



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

**Leaving Certificate 2016**

**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 2016 – 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.

Given the primacy of Clarity of Purpose (P), marks awarded for either Coherence of Delivery (C) or Efficiency of Language Use (L) cannot exceed the marks awarded for Clarity of Purpose.

### 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 2016 is set out in the Department of Education & Skills Circular **0021/2014**

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 all appropriate valid answers should be marked according to their merits, using the criteria for assessment outlined above. If you are unsure of the validity of any 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

## A DRAMATIC JOURNEY

## QUESTION A

- (i) **Outline, in your own words, the insights Andrew Dickson shares about Shakespeare’s play *The Comedy of Errors* in the written text above.** (15)

Expect candidates to outline, in their own words, the insights/observations that Andrew Dickson shares about *The Comedy of Errors* in the written text provided. Candidates should range widely over the text provided.

Mark ex 15 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>15 marks</b>	15 – 13	11	9	6	5 – 0

**Indicative material:**

- a farcical comedy featuring mistaken identity, word-play and sight gags
- a demanding production, “a tall order”
- not always highly regarded, “creaky and mechanistic”
- universal aspects and serious undertones, explores weighty themes, e.g. “exile and separation”
- could “take root in many places”
- poses interesting questions: “What does it really feel like to travel?” **Etc.**

- (ii) From the four posters in the above text, choose the poster that you think is most effective in advertising a production of the play, *The Comedy of Errors*. Explain your choice with reference to the written text and the content and visual appeal of the poster. (15)

Expect candidates to identify one poster from the four available, and explain why they think their chosen poster is an effective advertisement for a production of the play. Their choice should be explained by reference, although not necessarily equally, to the written text (by Andrew Dickson and/or in the poster), the content and the visual appeal of the poster.

Mark ex 15 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>15 marks</b>	15 – 13	11	9	6	5 – 0

**Indicative material:**

- poster presents intriguing aspects of the play conveyed in Dickson’s text
- content of poster gives useful details advertising venue, dates, price of tickets, etc.
- visually appealing qualities: eye-catching colours, inventive graphics, mirror images, etc.
- poster’s distinctive approach in promoting the play: light-hearted, serious, mysterious Etc.

- (iii) The writer suggests that Shakespeare’s plays have timeless and global qualities. Do you agree with this view? Support your answer with reference to the above text (written and visual) and your own experience of at least one Shakespearean drama, other than *The Comedy of Errors*. You may refer to written texts, stage productions or films. (20)

Candidates are free to agree or disagree either partially or wholly with the view expressed.

Answers should be supported by reference (though not necessarily equally) to the written text, the visual text and candidates’ experience of at least one Shakespearean drama – written text, stage production or film.

Candidates may address the “timeless” and “global” qualities of Shakespeare’s plays separately or together. Allow a broad interpretation of “timeless” and “global” to include “universal”, etc.

Candidates are free to refer to any Shakespearean play(s) other than *The Comedy of Errors*.

Mark ex 20 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>20 marks</b>	20 – 17	14	11	8	7 – 0

**QUESTION B**

**Imagine that you are the adjudicator for a poster competition; entries must promote a production of Shakespeare's play, *The Comedy of Errors*, to a contemporary audience. The entries on Page 2 represent the finalists in the competition. Write a speech in which you announce the first and second prize winners. In your speech you should explain your judgement, commenting on the visual appeal of the first and second prize winning entries and their effectiveness in promoting a production of this Shakespearean play to a contemporary audience. (50)**

Expect a variety of approaches to the speech. Candidates should engage with all aspects of the task, although not necessarily equally:

- use of a suitable and consistent register (tone and content) for a speech at a prize-winning ceremony
- judgement effectively explained with clarity and coherence
- engagement with the visual appeal of the posters, e.g. colours, graphics, mirror images, contrasts, symbolism, cultural references, distinctive styles, etc.
- effectiveness of the posters in promoting/advertising a production of the play to a contemporary audience **Etc.**

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

P 15	
C 15	
L 15	
M 5	

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

**TEXT 2****A PERSONAL JOURNEY****QUESTION A**

- (i) **Outline, in your own words, what is revealed about Ray’s mental and emotional state in the above extract. (15)**

Expect candidates to outline in their own words what is revealed about Ray’s mental and emotional state in the extract provided. Candidates may address “mental and emotional state” separately or together. “Mental and emotional state” may be broadly interpreted as thoughts and feelings. Expect candidates to range widely over the text provided.

Mark ex 15 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>15 marks</b>	15 – 13	11	9	6	5 – 0

**Indicative material:**

- stressed, anxious: “I tense myself into a stone”, “Is this how people cope?”, etc.
- alienated, unsettled: “countless uncaring strangers”, “it’s terrifying”, etc.
- shy/adrift/insecure: “I feel smaller and smaller and smaller”, etc.
- alert, suspicious, disappointed, not enjoying the “freedom from routine”, etc.
- language reveals his dark vision of the world – “massacred vegetation”, etc.
- identifies closely with One Eye – “We are driving” – he keeps talking to the dog, etc.
- nostalgic/sentimental – pleased to be reminded of his father’s house **Etc.**

**(ii) In your opinion, to what extent is the portrayal of contemporary Ireland in the above extract accurate or inaccurate? Give reasons for your answer. (15)**

Based on their reading and interpretation of the text, candidates may contend that the portrayal of contemporary Ireland in the extract is either entirely or partially accurate or inaccurate. Candidates should provide at least two reasons in support of their opinion. Reward the quality of the reasoning.

