



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

**Leaving Certificate 2021**

**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.

## 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 the order in which they are set out above.

**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 2021 is set out in DES Circular **0023/2019**

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

**Candidates' work is marked using the criteria for assessment.** The indicative material included in the marking scheme is provided to aid examiners and is intended to broadly indicate the type of responses candidates might offer. The indicative material is not exhaustive and all appropriate valid answers should be marked according to their merits, using the criteria for assessment.

**SECTION I – COMPREHENDING (40 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 ONE question in Section I, either one Question A OR one Question B.**

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 – TIME PIECES****QUESTION A – 40 Marks**

- (i) **Based on your reading of TEXT 1, explain three insights you gained into the impact of time on memories. Support your answer with reference to the text. (10)**

Candidates should explain three insights they gained into the impact of time on memories. Pay particular attention to the quality of the explanation. Responses should be supported by reference to Text 1.

**Mark ex 10 by reference to the criteria for assessment.**

**Indicative material:**

- memories may be unaffected/preserved by time, remaining fresh, precise and vivid
- the passage of time may distort/alter memories
- over time memories may become nostalgic or idealised
- the passage of time can transform the “unremarkable” present into “the resplendent” past
- time makes memories precious; “the past buoys us up” **Etc.**

H1	H2	H3	H4	H5	H6	H7	H8
10 - 9	8	7	6	5	4	3	2 - 0

<b>TEXT 1 QA (contd.)</b>
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- (ii) In paragraph 5, John Banville observes, “the present is where we live, while the past is where we dream.” Give your personal response to this observation by the writer. (10)**

Expect candidates to give a personal response to John Banville’s observation, “the present is where we live, while the past is where we dream.”. Allow for a wide variety of responses.

**Mark ex 10 by reference to the criteria for assessment.**

H1	H2	H3	H4	H5	H6	H7	H8
10 - 9	8	7	6	5	4	3	2 - 0

- (iii) Identify four features of the language of narration, evident in the above text, and discuss how effectively these features are employed by John Banville to tell the story of his childhood trips to Dublin. Support your response with reference to the text. (20)**

Expect candidates to identify four features of the language of narration, evident in the above text, and discuss how effectively these features are employed by John Banville to tell the story of his childhood trips to Dublin. Pay particular attention to the quality of the discussion provided. Answers should be supported by reference to the text.

**Mark ex 20 by reference to the criteria for assessment.**

**Indicative material:**

- the intriguing opening hooks readers into the story of the writer’s childhood trips to Dublin
- John Banville presents his childhood self as a character to great effect
- the evocative, descriptive details create memorable settings for his recollections
- Banville’s ability to create contrasting moods and atmospheres adds to the narrative quality
- the writer weaves an enjoyable coming-of-age story around his birthday outings **Etc.**

H1	H2	H3	H4	H5	H6	H7	H8
20 - 18	16	14	12	10	8	6	5 - 0

**TEXT 1 QB**

**QUESTION B – 40 Marks**

You have been invited to write a feature article, entitled *Monumental Matters – The Story of Statues*, to appear in the magazine supplement of a weekend newspaper. In your article you should: reflect on the long-established tradition of erecting statues to celebrate or memorialise people, explore some of the reasons why commemorative statues may be controversial, and give your views on continuing this tradition into the future.

Candidates should write a feature article, entitled *Monumental Matters – The Story of Statues*, suitable for inclusion in the magazine supplement of a weekend newspaper. In the feature article candidates should reflect on the long-established tradition of erecting statues to celebrate or memorialise people, explore some of the reasons why commemorative statues may be controversial, and give their views on continuing this tradition into the future.

Candidates should engage with all aspects of the question, **although not necessarily equally.**

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

- P:** Understanding of genre and register: a feature article, entitled *Monumental Matters – The Story of Statues*, suitable for inclusion in the magazine supplement of a weekend newspaper  
 relevance  
 focus on all aspects of the question – reflecting on the long-established tradition of erecting statues to celebrate or memorialise people, exploring some of the reasons why commemorative statues may be controversial, and giving views on continuing this tradition into the future  
 freshness and originality, etc.
- C:** Sustained focus  
 continued control of register  
 management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication  
 quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics **Etc.**

P 12	
C 12	
L 12	
M4	

40 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	40 - 36	35 - 32	31 - 28	27 - 24	23-20	19 - 16	15 - 12	11 - 0
30%	12 - 11	10 - 10	9 - 9	8 - 8	7 - 6	5 - 5	4 - 4	3 - 0
10%	4 - 4	4 - 3	3 - 3	3 - 2	2 - 2	2 - 1	2 - 1	1 - 0

## TEXT 2 – DAYDREAMING BACK IN TIME

### QUESTION A – 40 Marks

- (i) Based on your reading of TEXT 2, explain three insights you gained into what links the past and the present in the writer’s life. Support your answer with reference to the text. (10)

Candidates should explain three insights they gained into what links the past and the present in the writer’s life. Pay particular attention to the quality of the explanation. Responses should be supported by reference to Text 2.

**Mark ex 10 by reference to the criteria for assessment.**

**Indicative material:**

- the writer’s garden helps to link the past and the present in her life
- the natural world allows Ní Ghríofa to daydream “back in time”
- her fascination with bees provides links back to medieval Ireland
- Doireann Ní Ghríofa reveals that as a child she was “enchanted by history”
- certain sounds help to connect the here-and-now with the past in the writer’s life **Etc.**

H1	H2	H3	H4	H5	H6	H7	H8
10 - 9	8	7	6	5	4	3	2 - 0

- (ii) In paragraph 5, Doireann Ní Ghríofa observes, “We may imagine that we can imagine the past, but this is an impossibility.” Give your personal response to this observation by the writer. (10)

Expect candidates to give a personal response to Doireann Ní Ghríofa’s observation, “We may imagine that we can imagine the past, but this is an impossibility.” Allow for a wide variety of responses.

**Mark ex 10 by reference to the criteria for assessment.**

H1	H2	H3	H4	H5	H6	H7	H8
10 - 9	8	7	6	5	4	3	2 - 0

**TEXT 2 QA (contd.)**

- (iii) Identify four features of the aesthetic use of language, evident in the above text, and discuss how effectively these features are employed by Doireann Ní Ghríofa to convey her personal experiences, hopes and dreams. Support your response with reference to the text. (20)**

Expect candidates to identify four features of the aesthetic use of language, evident in the above text, and discuss how effectively these features are employed by Doireann Ní Ghríofa to convey her personal experiences, hopes and dreams. Pay particular attention to the quality of the discussion. Responses should be supported with reference to the text.

**Mark ex 20 by reference to the criteria for assessment.**

**Indicative material:**

- evocative, descriptive details effectively convey her personal experiences, hopes and dreams
  - vivid, sensual imagery gives a physical, tactile quality to her writing
  - aural qualities – alliteration/assonance/sibilance/onomatopoeia – convey various soundscapes
  - poetic use of language – personification, rhythm – help to illuminate her personal experiences
  - interesting/imaginative/beautiful language, enthusiastic tones, illustrate and enliven Ní Ghríofa’s story
- Etc.**

<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
20 - 18	16	14	12	10	8	6	5 - 0



**QUESTION B – 40 Marks**

An assertion that other creatures’ lives are somehow lesser than human life has prompted extensive debate on social media. In order to join in this online debate, write an open letter to be shared on social media, in which you: state your position in relation to animal rights, explore some of the issues associated with our current engagement with animals and outline what you see as the major challenges we face as we share the planet with animals in the future.

