



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

**LEAVING CERTIFICATE 2008**

**MARKING SCHEME**

**ENGLISH**

**HIGHER LEVEL**





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LEAVING CERTIFICATE ENGLISH 2008 – HIGHER LEVEL**

**MARKING SCHEME**

**CRITERIA FOR ASSESSMENT**

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

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

Marks for Efficiency of Language Use are awarded in so far as the candidate's answering is considered '*appropriate to the delivery of the task*'. Therefore, where a candidate fails to achieve a D grade mark in both Clarity of Purpose and Coherence of Delivery, award marks for Efficiency of Language Use **up to** the highest mark within the D band. Marks for Accuracy of Mechanics can still be awarded in line with the candidate's proficiency in this area.

The list of texts prescribed for assessment in 2008 is set out in the Department of Education & Science Circular Letter **No. 0007/06**.

**Use of Codes**

To assist with forming a judgement, it will be necessary to place an accurate tick at the points identified in the answer and to use the proper shorthand codes as indicated throughout the marking scheme.

**Use of the full range of marks available**

Examiners should make themselves familiar with the range of marks available for each of the tasks set and utilise the full range of marks as appropriate in the course of the marking.

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

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

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

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

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

**TEXT 1**  
**TEENAGE IDENTITY**

**QUESTION A**

(i) “Teenage culture is not a modern phenomenon”. Give three pieces of evidence that the writer, Jon Savage, uses to support this statement. (15)

Mark ex 15 by reference to the criteria for assessment. Expect identification of three pieces of evidence to support the statement effectively.

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

**Possible points:**

- term “juvenile delinquent” originated in 1810
- teen culture featured in Victorian newspapers/novels
- “adolescence” defined in 1898
- Woodcraft Folk, Wandervogel, Zazous
- Roaring Twenties/rock ‘n’ roll/Beatlemania
- “Seventeen” published in 1944

**Etc.**

Text 1 QA contd.
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**(ii) Comment on three features of the style of writing which contribute to making this an interesting and informative text. Refer to the text in support of your answer. (15)**

Mark ex 15 by reference to the criteria for assessment. Expect **discussion and illustration** of **three features** of style which make the text interesting/informative.

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

**Possible points:**

- informative, interesting definitions
- lively/historical illustrations
- vivid descriptive details/images
- varied tones (formal, informal, authoritative, humorous, etc.)
- logical, coherent structure

**Etc.**

**(iii) Do you think the writer of this text is sympathetic to the modern teenager? Give reasons for your view with reference to the text. (20)**

Mark ex 20 by reference to the criteria for assessment. Candidates are free to agree and/or disagree. Expect a clear focus on the writer’s attitude/feelings towards teenagers.

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

**Possible points:**

- understands the “storm and stress”
- encourages appreciation and respect
- writer’s attitude ambivalent/critical at times
- teenage years seen as hedonistic
- adolescence seen as a time of hope and possibility
- use of positive/negative language
- jaundiced view of the adult world

**Etc.**

**QUESTION B**

**Write a letter to Jon Savage responding to this extract from his book and giving your own views on today’s teenage culture. (50)**

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 choose from a wide range of possible approaches to the letter – formal, informal, serious, humorous, etc. The important thing is that the answer should “read” like a letter. This will usually include some formal layout features.

Candidates are expected to address **both elements of the task** (a response to the extract **and** the expression of their own views on teenage culture), though not necessarily equally.

**Reward evidence of the following:**

- clear appreciation of the task
- consistency of the register
- quality of the response/views expressed



**TEXT 2**  
**FALSE IDENTITY?**

**QUESTION A**

(i) “A game of high risk!” Give three pieces of evidence from the text which suggest that Eva was “about to make the biggest mistake” of her life. (15)

Mark ex 15 by reference to the criteria for assessment. Expect candidates to give three pieces of evidence which effectively suggest that Eva was going to make the “biggest mistake” of her life.