Mark ex 15 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>15 marks</b>	15 – 13	11	9	6	5 – 0

**Information from the text indicative of what candidates might use to form/support their opinion:**

- accurate/inaccurate description of beautiful/unspoilt landscape: “lavender hedges”, “fairy circle”, country roads, “ten thousand bottomless ruts”, etc.
- unwelcoming society: “countless closed doors behind which are countless uncaring strangers”, etc.
- aspects of contemporary Ireland reflected in references to the “electronic gate”, “featureless bungalows”, “unfinished palace”, etc.
- authentic impression of village shop: “attached to a pub”, Irish names, etc.
- Ray could be seen to represent many lonely, alienated, marginalised people **Etc.**



**(iii) Do you agree that elements of narrative and aesthetic language are used effectively to engage the reader in the above passage? Give reasons for your answer, supporting your views with reference to the elements of narrative and aesthetic language evident in the text. (20)**

Expect candidates to discuss how effectively/ineffectively elements of narrative and aesthetic language are used to engage readers in the passage. Candidates should deal with elements of both types of language (although not necessarily equally).

Answers should be supported with reference to the elements of narrative and aesthetic language evident in 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>
<b>20 marks</b>	20 – 17	14	11	8	7 – 0

**Indicative material:**

**Elements of narrative language used effectively/ineffectively to engage a reader:**

- compelling first person narration helps create empathy with Ray
- strong, convincing characterisation
- powerful use of tension: inner conflict, the fugitive factor
- dramatic/distinctive setting
- journey/road-trip plot device effectively employed
- mood/atmosphere skilfully created

**Etc.**

**Elements of aesthetic language used effectively/ineffectively to engage a reader:**

- highly descriptive/imaginative details – “sunroof is our balcony”, etc.
- poetic use of language, personification, similes – “like premature tinsel”, etc.
- effective use of repetition and hypnotic rhythms – “We are driving, driving, driving”, etc.
- evocative lyricism, rich/sensuous imagery – “Torn filaments of their gold”, etc.
- journey/road-trip could be seen to have metaphorical qualities
- striking verbs – onomatopoeia/aural effects – “dangles and glitters”

**Etc.**

## QUESTION B

Your Transition Year class has decided to enter a film-making competition. Entries must be based on an extract from a novel and portray aspects of contemporary Irish life. Your class's entry is based on the above extract from Sara Baume's novel, *spill simmer falter wither*. Write the text for your class's competition entry in which you identify (identify) the elements in the above extract that you think make it suitable for filming, and outline the aspects of contemporary Irish life the passage portrays that you would like to capture in your film. (50)

Expect a variety of approaches to the competition entry. Candidates should engage with all aspects of the task, although not necessarily equally:

- use of a suitable and consistent register for a competition entry
- clear identification of at least two elements of the extract that make it suitable for filming, e.g. dramatic/cinematic qualities (road trip, distinctive characters, potential for voiceover, music, sound effects, etc.), compelling settings (rural Irish landscape, car interior) all readily accessible, etc.
- outline of at least two aspects of contemporary Irish life in the extract, e.g. rural communities, marginalised individuals, images of unfinished/ostentatious development **Etc.**

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

**TEXT 3****JOURNEY INTO SPACE****QUESTION A**

- (i) **Outline, in your own words, what President Obama reveals about the changing focus of America’s space programme in the above speech. (15)**

Expect candidates to outline in their own words what President Obama reveals about the changing focus of America’s space programme in his speech. Candidates should range widely over the text provided.

Mark ex 15 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>15 marks</b>	15 – 13	11	9	6	5 – 0

**Indicative material:**

- no longer an adversarial exercise in competition; now an exercise in global collaboration
  - the space programme faces different challenges and has different imperatives
  - significant additional funding to be provided – an additional \$6 billion over five years
  - “not looking just to continue on the same path – we want to leap into the future”
  - “transformative agenda”: major new technological and scientific challenges to be tackled
  - new focus on multiple goals, e.g. exploring the solar system “beyond the Moon”, sending astronauts to an asteroid, etc.
  - partner with industry: “invest in cutting-edge research and technology”
  - NASA to be revitalised, set on a “new course” with “clear aims and a larger purpose”
- Etc.**

**(ii) In your opinion, what possible disadvantages could be associated with the ambitious space programme envisaged in the extract above? Give reasons for your answer. (15)**

Based on their reading and interpretation of the text, candidates should discuss the possible disadvantages that could be associated with the ambitious space programme envisaged by President Obama in the extract. Candidates should provide at least two reasons in support of their opinion. Reward the quality of the reasoning.

Mark ex 15 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>15 marks</b>	15 – 13	11	9	6	5 – 0

**Indicative material:**

- America has more pressing priorities (e.g. health, education, employment); money could be diverted from other essential services, etc.
- the interests of private companies could dominate – “we will partner with industry”
- humans cannot be trusted to protect space – we have already destroyed much of Earth
- insufficient returns on the vast investment – what will humanity gain from going to Mars?
- space programmes possibly over-ambitious and unrealistic
- could be seen as a symbolic exercise in patriotism, may antagonise other nations      **Etc.**

- (iii) **Do you agree that elements of informative and persuasive language are used effectively in the above speech to win support for the envisaged space programme? Give reasons for your answer, supporting your views with reference to the elements of informative and persuasive language evident in the text. (20)**

Expect candidates to discuss how effectively/ineffectively elements of informative and persuasive language are used in the speech to win support for the envisaged space programme. Candidates should deal with elements of both types of language (although not necessarily equally).