Candidates should write an open letter, suitable for publication online, stating their position in relation to animal rights, exploring some of the issues associated with our current engagement with animals and outlining what they see as the major challenges we face as we share the planet with animals in the future.

Candidates should engage with all aspects of the question, although not necessarily equally.

**Mark ex 40 by reference to the criteria for assessment using the following breakdown of marks.**

- P:** Understanding of genre and register – an open letter to appear online should be aimed at a wide and diverse audience. The register may be formal or informal.  
relevance  
focus on all aspects of the question – stating their position in relation to animal rights, exploring some of the issues associated with our current engagement with animals and outlining what they see as the major challenges we face as we share the planet with animals in the future  
freshness and originality, etc.
- C:** Sustained focus  
continued control of register  
management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication  
quality of expression,  
style, fluency, etc.
- M:** Accuracy of mechanics **Etc.**

P 12	
C 12	
L 12	
M4	

40 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	40 - 36	35 - 32	31 - 28	27 - 24	23-20	19 - 16	15 - 12	11 - 0
30%	12 - 11	10 - 10	9 - 9	8 - 8	7 - 6	5 - 5	4 - 4	3 - 0
10%	4 - 4	4 - 3	3 - 3	3 - 2	2 - 2	2 - 1	2 - 1	1 - 0

**TEXT 3 QA**

**TEXT 3 – THIS IS YOUR TIME**

**QUESTION A – 40 Marks**

- (i) Based on your reading of TEXT 3, explain three insights you gained into how Chadwick Boseman was influenced by his time at Howard University. Support your answer with reference to the text. (10)

Candidates should explain three insights they gained into how Chadwick Boseman was influenced by his time at Howard University. Pay particular attention to the quality of the explanation. Responses should be supported with reference to Text 3.

**Mark ex 10 by reference to the criteria for assessment.**

**Indicative material:**

- Chadwick Boseman claims he was imbued with a fighter’s spirit while at Howard University
- his experiences at Howard engendered “a certain amount of pride”
- the principles and standards which guide his life were cultivated while at university
- studying at Howard helped form his attitude towards money
- his university experiences made him willing to confront challenges **Etc.**

H1	H2	H3	H4	H5	H6	H7	H8
10 - 9	8	7	6	5	4	3	2 - 0

- (ii) In paragraph 7, Chadwick Boseman observes, “Purpose is an essential element of you.” Give your personal response to this observation by the writer. (10)

Expect candidates to give a personal response to Chadwick Boseman’s observation, “Purpose is an essential element of you.” Allow for a wide variety of responses.

**Mark ex 10 by reference to the criteria for assessment.**

H1	H2	H3	H4	H5	H6	H7	H8
10 - 9	8	7	6	5	4	3	2 - 0

**(iii) Identify four features of the language of persuasion evident in the above text, and discuss how effectively these features are employed by Chadwick Boseman to craft an emotional and inspiring speech. Support your response with reference to the text. (20)**

Expect candidates to identify four features of the language of persuasion evident in the above text, and discuss how effectively these features are employed by Chadwick Boseman to craft an emotional and inspiring speech. Pay particular attention to the quality of the discussion. Responses should be supported with reference to the text.

**Mark ex 20 by reference to the criteria for assessment.**

**Indicative material:**

- Boseman’s effective use of inclusive, conversational language helps to inspire his audience
- personal anecdotes/persuasive arguments heighten the appeal of his speech
- skillful use of imperatives and repetition adds emphasis and emotional weight
- powerful emotive/metaphorical language is inspirational
- compelling conclusion is designed to both inspire and provoke an emotional response **Etc.**

<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
20 - 18	16	14	12	10	8	6	5 - 0

**TEXT 3 QB**

**QUESTION B – 40 Marks**

You have decided to apply for the position of editor of your school’s Graduation Yearbook. Each year, the Yearbook has a different theme, chosen by the editor. An article by a celebrity contributor is also included annually. To be considered for the post, you must make a verbal pitch\* to the graduation committee members in which you: promote your preferred theme for the 2021 Graduation Yearbook, impress the committee with your ideas for its content, and nominate your ideal celebrity contributor, explaining your choice to the committee members. Write the text for the verbal pitch that you would make.

**\*A spoken promotional presentation**

Candidates should write the text for a verbal pitch for the position of editor of the school’s Graduation Yearbook to the members of the graduation committee. In their pitch candidates should promote their preferred theme for the 2021 Graduation Yearbook, impress the committee with their ideas for its content, and nominate their ideal celebrity contributor, explaining their choice to the committee members. The tone and register of the pitch should be persuasive.

Candidates should engage with all aspects of the question, although not necessarily equally.

**Mark ex 40 by reference to the criteria for assessment using the following breakdown of marks.**

- P:** Understanding of genre and register – a persuasive verbal pitch. The register may be formal/informal.  
relevance  
focus on all aspects of the question - promoting their preferred theme for the 2021 Graduation Yearbook, impressing the committee with their ideas for its content, and nominating their ideal celebrity contributor, explaining their choice to the committee members  
freshness and originality, etc.
- C:** Sustained focus  
continued control of register  
management and sequencing of ideas, etc.
- L:** Language managed and controlled to achieve clear communication  
quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics **Etc.**

P 12	
C 12	
L 12	
M 4	

40 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	40 - 36	35 - 32	31 - 28	27 - 24	23-20	19 - 16	15 - 12	11 - 0
30%	12 - 11	10 - 10	9 - 9	8 - 8	7 - 6	5 - 5	4 - 4	3 - 0
10%	4 - 4	4 - 3	3 - 3	3 - 2	2 - 2	2 - 1	2 - 1	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.

Candidates should write a composition on **any one** of the following composing assignments.

# COMPOSING 1

1. In TEXT 1, John Banville tells us of the annual childhood trip to Dublin to celebrate his birthday.

**Write a personal essay in which you reflect on the significance of birthdays, your own and those of others, sharing your thoughts on this annual personal milestone.**

Candidates should write a personal essay in which they reflect on the significance of birthdays, their own and those of others, sharing their thoughts on this annual personal milestone.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – **a personal essay** in which candidates reflect on the significance of birthdays, their own and those of others, sharing their thoughts on this annual personal milestone  
 understanding of genre – the effective use of some elements of personal writing  
 e.g. written in the first person, reflective tone, use of authentic personal voice, use of personal anecdotes/observations, revealing personal insights, etc.  
 relevance  
 originality and freshness, etc.
- C:** The extent to which the personal approach is successfully shaped, developed and sustained  
 sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 - 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0

## COMPOSING 2

2. Bees, whose lives depend on the community of the hive, feature prominently in Text 2.

**Write a discursive essay in which you consider the meaning and importance of community.**

Candidates should write a discursive essay in which they consider the meaning and importance of community.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – a **discursive essay** in which candidates consider the meaning and importance of community  
 understanding of genre – the effective use of some elements of discursive writing e.g. use of factual information, references, arguments and counter-arguments, consideration of a variety of views, opinions and personal experiences, illustrations, analysis, etc.  
 relevance  
 originality and freshness, etc.
- C:** The extent to which the discussion is successfully shaped, developed and sustained  
 sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	_____
C 30	_____
L 30	_____
M10	_____

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 - 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0

## COMPOSING 3

3. In TEXT 1, John Banville recalls seeing, “blear-eyed passengers off the overnight ferry from Fishguard in Wales” as he waited at the railway station.