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

**Possible points:**

- Alexander seems a suspicious character
- \$600,000 for an undocumented “Stradivarius”
- Eva disregards Zach’s “reasonable” advice
- clandestine Tompkins Park meeting
- her misgivings and uncertain tone

**Etc.**

(ii) What impression of the character Eva Tyne is created in this extract? Support your answer with reference to the text. (15)

Mark ex 15 by reference to the criteria for assessment. Candidates may choose to focus on the content and/or style of the extract. Expect discussion of one or more characteristics of Eva’s personality.

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

**Possible points:**

- friendly, observant, dramatic
- artistic, sensitive, idealistic
- impulsive – adventurous or foolish?
- stubborn, naive, passionate, intuitive
- writing style reveals Eva’s personality

**Etc.**

**(iii) One reviewer of the novel *Tenderwire* described it as “a compelling and well-written thriller”. From your reading of this extract, do you agree with this view? Refer to the text in support of your answer. (20)**

Mark ex 20 by reference to the criteria for assessment. Candidates may agree and/or disagree. Expect discussion of **one or more** of the compelling/well written aspects. The terms “compelling” and “well-written” may or may not be treated separately.

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

**Possible points:**

- thriller “genre”, dramatic tension, sense of intimacy
- visual/cinematic atmosphere
- detailed description/images
- vivid characterisation, pacy rhythm

**OR**

- over-dramatic, unrealistic plot
- unconvincing characters
- unengaging narrative voice

**Etc.**

**QUESTION B**

Write two diary entries: one written by Alexander, recalling his encounter with Eva in Tompkins Square Park and the second by Zach, giving his thoughts on hearing that Eva has purchased the violin. (50)

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 expected to reflect the two personalities/voices within the broad genre of a personal diary. Alexander’s diary should focus on the “encounter” in the park while Zach’s diary should reveal his response to Eva’s purchase of the violin.

**Reward evidence of the following:**

- clear appreciation of the task
- consistency of the register
- quality of the writing

**TEXT 3  
CLUES TO IDENTITY**

**QUESTION A**

**(i) What impression of each of the three writers' personalities do you form from the written texts describing their places of work? (15)**

Mark ex 15 by reference to the criteria for assessment. Expect discussion of **one or more** characteristics of **each** of the writers' personalities (though not necessarily equally).

Candidates may treat the three writers together.

Impressions may be informed by the content and/or style of the **written texts**.

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

**Possible points:**

John Banville

- creature of habit
- fastidious, likes to be “out of reach”
- strong sense of self/identity
- use of repetition reveals his character

Nicola Barker

- lively, dramatic, eccentric
- collector of “interesting stuff”
- free-spirited, open, imaginative
- use of imagery reflects her personality

Russell Hoban

- relaxed attitude to life
- comfortable amid “tottering stacks”
- interested in popular culture
- precise details illustrate his individuality

**Etc.**

Text 3 QA contd.
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**(ii) If you had to choose one of these rooms to study in, which would you select? Refer to the image of the chosen room in support of your answer. (15)**

Mark ex 15 by reference to the criteria for assessment. Expect candidates to focus on **one of the visual images** as their chosen place of study. They should support the points they make with illustrations from the selected visual image.

Candidates may refer to the other images and/or their own rooms for comparison/contrast.

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

**Possible points:**

- appeal/suitability of the physical conditions
- emotional and aesthetic impact

**Etc.**

**(iii) Select one of the other two images of the writers' rooms and write a detailed description of it. You might consider the use of colour, light, details or objects in the image.**

**[In your answer you may not re-use the image you have selected in question (ii).]**

**(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

Reward a **detailed** reading of **one chosen image**. Candidates may/may not refer to the suggestions made in the question.

[Note that candidates may **not** re-use the image they have selected in question (ii).]

**QUESTION B**

Students in your school have been invited to contribute articles to the school website on issues relevant to young people. This week's issue is **"We are what we wear"**. Write an article for the website expressing your views on the topic. (50)

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

Allow for a broad range of approaches to the website article – formal, informal, serious, humorous, persuasive, etc.

Candidates are free to agree and/or disagree with the statement: **"We are what we wear"**.

**Reward evidence of the following:**

- clear appreciation of the task
- consistency of the register
- candidate's sense of audience
- quality of the writing/views

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

**GENERAL**

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

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

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

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

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

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

P 30	_____
C 30	_____
L 30	_____
M10	_____

<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

Composing (contd.)
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Write a composition on **any one** of the following.