Answers should be supported with reference to the elements of informative and persuasive language evident in the text.

Mark ex 20 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>20 marks</b>	20 – 17	14	11	8	7 – 0

**Indicative material:**

**Elements of informative language used effectively/ineffectively to win support for the envisaged space programme:**

- references to historical background of space exploration, e.g. Sputnik, set the context and agenda
- benefits of previous space missions specified, e.g. satellite navigation, water purification, etc.
- planned timescale (by 2025, by the mid-2030s) makes goals seem achievable
- potential for technological breakthroughs associated with the new programme clearly outlined, e.g. harnessing resources on distant worlds, etc.
- information conveyed in factual/accessible language helps support the President’s message **Etc.**

**Elements of persuasive language used effectively/ineffectively to win support for the envisaged space programme :**

- anecdotal/personal approach (“waving a flag as astronauts arrived in Hawaii”) helps to engage the audience
- continuous use of rhetorical devices, e.g. repetition, rhetorical questions, inclusive/superlative language, etc., reinforces the message
- words chosen amplify emotional responses: “inspired”, “committed”, “passions”, etc.
- use of emphatic/motivational verbs: “we will”, “I have no doubt”, “we have to”
- register designed deliberately to appeal to an American audience – “that essential element of the American character” **Etc.**

**QUESTION B**

**Imagine that you are an American citizen and you have just listened to President Obama's speech above. You are opposed to the amount of public money committed by the President for space exploration and decide to mount an online campaign against this expenditure. Write a post for your blog in which you give your reasons for opposing the spending of so much public money in this way, and propose how you think these public funds could be better spent.** (50)

Allow for a variety of approaches and registers to the online campaign posted on the blog.

Candidates should engage with all aspects of the task, although not necessarily equally:

- use of a suitable register (personal, informative, persuasive, humorous, discursive, formal, informal etc.), appropriate to a blog opposing the extensive budget allocated to the space programme

- offer at least two reasons for opposing the spending of so much public money on space exploration, e.g. insufficient returns on the vast investment, waste of funds on non-essential projects, public money inappropriately benefiting private enterprise, etc.

- outline how they think the funds could be better spent, e.g. more pressing priorities – health, education, employment, environmental protection, the arts and culture **Etc.**

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

P 15	
C 15	
L 15	
M 5	

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

**SECTION II – COMPOSING (100 marks)**

**GENERAL**

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

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

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

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

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

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

1. In TEXT 3, President Obama reflects on the NASA Moon landing, describing it as one of “the greatest achievements in human history”.

**Write a persuasive essay entitled, “The Three Greatest Achievements in Human History”.**

Reward a clearly established and sustained register appropriate to a persuasive essay. Candidates may adopt a variety of approaches (serious, humorous, anecdotal, discursive, etc.), but there should be a persuasive quality to the writing. Expect candidates to make a case for what they consider to be the three greatest achievements in human history. Allow for a broad interpretation of “achievements”.

2. Mistaken identity is a feature of Shakespeare’s play, *The Comedy of Errors* in TEXT 1.

**Write a short story in which mistaken identity is central to the plot.**

Reward awareness of the narrative shape of a short story (e.g. setting, characterisation, plot, atmosphere, dialogue, tension, etc.) and the quality of the writing. Mistaken identity should be central to the plot.

3. Sara Baume takes her readers on a journey through the countryside in her novel, *spill simmer falter wither*, featured in TEXT 2 .

**Write a descriptive essay in which you take your readers on an urban journey.**

Candidates may choose to adopt various approaches (personal, anecdotal, humorous, informative, aesthetic, etc.). They should write in a descriptive style about an urban journey. Reward the quality of the descriptive writing. Allow for a broad interpretation of “urban journey”.

4. The village shops in Sara Baume’s novel contain a “surplus of useless clutter”. (TEXT 2)

**Write a personal essay in which you reflect on the “useless clutter” that is a feature of many aspects of our lives.**

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 the writing should include a reflective element. Allow for a broad interpretation of “useless clutter”.



5. In TEXT 1, Shakespeare’s characters encounter many adventures on their travels.

**Write a speech, for a class debate for or against the motion: “Young people should travel and see the world before joining the workforce or furthering their education.”**

Reward a clearly established register, appropriate to a speech to be delivered to classmates. Expect candidates to write a coherent and convincing speech for or against the given motion. Reward evidence of the use of argumentative and persuasive language.

6. Much of the action in TEXT 2 takes place within the confines of Ray’s car.

**Write a short story that centres on two characters and a car journey.**

Reward awareness of the narrative shape of a short story (e.g. setting, characterisation, plot, atmosphere, dialogue, tension, etc.) and the quality of the writing. The story should centre on two characters and a car journey.

