has to say about his chosen art-form in the above text. (15)

Expect candidates to give an account in their own words of what one of the writers has to say about his chosen art-form in Text 2.

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

Indicative material:**Alan Warner**

- Warner discusses the significant influence of pop music on his writing
- he explains how he uses references to pop music to serve a “narrative function”
- pop music can be a resource/inspiration – “a huge repository of personal emotion”
- his experience of pop teaches him that the writer must be true to his genuine (musical) culture

John Lanchester

- Lanchester discusses how video games are a new and different art form
- he explains their “artistic impact”
- the player of video games “has agency” and “makes the story”
- he explores the “curious link between video games and the novel”
- he believes that a hybrid form, incorporating novel and video games will develop **Etc.**

(ii) Identify two observations from the text that you found thought-provoking: one by Alan Warner about pop-music and one by John Lanchester about video games. Give your personal response to both of these observations. Support your answer with reference to the text. (15)

Expect candidates to clearly identify one thought-provoking observation about their chosen art form made by each of the writers, and give a personal response to these observations. Allow for a broad interpretation of ‘thought-provoking’ and ‘observation’. Candidates may choose to agree and/or disagree with the writers’ observations. Consideration should be given to the quality of the response.

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

(iii) In your opinion, which of the above novelists, Alan Warner or John Lanchester, more effectively conveys his point of view? Explain your answer with reference to features of style evident in both of their contributions. (20)

Expect candidates to identify which of the responses more effectively conveys the writer’s point of view. Candidates may argue that both writers are equally effective. In justifying their answer, candidates must refer to the features of style evident in both contributions.

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

Indicative material:

Alan Warner

- personal, anecdotal approach
- use of wry humour, self-deprecating, ‘chatty’ tone
- detailed references to musical influences
- uneven structure, rambling/engaging style

John Lanchester

- analytical and discursive approach
- few illustrations/personal references
- clear/accessible formal tone
- use of comparisons, dramatic imagery

Etc.

QUESTION B

The above text is based on a series of public lectures delivered by various writers on the topic of influence. Young people today are subject to many influences. Write the text of a talk you would deliver to your class in which you consider some of the positive and negative influences on young people’s lives today and how they respond to these influences. (50)

Expect a variety of approaches to the talk (formal, informal, personal, serious, humorous, discursive, etc.). Candidates should consider some of the influences, both positive and negative, on young people’s lives today, and how they respond to these influences (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 all aspects of the task
- consistency of register
- clarity and coherence
- sense of audience
- quality of response

TEXT 3
THE INFLUENCE OF THE PAST

QUESTION A

- (i) **Outline, in your own words, three of the reasons given in the above text to support the view that objects from the past are important.** (15)

Expect candidates to outline in their own words three of the reasons given in the passage to support the view that objects from the past are important.

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

Indicative material:

- objects from the past enable us to dwell “more richly and connectedly” in our own lives
- they are a point of entry into a common emotional ground of memory and belonging
- the “sense of history” is life-enhancing, nurtures/feeds our imaginations, influences us
- they possess a kind of moral force – create a sense of family and community across generations
- “Sensitivity to the past” constitutes “a primary law of our nature” **Etc.**

- (ii) **Identify and give your personal response to any two observations from the above text that made an impact on you. Support your answer with reference to the text.** (15)

Expect candidates to clearly identify any two observations from the text that made an impact on them and give a personal response to these observations. Allow for a broad interpretation of ‘observations’. Candidates may choose to agree and/or disagree with their chosen observations. Consideration should be given to the quality of the response.

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

- (iii) ‘One of Heaney’s gifts as a writer was his ability to make complex and profound ideas accessible to the general reader.’ To what extent do you think this statement can be applied to the above passage? Support your answer with reference to features of Heaney’s writing style evident in the extract. (20)

Candidates are free to agree and/or disagree with this statement, but they should refer to features of Heaney’s writing style in support of their viewpoint.

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

Indicative material:

- wide-ranging references/illustrations clarify and develop profound points
- the general reader can relate to personal anecdotes/reminiscences
- familiar details and domestic imagery are engaging
- didactic tone and density of ideas may challenge readers
- combines complex/scholarly and simple/accessible language

Etc.

QUESTION B

Inspired by Seamus Heaney's essay about the importance of objects from the past, your class has decided to organise an exhibition celebrating the significance of objects from childhood in the lives of well-known people.

