



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2015

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 2015 – 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, etc.

To assist with forming a judgement, it will be necessary to place an accurate tick at the points identified in the answer, underline all errors in candidates' work and 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 2015 is set out in the Department of Education & Skills Circular **0011/2013**

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**BECAUSE WE CAN, WE MUST****QUESTION A**

- (i) **Outline, in your own words, three of the challenges Bono issued to students at the University of Pennsylvania when he spoke at their graduation ceremony. Support your answer with reference to the text.** (15)

Expect candidates to outline, in their own words, three challenges issued by Bono to the graduating students. Answers should be supported by reference to the text.

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:

- students challenged to use their education and privileged position to make a difference
- challenged to “betray the age” and consider contemporary “moral blind spots”
- Bono issues specific challenges in relation to tackling poverty and disease
- the challenge of legacy: envisaging the future as a “fluid” concept
- moral imperative is employed, “Because we can, we must”

Etc.

- (ii) Identify, and give your personal response to any two observations made by Bono in the above passage 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.

In applying the criteria for assessment below, consideration should be given to the quality of the personal 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) Based on what you have read in the extract above, do you agree that Bono is both engaging and inspiring in his address to the graduating students? Support your answer with reference to both the content and style of the extract. (20)

Candidates are free to agree and/or disagree with the premise but both aspects (“engaging and inspiring”) should be considered (though not necessarily equally).

Answers should be supported by reference to both the content and style of the speech.

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:

- personal references/anecdotes create a rapport with his audience
- effective/ineffective use of emotive/rhetorical/descriptive language
- sense of urgency and evident passion for justice and equality
- links inspirational figures from literature and history to contemporary issues
- audience engaged by the entertaining yet serious nature of Bono’s address
- irrepressible confidence is appealing/unappealing

Etc.

QUESTION B

Your school Principal has decided not to hold any graduation ceremony for the Leaving Certificate Class of 2015. The school’s Student Council disagrees with this decision. As Chairperson of the Student Council you have been asked to write a letter to the Principal, in which you express the students’ dissatisfaction with this decision and make a case for holding a graduation event. Write the letter you would submit to the Principal. (50)

Expect candidates to write a letter that is appropriate in tone and content. Candidates should engage with all aspects of the task, expressing the Student Council’s dissatisfaction with the Principal’s decision not to hold a graduation ceremony and making a case for holding a graduation event for the class of 2015.

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 of views
- effective reasoning/argument
- quality of persuasion

TEXT 2**GHOSTS DON'T SHOW UP ON CCTV****QUESTION A**

- (i) **Outline, in your own words, three of the challenges facing contemporary writers of ghost literature, identified by Joanna Briscoe in the text above. Support your answer with reference to the text. (15)**

Expect candidates to outline, in their own words, three challenges facing contemporary writers of ghost literature, identified by Joanna Briscoe. Answers should be supported by reference to the text.

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:

- in an age of reason, cynical audiences still wish “to be terrified”
 - challenge of finding a “blurring between reality and madness”
 - difficulty of engaging a desensitised audience increasingly “conversant with extreme horror”
 - inherent difficulties in the ghost writing genre, e.g. form, settings, tension, endings
 - modern technology makes creating a convincing atmosphere challenging
- Etc.**

- (ii) **Based on what you have read in the above extract, do you agree that this article is both an informative and engaging piece of writing? Refer to at least two features of the writer’s style in support of your viewpoint. (15)**

Candidates may choose to agree and/or disagree with the view that the article is both “informative and engaging”. Expect reference to at least two features of the writer’s style in support of your view.

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:

- use of rhetorical questions, inclusive language, pithy sentences, contrasts, to engage/inform
 - interesting/factual approach: history of the genre, references to other writers
 - explores stylistic elements of the genre e.g. form, conventions, atmosphere, endings
 - Briscoe’s language and imagery are appealing/unappealing
 - writer’s personal experience in the genre informs/engages
- Etc.**

- (iii) In your opinion, how effectively do the book covers illustrate what Joanna Briscoe has to say about ghost writing in the written text above? Support your answer by detailed reference to both of the book covers and to the written text. (20)

Expect candidates to discuss how effectively the book covers illustrate what the writer has to say about ghost writing. Answers should be supported by detailed references to both book covers and to the written text (although not necessarily equally). Allow that candidates may discuss “both of the book covers” either together or separately.