1. "...advised adults to treat adolescents with sympathy, appreciation and respect..." (TEXT 1)

**Write a magazine article (serious and/or light-hearted) in which you give advice to adults on how to help teenagers cope with the "storm and stress" of adolescence.**

Reward a clearly established register and sense of audience appropriate to a magazine. The advice should be rooted in the context of adolescence, but may range widely (personal, practical, etc.).

2. "...the new global society..." (TEXT 1)

**Write a speech in which you argue for or against the necessity to protect national culture and identity.**

Expect candidates to deliver a coherent and cogent argument (for **or** against). Allow for a broad interpretation of "national culture and identity". Reward the candidate's attempt to persuade an audience.

3. "...17-year-old male protagonist with a darting gaze..." (TEXT 1)

**Write a short story in which the central character is a rebellious teenager (male or female).**

Reward awareness of the narrative shape of a short story. The character of the rebellious teenager should be central to the storyline.

4. "I have a beautiful view..." (TEXT 3)

**Write a personal essay in which you describe a place that you consider beautiful.**

Candidates may choose to write their essays wholly or partly as personal narratives, but they should also include a descriptive and/or reflective element. Allow for a liberal interpretation of "a place".

5. "...fake, or worse..." (TEXT 2)

**Write the text of a talk you would deliver to your classmates on the topic: *Appearances can be Deceptive*.**

Reward clear evidence of appropriate register and awareness of audience. Allow a broad interpretation of the statement: "*Appearances can be Deceptive*". Expect a variety of approaches – discursive, personal, narrative, persuasive, ironic, etc.



6. “I was happy...” (TEXT 2)  
**Write an article for a school magazine in which you explore aspects of life that make you happy.**

Expect candidates to use a register suitable for a school magazine in shaping a personal response to **one or more** aspects of life “that make you happy”. They may choose to adopt a wide variety of approaches – reflective, informative, narrative, humorous, ironic, etc.

7. “...my camp, my small launch, my treehouse.” (TEXT 3)  
**Write a short story in which setting/location is a significant feature.**  
(Your story may be prompted by one or more of the locations depicted in Text 3 or by any other setting of your choice.)

Reward awareness of the narrative shape of a short story. The setting/location should be central to the storyline.

**PAPER 2**

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

**Candidates must answer ONE question from this section.**

**A WUTHERING HEIGHTS – Emily Brontë**

**(i) “Although his passion for revenge horrifies us, Heathcliff still remains the most appealing character in the novel *Wuthering Heights*.”**  
**Discuss this statement supporting your answer with the aid of suitable reference to the text.**

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree, but should engage with the character of Heathcliff by focusing on both aspects of the statement (though not necessarily equally).

In outlining their responses, candidates may employ focused narrative to illustrate the points they make.

Code RH+/- for Heathcliff’s revenge horrifies/does not horrify.

Code AC+/- for Heathcliff’s appealing characteristics/lack of appealing characteristics.

**Possible points:**

- despite Heathcliff’s extreme malevolence, his love for Catherine redeems him
- we excuse his revenge because he suffers torment
- his ruthless actions are excusable as he has been brutalised by his environment
- Heathcliff’s despicable abuse of others should be condemned
- passion of his language and actions heightens his appeal
- his revenge is less horrific because some of his victims are pathetic
- author arouses our sympathy for her Byronic hero

**Etc.**

Wuthering Heights (ii)
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**(ii) “In reading *Wuthering Heights* powerful imagery and symbolism contribute to our appreciation of the novel.”**

**Discuss this statement supporting your answer with the aid of suitable reference to the text.**

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree, but should engage with the statement. Expect candidates to engage with how powerful imagery/symbolism contributes to their enjoyment of the novel.

In outlining their responses, candidates may employ focused narrative to illustrate the points they make.

Code PI/A+/- for powerful imagery/symbolism enhances/does not enhance our appreciation.