Write the letter you would send to a well-known person, inviting him or her to contribute an object from his or her childhood and a written explanation regarding its personal significance. In your letter, you should explain the inspiration for the project and include, as an example, a piece you have written about an object from your childhood that is of significance to you. (50)

Expect candidates to write a letter that is appropriate in tone and content. Candidates must address all parts of the task (though not necessarily equally): explaining the inspiration for the project, and providing an example, drawn from their own childhood, of the type of written contribution they would like to receive from the well-known person to whom they have written.

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 all aspects of the task
- consistency of register
- clarity and coherence
- quality of response

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. “It is about the ghost-life that hovers over the furniture of our lives...” (TEXT 3)

Write a short story in which a ghostly presence plays a significant part.

Reward awareness of the narrative shape of a short story. Allow for a broad interpretation of “ghostly presence”, but it should play a significant part in the story.

2. Texts 1, 2 and 3 are linked by the theme of influence.

You are representing Ireland in the final of the World Youth Public Speaking Championships. Write a passionate speech in favour of the motion: “Young people should exert their influence by actively engaging with important current issues”.

Expect candidates to deliver a coherent and cogent speech in which they passionately support the motion: “Young people should exert their influence by actively engaging with important current issues”. Allow for a broad interpretation of “actively engaging” and “important current issues”.

3. In TEXT 1 we meet the feisty Mildred Remlinger.

Write a personal essay about your encounters with a variety of interesting or unusual people and the impact they made on you.

Candidates may adopt a variety of approaches (serious, humorous, anecdotal, discursive, etc.), but they should include a reflective element, and focus on encounters with more than one interesting or unusual person. Allow for a broad interpretation of “encounters” and “interesting and unusual”. Reference should also be made to the impact these people made on the candidate.

4. “It was a completely exotic item in that ordinary world ...” (Text 3)

Write a descriptive essay about what you find beautiful or exotic in everyday life.

Candidates may choose to adopt various approaches (personal, anecdotal, aesthetic, etc.), but they should write in a descriptive style about what they find beautiful or exotic in everyday life. Allow for a broad interpretation of “beautiful” and/or “exotic”.

5. “How has the weather influenced your writing?” (TEXT 2)

Write a feature article for a magazine, which may be light-hearted or serious, about Irish people’s obsession with the weather.

Reward a clearly established and sustained register appropriate to a feature article in a magazine. Candidates may choose to adopt various approaches (personal, narrative, discursive, humorous, etc.), but they should engage with Irish people’s obsession with the weather.

6. In TEXT 1, Dell’s future is very uncertain.

Write a personal essay about one or more moments of uncertainty you have experienced.

Candidates may adopt a variety of approaches (serious, humorous, anecdotal, discursive, etc.), but they should include a reflective element, and focus on one or more moments of uncertainty. Allow for a broad interpretation of “moments” and “uncertainty”.

7. **Write a short story for inclusion in a collection of Science Fiction writing inspired by the following quotation from TEXT 2, “...a new beast, slouching towards us... the beautiful mutant”.**

Reward awareness of the narrative shape of a short story. Responses should be inspired by the quotation, “...a new beast, slouching towards us... the beautiful mutant”, and written in a style appropriate to Science Fiction.

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 PRIDE AND PREJUDICE – Jane Austen

(i) “Readers can both admire Elizabeth Bennet’s character and learn a variety of lessons from her experiences.”

To what extent do you agree with this view? Support your answer with suitable reference to the novel, *Pride and Prejudice*.

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 (though not necessarily equally) with both aspects of the question, i.e. whether readers can admire Elizabeth’s character and whether they can learn lessons from her experiences.

Code **AC** for admire/does not admire Elizabeth Bennet’s character.

Code **LE** for learning a variety of lessons from her experiences.

Indicative material:

- Elizabeth’s independent/rebellious character highlights the importance of being true to one’s self
 - her admirable quick wit and lively intelligence can entertain/delight rather than instruct
 - she can be seen as merely selfish, stubborn, judgemental and sharp-tongued
 - her kindness/courage/loyalty emphasise responsibility towards family and friends
 - lessons related to history and society offer insights into the situation of women at the time
 - her re-evaluation of Darcy illustrates how we can learn from past mistakes
- Etc.**

(ii) “Throughout the novel, *Pride and Prejudice*, Austen uses a variety of techniques to entertain her readers and provide commentary on the society of her day.”