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:

Cover 1

- atmospheric, “unsettling”; blurred images/background convey the gothic quality of the text
- effective use of light, shade and colour suggests the “glimmer of another presence”
- ethereal, female figure has a haunting presence illustrating “terrors glimpsed or imagined”
- title is subtle/modern – “sensuously hypnotic”, we see “the paranormal at play” **Etc.**

Cover 2

- headstone shaped title/font convey mood of traditional ghost stories
- evocative images of skeletal, formless creatures illustrate the “visible” ghosts
- spectral figures represent “definable hauntings”, “strange and sinister”
- sepia quality of the colour suggests “ghost writing is about atmosphere” **Etc.**

Covers 1 & 2

- the covers complement some of the points articulated in the written text
- the images are more/less immediate than the written text
- the covers encapsulate aspects of ghost writing discussed in the text **Etc.**

QUESTION B

The writing group, to which you belong, has decided to develop a website, aimed at aspiring young writers. You have been asked to contribute an article on one of the following genres: detective fiction; travel writing; humour; romance; autobiography; the short story. Write the article you would contribute, discussing at least two important characteristics of your chosen genre and offering advice to young people wishing to engage in this type of writing. (50)

Expect a variety of approaches to the article (personal, serious, humorous, discursive, etc.). Candidates should engage with all aspects of the task. They should choose one genre from the list provided, discuss at least two important characteristics of the genre and offer advice to young people wishing to write in that genre. Allow for a broad interpretation of “important characteristics”.

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
- sense of audience
- clarity/coherence/understanding of chosen genre
- quality of discussion/advice.

TEXT 3**A LIFE IN TIME****QUESTION A**

- (i) **Outline, in your own words, three of the challenges posed by old age, identified by Penelope Lively in the text above. Support your answer with reference to the text.** (15)

Expect candidates to outline in their own words, three challenges posed by old age, as identified by Penelope Lively. Answers should be supported by reference to the text.

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

- challenges to the state: growing numbers of older people “gobbling up benefits”
- ageism: old people seen as technically inept, “not noticed”, “The day belongs to the young”
- stereotyping: portrayed in children’s writing “with stick and hearing aid, knitting by the fireside”
- physical challenges: failing health, “dodgy” sight, “aches and pains”, “continuing ailments”
- becoming a new person; an “interesting accretion”; “you are also now this someone else”

Etc.

- (ii) Identify, and give your personal response to any two observations the writer makes about young people and youthfulness generally, in the course of the above passage. Support your answer with reference to the text. (15)**

Expect candidates to clearly identify and give a personal response to any two observations made by the writer about young people and youthfulness generally. Allow for a broad interpretation of “observations”. Candidates may choose to agree and/or disagree with their chosen observations.

In applying the criteria for assessment below, consideration should be given to the quality of the personal 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) Based on what you have read in the above text, do you agree that this extract from Penelope Lively’s memoir is both skilfully written and perceptively observed? Support your answer with reference to both the content and style of the extract. (20)

Candidates are free to agree and/or disagree, but both aspects of the premise (“skilfully written and perceptively observed”) should be considered (though not necessarily equally).

Answers should refer to both the content and style and be supported by reference to the extract.

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

- engaging/unengaging personal/anecdotal approach, self-deprecating humour
- use of rhetorical questions, inclusive language, pithy sentences, contrasts
- detailed/lyrical language/evocative imagery – “pioneers”, “observant time-traveller”
- wide-ranging references: anthropology, poets, population statistics
- intimacy of the writer’s thought-provoking reflections
- insightful/convincing/unconvincing sense of what it is like to be young and/or old
- range of tones – discursive/philosophical/empathic/realistic/stoical

Etc.

QUESTION B

Write the introduction for a collection of writing (e.g. poems, stories and articles) by young people about older people. In it you should discuss the importance of older people, such as grandparents, in the lives of young people today and the contribution made by older people to society in general. (50)

Expect candidates to write an introduction that is appropriate in tone and content for a collection of writing by young people. Allow for a variety of approaches (personal, serious, humorous, discursive, etc.). Candidates should engage with all aspects of the task, discussing both the importance of older people in the lives of young people today and the contribution made by older people to society in general.

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
- sense of audience
- clarity and coherence
- effectiveness of illustration
- quality of the discussion

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. TEXTS 1, 2 and 3 deal with the theme of challenges.