**Possible points:**

- recurrent image patterns heighten our appreciation of the novel
- weather and nature imagery sharpen characterisation
- imagery/symbolism highlights “the world of calm” and “the world of storm”
- Satanic imagery creates a gothic atmosphere
- motifs are linked with savagery, pain and suffering
- powerful images of discord versus images of harmony
- animal images carry menacing overtones, but are overworked

**Etc.**

The Remains of the Day (i)
----------------------------

**B THE REMAINS OF THE DAY – Kazuo Ishiguro**

- (i) “I can’t even say I made my own mistakes.... what dignity is there in that?”  
(Mr Stevens)

**Write your personal assessment of the character of Stevens in the light of this quotation. Support your answer with the aid of suitable reference to the text.**

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

P 18	
C18	
L 18	
M 6	

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

Candidates should engage with the character of Stevens in the light of the statement.

In outlining their responses, candidates may employ focused narrative to illustrate the points they make.

Code MD/A+/- for the assessment of Stevens’s mistakes concerning dignity.

**Possible points:**

- Stevens makes the mistake of using dignity to hide his emotions
- his obsession with dignity reveals his pride and vanity
- he sacrifices Miss Kenton for his vision of dignity
- he employs the concept of dignity to rationalise his absurd behaviour
- Stevens makes mistakes but discovers dignity at the end
- his pursuit of dignity serves as a means of evading other aspects of life

**Etc.**

The Remains of the Day (ii)
-----------------------------

(ii) “The novel *The Remains of the Day* offers the reader a fascinating insight into the lives of the wealthy and ordinary people in the England of the 1930s.”  
**Discuss this statement with the aid of suitable reference to the text.**

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

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

<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 with the statement.  
 Expect candidates to engage with English life in the period. The lives of both the “wealthy” and “ordinary” people should be addressed (but not necessarily equally).  
 Allow for a broad interpretation of “fascinating”.

In outlining their responses, candidates may employ focused narrative to illustrate the points they make.

Code FW+/- for fascinating/not fascinating insight into the lives of wealthy people.  
 Code FO+/- for fascinating/not fascinating insight into the lives of ordinary people.

**Possible points:**

- detailed exploration of servant life
- upperclass values reproduced and upheld by the lower classes
- insight into historical/social issues
- Darlington Hall reveals the interesting world of the elite
- actions of Dr. Meredith reflect the class consciousness of the time
- class rituals and codes are embedded in a revealing fashion
- Harry Smith’s views offer an interesting contrast to Lord Darlington’s fascist opinions
- Stevens’s life is hardly fascinating **Etc.**

Death and Nightingales (i)
----------------------------

**C DEATH AND NIGHTINGALES – Eugene McCabe**

(i) “How extraordinarily beautiful the world could be and all the creatures in it, excepting mankind.”

Write a personal response to the world of *Death and Nightingales* in the light of this quotation from the novel. Support your answer with the aid of suitable reference to the text.

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

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

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

Candidates may choose to agree and/or disagree with the quotation.

Expect candidates to engage with the “world” of *Death and Nightingales* in the light of the quotation. Allow for a broad interpretation of “extraordinarily beautiful” and “mankind”.

In outlining their responses, candidates may employ focused narrative to illustrate the points they make.

Code BR+/- for positive/negative response to beautiful world/creatures.

Code MR+/- for positive/negative response to mankind.

**Possible points:**

- vivid descriptions of Fermanagh countryside/natural life
- delightful evocation of mythical landscape
- enthusiastic depiction of Corvey Island
- ominous sounds, unpleasant farm/nature images
- revulsion towards the deceptive behaviour of Billy and Liam
- unease surrounding informers and spies
- abhorrence of violence inherent in relationships
- inspiring strength of love/friendship

**Etc.**

Death and Nightingales (ii)
-----------------------------

**(ii) “Beth Winters is the heroine of the novel *Death and Nightingales*.”**  
**Do you agree with this statement? Support your answer with the aid of suitable reference to the text.**

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

P 18	
C 18	
L 18	
M 6	

<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 with the statement. Expect candidates to engage with the character of Beth Winters and evaluate her heroic stature.

In outlining their responses, candidates may employ focused narrative to illustrate the points they make.

Code BH+/- for Beth is/is not the heroine.