7. In TEXT 3, President Obama refers to “the pursuit of discovery” as an essential element of the American character.

**You are participating in a public speaking competition for second-level students.**

**Write a speech, that can be serious or amusing or both, in which you describe what you see as the essential elements of the Irish character.**

Reward a clearly established register, appropriate to a speech to be delivered at a second-level public speaking competition. Expect candidates to focus on what they see as essential elements of the Irish character. Allow for a broad interpretation of “essential elements of the Irish character”.

*Mark ex 100 by reference to the criteria for assessment using the following breakdown of marks.*

P 30	
C 30	
L 30	
M10	

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

## PAPER 2

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

Candidates must answer ONE question from this section.

**A WUTHERING HEIGHTS – Emily Brontë**

- (i) “Catherine Earnshaw and Heathcliff share a variety of character traits that contribute to the dramatic and tragic aspects of the story.”

To what extent do you agree or disagree with this statement? Support your answer with reference to the novel, *Wuthering Heights*.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<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 may choose to agree and/or disagree wholly or in part with the statement provided.

Candidates should engage with a variety of character traits Catherine Earnshaw and Heathcliff share/do not share that contribute/do not contribute to the dramatic and tragic aspects of the story.

Candidates may address “dramatic and tragic aspects of the story” separately or together. Reward the extent to which the shared/individual traits discussed contribute to the dramatic and tragic aspects of the story.

Answers should be supported by reference to the text.

Code:

**TC** for shared/individual character traits that contribute/do not contribute

**DT** to dramatic/tragic aspects of the story

**Indicative material:**

- Catherine and Heathcliff share a stubborn, rebellious and passionate disposition which adds drama to their relationship and contributes to the wider tragedy of the story
- shared character traits such as impulsiveness and volatility serve to heighten both the dramatic and tragic aspects of the story
- both can exhibit cruelty and vengefulness with dramatic and tragic consequences
- the characters’ capacity for emotional extremes can create conflict and tragedy
- Catherine and Heathcliff’s character traits can be seen as different rather than shared, not necessarily contributing to either the dramatic or tragic aspects of the story **Etc.**

**(ii) “Brontë’s effective use of a range of contrasts helps to create a darkly fascinating world in the course of her novel, *Wuthering Heights*.”**

**Discuss this statement, supporting 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	

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

Candidates should discuss the effectiveness of Brontë’s use of a range of contrasts to create a darkly fascinating world in her novel, *Wuthering Heights*. Candidates must deal with more than one contrast, (although not necessarily equally).

Answers should be supported by reference to the text.

Code:

**CC** effective use of a range of contrasts helps create/does not help create

**DF** a darkly fascinating world

**Indicative material:**

- contrast between places: Thrushcross Grange and Wuthering Heights juxtapose order/chaos, civility/wildness, the known/unknown helping to generate a darkly fascinating world
- contrast between characters: Heathcliff and Catherine appear all the more darkly fascinating in contrast to bland “normal” Edgar Linton and Mr Lockwood
- contrasting use of interior and exterior scenes heighten the sense of mystery and menace
- contrasting the living and the dead generates a darkly intriguing world of gothic horror
- contrast between what is known and established and what is mysterious and secret e.g. Heathcliff’s background, how he made his fortune, accentuates the darkly fascinating world of the text
- contrasts within the text create a fascinating but not necessarily dark world; the world of the text is neither dark nor fascinating; the dark world of the text does not fascinate readers

**Etc.**

**B THE GREAT GATSBY – F. Scott Fitzgerald**

- (i) “Daisy Buchanan and Jay Gatsby possess a variety of character traits that contribute to the dramatic and tragic aspects of the story.”

**To what extent do you agree or disagree with this statement? 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	

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

Candidates may choose to agree and/or disagree wholly or in part with the statement provided.

Candidates should engage with the variety of character traits possessed by Daisy Buchanan and Jay Gatsby that contribute/do not contribute to the dramatic and tragic aspects of the novel.

Candidates may address “dramatic and tragic aspects of the story” separately or together.

Answers should be supported by reference to the text.

Code:

**TC** for character traits that contribute/do not contribute

**DT** to the dramatic and tragic aspects of the story

**Indicative material:**

- Daisy is charming, enthralling Gatsby with both dramatic and tragic results
  - she is entirely self-centred e.g. having an affair with Gatsby, concealing her involvement in Myrtle’s death, remaining with Tom out of self-interest, etc. all contributing to the drama and tragedy of the story
  - Gatsby is mysterious and secretive, adding to the drama of the novel; both characters and readers wonder about his past and how he acquired his wealth
  - Gatsby’s romantic and chivalric nature amplify the drama and the tragedy
  - Gatsby’s determination and constancy is in dramatic contrast to Daisy’s fickle nature
  - various character traits of the main characters are revealed in dramatic set pieces e.g. the reunion in Nick’s home, Daisy’s first visit to Gatsby’s house, Gatsby’s vigil, etc.
  - Daisy and Gatsby’s various character traits do not contribute to either the dramatic or tragic aspects of the story
- Etc.**

**(ii) “Fitzgerald’s effective use of a range of contrasts helps to create a clearly unequal world in the course of his novel, *The Great Gatsby*.”**

**Discuss this statement, supporting 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	_____

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

Candidates should discuss the effectiveness of Fitzgerald’s use of a range of contrasts to create a clearly unequal world in his novel, *The Great Gatsby*. Expect candidates to deal with more than one contrast, (although not necessarily equally).

Answers should be supported by reference to the text.