Write a short story in which the main character is transformed when faced with a daunting challenge.

Reward awareness of the narrative shape of a short story (setting, characterisation, plot, dialogue, tension, etc.) and the quality of the writing. A main character should undergo a transformation when faced with a daunting challenge. Allow for a broad interpretation of “character is transformed” and “daunting challenge”.

2. In TEXT 3, Penelope Lively remembers falling in love.

Write a feature article for a magazine, about the importance of romance in our lives. The article may be light-hearted or serious.

Reward a clearly established and sustained register appropriate to a feature article in a magazine. Candidates may choose to adopt various approaches (anecdotal, reflective, descriptive, discursive, humorous, etc.), but they should engage with the importance of having romance in our lives. Allow for a broad interpretation of “romance”.

3. In TEXT 1, Bono talks about some of the defining struggles faced by people through the ages.

Write a thought-provoking speech, to be delivered at a United Nations Youth Conference, in which you consider some of the causes and possible solutions to what you see as the defining struggles of our age.

Reward a clearly established register, appropriate to a speech to be delivered to an international youth conference. Expect candidates to write a coherent and thought-provoking speech which addresses the defining struggles of our era. Allow for a broad interpretation of “defining struggles” but candidates should engage with the causes and possible solutions.

4. In TEXT 2, Joanna Briscoe, writing about fiction, tells us that “Endings can be a problem.”

Write a personal essay about your response to an ending, or endings, in your life that you consider significant.

Reward a clearly established and sustained register appropriate to a personal essay. Candidates may adopt a variety of approaches (serious, humorous, anecdotal, discursive, etc.), but they should include a reflective element, focus on one or more significant “endings” in their lives and their response to them. Allow for a broad interpretation of “endings”.

5. In TEXT 3, Penelope Lively writes that she sometimes feels like an “observant time-traveller”.

Write a descriptive essay which captures life in Ireland in 2015 from the point of view of an observant time-traveller. The time-traveller may be from the past or from the future.

Candidates may choose to adopt various approaches (personal, anecdotal, humorous, informative, aesthetic, etc.). They should write in a descriptive style, to capture life in Ireland in 2015 from the point of view of an observant time-traveller from the past or from the future. Reward the quality of the description. Allow for a broad interpretation of “time-traveller”.

6. Bono refers to “... telling the secrets of the age ...” in TEXT 1.

Write a short story in which a closely guarded secret is gradually revealed.

Reward awareness of the narrative shape of a short story (setting, characterisation, plot, dialogue, tension, etc.) and the quality of the writing. The story should involve the gradual disclosure of a closely guarded secret.

7. The writer alludes to “... the digital recording of much of our lives” in TEXT 2.

Write a discursive essay, in which you discuss the importance of privacy in people’s lives and the challenges to privacy in the modern age.

Reward a clearly established and sustained register appropriate to a discursive essay. Candidates may choose to adopt various approaches (personal, anecdotal, serious, humorous, informative, etc.), but they should discuss the importance of privacy in people’s lives and the challenges to privacy in the modern age. Allow for a broad interpretation of “privacy” and “the modern age”.

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) “The relationship between Mr Darcy and Elizabeth Bennet is an attraction of opposites.”

Discuss this view of the relationship between Mr Darcy and Elizabeth Bennet. Support your answer with 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	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 the relationship between Mr Darcy and Elizabeth Bennet is based on the attraction of opposites.

Code **RAO** +/- for the relationship between Mr Darcy and Elizabeth Bennet is an attraction of opposites.

Indicative material:

- initial mutual dislike – gradual attraction based on similarities/differences
 - strong personalities/contrasting social positions – yet drawn to each other
 - she is sociable/outgoing/opinionated while he is initially aloof/judgemental
 - title is significant: both demonstrate pride and prejudice/grow in self-knowledge
 - both value love/family/loyalty and admit error, which increasingly cements the relationship
- Etc.**

(ii) “*Pride and Prejudice* is a novel so concerned with trivial romantic matters that it fails to engage with any substantial issues.”

To what extent do you agree or disagree with this view of the novel? Support your answer with 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 premise that the novel is primarily concerned with romantic matters and that it engages/fails to engage with any substantial concerns.

Code **TR**+/- for novel’s concern with trivial romantic matters.

Code **SI**+/- for failure to engage with substantial issues.