Discuss this view of the novel, 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 expect candidates to identify more than one technique used by Austen to entertain her readers and provide commentary on the society of her day. Candidates should engage with both aspects of the question, i.e. entertain readers and provide social commentary (although not necessarily equally).

Code **TE** for use of a technique to entertains readers.

Code **TC** for use of a technique to provide commentary on the society of the day.

Indicative material:

- characterisation is used to make serious points about marriage, patriarchy, class, etc.
- stereotypes/caricatures entertain while revealing significant aspects of society of the time
- satirical wit/irony provide humour and allow for authorial comment on social affairs
- amusing plot-lines illustrate both the serious and comic aspects of gender politics
- contrast, dialogue, coincidences, letters, settings provide entertainment/social comment **Etc.**

B EMPIRE OF THE SUN – J.G.Ballard

(i) “Despite his experiences throughout the story, in many ways Jim’s character remains unchanged.”

To what extent do you agree or disagree with this view of the character of Jim Graham? 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	

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 engage with Jim’s experiences throughout the story and the extent to which these experiences affect his character.

Code **EU** for how Jim’s experiences leave his character unchanged.

Code **EC** for how Jim’s experiences change his character.

Indicative material:

- Jim is separated from his parents, but remains calm and capable
- he gains new courage/cunning in Lunghua camp and on the journey to Nantao
- his experiences of violence and routine atrocities make him retain/lose his childhood innocence
- he eventually became an exaggerated/heightened version of his earlier resourceful self
- war changes him from a sheltered to traumatised child unable to reconnect with his parents **Etc.**

(ii) “In the novel, *Empire of the Sun*, Ballard presents readers with both horror and humanity to create a compelling account of war.”

Discuss this view of the novel, 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 engage with the extent to which Ballard’s presentation of the horror and humanity of war (though not necessarily equally) creates a compelling account of war.

Code **H/H** for presents readers with horror/humanity.

Code **CA** for creates/does not create a compelling account of war.

Indicative material:

- graphic scenes of suffering and casual brutality depict the shocking horror of conflict
- moments of kindness/compassion reflect the humanity possible in extraordinary circumstances
- convincing/unconvincing characterisation add to the authentic/unrealistic vision of war
- powerful descriptions of Shanghai under siege and the appalling conditions prisoners endure
- compelling atmosphere created by dialogue, setting, vivid imagery, strong narrative voice **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.

C TRANSLATIONS – Brian Friel

(i) “Many of the main characters experience conflicting loyalties and learn bitter lessons during the course of the play, *Translations*.”

Discuss this view, supporting your answer with suitable reference to at least two main characters in 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	

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 should engage (though not necessarily equally) with at least two main characters who experience conflicting loyalties and learn bitter lessons during the course of the play.

Code **CL** for conflicting loyalties.

Code **BL** for bitter lessons.

Indicative material:

- cultural/political conflicts are difficult/painful to resolve
- characters plagued by divided loyalties learn salutary/valuable lessons
- tension between romantic idealism/ harsh realism offers insights
- characters’ lives are compromised by tensions relating to Ireland, language, family/identity, etc.
- consequences of crossing tribal borders teach enduring lessons **Etc.**

(ii) “Friel gives language a central role in *Translations* both as a theme and as a dramatic technique.”

Discuss this view, 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	

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 engage with the role played by language in the play, both as a theme and as a dramatic technique (although not necessarily equally).

Code **LT** for language as theme.

Code **LD** for language as a dramatic technique.

Indicative material:

- dramatic pretence that the native Irish are speaking their own language
- language/silence used to reveal characters as symbols of different cultures/identities
- language for scholarship/domination and translation as a facility/barrier to communication
- comic/tragic elements conveyed through language/individual speech patterns
- Friel uses the theme of language to explore an array of sub-themes explore **Etc.**

D NEVER LET ME GO – Kazuo Ishiguro

(i) “Readers of *Never Let Me Go* can have difficulty sympathising with Kathy, Ruth and Tommy because they are too passive and accept their fate without question.”

Discuss this view, supporting your answer with suitable reference to at least two of the above characters in 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	<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 at least two of the named characters and the extent to which they have difficulty in sympathising with them because “they are too passive and accept their fate without question”.

Code **DS/PF** for difficulty sympathising with characters’ passivity/acceptance of their fate without question.