Code:

**CC** effective use of a range of contrasts helps create/does not help create

**CU** a clearly unequal world

**Indicative material:**

- contrasts between rich/poor, the powerful/powerless, the Buchanans /the Wilsons, those who own the flashy cars/those who merely service them serve to highlight inequality
- contrasting setting – the wealthy enclaves of East and West Egg and the miserable, impoverished Valley of Ashes – presents unequal worlds
- contrast between dominating male characters and dominated female characters emphasises the inequality of gender roles
- contrasting social differences between old money/establishment e.g. the Buchanans and new money/nouveau riche e.g. Gatsby, symbolised by the social gulf between East and West Egg
- contrasts between the apparent glitz/success/beauty/happiness of the American Dream and the underlying reality – corruption, secrecy, violence, misery, Gatsby’s forlorn funeral underline inherent inequalities **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.

Translations (i)

### C TRANSLATIONS – Brian Friel

#### (i) “The central characters in Friel’s play, *Translations*, are tragic but not heroic.”

To what extent do you agree or disagree with this statement? Support your answer with reference to at least two of the play’s central 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	A+	B	C	D	E-
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Candidates may choose to agree and/or disagree, wholly or in part, with the above statement. Candidates should engage with at least two of the play’s central characters, and the extent to which they are tragic and heroic.

Answers should be supported with reference to the text.

Code:

**CT** for central characters are/are not tragic

**CH** for central characters are/are not heroic

#### Indicative material:

- Manus: crippled physically and emotionally, idealistic about teaching, yields to Hugh (the teaching post), doesn’t fight for Maire, ends up in exile and effectively on the run
  - Yolland: “a soldier by accident”, conflicted, heroically idealistic, apparently tragically murdered
  - Maire: feisty, pragmatic, independent, loses her beloved Yolland and possibly her language and heritage through emigration
  - Owen/Roland: could be seen as tragic collaborator or heroic pragmatist
  - Hugh O’Donnell: a classically educated drunk, a visionary who fails both his students and his family – “confusion is not an ignoble condition”
  - native Irish characters can be seen as tragic as they face the loss of national identity/language, violent suppression, poverty, exile and emigration
  - candidates may argue that characters are not tragic or heroic; are heroic but not tragic; are heroic and tragic
- Etc.**

(ii) “Friel explores the theme of identity in a variety of ways throughout the play, *Translations*.”

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

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

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

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

Candidates should discuss the various ways in which Friel explores the theme of identity throughout the play, *Translations*.

Answers should be supported by reference to the text.

Code:

**EI** for explores the theme of identity

**VW** in a variety of ways

**Indicative material:**

- Friel uses language in a variety of ways to explore the theme of identity
- place names/people’s names shape identity and are used to oppress/escape; naming confers meaning and thus identity/belonging
- Friel uses his characters as dramatic and symbolic devices to explore the theme of identity – various characters represent the old Gaelic and the new English traditions while Owen/Roland straddles both
- dual sense of identity exhibited by Marie who exemplifies a changing sense of identity – she has a British soldier sweetheart, plans to speak English and emigrate to America
- identity/lack of identity linked to place – Yolland recognises that he would always be an outsider in Ballybeg. Manus leaves to establish an identity separate to that of his father
- Friel takes an historical perspective on the theme of identity – Hugh O’Donnell and Jimmy Jack identify with Greek and Roman civilisations already past
- identity is explored as a complex, multi-faceted concept **Etc.**

**D DEATH AND NIGHTINGALES – Eugene McCabe**

- (i) “Billy and Beth Winters share a variety of character traits that contribute to the dramatic and tragic aspects of the story.”

**To what extent do you agree or disagree with this statement? Support your answer with reference to the novel, *Death and Nightingales*.**

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

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

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

Candidates may choose to agree and/or disagree wholly or in part with the statement provided.

Candidates should engage with a variety of character traits Billy and Beth Winters share/do not share that contribute/do not contribute to the dramatic and tragic aspects of the story.

Candidates may address “dramatic and tragic aspects of the story” separately or together.

Answers should be supported by reference to the text.

Code:

**TC** for shared/individual character traits that contribute/do not contribute

**DT** to dramatic/tragic aspects of the story

**Indicative material:**

- shared character flaws; suspicion, secrecy, ruthlessness and intensity create dramatic conflicts
- Billy and Beth’s loneliness expressed through alcoholism and dreams/fantasies heightens the tragic aspects of the story
- disloyalty leads to a spiral of violence intensifying the drama/tragedy
- both can be uncompromising and unforgiving, Beth more so than Billy, with dramatic consequences
- shared tendencies towards complex/obsessive love have dramatic and tragic consequences for them both
- their shared love of nature and traditional values softens the tragedy
- Billy and Beth’s character traits can be seen as different rather than shared, not necessarily contributing to either the dramatic or tragic aspects of the story **Etc.**



(ii) “McCabe makes effective use of a range of conflicts to create a deeply disturbing world in the course of his novel, *Death and Nightingales*.”

**Discuss this statement, supporting 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 should discuss the effective use McCabe makes of a range of conflicts to create a deeply disturbing world in his novel, *Death and Nightingales*. Candidates must deal with more than one conflict, (although not necessarily equally).

Answers should be supported by reference to the text.