Indicative material:

- lightweight romance – a frivolous world of dresses, balls and morning calls
- romantic matters explore serious issues – money, marriage, status of men/women
- characters/caricatures (Collins, Charlotte) epitomise both the trivial/substantial
- substantial issues: class/social conventions/role of patronage/inheritance
- impact of the romantic/fairytale ending **Etc.**

B THE GREAT GATSBY – F. Scott Fitzgerald

(i) “The friendship between Nick Carraway and Jay Gatsby is fascinating because it is both intimate and complex.”

Discuss this view of the friendship between Carraway and Gatsby. Support your answer with reference to the novel, *The Great Gatsby*.

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	<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 extent to which they find the relationship between Nick Carraway and Jay Gatsby fascinating because of its intimacy and complexity. Both aspects of the relationship should be considered, although not necessarily equally.

Code **FI**+/- for friendship between Nick and Gatsby is fascinating due to intimacy.
 Code **FC**+/- for friendship between Nick and Gatsby is fascinating due to complexity.

Indicative material:

- fascinating friendship grows from Carraway’s initial awe with his mysterious neighbour
- Nick’s intimate view of Gatsby evolves yet Nick never completely knows Gatsby
- similarities/differences fascinate: they are/are not equals – socially/financially/temperamentally
- Nick’s role as narrator/character offers fascinating insights into a complex, intimate friendship
- Nick mythologises his friend both in life and death **Etc.**

(ii) “It is possible to be both attracted to the idealism and repelled by the corruption evident in *The Great Gatsby*.”

To what extent do you agree or disagree with this view? Support your answer with reference to the novel.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<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 both parts of the premise (“attracted to the idealism” and/or “repelled by the corruption”), although not necessarily equally.

Code AI+/- for attracted by the idealism.

Code RC+/- for repelled by corruption.

Indicative material:

- idealism/delusion of the American Dream is attractive/repellent
- novel exposes lack of moral integrity/cheating/murky backgrounds/shady dealings
- readers attracted/repelled by wealth/social status/glittering society/hedonism
- impact of Gatsby’s idealised love for Daisy/Tom’s debasing affair with Myrtle
- the decay of the ideal, undermined by corruption/materialism and “careless people” **Etc.**

C NEVER LET ME GO – Kazuo Ishiguro

(i) “Ishiguro, in *Never Let Me Go*, both comforts and disturbs us because so much of human nature is reflected in the lives of the clones.”

To what extent do you agree or disagree with this view? Support your answer with reference to the novel.

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

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

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

Candidates are free to agree and/or disagree with this view, but they should engage with the extent to which we are comforted and/or disturbed because so much of human nature is reflected in the lives of the clones.

Code **HC** for human nature reflected in the lives of the clones comforts readers.

Code **HD** for human nature reflected in the lives of the clones disturbs readers.

Indicative material:

- exploitation/bitterness/fatalism disturb but courage/compassion/resilience comfort
- clones humanise a twilight world, forming friendships, falling in love
- altruism/heroism in the face of cruelty counter-balance passivity/victimisation
- disturbing ethical issues raised: cloning/genetic experiments/scientific responsibility
- clones innate humanity denied/ their mortality is constantly emphasised
- clones are the real humans in an inhuman world which comforts/disturbs readers **Etc.**

- (ii) “The steady and relentless erosion of the hopes and dreams of Kathy, Ruth and Tommy contribute to the tragic story in this novel.”

Discuss this view of the novel, *Never Let Me Go*, supporting your answer with reference to two of the above characters.

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 discuss the extent to which the steady and relentless erosion of the hopes and dreams of two of the named characters contribute to the tragic story.

Code **EH** for the steady and relentless erosion of hopes and dreams.

Code **CT** for contribute to the tragic story.

Indicative material:

- fulfilling moments of friendship/care highlight the tragic erosion of hopes/dreams
- quest for models/hopes for deferral prove illusory and heighten tragic futility
- realisation of disappointments/betrayals grind down the characters’ early optimism
- impact of relationships between Kathy/Ruth/Tommy on the novel’s tragic outcome
- dignity/resignation to carer role/donor completion increases/diminishes the tragedy

Etc.

RESPONDING TO DRAMATIC TEXTS

In attempting 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.

All My Sons (i)

D ALL MY SONS – Arthur Miller

(i) “Ann Deever and Kate Keller are admirable because they are brave and honest.”

To what extent do you agree or disagree with this view of Ann Deever and Kate Keller? Support your answer with reference to the play, *All My Sons*.