Indicative material:

- readers sympathise with all three children at Hailsham as they are still unaware of their fate
- fatalism/resignation in response to callous acts/arbitrary injustice make it difficult to empathise
- poignant singing of *Never Let Me Go* represents helpless escapism/weak sentimentality/yearning
- compliance/resistance to the system make them sympathetic/unsympathetic figures
- Ruth’s manipulative secrecy and Tommy’s victimisation affect readers’ sympathies **Etc.**

(ii) “Ishiguro’s novel, *Never Let Me Go*, shocks readers with a relentlessly bleak vision of a morally bankrupt world.”

To what extent has this been your experience of reading *Never Let Me Go*? Explain 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 consider the extent to which they are shocked by the novel’s “relentlessly bleak vision of a morally bankrupt world”.

Code **S B/M** for shocks readers with a relentlessly bleak vision of a morally bankrupt world.

Indicative material:

- emergence of a disquieting world of clones from an apparently blissful teenage world
- compassion of the clones shockingly highlights their tragic demise
- deplorable legitimisation of the experiment represents a world bereft of collective morality
- love is powerless to defer fate, but offers a positive view of humanity
- exploitation, yearning, petty rivalries, betrayal, unremitting despair darken our vision **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.

E Macbeth –William Shakespeare¹

(i) “Macbeth’s relationships with other characters can be seen primarily as power struggles which prove crucial to the outcome of the play.”

Discuss the above statement in relation to at least two of Macbeth’s relationships with other characters. Support 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	<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 at least two of Macbeth’s relationships with other characters and demonstrate how these can be seen as power struggles which prove crucial to the outcome of the play.

Code **PS** for power struggles within relationships.

Code **CO** for relationships crucial to the outcome of the play.

Indicative material:

- Macbeth’s volatile relationship with Lady Macbeth is central to their tragic downfall
- the strained dynamic between Duncan and Macbeth propels the political conflict
- Macbeth loses the moral battle with the witches whose influence hastens his demise
- the Macbeth-Banquo power struggle leads to murder and accelerates a reign of terror
- Macduff is both Macbeth’s nemesis and Scotland’s saviour **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) “Throughout the play, *Macbeth*, Shakespeare makes effective use of a variety of dramatic techniques that evoke a wide range of responses from the audience.”

Discuss this view with reference to at least two dramatic techniques used by Shakespeare in the play. 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 or/and disagree with this view, but they should focus on at least two dramatic techniques used by Shakespeare and the wide range of responses these evoke from the audience.

Code **UD** for effective/ineffective use of dramatic techniques.

Code **AR** for audience responses.

Indicative material:

- supernatural/occult elements have theatrical, psychological and emotional effects
- impact of powerful imagery/symbolism, e.g. blood, darkness, animals, clothing
- changing audience responses evoked through plot structure and characterisation
- range of unsettling/disturbing settings helps frame audience reactions
- other techniques, e.g. soliloquies, contrasts, irony, humour might also evoke responses **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 – The General Vision and Viewpoint.

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.

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

A THE CULTURAL CONTEXT

1. “Various social groups, both large and small, (such as family, friends, organisations or community) reflect the cultural context in texts.”

Compare the extent to which one or more social groups reflect the cultural context in 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 one or more social groups reflect the cultural context in at least two texts on their comparative course. Allow for a broad interpretation of what might constitute a social group.

Code **C G/C** for comparisons of social groups that reflect the cultural context.

Indicative material:

- social groups and how they interact in the world of the text reveal its values/traditions
- attitudes to race, gender, marriage, education, etc. are transmitted by the various social groups
- family expectations, religious beliefs, patriarchy, class roles, etc. expose cultural mores
- deep-seated communal norms/mindsets illustrate the possibility/impossibility of social change
- powerful organisations/restrictive regimes bring cultural context sharply into focus **Etc.**

2. “The cultural context within a text often dictates the crises or difficulties faced by characters and their responses to these difficulties.”

(a) Discuss to what extent this statement applies to at least one central character in one of the texts you have studied for 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 extent to which the cultural context determines the crises or difficulties faced by at least one central character in one text and his/her response/s to these situations. Both aspects of the question should be addressed (though not necessarily equally).

Code **C/D** for cultural context dictates the crises/difficulties faced by characters.

Code **C/R** for cultural context dictates characters’ responses.