Code:

**CC** effective use of a range of conflicts helps create/does not help create

**DD** a deeply disturbing world

**Indicative material:**

- personal conflicts between Beth/Billy, Billy/his wife, Maguires/Winters, Beth/Liam form a dark backdrop to the disturbing story
  - blackmail by the Crown forces, the plans to rob Billy, Liam’s intention to murder Beth and Beth’s murder of Liam all help to create a deeply disturbing world
  - communal/political/religious divisions create ominous atmosphere and heighten tension
  - Billy’s attempts at reconciliation, acts of kindness by individuals brighten the “world” of the novel
  - Beth’s inner conflict is finally resolved when she becomes part of the dark world of betrayal and brutality
- 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.

**King Lear (i)**

**E KING LEAR – William Shakespeare<sup>1</sup>**

- (i) “Throughout the course of the play, both Lear and Gloucester are tragic characters, but Lear develops into the more heroic figure.”

To what extent do you agree or disagree with this statement? Support your answer with reference to the play, *King Lear*.

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

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

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

Candidates may choose to agree and/or disagree wholly or in part with the above statement. Candidates should engage with both Lear and Gloucester as tragic characters throughout the course of the play, and the extent to which Lear does or does not develop into the more heroic figure.

Answers should be supported with reference to the text.

Code:

**TC** for Lear as a tragic character/Gloucester as a tragic character

**HF** Lear or Gloucester develops/does not develop into the more heroic figure

**Indicative material:**

- King Lear - a classic Shakespearean tragic figure – a powerful man destroyed by his own flaws – egotism, lack of judgement, etc.
- Lear loses everything – kingdom/family/status/dignity/sanity/life
- Lear could be seen as deserving of his fate, making him less tragic/heroic
- Gloucester is an equally/lesser tragic character – losing status/family/sight/life
- physical/psychological pain, active/passive natures, prosaic/poetic language, levels of insight heighten heroic differences
- Lear develops greater wisdom, compassion and self-knowledge, becoming more heroic
- Gloucester’s heroism is reflected in his nobility, decency, dignity in enduring suffering
- Lear’s tragic response to Cordelia’s death enhances his mythic and heroic status **Etc.**

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

(ii) “Shakespeare explores both the destructive and the redemptive power of love throughout the play, *King Lear*.”

Discuss this statement, supporting your answer with 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	<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 should discuss Shakespeare’s exploration of both the destructive and the redemptive power of love (although not necessarily equally) throughout the play, *King Lear*.

Answers should be supported by reference to the text.

Code:

**DL** for explores the destructive power of love

**RL** for explores the redemptive power of love

### Indicative material:

#### Destructive power of love:

- Lear’s narcissism and love of power blinds him to the true nature of love
- the insincerity of Goneril/Regan/Edmund shows how false love can be dangerous/destructive
- Gloucester is diminished after he rejects his loving son Edgar
- Goneril and Regan’s illicit love for Edmund results in the demise of both women
- Cordelia ultimately loses her life because she acted out of genuine love for her father
- Kent and the Fool both suffer because of their unconditional love for Lear
- in the end, Lear is overwhelmed by the tragic loss of his beloved Cordelia **Etc.**

#### Redemptive power of love:

- Lear is redeemed by Cordelia’s unwavering, unconditional love
- Edgar’s love for Gloucester reinforces the idea that love can be redemptive
- Cordelia is rescued from Lear’s wrath by France who understood the true meaning of love
- Kent’s unqualified love/loyalty for King Lear is a positive redeeming force
- the Fool’s love/concern for Lear makes the old king more compassionate and humane
- Lear is finally redeemed when he realises the true meaning of love **Etc.**

# The Comparative Study

## SECTION II – THE COMPARATIVE STUDY (70 marks) <sup>1 & 2</sup>

Candidates must answer one question from **either** A – The Cultural Context **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.

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

<sup>2</sup> In answering on *Big Maggie* by John. B. Keane, candidates may refer to either the 1969 or 1988 versions of the play.

## A THE CULTURAL CONTEXT

1. “Understanding who holds power and who is powerless helps to reveal the cultural context in texts.”

Compare how the distribution of power within each of three texts on your comparative course helps to reveal the cultural contexts in these texts. Support your answer with reference to your chosen 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 how the distribution of power within each of three comparative texts helps to reveal the cultural context in these texts.

Answers should be supported by reference to their chosen texts.

Code:

C/PC for comparisons of how the distribution of power helps to reveal cultural context

### Indicative material:

- power vested in particular organisations/interest groups (religious/racial/colonial, etc.) reveals the culture of a particular time and/or place
- tensions between particular social classes illustrate aspects of cultural context
- powerful/powerless men/women reflect patriarchal/matriarchal social structures
- the distribution of wealth and the distribution of power may be synonymous
- explicit or implicit values/beliefs often revealed by power structures
- distribution of power within texts may undergo change, affecting the cultural context **Etc.**

2. “Central characters can be successful or unsuccessful in challenging aspects of the cultural context in texts.”

- (a) Discuss the extent to which at least one central character is successful or unsuccessful in challenging at least one aspect of the cultural context in one text on your comparative course. Support your answer with reference to the text. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to focus on how successful or unsuccessful at least one central character, from one comparative text, is in challenging at least one aspect of the cultural context in this text. Answers should be supported with reference to the text.