**Write a short story, set in a railway station, in which a passenger off the overnight ferry from Fishguard in Wales plays an important role. Your short story may be amusing or menacing in tone.**

Candidates should write a short story, set in a railway station, in which a passenger off the overnight ferry from Fishguard in Wales plays an important role. The short story may be amusing and/or menacing in tone.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – **a short story**, set in a railway station, in which a passenger off the overnight ferry from Fishguard in Wales plays an important role  
 understanding of genre – the effective use of some elements of the short story e.g. narrative shape, setting, plot, characterisation, suggestion, atmosphere, dialogue, tension, narrative voice, resolution, etc.  
 relevance  
 originality and freshness, etc.
- C:** The extent to which the narrative approach is successfully shaped, developed and sustained sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 - 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0



## COMPOSING 4

4. In TEXT 3, Muhammad Ali’s security personnel play along with a joke between the boxer and Chadwick Boseman.

**Write a personal essay in which you reflect on the role of humour, fun and laughter in life.**

Candidates should write a personal essay in which they reflect on the role of humour, fun and laughter in life.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – **a personal essay** in which candidates reflect on the role of humour, fun and laughter in life.  
 understanding of genre – the effective use of some elements of personal writing  
 e.g. written in the first person, reflective tone, use of authentic personal voice, use of personal anecdotes/observations, revealing personal insights, etc.  
 relevance  
 originality and freshness, etc.
- C:** The extent to which the personal approach is successfully shaped, developed and sustained sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 - 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0

## COMPOSING 5

5. In TEXT 2, Doireann Ní Ghríofa alludes to the importance of bees in medieval Ireland.

**Write a fable or fairy-tale, set in ancient Ireland, in which a bee or bees feature prominently.**

Candidates should write a fable or fairy-tale, set in ancient Ireland, in which a bee or bees feature prominently. Allow for a broad interpretation of both fables and fairy-tales and for a wide variety of responses.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – **a fable or fairy-tale**, set in ancient Ireland, in which a bee or bees feature prominently.  
 understanding of genre – the effective use of some elements of fables or fairy-tales  
 e.g. inclusion of magical/supernatural/make-believe elements, clearly defined good and evil characters, narrative/dramatic quality, a moralistic or didactic purpose, possible “fairy-tale” (happy) ending, etc.  
 relevance  
 originality and freshness, etc.
- C:** The extent to which the narrative approach is successfully shaped, developed and sustained sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 - 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0

**COMPOSING 6**

6. In TEXT 2, Doireann Ní Ghríofa celebrates the colours in her garden, the sounds of the past and the “purring” of bees.

**Write an article, for publication in a popular magazine, about the many and varied colours and sounds that punctuate and surround our daily lives and the impact they have on us.**

Candidates should write an article, for publication in a popular magazine, about the many and varied colours and sounds that punctuate and surround our daily lives and the impact they have on us.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – **an article** suitable for publication in a popular magazine, about the many and varied colours and sounds that punctuate and surround our daily lives and the impact they have on us. The register should be appropriate to a wide range of readers.  
 understanding of genre – an article for a popular magazine can inform and entertain; the effective use of some elements of a popular magazine article e.g. an engaging writing style, use of personal observations and insights, anecdotes, informal\conversational tone, etc.  
 relevance  
 originality and freshness, etc.
- C:** The extent to which the article is successfully shaped, developed and sustained sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 – 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0

## Composing 7

7. In TEXT 3, Chadwick Boseman draws attention to the dangers of stereotyping.

**You have been asked to speak, as a representative of a national youth organisation, at the launch of a major campaign against stereotyping. Write the speech you would deliver.**

Expect candidates to write a speech suitable for delivery by a representative of a national youth organisation, at the launch of a major campaign against stereotyping.

**Mark ex 100 by reference to the criteria for assessment.**

- P:** Focus – a **speech**, suitable for delivery by a representative of a national youth organisation, at the launch of a major campaign against stereotyping. The register should be suitable to an important public occasion, etc.  
 understanding of genre –the effective use of some elements of speech writing e.g. use of references, rhetorical language, anecdotes, imagery, illustrations, emotive/inclusive language, awareness of audience, relevance  
 originality and freshness, etc.
- C:** The extent to which the speech is successfully shaped, developed and sustained sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics **Etc.**

P 30	
C 30	
L 30	
M10	

	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 - 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0

# PAPER 2

Candidates must attempt the required number of questions in any TWO of the following sections:

- Section I – The Single Text
- SECTION II – The Comparative Study
- Section III – Poetry, Part A, Unseen Poem and Part B, Prescribed Poetry

## SECTION 1 – THE SINGLE TEXT (70 marks)

### **Note 1 – 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.

## THE HANDMAID'S TALE (i)

### A The Handmaid's Tale – Margaret Atwood

- (i) Discuss how your knowledge of Offred's life before Gilead, and the insights you gained from her memories and private thoughts influenced your response to her character. Develop your answer with reference to Margaret Atwood's novel, *The Handmaid's Tale*.

Candidates should discuss how their knowledge of Offred's life before Gilead, and the insights they gained from her memories and private thoughts, influenced their response to her character. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 70 by reference to the criteria for assessment, using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code O** for **how candidates' knowledge of Offred's life before Gilead, and the insights they gained from her memories and private thoughts**

**Code I** for **influenced their response to her character**

**Indicative material:**

- readers can feel sympathy for Offred through knowing details of her everyday life before Gilead e.g. the freedoms she enjoyed, her different relationships, etc.
- we gain insight into Offred's intense personal loss which intensifies compassion for her
- her memories and private thoughts influence our understanding of her passivity/resistance
- her reflections provide insights into her resilience, intelligence, sensitivity, pragmatism, which affect how we feel about her
- insights we gain from Offred's backstory can provoke an ambivalent response from readers **Etc.**

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

**THE HANDMAID'S TALE (ii)**

**(ii) Discuss the reasons why, in your opinion, the dystopian aspects of the novel increase or diminish the narrative power of Margaret Atwood's novel, *The Handmaid's Tale*. Develop your response with reference to the text.**

Candidates should discuss the reasons why, in their opinion, the dystopian aspects of the novel increase or diminish the narrative power of Margaret Atwood's novel, *The Handmaid's Tale*. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code D for reasons why dystopian aspects of the novel**

**Code N for increase and/or diminish the narrative power of the novel**

**Indicative material:**

- impact of the dystopian aspects such as fundamentalism, patriarchy, propaganda, surveillance, etc. contribute to a compelling/unconvincing plot
- the novel's atmospheric power is amplified by the dystopian settings: Gilead, the colonies, the brothel, the Red Centre, etc.
- controlling/abusive/pathetic/powerful characters, such as the Commander and Serena Joy, can increase/diminish the narrative effect
- the dystopian culture – lack of freedom, norms, language, slogans, costumes, etc. affects the narrative tension of the novel **Etc.**

P 21	
C 21	
L 21	
M 7	

<b>70 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

## DAYS WITHOUT END (i)

### B Days Without End – Sebastian Barry

- (i) Discuss how your knowledge of the challenges Thomas McNulty faced before he met John Cole, and the insights you gained from his relationship with Winona, influenced your response to his character. Develop your answer with reference to Sebastian Barry’s novel, *Days Without End*.

