



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2026

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.

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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
- sustain the response in an appropriate manner over the entire answer
- manage and control language appropriate to the task
- display levels of accuracy in spelling and grammar appropriate to the required/chosen register.

Schematised detail regarding these criteria is to be found in Appendix 1 of this Marking Scheme. The Grade Grid utilised for purposes of applying the Criteria for Assessment throughout the marking is to be found in Appendix 2 of the Marking Scheme.

Where discrete criteria awarding is in operation, marks will be indicated on candidates' scripts in all instances in the order in which they are set out above. Thus, Clarity of Purpose will always appear first in the list of marks. Marks awarded for Coherence of Delivery will follow and so on to the end. Marks for Accuracy of Mechanics can still be awarded in line with the candidate's proficiency in this area.

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.

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.

The list of texts prescribed for assessment in 2026 is set out in the appropriate DES Circular **0016/2024**

Use of Codes

To assist with forming a judgement it will be helpful to place an accurate code/tick at the appropriate points identified in the answer.

Use the full range of marks available.

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

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

Marking Scheme - PAPER 1

SECTION I – COMPREHENDING (100 marks)

GENERAL

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

Candidates must answer a Question A on one text and a Question B on a different text.

N.B. Candidates may NOT answer a Question A and a Question B on the same text.

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

Text 1 QA

TEXT 1 – An Influential Place – My Unquenchable City

QUESTION A – 50 Marks

- (i) Based on your reading of TEXT 1, what are the most significant aspects of the city that give Manchester its “magic”? Develop three points in your response, supporting them with reference to TEXT 1. (15)

Candidates should focus their responses on the most significant aspects of the city that give Manchester its “magic”. They should develop three distinct points in their responses and support them with reference to Text 1. Reward a sustained focus, development of ideas and clarity of expression.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- Manchester’s magic lies in its spirit - unconventional/untamed yet worldly/connected
 - contradictory aspects: north and south bound together; ancient/modern; local/global; practical/extravagant
 - its energy/vitality/dazzle; cheerfulness/sense of humour/friendliness – its people
 - cultural/technological/scientific – Manchester is all firsts - music, soap opera, library, Stored Programme Computer, passenger railway, etc.
 - resilience/principles – its fight for workers’ rights/women’s votes; support for abolitionist north in American Civil War
- Etc.**

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

Text 1 QA (contd.)

- (ii) In TEXT 1 the author tells us that she believes, ‘there is a connection between people and place.’ In your opinion, how valid is this assertion? Develop at least two points in your response. (15)

Expect candidates to evaluate the validity of the view that ‘there is a connection between people and place’. Allow for a variety of personal opinions. Candidates should develop at least two points in their responses. Pay particular attention to the quality of the response. Reward a sustained focus, development of ideas and clarity of expression.

Mark ex 15 by reference to the criteria for assessment.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4- 0

- (iii) Aspects of the style of this passage are effective in making it a thought-provoking and colourful piece of writing. Discuss this statement, supporting your response with reference to four features of the writer’s style from TEXT 1. (20)

Expect candidates to discuss the statement and support their responses with reference to four features of the writer’s style evident in TEXT 1. Pay particular attention to the quality of the discussion and the extent to which an awareness of the impact of stylistic features is evident in making the passage thought-provoking and colourful. Candidates must engage with both ‘thought-provoking’ and ‘colourful’, although not necessarily equally.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- the writer effectively uses historical detail/factual information/allusions/lists, to interest and engage the reader
 - effective use of inclusive language/direct address/parentheses/rhetorical questions/repetition prompts us to consider the views expressed by the writer
 - engaging/humorous anecdotes/illustrations/colloquial language and quotations contribute to its impact and colour
 - effective/ineffective use of imagery, personification adds/does not add to the passage’s aesthetic quality
 - instructive/knowledgeable/personal tone provides an engaging and interesting perspective on the city
 - use of too many examples, lists, facts, details, etc. overwhelms and diminishes the appeal of the piece
- Etc.**

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

QUESTION B – 50 Marks

Write an **article** about what your ideal city or town of the future will be like, for ‘*Look-A-Head*’, a magazine that engages with future developments in our world. In your **article** you should: describe the physical landscape of your ideal city or town, explore some of the positive societal changes and impacts the place will have on its population, and discuss the various challenges you would have to overcome in order to realise your vision. Your article may be serious or humorous or a combination of both.

Expect candidates to write an **article**, about what their ideal city or town of the future will be like, for ‘*Look-A-Head*’ - a magazine that engages with future developments in our world. In the **article** they should: describe the physical landscape of their ideal city or town, explore some of the positive societal changes and impacts the place will have on its population, and discuss the various challenges they would have to overcome in order to realise their vision.