**Possible points:**

- Beth’s passion and independence are admirable
- readers appreciate her heroic resourcefulness/resilience
- she is the centre of attention throughout the novel
- author arouses our sympathy for her
- Beth disappoints readers by allowing men to dominate her
- she repels us by being humourless, ruthless and unforgiving
- she becomes part of the world of betrayal and brutality

**Etc.**

The Crucible (i)

**RESPONDING TO DRAMATIC TEXTS**

In attempting the questions set on dramatic texts, candidates are free to support the points they make by reference to performances of the texts that they have seen.

**D THE CRUCIBLE – Arthur Miller**

**(i) “...a person is either with this court or he must be counted against it.” Where do your sympathies lie in the conflict between Judge Danforth and John Proctor? Support your answer with the aid of suitable reference to the text.**

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

P 18	
C 18	
L 18	
M 6	

<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

Expect candidates to evaluate the conflict between Judge Danforth and John Proctor and to offer a stance/perspective on the issue.

In outlining their responses, candidates may employ focused narrative to illustrate the points they make.

Code SD+/- for sympathies lie/do not lie with Judge Danforth.  
Code SP+/- for sympathies lie/do not lie with John Proctor.

**Possible points:**

- sympathy for Proctor who refuses to surrender his conscience
- Danforth is prepared to sacrifice Proctor for religious/political ends
- understanding for Danforth who is a victim of the prevailing orthodoxy
- Proctor demonstrates the ability of the individual to challenge power
- empathy for Danforth who seems convinced that he is doing right
- acknowledgement of Proctor who defies the law for his beliefs
- awareness of symbolic importance of both characters

**Etc.**



The Crucible (ii)
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**(ii) Compare and contrast the characters of Elizabeth Proctor and Abigail Williams, supporting your answer with the aid of suitable reference to the text.**

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

P 18	
C 18	
L 18	
M 6	

<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

Expect candidates to engage with the similarities/differences between both characters.

In outlining their comparisons, candidates may employ focused narrative to illustrate the points they make.

Code EA for comparisons/contrasts between Elizabeth and Abigail.

**Possible points:**

- Abigail is the exact opposite of Elizabeth
- they are Biblical characters – Jezebel, devoted wife
- both come from different social classes
- Abigail could be considered a villain, Elizabeth a victim
- both possess admirable qualities
- Abigail lacks the heightened conscience that Elizabeth exhibits
- both exert power
- Miller reinforces contrasting female stereotypes

**Etc.**

**OTHELLO – William Shakespeare<sup>1</sup>**

**(i) “Othello’s foolishness rather than Iago’s cleverness leads to the tragedy of Shakespeare’s *Othello*.”**

**Discuss this statement supporting your answer with the aid of suitable reference to the text.**

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

P 18	
C 18	
L 18	
M 6	

<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

Expect candidates to engage with the balance of responsibility for the tragedy, focusing on Othello’s foolishness and Iago’s cleverness. Candidates are free to agree and/or disagree, but they must engage with both aspects of the statement, though not necessarily with equal emphasis.

“Foolishness” may be interpreted as naivety, innocence, jealousy, etc.

Candidates may employ focused narrative to illustrate the points they make.

Code FT+/- for Othello’s foolishness leading/not leading to tragedy.

Code CT+/- for Iago’s cleverness leading/not leading to tragedy.

**Possible points**

- Iago’s superb insight exploits Othello’s tragic weakness
- naïve Othello trusts “honest” Iago
- Iago is an opportunist but Othello is easily duped
- Iago’s clever soliloquies/asides influence our vision of Othello’s tragedy
- Othello’s foolishness can be seen in the context of Iago’s exploitation of others
- fate diminishes Othello but elevates Iago

**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.

Othello (ii)
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(ii) “Shakespeare’s play *Othello* demonstrates the weakness of human judgement.”

**Discuss this statement supporting your answer with the aid of suitable reference to the text.**

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree with the view expressed in the statement, but should focus on the judgements made by the characters in the play.

Candidates may employ focused narrative to illustrate the points they make.

Code WJ for weakness/strength of human judgement.