Code:

**SC** for character’s success/lack of success in challenging an aspect or aspects of the cultural context

**Indicative material:**

- characters often challenge aspects of culture e.g. class, government, gender roles, etc. with varying degrees of success
- characters successfully/unsuccessfully challenge cultural attitudes/expectations, values/beliefs, etc.
- racism/religious orthodoxy confronted with some measure of success
- various forms of oppression/repression resisted effectively/ineffectively **Etc.**

- (b) Compare the extent to which at least one central character, from each of two other comparative texts, is either successful or unsuccessful in challenging at least one aspect of the cultural context in these texts. Support your answer with reference to your chosen texts. (40)

Mark ex 40 by reference to the criteria for assessment.

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

Expect candidates to compare the extent to which at least one central character, from each of two other comparative texts, is either successful or unsuccessful in challenging at least one aspect of the cultural context in these texts. Answers should be supported by reference to the texts.

Candidates may refer to the same aspect/s dealt with in part (a) or different aspects of the cultural contexts. They are not required to make comparative links with the text discussed in part (a). However, candidates may choose to refer in an explicit or implicit way to the points made in their answer to part (a).

Code:

**C/SC** for comparisons of characters’ success/lack of success in challenging an aspect or aspects of the cultural context

**B LITERARY GENRE****1. “Authors can use various techniques to make settings real and engaging.”**

**Compare how the authors of three of the texts on your comparative course make the settings in these texts real and engaging. Support your answer with reference to your chosen 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	

<b>70 marks</b>	<b>A+</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E-</b>
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 – 0
10%	7 – 6	5	4	3	2 – 0

Expect candidates to compare how the authors of any three comparative texts make the setting(s) in these texts real and engaging.

Answers should be supported by reference to the chosen texts.

Code:

**C/SR** for comparisons of how settings are made real and engaging

**Indicative material:**

- descriptive details, imagery, symbolism, narrative voice, dialogue, contrast, etc. establish real and engaging settings
  - stage directions, physical sets, props, costumes, sound effects, accents used to create an authentic sense of culture, time and place
  - convincing atmospheres/settings portrayed through camera shots, sets, music, motifs, costumes, voiceover, special effects
  - impact of characters and relationships intensifies our appreciation of setting and increases authenticity
- Etc.**

**2. “Different techniques may be used to heighten the impact of moments of crisis in texts.”**

- (a) Discuss the technique(s) used to heighten the impact of at least one moment of crisis in one of the texts you have studied for your comparative course. Support your answer with reference to the text. (30)**

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to discuss the technique(s) used to heighten the impact of at least one moment of crisis in one comparative text. Allow for a broad interpretation of “moment of crisis”. Answers should be supported with reference to the text.

Code:

**TC** for technique(s) used to heighten the impact of a moment of crisis

**Indicative material:**

- imagery, symbolism and motifs used to increase dramatic and emotional intensity
- dialogue, soliloquy, language, dramatic irony, etc. employed to heighten tension/conflict/crises
- intense moments created through stage directions, costumes, props, music, special effects, lighting, camera shots, etc.
- plot twists, flashbacks, interior monologues, revelations, contrasts, etc. can intensify mood/atmosphere **Etc.**

- (b) With reference to two other comparative texts, compare the technique(s) used to heighten the impact of at least one moment of crisis in each of these texts. Support your answer with reference to your chosen texts. (40)**

Mark ex 40 by reference to the criteria for assessment.

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

Expect candidates to compare the technique(s) used to heighten the impact of at least one moment of crisis in each of two texts. Allow for a broad interpretation of “moment of crisis”. Answers should be supported with reference to the texts

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

Code:

**C/TC** for comparison of technique(s) used to heighten the impact of a moment of crisis



### 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) **Outline the ideas expressed by the poet in this poem.**  
**Support your answer with reference to the text.** (10)

Mark ex 10 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>10 marks</b>	10 – 9	7	6	4	3 – 0

Expect candidates to outline the ideas expressed by the poet in this poem. Answers should be supported by reference to the poem.

- (b) **Select two images from the poem that you think best convey the poet’s ideas.**  
**Explain your choice.** (10)

Mark ex 10 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>10 marks</b>	10 – 9	7	6	4	3 – 0

Expect candidates to identify two images from the poem that they think best convey the poet’s ideas in the poem and, in each case, provide an explanation for their choice.

#### OR

2. **Discuss the language used by the poet throughout this poem. Refer closely to the text in your answer.** (20)

Mark ex 20 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
<b>20 marks</b>	20 – 17	14	11	8	7 – 0

Expect candidates to discuss the language used by the poet throughout the poem. Candidates should refer closely to the text in their answers.

**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. “Dickinson’s use of an innovative style to explore intense experiences can both intrigue and confuse.”**

**Discuss this statement, supporting your answer with reference to 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	_____

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

Candidates are free to agree and/or disagree wholly or in part with the statement, but they should engage with all aspects of the question. Answers should be supported by reference to the poems of Emily Dickinson on the Leaving Certificate course.

Code:

**S/E** use of an innovative style to explore intense experiences

**I/C** intrigue and confuse

**Indicative material:**

- use of an innovative style can intrigue and confuse
  - inventive approach to language, unusual imagery, dramatic personification, fragmented syntax, unconventional punctuation, contrasting rhythms, disconcerting use of humour, etc. intrigue and confuse
- to explore intense experiences that can intrigue and confuse
  - death, mental anguish, loneliness and depression: vivid/surreal moments of healing and joy, love and loss, profound reactions to the natural world, etc. to intrigue and confuse

**Etc.**

2. “Eliot frequently creates memorable characters and dramatic settings to convey both his search for meaning in life and his sense of disillusionment.”