Expect the **appropriate register** of an article and allow it may be humorous, serious or a combination of both.

Candidates should engage with all aspects of the question.

Reward focused, fluent, coherent expression. Pay particular attention to the quality of the response to each aspect of the question.

Mark ex 50 by reference to the criteria for assessment.

P: Understanding of genre and register of an article for a magazine which engages with future developments in our world
Focus on all aspects of the question: the article should **describe** the physical landscape of the ideal city or town, **explore** some of positive societal changes and impacts it will have on its population, and **discuss** the various challenges they would have to overcome in order to realise this vision

Relevance

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 15	
C 15	
L 15	
M 5	

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

TEXT 2 – Influential Life Moment

QUESTION A – 50 Marks

- (i) Based on your reading of TEXT 2, how did the experience of starting work as an apprentice, impact Arthur? Develop three points in your response, supporting them with reference to TEXT 2. (15)

Candidates should focus their responses on the impact the experience of starting work as an apprentice had on Arthur. They should develop three distinct points in their responses and support them with reference to TEXT 2. Reward a sustained focus, development of ideas and clarity of expression.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- Arthur's apprenticeship opens up a whole new world for him; changes his destiny forever
- he is fascinated/mesmerised/exhilarated by new methods of mass production in printing, engraving, lithography and its potential societal impact
- a new awareness and broader insight into beauty and craft
- discovers a sense of purpose, hope and achievement
- heightens his sense of vulnerability; awareness of social class/social hierarchy
- fosters ambition and determination

Etc.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

- (ii) In TEXT 2, the author tells us that having money makes Arthur feel vulnerable. In your opinion, how valid is the assertion that, 'having money makes one feel less safe'? Develop at least two points in your response. (15)

Expect candidates to evaluate the validity of the view that 'having money makes one feel less safe'. Allow for a variety of personal opinions. Candidates should develop at least two points in their responses. Pay particular attention to the quality of the response. Reward a sustained focus, development of ideas and clarity of expression.

Mark ex 15 by reference to the criteria for assessment.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

- (iii) Aspects of the style of this passage are effective in making it a thought-provoking and evocative piece of writing. Discuss this statement, supporting your response with reference to four features of the writer's style from TEXT 2. (20)

Expect candidates to discuss the statement and support their responses with reference to four features of the writer's style evident in TEXT 2. Pay particular attention to the quality of the discussion and the extent to which an awareness of the impact of stylistic features is evident in making the passage thought-provoking and evocative. Candidates must engage with both 'thought-provoking' and 'evocative', although not necessarily equally.

Mark ex 20 by reference to the criteria for assessment.

Indicative Material:

- use of characterisation/setting/plot/dialogue is thought-provoking and/or evocative
- evocative use of imagery/lists/descriptive detail
- thought-provoking contrasts/descriptions - Arthur of the slums/young woman in the hansom cab; work/school
- use of anecdotes/illustrations/allusions intrigues the reader
- sensuous use of language/pithy sentences is evocative/thought-provoking
- overly reflective comments/excessive detail obstruct and/or inhibit the narrative pace/tension of the plot

Etc.

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

QUESTION B – 50 Marks

A discussion is taking place on the letters page of a national newspaper about whether postage stamps should continue to be produced, given that fewer people are sending letters via the post. Write a letter to the Editor of the newspaper expressing your views on the issue. In your letter you should: explain your stance on the matter, challenge some of the arguments you expect that the opposing view will make, and consider how you think correspondence will take place in the future world.

Expect candidates to write a **letter to the Editor** of a national newspaper giving their views on whether postage stamps should continue to be produced, given that fewer people are sending letters via the post. In the **letter** they should: explain their stance on the issue, challenge some of the arguments that they expect the opposing view will make, and consider how they think correspondence will take place in the future world.

Expect the **appropriate register** of a letter to the Editor of a national newspaper.

Candidates should engage with all aspects of the question.

Reward focused, fluent, coherent expression. Pay particular attention to the quality of the response to each aspect of the question.

Mark ex 50 by reference to the criteria for assessment.