Candidates should discuss how their knowledge of the challenges Thomas McNulty faced before he met John Cole, and the insights they gained from his relationship with Winona, influenced their response to his character. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 70 by reference to the criteria for assessment, using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/ fluency quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code T** for **how candidates’ knowledge of the challenges Thomas McNulty faced before he met John Cole, and the insights they gained from his relationship with Winona,**  
**Code I** for **influenced their response to his character**

**Indicative material:**

- readers can feel sympathy for Thomas McNulty through knowing of his tragic backstory e.g. his life in Ireland, the hardships of his journey to America, the challenge of forging a new life, before he met John Cole
- his early life provides insights into his strength of character and resilience which wins our admiration
- Winona’s and Thomas’ shared experience of genocide/loss/stigmatisation creates a broader understanding and compassion for Thomas
- his nurturing relationship with Winona provides insights into his character’s capacity for love and tenderness and affects how we feel about him
- our response to Thomas Mc Nulty is influenced by the absence of racist and patriarchal values in his relationship with Winona **Etc.**

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0



**(ii) Discuss the reasons why, in your opinion, the historical aspects of the novel increase or diminish the narrative power of Sebastian Barry’s novel, *Days Without End*. Develop your response with reference to the text.**

Candidates should discuss the reasons why, in their opinion, the historical aspects of the novel increase or diminish the narrative power of Sebastian Barry’s novel, *Days Without End*.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 70 by reference to the criteria for assessment, using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code H for reasons why the historical aspects of the novel**

**Code N for increase and/or diminish the narrative power of the novel**

**Indicative material:**

- impact of the historical aspects such as references to the Irish Famine/American Wars/Indian genocide, etc. create a compelling/distracting backstory
- historical settings and vivid depictions of frontier life realistically evoke the birth of the United States adding to the narrative power of the text
- an engaging/disconcerting juxtaposition of fact and fiction, may make the plot and characters less/more compelling for some readers
- the writer’s championing of marginalised characters in history adds to the power of the narrative
- the novel’s atmospheric tension is amplified/reduced through use of the historical aspects: period detail, battle scenes, language, etc. **Etc.**

P 21	
C 21	
L 21	
M 7	

<b>70 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

## WUTHERING HEIGHTS (i)

### C Wuthering Heights – Emily Brontë

- (i) Discuss how your knowledge of the difficulties Heathcliff experienced as a child, and the insights you gained from his obsessive behaviour throughout the novel, influenced your response to his character. Develop your answer with reference to Emily Brontë's novel, *Wuthering Heights*.

Candidates should discuss how their knowledge of the difficulties Heathcliff experienced as a child, and the insights they gained from his obsessive behaviour throughout the novel, influenced their response to his character. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 70 by reference to the criteria for assessment, using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/ fluency quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code H** for **how candidates' knowledge of the difficulties Heathcliff experienced as a child, and the insights they gained from his obsessive behaviour throughout the novel**  
**Code I** for **influenced their response to his character**

#### Indicative material:

- readers can feel sympathy for Heathcliff through knowing details of his early childhood – his urchin status in Liverpool, abandonment, stigmatisation, initial treatment in the Earnshaw household, etc.
- Heathcliff's relentless brutalisation by Hindley may/may not justify his violent behaviour
- his obsession with Cathy and response to his rejection by her affect how we feel about his character
- his obsessive pursuit of vengeance (Hindley/the Lintons/society) makes a lasting impact on our feelings
- key moments relating to his childhood/his obsessive behaviour are formative in shaping our response to his character **Etc.**

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

<b>WUTHERING HEIGHTS (ii)</b>
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**(ii) Discuss the reasons why, in your opinion, the gothic aspects of the novel increase or diminish the narrative power of Emily Brontë's novel, *Wuthering Heights*. Develop your response with reference to the text.**

Candidates should discuss the reasons why, in their opinion, the gothic aspects of the novel increase or diminish the narrative power of Emily Brontë's novel, *Wuthering Heights*.

Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 70 by reference to the criteria for assessment, using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code G for reasons why the gothic aspects**

**Code N for increase and/or diminish narrative power of the novel**

**Indicative material:**

- impact of the gothic aspects such as the tempestuous weather/setting, supernatural, violence/barbarity, strange events, create a compelling/unconvincing plot
- effect of diabolical language/imagery/symbolism on the mood, atmosphere, narrative tension
- key moments of conflict and horror heighten/reduce the intensity of the story
- the extreme emotional experiences of the gothic/demonic characters increase our involvement with their lives
- Heathcliff's dark complexity, his origins, relationship with Isabella, obsessive and brooding nature, add a mysterious element to the narrative
- dated, archaic gothic aspects may diminish narrative power, lead to melodrama **Etc.**

P 21	
C 21	
L 21	
M 7	

<b>70 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

**KING LEAR<sup>1</sup> (i)**

**D KING LEAR – William Shakespeare**

(i) **“Chaos and confusion are used to great effect throughout Shakespeare’s play, *King Lear*.”**

**Discuss the above statement, developing your response with reference to the text.**

Candidates should discuss how effectively chaos and confusion are used throughout Shakespeare’s play, *King Lear*. The terms “chaos” and “confusion” may be treated separately or together. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the play.

**Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points /originality of thought/ understanding of dramatic elements/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code C for chaos and confusion**

**Code E for are/are not used to great effect throughout Shakespeare’s play, *King Lear***

**Indicative material:**

- chaos/confusion create dramatic scenes and develop an engaging/thought-provoking plot
- the play’s thematic/philosophical concerns are amplified by the chaos/confusion
- Lear’s tragic intensity revealed through madness/chaos/confusion
- chaos/confusion add to our appreciation of the complexity of the characterisation
- the mood/atmosphere of the play is magnified through the language/symbolism/imagery of chaos and confusion
- rampant chaos and confusion can undermine our understanding/enjoyment of the play **Etc.**

P 21	
C 21	
L 21	
M 7	

<b>70 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

**KING LEAR<sup>1</sup> (ii)**

**(ii) A production of Shakespeare’s play, *King Lear*, in which the characters of Kent and the Fool do not appear has been proposed. Discuss the reasons why, in your opinion, the removal of each of these characters would or would not diminish Shakespeare’s play, *King Lear*. Develop your response with reference to the text.**

Candidates should discuss the reasons why, in their opinion, the removal of the characters of Kent and the Fool would or would not diminish Shakespeare’s play, *King Lear*. Expect treatment of both characters, although not necessarily equally. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the play.

**Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points/originality of thought/ understanding of dramatic elements/evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code R** for reasons why the removal of Kent and the Fool  
**Code D** for would/would not diminish Shakespeare’s play, *King Lear*

**Indicative material:**

- The play would be diminished without the important dramatic roles played by the Fool and Kent e.g. as Chorus, Lear’s conscience, a means to revive Cordelia’s presence, etc.
- much comedy, irony, satire would be lost without the presence of the Fool
- the audience gain insight into Lear’s better qualities through Kent’s courageous actions and unconditional loyalty
- both of these characters counterbalance the bleakness of the play’s tragic outlook
- Kent/the Fool reinforce thematic concerns of loyalty, love and justice
- these could be seen as ineffective minor characters merely in supporting roles **Etc.**

P 21	
C 21	
L 21	
M 7	

<b>70 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

## THE TEMPEST<sup>1</sup> (i)

### E The Tempest – William Shakespeare

- (i) “Chaos and confusion are used to great effect throughout Shakespeare’s play, *The Tempest*.”

**Discuss the above statement, developing your response with reference to the text.**

Candidates should discuss how effectively chaos and confusion are used throughout Shakespeare’s play, *The Tempest*.” The terms “chaos” and “confusion” may be treated separately or together. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the play.

**Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.**

- P:** Focus/relevance of response/well chosen, compelling points /originality of thought/ understanding of dramatic elements/ evidence of critical literacy, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, effective engagement with the text, etc.  
**L:** Language managed and controlled to achieve clear communication throughout /fluency/ quality of expression, etc.  
**M:** Accuracy of mechanics **Etc.**

**Code C** for **chaos and confusion**

**Code E** for **are/are not used to great effect throughout Shakespeare’s play, *The Tempest***

**Indicative material:**

- chaos/confusion create dramatic scenes and develop an unconventional/thought-provoking/ surprising plot
- the play’s thematic and philosophical concerns are amplified by the chaos/confusion
- chaos/confusion add to our appreciation of the complexity of the characterisation
- Prospero’s power and control become evident through the chaos and confusion he creates
- confusion heightens the entertaining/comical/disturbing/magical aspects of the play
- the mood/atmosphere of the play is intensified through the language/symbolism/ imagery of chaos/confusion
- the resolution of chaos/ confusion at the play’s conclusion restores our faith in order and poetic justice **Etc.**

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

**THE TEMPEST<sup>1</sup> (ii)**

**(ii) A production of Shakespeare’s play, *The Tempest*, in which the characters of Caliban and Miranda do not appear has been proposed. Discuss the reasons why, in your opinion, the removal of each of these characters would or would not diminish Shakespeare’s play, *The Tempest*. Develop your response with reference to the text.**

Candidates should discuss the reasons why, in their opinion, the removal of the characters of Caliban and Miranda would or would not diminish Shakespeare’s play, *The Tempest*. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the play.

**Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.**

- P:** Focus/relevance of response, well chosen, compelling points, originality of thought, understanding of the use of language, evidence of critical literacy, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/points effectively substantiated/apt use of examples, references and quotations, key moments, effective engagement with the text, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code R** for **reasons why the removal of Caliban and Miranda**

**Code D** for **would/would not diminish Shakespeare’s play, *The Tempest***

**Indicative material:**

- The play would be diminished without the important symbolic roles played by Caliban and Miranda e.g. as: the embodiment of good/evil, civilized beauty/barbaric ugliness etc.
- Caliban fulfills the dramatic roles of slave, monster and victim of colonisation
- Miranda provides a compelling female presence in an otherwise male cast; she is essential to the romantic element of the play
- both characters help the audience better understand contrasting aspects of Prospero’s character
- Caliban/Miranda reinforce thematic concerns of power/powerlessness, colonialism, order/disorder, etc.
- these characters provide a useful contrast both to each other and to other characters
- both could be seen as minor characters merely in supporting roles **Etc.**

P 21	
C 21	
L 21	
M 7	

<b>70 marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

## THE COMPARATIVE STUDY

### SECTION II – THE COMPARATIVE STUDY (70 marks)

Candidates must answer one question from **either** A – Theme or Issue B – Cultural Context **or** C – General Vision and Viewpoint.

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

#### GENERAL

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

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

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

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

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

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



## **A THEME OR ISSUE**

- 1. (a) Identify a theme or issue you studied on your comparative course. Discuss the various reasons why you did or did not find the exploration of this theme or issue emotionally engaging in one text on your comparative course. Support your response with reference to the text. (30)**

Expect candidates to identify a theme or issue they studied on their comparative course. Candidates should discuss at least two reasons why they did or did not find the exploration of this theme or issue emotionally engaging in one text. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 30 by reference to the criteria for assessment using the breakdown of marks below.**

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- **evidence of understanding of the mode Theme or Issue**
- **identification of a theme or issue and effective discussion of at least two reasons why they did or did not find the exploration of this theme or issue emotionally engaging in one text**

**C:** Sustained focus & relevance – appropriate management & sequencing of ideas/coherence/ apt use of examples, engagement with the text, etc.

**L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

- insights gained into a theme or issue can generate a variety of emotions such as joy, sadness, frustration, shock, horror, anger, delight, excitement, etc.
- a sense of connection/empathy/identification with characters/relationships associated with the particular theme or issue can be emotionally engaging
- use of literary/dramatic/cinematic techniques may/may not contribute to our emotional engagement with a theme or issue
- language/imagery/symbolism/dialogue used to convey a theme can have an emotional impact
- an author's approach to the theme or issue e.g. satiric, realistic, tragic, comic, etc. affects our emotional engagement
- resolution/or lack of resolution of the theme or issue may influence our emotional response **Etc.**

<b>30 Marks</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
	30 – 27	24	21	18	15	12	9	8 - 0

**THEME & ISSUE (1) contd.**

**(b) Compare the reasons why you found the exploration of the same theme or issue discussed above, more, less or equally emotionally engaging in each of two other texts you studied on your comparative course. Develop your response with reference to your chosen texts. (40)**

Expect candidates to compare why they did or did not find the same theme or issue as discussed in part (a) more, less or equally emotionally engaging in each of two other comparative texts they have studied. Responses should be developed with reference to the texts.

**Mark ex 40 by reference to the criteria for assessment using the breakdown of marks below.**

- P:** Focus and relevance, evidence of critical literacy
  - In awarding marks for P, consider the following:**
  - evidence of effective comparison within the mode Theme or Issue
  - evidence of understanding of the concept of Theme or Issue in relation to two texts
  - focus on the extent to which they did or did not find the exploration of the theme or issue emotionally engaging in each of two comparative texts
- C:** Sustained focus & relevance – appropriate management & sequencing of ideas/coherence/ sustained comparative focus/apt use of examples, engagement with texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, use of comparative language
- M:** Accuracy of mechanics **Etc.**

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

<b>40</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
<b>Marks</b>	40 - 36	32	28	24	20	16	12	11 - 0

<b>THEME OR ISSUE (2)</b>
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2. Compare the insights you gained into the same theme or issue through understanding what influences or motivates one central character, from each of at least two texts on your comparative course, when making one or more key decisions. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the insights they gained into a theme or issue through understanding what influences or motivates one central character when making one or more key decisions. The insight or insights gained into the same theme or issue from different texts may be similar or different. Answers should be developed with reference to at least two texts.

Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.