Discuss this statement, supporting your answer with reference to the poetry of T. S. Eliot 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 wholly or in part with the statement, but they should engage with all aspects of the question. Answers should be supported by reference to the poems of T.S. Eliot on the Leaving Certificate course.

Code:

**C/S** creates memorable characters and dramatic settings

**M/D** to convey both his search for meaning in life and sense of disillusionment

**Indicative material:**

- memorable characters and dramatic settings
  - various characters in a range of poems e.g. Prufrock, Aunt Helen, the Magi; extensive use of narrators/speakers, etc.
  - dramatic locations, set pieces, cityscapes, social, domestic and biblical scenes, various landscapes, etc.
  - a variety of settings/atmospheres created – tense, claustrophobic, grim, frivolous, etc.
 to convey
  
- both his search for meaning in life and his sense of disillusionment
  - Eliot searches for meaning in life’s many possibilities/inevitable/tragedies/simple pleasures
  - evocative language/imagery conveys disillusionment with the apparent futility of life, suffering, alienation, etc.
  - some poems could be seen to offer hope of redemption after suffering and rebirth **Etc.**

**3. “Bishop uses highly detailed observation, of people, places and events, to explore unique personal experiences in her poetry.”**

**Discuss this statement, supporting your answer with reference to the poetry of Elizabeth Bishop on your course.**

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

P 15	
C 15	
L 15	
M 5	

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

Candidates are free to agree and/or disagree wholly or in part with the statement, but they should engage with all aspects of the question. Answers should be supported by reference to the poems of Elizabeth Bishop on the Leaving Certificate course.

Code:

**DO** detailed observation of people, places and events

**E/E** to explore unique personal experiences in her poetry

**Indicative material:**

- Bishop uses highly detailed observation of people, places and events
  - Bishop’s legendary “painterly eye” helps mirror the reality of people, places and events
  - vivid impressions created of memorable people, e.g. the prodigal, the fisherman, her Grandmother, the poet herself, etc.
  - actual places carefully observed e.g. the dentist’s waiting room, the filling station, etc.
  - events e.g. the lighting of the fire balloons, a young cousin’s death, catching the fish, etc. are accurately recorded in faithful/photographic detail
- to explore
- unique personal experiences
  - such as childhood, identity, loss of innocence, travel, alcoholism, death, loss, religion, etc. which often lead to revealing moments of epiphany, love, acceptance, anger and frustration
  - the above experiences can have universal significance as well as personal meaning **Etc.**

4. “Durcan takes a narrative approach to explore a variety of issues in poems of great emotional honesty.”

**Discuss this statement, supporting your answer with reference to the poetry of Paul Durcan 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 wholly or in part with the statement, but they should engage with all aspects of the question. Answers should be supported by reference to the poems of Paul Durcan on the Leaving Certificate course.

Code:

**N/I** narrative approach to explore a variety of issues

**EH** in poems of great emotional honesty

**Indicative material:**

- narrative approach to explore a variety of issues
  - stories, often anecdotal, related to personal issues woven into poems e.g. his romantic adventures, family tensions, etc.
  - narrative approach involves characters, specific settings, conflict, dialogue, etc.
  - various narrative styles: monologue, journalism, autobiography, dark surreal humour, satire, etc.
  - range of issues explored: love, the family as a social entity, justice, ageing, etc.
- in poems of great emotional honesty
  - remarkably candid about deeply personal matters, e.g. the state of his marriage, close family relationships, etc.
  - addresses the poignant reality of mental illness, human vulnerability and “the wild subversive” nature of the religious life
  - frank and open revelations undermined by melodrama, sentimentality and self-pity **Etc.**

## APPENDIX 1

### LEAVING CERTIFICATE ENGLISH

#### CRITERIA FOR ASSESSMENT

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

## APPENDIX 2

### ASSESSMENT CRITERIA – GRADE GRID

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

#### Discrete Criteria:

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

<b>70 marks</b>	A+	B	C	D	E-
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 – 0
10%	7 – 6	5	4	3	2 – 0

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

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

#### Combined Criteria:

	A+	B	C	D	E-
<b>40 marks</b>	40 – 34	28	22	16	15 – 0
<b>30 marks</b>	30 – 26	21	17	12	11 – 0
<b>20 marks</b>	20 – 17	14	11	8	7 – 0
<b>15 marks</b>	15 – 13	11	9	6	5 – 0
<b>10 marks</b>	10 – 9	7	6	4	3 – 0



## APPENDIX 3

### REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a tape-recorder or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with Circular S70/00 will have all parts of their examination in English assessed except spelling and written punctuation elements.

In assessing the work of these candidates, a modified marking scheme will apply as follows:

Clarity of Purpose	30% (to be assessed)
Coherence of delivery	30% (to be assessed)
Efficiency of Language (including grammar)	30% (to be assessed)
Spelling and Written Punctuation	10% (not to be assessed)

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

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

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

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

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

**Example:**

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

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

In using Combined Criteria, the following will apply:

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

Combined Criteria - Grade Grid

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

**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.

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