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, although not necessarily equally, on the extent to which they find Ann Deever and Kate Keller admirable because of their bravery and/or honesty.

Code **AA/B+/-** for Ann Deever admirable for being brave/honest.

Code **KA/B+/-** for Kate Keller admirable for being brave/honest.

Indicative material:

- both women bravely defend what they value – family/reputation/beliefs
- Ann Deever’s admirable qualities: courage/independence/decency/truthfulness
- Kate Keller is appealing/unappealing: protecting/controlling those around her
- to a greater or lesser degree, both women deny the truth for selfish/pragmatic reasons
- Ann is more honest with others and herself; Kate is secretive/manipulative and lives a lie
- Ann is never afraid of consequences; Kate reluctantly faces up to the truth **Etc.**

(ii) “The conflict between self-preservation and social responsibility dominates Miller’s play, *All My Sons*.”

Discuss this view, supporting your answer with 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 the conflict between self-preservation and social responsibility dominate the play.

Code **CD+/-** for conflict between self-preservation/social responsibility dominates.

Indicative material:

- conflict between individual and public responsibility central to storyline/themes
 - characters struggle to reconcile mutually exclusive social/personal responsibilities
 - key scenes (truth of Larry’s letter, Chris’s admission, Joe’s death) highlight conflict
 - conflicting values prominent: pragmatism /honour; loyalty/betrayal; justice/injustice
 - audiences engaged with how characters may resolve personal conflicts/social responsibilities
- Etc.**

E OTHELLO – William Shakespeare¹**(i) “Desdemona and Emilia are weak characters who fail to gain our sympathy.”****To what extent do you agree or disagree with this view of Desdemona and Emilia? Support your answer with reference to the play, *Othello*.**

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 consider (though not necessarily equally) both Desdemona and Emilia and the extent to which either or both are weak characters. Candidates should also consider whether or not these characters gain our sympathy.

Code **DW**+/- or **EW** +/- for Desdemona or Emilia is weak.Code **S** +/- for sympathy with Desdemona or Emilia.**Indicative material:**

- Desdemona is a sympathetic figure: strong-willed, loving/dignified/idealistic/loyal
- Desdemona can also be seen as naïve, passive, an unfortunate/pitiful victim
- Emilia is a likeable/engaging survivor – worldly, dutiful, pragmatic, ultimately heroic
- Emilia is also self-serving, cynical/expedient/submissive, crucially fails Desdemona
- audience can understand characters’ motives while condemning their actions
- our sympathy varies throughout the play and can be tempered by modern views **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) “The values evident in *Othello* have a profound influence on the outcome of the play.”

Discuss this view, supporting your answer with reference to at least two of the values evident in 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 or/and disagree with this view, but they should engage with at least two values evident in the play and discuss the extent to which these values influence the outcome of the play. Allow for a broad interpretation of “values”.

Code **V** for values.

Code **PI** for profound influence on the outcome of the play.

Indicative material:

- plot driven by overt/underlying racism and prejudice influencing behaviour
- characters embody/reflect/reject the principles/beliefs/attitudes of society, influencing outcomes
- cultural conflict – outsiders/insiders – propel the tragic outcome
- events/outcome shaped by Venetian values/norms: status, reputation, duty, honour
- values of loyalty/disloyalty influential throughout, help determine the play’s tragic outcome
- action throughout the play is affected by military/patriarchal/misogynist views
- decisive moments/relationships influenced by the play’s implicit/explicit values **Etc.**

The Comparative Study

SECTION II – THE COMPARATIVE STUDY (70 marks)²

Candidates must answer one question from **either** A – Theme or Issue **or** B – Literary Genre.

Candidates may not answer on the text they have dealt with in **SECTION 1** – The Single Text.

GENERAL

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

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

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

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

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

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

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 THEME OR ISSUE

1. “Some texts leave readers with a largely idealistic impression of a theme or issue, while others leave readers with a more realistic or believable impression of the same theme or issue.”

With reference to the above statement, compare the impressions of the same theme or issue you formed when studying three texts on your comparative course. Support your answer by reference to the 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 compare the impressions they formed of a theme or issue in three texts on their comparative course, and to consider whether these impressions were largely idealistic or more realistic/believable. Allow for a broad interpretation of “largely idealistic” and “more realistic or believable”.