P: Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- evidence of effective comparison within the mode Theme or Issue
- evidence of understanding of the mode Theme or Issue in at least two texts
- focus on the insights gained into a theme or issue through understanding what motivates at least one key decision taken by one central character in each of at least two comparative texts.

C: Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ sustained comparative focus /apt use of examples, engagement with texts, etc.

L: Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.

M: Accuracy of mechanics

**Etc.**

**Indicative material:**

- insights into the personal/historical/philosophical/cultural/social aspects of a theme or issue may be gained through understanding what influences or motivates the decision-making of central characters
- key decisions made by central characters as a result of poverty, danger, persecution, ambition, materialism, social status, etc. may offer insights into a theme or issue
- the emotions that influence central characters' pivotal decisions may provide compelling insights into a theme or issue
- the values/principles evident in critical decision-making by central characters often provide thought-provoking insights into a theme or issue **Etc.**

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

## CULTURAL CONTEXT (1)

### B CULTURAL CONTEXT

1. (a) Discuss the extent to which a significant relationship was influenced by at least one aspect of the cultural context in one text on your comparative course. Develop your response with reference to the text. **(30)**

Expect candidates to discuss the extent to which a significant relationship was influenced by at least one aspect of the cultural context in one comparative text. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 30 by reference to the criteria for assessment using the breakdown of marks below.**

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- evidence of understanding of the mode Cultural Context
- discussion of the extent to which a significant relationship was influenced by at least one aspect of the cultural context in one text

**C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ apt use of examples, engagement with the text, etc.

**L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, etc.

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

- aspects of cultural context such as race/religion/class/gender issues/power politics may affect a central relationship
- patriarchal or hierarchical structures can influence a significant relationship
- a central relationship can be influenced by commonly held social/political/moral/ideological beliefs, views, norms or values
- division/intolerance/war/persecution/injustice/poverty/wealth, etc. evident in the cultural context may have an influence on a significant relationship **Etc.**

<b>30</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
<b>Marks</b>	30 - 27	24	21	18	15	12	9	8 - 0

<b>CULTURAL CONTEXT (1) contd.</b>
------------------------------------

- (b) Compare the extent to which one significant relationship was influenced by any aspect or aspects of the cultural context in each of two other texts on your comparative course. Develop your response with reference to your chosen texts. (40)**

Candidates should compare the extent to which one significant relationship was influenced by any aspect or aspects of the cultural context in each of two other comparative texts. Responses should be developed with reference to the texts.

**Mark ex 40 by reference to the criteria for assessment using the breakdown of marks below.**

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- evidence of effective comparison within the mode Cultural Context
- evidence of understanding of the mode Cultural Context
- focus on the extent to which one significant relationship was influenced by any aspect or aspects of the cultural context in each of two other texts

**C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/sustained comparative focus/apt use of examples, engagement with texts, etc.

**L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, use of comparative language, etc.

**M:** Accuracy of mechanics

**Etc.**

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

<b>40</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
<b>Marks</b>	40 - 36	32	28	24	20	16	12	11 - 0

## CULTURAL CONTEXT (2)

- 2. Compare the reasons why significant social change does or does not occur within the cultural context established in each of at least two texts on your comparative course. Develop your response with reference to your chosen texts. (70)**

Expect candidates to compare at least two reasons why significant social change does or does not occur within the cultural context established in each of **at least two** comparative texts. Answers should be developed with reference to at least two texts.

**Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.**

**P:** Focus and relevance, evidence of critical literacy, etc.

**In awarding marks for P, consider the following:**

- evidence of effective comparison within the mode Cultural Context
- evidence of understanding of the mode Cultural Context
- focus on the reasons why significant social change does or does not occur within the cultural context established in each of at least two comparative texts

**C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ sustained comparative focus/apt use of examples, engagement with texts, etc.

**L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, use of comparative language, etc.

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

- impact of patriarchy, education, economic/political developments, war, leadership, etc. may act as catalysts for social change
- the dominance of social/political/religious elites may cause or prevent social upheaval
- violence/oppression can often be used to create/suppress social change
- satisfaction with the status quo may encourage people to conform to the prevailing norms, values, attitudes and beliefs
- individual characters may be effective/ineffective in their efforts to promote/secure social change

**Etc.**

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

<b>GENERAL VISION AND VIEWPOINT (1)</b>
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**C GENERAL VISION AND VIEWPOINT**

1. (a) Discuss the extent to which a character that you found inspiring in one text on your comparative course influenced your sense of the general vision and viewpoint of this text. Develop your response with reference to your chosen text. (30)

Expect candidates to discuss the extent to which a character they found inspiring in one comparative text influenced their sense of the general vision and viewpoint of this text. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

**Mark ex 30 by reference to the criteria for assessment using the breakdown of marks below.**

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- evidence of understanding of the mode **General Vision and Viewpoint**
- discussion of the extent to which they found a character inspiring influenced their sense of the general vision and viewpoint of one comparative text.

**C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ apt use of examples, engagement with the text, etc.

**L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, etc.

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

- a character who inspires through courage, resistance, honour, integrity, selflessness, etc. can influence your sense of the general vision and viewpoint
- a character who overcomes significant challenges/obstacles or who shows endurance/resilience can be inspiring and influence your views on the general vision and viewpoint
- characters who leave a beneficial legacy for their family/community/country, etc. are inspiring and can affect your sense of the general vision and viewpoint
- at key moments in a text an inspiring character can epitomise your sense of the general vision and viewpoint

**Etc.**

<b>30</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
<b>Marks</b>	30 - 27	24	21	18	15	12	9	8 - 0

<b>GENERAL VISION AND VIEWPOINT (1) contd.</b>
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- (b) In relation to two other texts on your comparative course, compare the extent to which a character that you found inspiring influenced your sense of the general vision and viewpoint of each of these texts. Develop your response with reference to your chosen texts. (40)**

Candidates should compare the extent to which a character they found inspiring influenced their sense of the general vision and viewpoint in each of two other comparative texts. Responses should be developed with reference to the texts.

**Mark ex 40 by reference to the criteria for assessment using the breakdown of marks below.**

**P:** Focus and relevance, evidence of critical literacy

**In awarding marks for P, consider the following:**

- **evidence of effective comparison within the mode General Vision and Viewpoint**
- **evidence of understanding of the mode General Vision and Viewpoint**
- **focus on the extent to which they found a character inspiring influenced their sense of the general vision and viewpoint in each of two other comparative texts**

**C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/sustained comparative focus/apt use of examples, engagement with texts, etc.

**L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, use of comparative language, etc.

**M:** Accuracy of mechanics

**Etc.**

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

<b>40</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
<b>Marks</b>	40 - 36	32	28	24	20	16	12	11 - 0



## GENERAL VISION AND VIEWPOINT (2)

2. “The aspects of a text that we find unsettling or disturbing often influence our sense of the general vision and viewpoint.”

In relation to at **least two** texts on your comparative course, compare the extent to which an aspect or aspects of your chosen texts, that you found unsettling or disturbing, influenced your sense of the general vision and viewpoint of these texts. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the extent to which an aspect or aspects of at least two comparative texts, that they found unsettling or disturbing, influenced their sense of the general vision and viewpoint of these texts. Answers should be developed with reference to at least two texts.