**Possible points:**

- Othello trusts “honest” Iago
- Roderigo is duped by Iago
- Cassio seeks advice from the man who plots his downfall
- initially Emilia evaluates her husband incorrectly
- Iago’s deceptions depend on his clever judgement
- Desdemona’s judgement is questionable

**Etc.**

## The Comparative Study

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

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.

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

**A THEME OR ISSUE**

**1. “The comparative study of a theme or issue allows the reader/viewer to gain a variety of viewpoints on that theme or issue.”**

- (a) Describe the viewpoint on your chosen theme or issue that emerges from one of your comparative texts. (30)**

Mark ex 30 by reference to the criteria for assessment.

	<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>
<b>30 marks</b>	30 – 26	21	17	12	11 - 0

Expect candidates to focus their answers on the perspective/understanding of a theme or issue that emerges in **one text** they have studied.

“Viewpoint” may be understood by candidates to mean the perspective/outlook of the author on an issue and/or the understanding of that theme or issue gained by the reader/viewer of the text.

Candidates must focus on a single theme, but bear in mind that a broad theme (e.g. identity) can incorporate sub-themes (e.g. sense of place, family, relationships, etc.).

**Possible areas of discussion:**

- insight gained from study of a theme
- author’s approach – serious, humorous, tragic, metaphorical, etc.
- how our reading/viewing extends our understanding of the theme
- features of the text (e.g. characterisation, setting, etc.) which illustrate the viewpoint of a theme

**Etc.**

Theme or Issue 1 (b)

**(b) Compare the viewpoints on the same theme in the other two texts that you have studied. (40)**

Mark ex 40 by reference to the criteria for assessment.

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

Expect candidates to deal with the same theme as in part (a).

Candidates should focus on the viewpoint/s on this theme in **two other texts** and make clear comparative links between them.

Code C for each comparative link established.

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

**Possible points of comparison:**

- theme or issue defined similarly/differently
- authors highlight similar/different aspects of a theme
- each text offers similar/contrasting perspectives on an issue
- similar/differing viewpoints may affect our response/s to the texts
- similar/different insights gained by the reader/viewer
- features of texts (e.g. characterisation, setting, etc.) which illustrate the viewpoint
- differing viewpoints convey the complexity of a theme **Etc.**

2. “There are key moments in a text when a theme comes sharply into focus.”

**Compare how key moments from the texts you have studied brought a theme or issue into sharp focus. (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	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 focus their answers on key moments/scenes from **at least two texts** and to make clear comparisons as to how these moments sharply focus/heighten the impact of a theme or issue. Answers may refer to content and/or style.

Code C for each comparative link established.

Candidates must focus on a single theme, but bear in mind that a broad theme (e.g. identity) can incorporate sub-themes (e.g. sense of place, family, relationships, etc.).

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

- theme or issue defined differently/similarly
- role of events/narrative voice in heightening the impact of a theme
- key moments highlight revealing aspects of theme
- telling contribution of characters, language, imagery, symbols
- impact of visual and aural effects

**Etc.**

**B LITERARY GENRE**

**1. “A good text will have moments of great emotional power.”**

**(a) With reference to a key moment in one of your texts show how this emotional power was created. (30)**

Mark ex 30 by reference to the criteria for assessment.

	<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>
<b>30 marks</b>	30 – 26	21	17	12	11 - 0

Expect candidates to focus their answers on a moment/scene of emotional intensity in **one text** and to address clearly how this was shaped.

Interpret “emotional power” liberally – to include the strong emotions created in a scene in the chosen text and/or the impact of this scene on the reader/viewer.

**Possible areas of discussion:**

- moulding of a moment of crisis, turning point or climax in text
- shaping of key moments can have a powerful impact on the reader/viewer
- effective use of flashback and narrative devices
- imagery, symbolism and descriptive detail intensify aesthetic appreciation
- dialogue, soliloquy, body language, etc. create emotional intensity
- location, props, music, camerawork, etc. affect dramatic/emotional power **Etc.**



**(b) Take key moments from the other two texts from your comparative course and compare the way in which the emotional power of these scenes was created. (40)**

Mark ex 40 by reference to the criteria for assessment.

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

Expect candidates to focus their comparisons on how the emotional intensity of key moments/scenes in **two other texts** was shaped.