Indicative material:

- social attitudes/values cause difficulties for characters and shape their responses
- constricting/violent “worlds” affect the experiences and reactions of individuals
- family, class, gender, money, race, etc. determine the choices and decisions of characters
- social structures/distribution of power enhance/inhibit character development/fulfilment
- desire to challenge/transcend cultural conventions may result in serious consequences **Etc.**

(b) Compare the extent to which the above statement is applicable to at least one central character in each of two other texts you have studied on 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 (although not necessarily equally) with the extent to which the cultural context determines the crises and difficulties faced by at least one central character in two other texts and their responses to these situations.

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 C/D** for comparisons of cultural context dictates the crises/difficulties faced by characters.

Code **C C/R** for comparisons of cultural context dictates characters’ responses.

B THE GENERAL VISION AND VIEWPOINT

1. (a) “The extent to which a reader can relate an aspect of a text to his or her experience of life, helps to shape an understanding of the general vision and viewpoint of that text.”

Discuss this view in relation to your study of 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 discuss to what extent an aspect of a text, which when related to their experience of life, helps to shape an understanding of the general vision and viewpoint of that text. Responses should engage with one aspect of **one text** on their comparative course.

Code **A/E V** for aspect of text related to experience of life which helped to shape an understanding of the general vision and viewpoint.

Indicative material:

- our response to the fate/experiences of characters influences our perspective/viewpoint
- readers can relate to key moments, pivotal events, which reveal a particular vision of life
- our response to relationships that are destructive/nurturing shapes our outlook
- familiar/unfamiliar setting, social mores influence our perception
- experience of language/narrative voice/imagery/music/mood etc. also shape viewpoint **Etc.**

(b) **With reference to the text you referred to in 1. (a) above and at least one other text from your comparative course, compare how two other aspects of the texts (excluding the aspect discussed in 1. (a) above) influenced your understanding of the general vision and viewpoint of those texts.** (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 two other aspects of texts – excluding the aspect discussed in part (a) – that influenced their understanding of the general vision and viewpoint of the text chosen in part (a) and at least one other text.

Note: Candidates are required to make comparative links with the text discussed in part (a) of the question, but are not asked to relate the aspects chosen to their “experience of life” (although they may do so). Reference to a third text is optional.

Code **C A/V** for comparisons of aspects influencing understanding of the general vision and viewpoint.

<p>The General Vision and Viewpoint (2)</p>

2. “Significant events in texts and the impact they have on readers often help to clarify the general vision and viewpoint of those texts.”

With reference to three texts on your comparative course, compare the ways in which at least one significant event in each text, and its impact on you, helped to clarify the general vision and viewpoint of these texts. (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 (although not necessarily equally) with how at least one significant event, in each of three texts, and its impact on them, helped to clarify the general vision and viewpoint of these texts.

Allow for a broad interpretation of “significant event”.

Code **C E/I V** for comparisons of significant events and their impact clarifying general vision and viewpoint.

Indicative material:

- impact of the opening/ending of a text influences understanding of the vision and viewpoint
- sense of optimism, pessimism, shock, joy, etc. experienced by readers in response to key events
- characters’ experiences affect readers’ perspective on the outlook of the text
- impact of historical, cultural, political, social events clarifies the general vision and viewpoint
- presentation of events – music, special effects, graphic description may influence readers **Etc.**

Section III Poetry (70 marks)

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

A UNSEEN POEM (20 marks)

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

GENERAL

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

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

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

1. (a) In the above poem Seamus Heaney recommends driving “all round the peninsula”. Based on your reading of the poem, explain why you think the poet recommends undertaking such a journey. (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 explain, based on their understanding of the poem, why they think Heaney recommends undertaking the journey described in the poem.

(b) Choose two images from the poem that appeal to you and 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>
10 marks	10 – 9	7	6	4	3 – 0

Expect candidates to identify two images from the poem and provide an explanation in each case for their appeal.

OR

2. Discuss the effectiveness of the poet’s use of language throughout this poem. Your answer should refer closely 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 effectiveness of 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. “Yeats uses evocative language to create poetry that includes both personal reflection and public commentary.”

Discuss this statement, supporting your answer with reference to both the themes and language found in the poetry of W. B. Yeats 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

Candidates are free to agree and/or disagree with the statement, but they should engage (though not necessarily equally) with “evocative language” and “both personal reflection and public commentary” in Yeats’s poetry.