**Mark ex 70 by reference to the criteria for assessment using the breakdown of marks below.**

**P:** Focus and relevance, evidence of critical literacy, etc.

**In awarding marks for P, consider the following:**

- evidence of effective comparison within the mode General Vision and Viewpoint
- evidence of understanding of the mode General Vision and Viewpoint
- focus on the the extent to which an aspect or aspects of at least two comparative texts, they found unsettling or disturbing, influenced their sense of the general vision and viewpoint of these texts.

**C:** Sustained focus & relevance/appropriate management and sequencing of ideas/coherence/ sustained comparative focus/apt use of examples, engagement with texts, etc.

**L:** Language managed and controlled to achieve clear communication throughout/fluency/ quality of expression, use of comparative language, etc.

**M:** Accuracy of mechanics

**Etc.**

**Indicative material:**

- evidence in the storyline of cruelty, discrimination, dishonesty, disloyalty, violence, injustice, etc. and/or unsettling values and attitudes related to race, gender, religion, social class, etc. may influence our sense of the general vision and viewpoint
- certain characters and relationships can have an unsettling/disturbing effect that influences our sense of the general vision and viewpoint
- literary/dramatic/cinematic techniques may be unsettling/disturbing and contribute to the development of our sense of the general vision and viewpoint
- finding the opening or ending or resolution of a text unsettling/poignant/ambivalent may affect our impression of the general vision and viewpoint **Etc.**

P 21	
C 21	
L 21	
M 7	

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	56	49	42	35	28	21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

**UNSEEN POEM****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) Do you find the language used by the poet in the poem, “How to Construct an Albatross” appealing? Explain your response with reference to the poem. (10)**

Candidates should explain whether or not they find the language used by the poet appealing. Pay attention to the quality of the explanation and the use of apt quotation/reference to the poem.

**Mark ex 10 by reference to the criteria for assessment.**

<b>10</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
<b>Marks</b>	10 - 9	8	7	6	5	4	3	2 - 0

**(b) The poet has not placed a punctuation mark at the end of the poem. In your opinion, what is the effect of this decision on the poem? Explain your response with reference to the poem. (10)**

Candidates should explain what, in their opinion, is the effect on the poem of the omission of a punctuation mark at the end. Pay attention to the quality of the explanation and the use of apt quotation/reference to the poem.

**Mark ex 10 by reference to the criteria for assessment.**

<b>10</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
<b>Marks</b>	10 - 9	8	7	6	5	4	3	2 - 0

**OR**

**2. Based on your reading of the poem, explain the reasons why you find it to be serious or amusing or both. Support your response with reference to the poet’s use of language and the subject matter of the poem. (20)**

Candidates should explain at least two reasons why they find the poem to be serious or amusing or both. Responses should be supported with reference to the poet’s use of language and the subject matter of the poem. Pay attention to the quality of the explanation and the use of apt quotation/reference to the poem.

**Mark ex 20 by reference to the criteria for assessment.**

<b>20</b>	<b>H1</b>	<b>H2</b>	<b>H3</b>	<b>H4</b>	<b>H5</b>	<b>H6</b>	<b>H7</b>	<b>H8</b>
<b>Marks</b>	20 - 18	16	14	12	10	8	6	5 - 0

## **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.**

<b>EAVAN BOLAND</b>
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1. Discuss how successfully, in your opinion, Eavan Boland employs a range of narrative elements in her poetry to communicate a variety of thematic concerns. Develop your response with reference to the poems by Eavan Boland on your Leaving Certificate English course.

Candidates should discuss how successfully, in their opinion, Eavan Boland employs at least two narrative elements in her poetry to communicate a variety of thematic concerns. Pay attention to the quality of the discussion and the development of the response with reference to the poems by Eavan Boland on the Leaving Certificate English course.

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

- P:** Focus & relevance of response/apt choice of poems/evidence of critical literacy/originality, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of quotation and reference, etc.  
**L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.  
**M:** Accuracy of mechanics **Etc.**

**Code N for Boland successfully/not successfully employs a range of narrative elements**  
**T for to communicate a variety of thematic concerns**

**Indicative material:**

- **Boland successfully /not successfully employs a range of narrative elements in her poetry such as:** characters, evocative settings, atmosphere/mood, imagery/symbolism, dialogue, mythological/familial/historical events **Etc.**

**to**

- **communicate a variety of thematic concerns including:** love, conflict, feminism, historical events, identity, relationships, loss, including loss of community **Etc.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 - 45	40	35	30	25	20	15	14 - 0
30%	15 -14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0

2. **“Our enjoyment of the sensuous beauty of the poetry of John Keats may be diminished by our awareness of the fear or melancholy often evident in his work.”**

**Based on your experience of the poetry by John Keats you have studied for your Leaving Certificate, to what extent do you agree or disagree with the above statement? Develop your response with reference to the poems by John Keats on your Leaving Certificate English course.**

Candidates should discuss the extent to which they agree or disagree with the above statement. Responses should be developed with reference to candidates’ experience of the poetry by Keats on the Leaving Certificate English course.

- P:** Focus/relevance of response/apt choice of accurate quotation and reference/evidence of critical literacy/originality, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code S for enjoyment of the sensuous beauty of Keats’ poetry**

**Code D for diminished/not diminished by awareness of the fear or melancholy often evident in his work**

**Indicative material:**

- **enjoyment of the sensuous beauty of the poetry of John Keats:** appealing sensuous sound effects; assonance; sibilance; evocative tone; vivid/colourful/tactile imagery; rich intense descriptions of the natural/artistic worlds; archaic language; etc.
- **may/may not be diminished by our awareness of the fear or melancholy often evident in his work:** melancholic vision of life, tensions, sceptical view of romance, fevered life, imperfections, pain and suffering, tragic disillusionment, fears of ageing/mortality/death **Etc.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 - 45	40	35	30	25	20	15	14 - 0
30%	15 -14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0

**SEAMUS HEANEY**

3. **“Seamus Heaney transforms the familiar and the mundane through his powerful use of language, thereby enabling us to learn a range of profound lessons from his poetry.”**

**Discuss the above statement, developing your response with reference to your experience of the poems by Seamus Heaney on your Leaving certificate English course.**

Candidates should discuss the above statement. They are free to agree or disagree wholly or in part with the statement. Pay attention to the quality of the discussion. Responses should be developed with reference to candidates’ experience of the poems by Seamus Heaney on the Leaving Certificate English course.

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

- P:** Focus/relevance of response/evidence of critical literacy/originality, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.  
**L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.  
**M:** Accuracy of mechanics **Etc.**

**Code T for Heaney transforms the familiar and the mundane through his powerful use of language**

**Code L for enabling us to learn a range of profound lessons**

**Indicative material:**

- **Heaney transforms the familiar and the mundane through his powerful use of language:** through evocative comparison/simile/metaphor, powerful symbolism, imaginative recreations of personal/historical events, dramatic/playful language, poignant reflection, mood/atmosphere, surprising choice of diction, striking sound effects, etc.