Code C for each comparative link established.

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

**2. “The creation of memorable characters is part of the art of good story-telling.”**

**Write an essay comparing the ways in which memorable characters were created and contributed to your enjoyment of the stories in the texts you have studied for your comparative course. It will be sufficient to refer to the creation of one character from each of 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><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%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 – 0
10%	7 – 6	5	4	3	2 – 0

Expect candidates to deal in a comparative manner with **at least one way** in which memorable characters were created (in **at least two texts**), and how this affected their enjoyment of the stories. Answers should focus on the shaping/moulding of characters and the aspects of characters that make them memorable/enjoyable.

Allow for a liberal interpretation of “enjoyment” to mean “interest”, “engagement”, “appreciation”, etc.

Code C for each comparative link established.

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

- effective presentation of characters adds to our appreciation
- characters more/less effectively created control our relationship with a text
- structural features (point of view, narrative patterns, etc.) determine our response to characters
- use of descriptive detail, in words or visuals, heightens/fails to heighten enjoyment
- characters are cleverly/enjoyably realized through a range of memorable techniques/devices

**Etc.**

Unseen Poem
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**Section 111  
Poetry (70 marks)**

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

**A UNSEEN POEM (20 marks)**

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

**GENERAL**

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

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

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

Note that the Unseen Poem is essentially a reading test; do not expect lengthy answering.

- 1. (a) What impression of the father-son relationship do you get from this 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>
<b>10 marks</b>	10 – 9	7	6	4	3 – 0

In assessing the quality of the candidate’s response, consider carefully the extent to which engagement with the father-son relationship has been demonstrated.

- (b) Choose a phrase or line from the poem that impressed you. Explain your choice. (10)**

Mark ex 10 by reference to the criteria for assessment.

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

In assessing the quality of the candidate’s response, consider carefully the extent to which engagement with the selected phrase or line of the poem has been demonstrated.

Unseen Poem  
(contd.)

**OR**

**2. Write a personal response to this poem. Your answer should make close reference to the text. (20)**

Mark ex 20 by reference to the criteria for assessment.

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

In assessing the quality of the candidate's **personal response**, consider carefully the extent to which engagement with the text of the poem has been demonstrated.

**B****PRESCRIBED POETRY (50 marks)****GENERAL**

“Students at Higher Level will be required to study a representative selection from the work of eight poets: a representative selection would seek to reflect the range of a poet’s themes and interests and exhibit his/her characteristic style and viewpoint. Normally the study of at least six poems by each poet would be expected.” (DES English Syllabus, 6.3)

Note that, in the case of each poet, the candidates have the **freedom of choice** in relation to the poems studied.

Note that there is **not a finite list of any ‘poet’s themes and interests’**.

Note that, in responding to the question set on any given poet, the candidates must refer to poem/s they have studied but they are **not required to refer to any specific poem/s, nor are they expected to discuss or refer to all the poems they have chosen to study.**

In each of the questions in **Prescribed Poetry** the underlying nature of the task is the invitation to the candidates to **engage with the poems themselves.**

**1. Philip Larkin**

**“Writing about unhappiness is the source of my popularity.” (Philip Larkin)  
 In the light of Larkin’s own assessment of his popularity, write an essay  
 outlining your reasons for liking/not liking his poetry. Support your points with  
 the aid of suitable reference to the poems you have studied.**

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

P 15	
C 15	
L 15	
M 5	

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

Reward responses that show clear evidence of personal engagement/involvement with the poetry of Philip Larkin. Candidates are expected to outline their reasons for liking/not liking Larkin’s work in the light of his comment: “Writing about unhappiness is the source of my popularity”.

Code LU+/- for Larkin’s assessment of unhappiness as the source of his appeal/lack of appeal.

Code LL+/- for liking/not liking Larkin’s poetry.