Candidates should refer to both the themes and language of Yeats’s poetry.

Code **LR** for evocative language for personal reflection.

Code **LC** for evocative language for public commentary.

Indicative material:

- personal/public reflections conveyed through various images/symbols and descriptive details
- formal/informal approach to public/private themes e.g. politics, nature, transience, art and beauty
- effective use of dramatic language, metaphors, rhetoric, paradoxes, contrasting moods/tones
- wide-ranging references and allusions reflect the public/personal dimensions of the poetry **Etc.**

Emily Dickinson

2. “The dramatic aspects of Dickinson’s poetry can both disturb and delight readers.”

To what extent do you agree or disagree with the above statement? Support your answer with reference to both the themes and language found in the poetry of Emily Dickinson 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

Candidates are free to agree and/or disagree with the statement, but they should engage (though not necessarily equally) with “dramatic aspects” and “both disturb and delight readers” in Dickinson’s poetry.

Candidates should refer to both the themes and language of Dickinson’s poetry.

Code **DA** for dramatic aspects.
Code **DR** for disturb and/or delight readers.

Indicative material:

- dramatic, unusual, cryptic language presents a range of unsettling experiences
 - striking/memorable imagery, fragmented syntax and unconventional mechanics disturb/delight
 - theatrical effect of surreal scenes and appealing/unnerving narrative voices
 - inventive moments of stark consciousness, euphoria and anguish
 - unlikely/disconcerting use of playful humour, personification, mood
- Etc.**

3. “Larkin is a perceptive observer of the realities of ordinary life in poems that are sometimes illuminated by images of lyrical beauty.”

To what extent do you agree or disagree with the above statement? Support your answer with reference to both the themes and language found in 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	

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

Candidates are free to agree and/or disagree with the statement, but they should engage (though not necessarily equally) with “perceptive observer of the realities of ordinary life” and “illuminated by images of lyrical beauty” in Larkin’s poetry.

Candidates should refer to both the themes and language of Larkin’s poetry.

Code **OR** for perceptive observer of the realities of ordinary life.

Code **IB** for images of lyrical beauty.

Indicative material:

- Larkin chronicles everyday occurrences through the measured use of appealing language
- he celebrates the detail of ordinary English life, referencing familiar characters and places
- evocative exploration of human experiences, e.g. love, marriage, war, death and social class
- suggestive metaphors, memorable images, poignancy of his authentic poetic voice
- variety of subtle/lyrical tones (reflective, nostalgic, sympathetic, critical, wistful, ironic) **Etc.**

4. “Plath makes effective use of language to explore her personal experiences of suffering and to provide occasional glimpses of the redemptive power of love.”

Discuss this statement, supporting your answer with reference to both the themes and language found in 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

Candidates are free to agree and/or disagree with the statement, but they should engage (though not necessarily equally) with the effective use of language “to explore her personal experiences of suffering” and “to provide occasional glimpses of the redemptive power of love” in Plath’s poetry.

Candidates should refer to both the themes and language of Plath’s poetry.

Code **LS** for effective use of language to explore personal experiences of suffering.

Code **LL** for effective use of language to provide occasional glimpses of love’s redemptive power.

Indicative material:

- vivid/colourful expression, visual/inventive language reveal suffering/redemptive power of love
 - fear and despair relieved by a vibrant celebration of nature, childhood beauty and innocence
 - innovative/creative imagery, unusual metaphors, dynamic phrasing express poet’s feelings
 - confessional/anguished experiences and artistic torment relieved by expressions of love
 - honest/revealing tone explores both positive and negative emotional intensity
- 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.

INCORRECT USE OF SINGLE TEXT/UNPRESCRIBED TEXT IN COMPARATIVE STUDY

- **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.

INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY

- **Mark the Comparative answer as per the Marking Scheme.**
- If the number of texts required in a global (70 mark) answer is three and only two texts feature, deduct **one third** of the mark awarded.
- If “**two other texts**” are required (in a 40 mark answer) and only one new text features, deduct **one third** of the marks awarded for that part of the question.
- If “the text referred to above and **at least one other text**” is required (in a 40 mark answer) and only two new texts feature, deduct **one third** of the marks awarded for that part of the question.

NOTE: For further clarification of any of the above and any other issues **please consult your Advising Examiner**.

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