In assessing the quality of the response, consider the comparative quality and the extent to which the candidate has engaged with their “impressions of a theme or issue”.

Code **C IT** for comparisons of impressions of a theme/issue being idealistic/realistic/believable.

Indicative material:

- approach to theme/issue by author and/or reader may be romanticised/unsentimental
 - focus on aspects of a theme convey a negative/pessimistic/positive/optimistic view
 - narrative voice, key scenes/moments contribute to realistic/idealistic impression
 - characters’ motivation/beliefs/behaviour, etc. affect readers’ impression of a theme
 - impact of language, imagery, symbols, visual and aural effects upon readers
 - lasting impression is formed by the conclusion/resolution of a theme/issue
- Etc.**

2. “It is possible for a reader to be surprised or shocked (or both) by aspects of a theme or issue encountered in texts.”

(a) Discuss the extent to which you were surprised or shocked (or both) by aspects of a theme or issue encountered in one of the texts you have studied for your comparative course. Support your answer by reference to the text. (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 they were surprised or shocked (or both) by aspects of a theme or issue encountered in one text on the comparative course. Allow for a broad interpretation of “aspects of a theme or issue”.

Code **SA** for surprised and/or shocked by aspects of a theme/issue.

Indicative material:

- establishment, development, resolution of theme/issue may surprise/shock
- encountering new insights/different values/views may challenge deeply held beliefs
- impact of language/imagery/symbols, music, visual/aural effects
- setting, characters, key moments, atmosphere, narrative voice affect the reader’s response
- impact of author’s approach/view of theme: unusual, comic, dramatic, direct/subtle, original **Etc.**

(b) Compare the extent to which you were surprised or shocked (or both) by aspects of the same theme or issue encountered in two other texts you have studied on your comparative course. Support your answer by reference to the 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 the extent to which they were surprised or shocked (or both) by aspects of a theme or issue encountered in two other comparative 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). They may choose the same or different aspects of the same theme or issue discussed in part (a). If candidates choose to read part (a) and part (b) separately, they may compare the extent to which they were surprised or shocked (or both) by aspects of a theme or issue common to the other two texts chosen in part (b).

Code **C SA** for comparisons of shock or surprise (or both) by aspects of a theme or issue in **two other texts**.

B LITERARY GENRE

1. “Studying a selection of texts helps to highlight how some authors can make more skilful use of the same literary technique than others.”

Choose one literary technique, common to three texts on your comparative course, and compare how skilful the different authors are in using this literary technique in these texts. Support your answer by reference to the 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 select one literary technique, common to three texts, and to compare how skilful the authors are in using this technique. Allow for a broad interpretation of “skilful” and “literary technique”.

Code **C ST** for comparison of skilful use of one literary technique.

Indicative material:

- characterisation/plot development can be effective/ineffective in our appreciation of texts
- dialogue, soliloquy, language, etc. employed to varying degrees of success
- imagery and symbolism effectively/ineffectively used to intensify dramatic impact
- suspense and tension successfully/less successfully maintained to engage the reader
- narrative voice/structure skilfully/not so skilfully employed to heighten experience
- atmosphere/mood convincingly/unconvincingly amplified through setting **Etc.**

2. “Compelling storytelling can be achieved in a variety of ways.”

- (a) Identify two literary techniques found in one text you have studied. Discuss the extent to which these techniques contributed to compelling storytelling in this text. (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 their answers on two literary techniques found in one text and to address the extent to which these techniques contributed to compelling storytelling. Allow for a broad interpretation of “literary techniques” and “compelling storytelling”.

Code **TC** for technique contributing to compelling storytelling.

Indicative material:

- narrative perspective, structure, setting, flashback, etc. allow readers enter the world of the text
- dialogue, soliloquy, language, etc. reveal interesting/memorable characters
- imagery/symbolism/descriptive detail create emotional intensity/aesthetic appreciation
- drama/tension/suspense heightened by music, camerawork, visual/aural effects
- effective use of the unexpected/foreshadowing contribute to satisfying resolutions **Etc.**

- (b) Identify one literary technique, common to two other texts on your comparative course. Compare the extent to which this literary technique contributed to compelling storytelling in these texts. You may select one of the literary techniques identified in 2.(a) above or you may choose to use any other literary technique in your answer. (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 one literary technique common to two other texts and the extent to which this technique contributed to compelling storytelling in these texts.