**thereby enabling us to**

- **learn a range of profound lessons from his poetry:** importance of family and love, impact of childhood, appreciation of nature/rural life, awareness of the past, lessons of history, power of memory, mystery of the creative process **Etc.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 - 45	40	35	30	25	20	15	14 - 0
30%	15 -14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0

4. Discuss how successfully, in your opinion, Sylvia Plath uses stylistic features in an innovative way to convey both overwhelming wonder and unsettling menace in her work. Develop your response with reference to the poems by Sylvia Plath on your Leaving Certificate English course.

Candidates should discuss how successfully, in their opinion, Sylvia Plath uses stylistic features in an innovative way to convey both overwhelming wonder and unsettling menace in her work. Pay attention to the quality of the discussion and the development of the response, with reference to the poems by Sylvia Plath on the Leaving Certificate English course.

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

- P:** Focus/relevance of response/evidence of critical literacy/originality, etc.  
**C:** Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.  
**L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.  
**M:** Accuracy of mechanics Etc.

**Code S** for **Plath is/is not successful in using stylistic features in an innovative way**

**Code C** for **convey both overwhelming wonder and unsettling menace in her work**

**Indicative material:**

- **Sylvia Plath is/is not successful in using stylistic features in an innovative way:** unusual use of surreal/disturbing imagery, imaginative use of colour/contrast, striking/surprising personification, dynamic/sinister metaphors, creative use of symbolism, inventive approach to aural imagery, dramatic scenes/tensions Etc.
- to**
- **convey both overwhelming wonder and unsettling menace in her work:** the power and beauty of the natural world, the joy of motherhood /childhood/ innocence, shocking intensity of poetic inspiration **but also** negative emotional intensity, psychological struggles, inner turmoil, pervasive suffering, fear of oppression, unnerving sense of powerlessness, inevitable mortality Etc.

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 – 45	40	35	30	25	20	15	14 – 0
30%	15 -14	12	11	9	8	6	5	4 – 0
10%	5	4	3	3	2	2	1	1 – 0

<b>PAUL DURCAN</b>
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5. **“Durcan makes effective use of tone or mood to express his emotions, thereby amplifying his various thematic concerns.”**

**Discuss the above statement, developing your response with reference to your experience of the poetry by Paul Durcan on your Leaving Certificate English course.**

Candidates should discuss the above statement. They are free to agree or disagree wholly or in part with the statement. Pay attention to the quality of the discussion. Responses should be developed with reference to candidates’ experience of the poems by Paul Durcan on the Leaving Certificate English course.

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

- P:** Focus/relevance of response/evidence of critical literacy/originality, etc.
- C:** Sustained focus/appropriate management and sequencing of ideas/coherence/cross reference/effective use of accurate quotation and reference, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency/quality of expression, etc.
- M:** Accuracy of mechanics **Etc.**

**Code E for Durcan makes effective use of tone or mood to express his emotions,**  
**Code T for amplifying his various thematic concerns**

**Indicative material:**

- **Durcan makes effective use of tone or mood to express his emotions:** Durcan deploys candid/reflective/satiric/acerbic/celebratory/reverential tones; he evokes brooding/ poignant/ comic/ playful /intense/melancholic/sad/sentimental moods to express a variety of emotions **Etc.**

**thereby**

- **amplifying his various thematic concerns:** conveying a powerful sense of the reality of Ireland as he sees it – patriarchal society/class consciousness/social inequality/failure of original national aspirations; personal trauma, lack of communication, religious belief, love; marriage/family relationships **Etc.**

P 15	
C 15	
L 15	
M 5	

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
	50 - 45	40	35	30	25	20	15	14 - 0
30%	15 -14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0



LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

<u>Clarity of Purpose</u>	Engagement with the set task	e.g. relevance, focus, originality, freshness, evidence of critical literacy (where appropriate), 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, punctuation appropriate to the register, use of lively interesting phrasing, energy, style, fluency <i>appropriate to the task</i>	30
<u>Accuracy of Mechanics</u>	Spelling  Grammar	e.g. appropriate levels of accuracy in spelling  grammatical patterns appropriate to the register	10

## Appendix 2

### ASSESSMENT CRITERIA – GRADE GRID

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

#### Discrete Criteria:

100 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	100 - 90	89 - 80	79 - 70	69 - 60	59 - 50	49 - 40	39 - 30	29 - 0
30%	30 - 27	24	21	18	15	12	9	8 - 0
10%	10 - 9	8	7	6	5	4	3	2 - 0

70 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	70 - 63	62 - 56	55 - 49	48 - 42	41 - 35	34 - 28	27 - 21	20 - 0
30%	21 - 19	17	15	13	11	9	7	6 - 0
10%	7	6	5	4	4	3	2	2 - 0

50 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	50 - 45	44 - 40	39 - 35	34 - 30	29 - 25	24 - 20	19 - 15	14 - 0
30%	15 - 14	12	11	9	8	6	5	4 - 0
10%	5	4	3	3	2	2	1	1 - 0

#### Combined Criteria:

	H1	H2	H3	H4	H5	H6	H7	H8
<b>40 marks</b>	40 - 36	32	28	24	20	16	12	11 - 0
<b>30 marks</b>	30 - 27	24	21	18	15	12	9	8 - 0
<b>20 marks</b>	20 - 18	16	14	12	10	8	6	5 - 0
<b>12 marks</b>	12 - 11	10	9	8	7 - 6	5	4	3 - 0
<b>10 marks</b>	10 - 9	8	7	6	5	4	3	2 - 0

REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a recording device or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with the State Examination Commission's RACE manual 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:

21 P 19

21 C 16

21 L 17

52

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	=	115
Divide by 9	=	12
Grand Total	=	127

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 10 marks are assessed out of 9 marks

## Combined Criteria - Grade Grid

	H1	H2	H3	H4	H5	H6	H7	H8
<b>36 marks</b>	36 - 33	29	26	22	18	15	11	10 - 0
<b>27 marks</b>	27 - 25	22	19	17	14	11	9	8 - 0
<b>18 marks</b>	18 - 17	15	13	11	9	8	6	5 - 0
<b>9 marks</b>	9	8	7	6	5	4	3	2 - 0

### Appendix 4



#### MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

##### CANDIDATE ANSWERS MORE THAN THE REQUIRED NUMBER OF QUESTIONS

- Mark all the attempts.
- The highest marks will automatically be awarded

##### INCORRECT/INVALID USE OF SINGLE TEXT/UNPRESCRIBED TEXT/INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY

- **Mark the Comparative answer as per the Marking Scheme.**
- Where the number of texts in a global (70 mark) answer is **two** deduct **half** of the mark awarded.
- Where the number of texts in a global (70 mark) answer is **three** deduct **one third** of the mark awarded.
- If a text is incorrectly used in either part (a) or (b) of a two-part answer, deduct the appropriate fraction of the mark awarded.
- 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 (in cases where candidates have attempted a question in Section I), simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

Online Marking Annotations		
Symbol	Description	Denoting
✓	Tick	Correct, Relevant, Valid, Of Merit
X	Cross	Incorrect
	Horizontal Wavy Line	Error Underlined
	Vertical Wavy Line	Page Seen
<b>MMS</b>	Letters MMS in a box	Modified Marking Scheme Applied
<b>INVLD</b>	Letters INVLD in a box	Text used in an invalid fashion See Appendix 4

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