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

- ambivalent attitude to love, death, religion, etc.
- Larkin projects a misleading/enigmatic persona
- accessibility in terms of language and tone
- can be seen to celebrate/criticise ordinary English life
- ambiguous interpretation of his imagery
- fatalistic/pessimistic attitude

**Etc.**

## 2. John Donne

**“John Donne uses startling imagery and wit in his exploration of relationships.”  
Give your response to the poetry of John Donne in the light of this statement.  
Support your points with the aid of suitable reference to the poems you have studied.**

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

P 15	
C 15	
L 15	
M 5	

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

Reward responses that show clear evidence of personal engagement/involvement with the poetry of John Donne. Expect discussion (though not necessarily equal) of Donne’s effective use of **both** imagery and wit in exploring relationships.

Code DI/R for Donne’s use of imagery in exploring relationships.

Code DW/R for Donne’s use of wit in exploring relationships.

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

- metaphysical wit/ingenuity – paradoxes, puns, conceits, etc. in his religious/love poetry
- wide-ranging imagery – religious, sensual, natural, etc.
- unexpected/daring images used to explore his relationship with God
- witty arguments exploring relationships
- drama, power and freshness of Donne’s language in elucidating relationships **Etc.**

Derek Mahon

### 3. Derek Mahon

**“Derek Mahon explores people and places in his own distinctive style.”**  
**Write your response to this statement supporting your points with the aid of suitable reference to the poems you have studied.**

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

P 15	
C 15	
L 15	
M 5	

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

Reward responses that show clear evidence of personal engagement/involvement with the poetry of Derek Mahon. Expect discussion (though not necessarily equal) of **both** Mahon’s exploration of people/places and his individual style.

Code MP for Mahon’s exploration of people/places.

Code MS for Mahon’s distinctive style.

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

- memorable collection of “postcard” images
- poems have a sense of “larger ground” beyond the “local” and “regional”
- detached insight into the lives of others
- graphic detail involving people/places can be iconographic
- images/symbols of historical significance

**Etc.**



Adrienne Rich

**4. Adrienne Rich**

**“the desire to be heard, – that is the impulse behind writing poems, for me.”  
(Adrienne Rich)**

**Does the poetry of Adrienne Rich speak to you? Write your personal response, referring to the poems of Adrienne Rich that do/do not speak to you.**

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

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

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

Reward responses that show clear evidence of personal engagement/involvement with the poetry of Adrienne Rich.

Code RS+/- for Rich’s poetry “speaks” to the candidate.

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

- transcends stereotypical feminism
- challenges patriarchal society
- her poetry is/is not confessional
- imprints powerful images
- explores power politics

**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	<i>e.g.</i> 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	<i>e.g.</i> appropriate levels of accuracy in spelling  grammatical patterns appropriate to the register	10

## APPENDIX 2

### ASSESSMENT CRITERIA – GRADE GRID

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

#### Discrete Criteria:

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

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

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

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

#### Combined Criteria:

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

### APPENDIX 3

#### REASONABLE ACCOMMODATIONS

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

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

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

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

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

18P16

18C14

18L12

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42

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

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

**Example:**

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

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

In using Combined Criteria, the following will apply:

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

Combined Criteria - Grade Grid

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

## APPENDIX 4

### MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

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

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

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

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

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

- Mark all the attempts
- Award the highest combination

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

Consider the following example.

- Single Text *Wuthering Heights* = 40 ex 60
- Mark the Comparative answer as per the marking scheme = 48 ex 70
- As there is no Shakespeare attempt, deduct one third of the mark awarded for the Comparative question (rounded down) – in this case 16 marks, giving an adjusted total of 32. This is now the final mark for the Comparative answer.
- In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

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

#### THE CANDIDATE RE-USES THE SINGLE TEXT OR A TEXT NOT ON THE PRESCRIBED LIST FOR 2008 AS PART OF THE COMPARATIVE ANSWER

- Mark the Comparative answer as per the Marking Scheme
- If the number of texts in a global (70 mark) answer is **two** (including the Single Text), deduct half of the mark awarded
- If the number of texts in a global (70 mark) answer is **three** (including the Single Text), deduct **one-third** of the mark awarded
- If the Single Text is used in one part of a two part answer, deduct the appropriate fraction of the mark awarded

**NOTE:** For clarification on the above issues and for other questions arising from a candidate's misreading of instructions relating to question choice, **please consult your Advising Examiner**. Queries in relation to the use of unprescribed material **should** also be referred to your Advising Examiner.