Candidates may select one of the literary techniques identified in their answers to part (a) or they may choose to use another literary technique, but it must be common to the two other texts chosen for part (b). 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 TC** for comparisons of techniques contributing to compelling storytelling in **two other texts**.

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) What do you believe is the central message of this poem? 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 discuss what they believe to be the central message of the poem. Answers should be supported by reference to the poem.

- (b) Identify two images that you find interesting in this poem. Explain your choices, supporting 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 identify two interesting images from the poem and provide an explanation in each case for their choice.

OR

- 2. Based on your reading of the above poem, identify the emotions expressed by the poet and explain how these emotions are conveyed in the poem. (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

Expect candidates to identify more than one emotion expressed by the poet. Consider carefully the extent to which candidates explain how these emotions are conveyed in the poem.

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. “Montague makes effective use of evocative language to express a profound empathy with others.”

Discuss this statement, supporting your answer with reference to the poetry of John Montague 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 with all aspects of the question. Answers should be supported by reference to the poems of John Montague on the Leaving Certificate course.

Code **EL** for effective use of evocative language.

Code **PE** for express a profound empathy with others.

Indicative material:

- sensitive/compassionate attitude towards his parents/neighbours/animals
 - vivid/dramatic/haunting descriptions evoke past and present, depict particular individuals
 - acutely aware of the suffering inherent in the human condition: separation/isolation
 - powerful images/symbols give poignant expression to love/yearning/regret
 - intimate/lyrical language reveals implicit/explicit connections with others
- Etc.**

2. “Frost communicates rich insights into human experience using language that is both accessible and appealing.”

Discuss this statement, supporting your answer with reference to the poetry of Robert Frost on your course.

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

P 15	
C 15	
L 15	
M 5	

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 with all aspects of the question. Answers should be supported by reference to the poems of Robert Frost on the Leaving Certificate course.

Code **IE** for rich insights into human experience.
 Code **AL** for using accessible/appealing language.

Indicative material:

- explores the human condition – possibilities/inevitably/tragedies/simple pleasures
- accessibility of colloquial language/conversational tone/aphorisms/narrative approach
- engaging/evocative imagery/rich symbolism/sensuous detail all add appeal
- profound ideas – transience, fellowship, alienation – expressed in a homely/rural style
- elegant plainness of expression/natural speech rhythms have universal significance **Etc.**

3. “Ní Chuilleanáin’s demanding subject matter and formidable style can prove challenging.”

Discuss this statement, supporting your answer with reference to the poetry of Eiléan Ní Chuilleanáin 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 with all aspects of the question. Answers should be supported by reference to the poems of Eiléan Ní Chuilleanáin on the Leaving Certificate course.

Code **DS** for demanding subject matter can prove challenging.

Code **FS** for formidable style can prove challenging.

Indicative material:

- vast canvas of people/places/voices/time/images can prove challenging/exhilarating
- complex references: historical/religious/philosophical/feminist/mystical/classical
- interwoven nuances and fragmented narratives often given subtle/obscure expression
- poet’s elusive vision requiring close/forensic attention can be seen as daunting/exciting
- measured/dispassionate tone and unconventional approach can absorb/alienate **Etc.**

4. “Hardy’s poetry is dominated by bleak imagery which overshadows the comforting reflections found in his work.”

Discuss this statement, supporting your answer with reference to the poetry of Thomas Hardy 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 with all aspects of the question. Answers should be supported by reference to the poems of Thomas Hardy on the Leaving Certificate course.

Code **BI** for bleak imagery dominates.
 Code **CR** for comforting reflections overshadow.

Indicative material:

- harrowing images of isolation/struggle/loss/transience/despair/war/brutality/death dominate
- attractive images of love, innocence and the natural world provide balance/solace
- heartening/restorative engagement with enduring life despite its bleakness
- hauntingly beautiful language and relieving reflective touches frequently employed
- consoling/depressing themes/memories amplified/relieved by uplifting/bleak imagery **Etc.**

APPENDIX 1

LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

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

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.**
- Where the number of texts in a global (70 mark) answer is **three** but includes the text already used in answer to the Single Text question, deduct **one third** of the mark awarded.
- Where the Single Text, already used in answer to the single text question, is used again in either part (a) or (b) 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.**
- Where 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.
- Where “**two other texts**” are required (in a 40 mark answer) and only one new text features, deduct **half** of the marks awarded for that part of the question.
- 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.

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

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