- P:** Understanding of genre and register of a letter to the Editor of a national newspaper
Focus on all aspects of the question: the response should **explain** the candidate's stance on the issue, **challenge** some of the arguments that the opposing view will make, and **consider** how they think correspondence will take place in the future world
Relevance
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 15	
C 15	
L 15	
M 5	

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

TEXT 3 – Influence of the Arts

QUESTION A – 50 Marks

- (i) Based on your reading of both extracts in TEXT 3, how do you think Art can have an influence on those who engage with it? Develop three points in your response, supporting them with reference to TEXT 3. (15)

Candidates should focus their responses on how they think Art can influence those who engage with it. They should develop three distinct points in their responses and support them with reference to TEXT 3. They may refer to either or both edited extracts in TEXT 3. Reward a sustained focus, development of ideas and clarity of expression.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- Art can be highly treasured; connects on a personal level; exposes us to new ideas; inspires/provides truth, etc.
- engaging with Art can be a 'haunting'/pleasurable/satisfying/emotional experience
- a catalyst for developing an expansive imagination; revealing aesthetic beauty
- allows us to reflect/see the world; understand others' experiences/narratives/social injustice
- those in authority can feel threatened/challenged; generates productive ideas for the future

Etc.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

- (ii) In TEXT 3 Enuma Okoro asserts that humans have, 'a collective shared history that can help inform how we create our future'. In your opinion, how valid is this assertion? Develop at least two points in your response. (15)

Expect candidates to evaluate the validity of the view that humans have: 'a collective shared history that can help inform how we create our future'. Allow for a variety of personal opinions. Candidates should develop at least two points in their responses. Pay particular attention to the quality of the response. Reward a sustained focus, development of ideas and clarity of expression.

Mark ex 15 by reference to the criteria for assessment.

H1	H2	H3	H4	H5	H6	H7	H8
15 - 14	12	11	9	8	6	5	4 - 0

Text 3 QA (contd.)

- (iii) **Aspects of the style of TEXT 3 are effective in making it thought-provoking and engaging. Discuss this statement, supporting your response with reference to four features of style from TEXT 3. You may refer to either or both writers in your response.** (20)

Expect candidates to discuss the statement and support their responses with reference to four features of style evident in TEXT 3. They may refer to either or both writers. Pay particular attention to the quality of the discussion and the extent to which an awareness of the impact of stylistic features is evident in making the text thought-provoking and engaging. Candidates must engage with both ‘thought-provoking’ and ‘engaging’, although not necessarily equally.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- the personal voice/tone/anecdotes provide an intimate/engaging experience
- questions/reflective tone intrigue/make readers consider
- appealing use of descriptive details/contrasts/tropes of language
- use of inclusive/emotive language and/or repetition engages the reader
- use of allusions/artistic references can be thought-provoking

Etc.

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

QUESTION B – 50 Marks

Culture Night aims to encourage participation in the Arts. Your local council is seeking **proposals** from people who are interested in putting on an event for **Culture Night 2027**, that will have an impact on the local community. You are interested in putting on such an event on the night. Write the **text of your proposal** in which you: describe what the event will be, outline the practical logistics that will be required to put on the event successfully, and explain how you believe it will have an impact on the local community.

Expect candidates to write a **proposal** for putting on an event for **Culture Night 2027** to encourage participation in the Arts. In the **proposal** they should describe what the event will be, outline the practical logistics that will be required to put on the event successfully, and explain how they believe it will have an impact on the local community.

Allow a variety of approaches to the task but expect an **appropriate register** for a proposal to a local council to be adopted.

Candidates should engage with all aspects of the question.

Reward focused, fluent, coherent expression. Pay particular attention to the quality of the response to each aspect of the question.

Mark ex 50 by reference to the criteria for assessment.

- P:** Understanding of genre and register of a proposal
Focus on all aspects of the question: the proposal should **describe** what the event will be like, **outline** the practical logistics that will be required to put on the event successfully, and **explain** how it will have an impact on the local community
Relevance
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 15	
C 15	
L 15	
M 5	

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

SECTION II – COMPOSING (100 marks)

GENERAL

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

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

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

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

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

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

COMPOSING 1

1. The three texts on this paper reflect the influence experiences have on individuals.

Write a short story featuring a character who is at odds with a community that has fallen under the influence of a negative force.

Candidates should write a **short story** featuring a character who is at odds with a community that has fallen under the influence of a negative force.

Allow for a variety of approaches to the task.

Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **short story** featuring a character who is at odds with a community that has fallen under the influence of a negative force
 Understanding of genre — the effective use of some elements of short story writing e.g. narrative shape/setting/plot/characterisation/description/suggestion/atmosphere/dialogue/tension/narrative voice/resolution, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the narrative 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	
M 10	

	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

2. In TEXT 3 the writers discuss the influence of the creative arts.

Write a personal essay in which you reflect on how being creative has a role to play in many aspects of your life.

Candidates should write a **personal essay** in which they reflect on how being creative has a role to play in at least two aspects of their lives. Pay particular attention to the quality of the reflection. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **personal essay** reflecting on how being creative has a role to play in many aspects of the candidate's life
 Understanding of genre – the effective use of some elements of personal writing e.g. written in first person/use of authentic personal voice/reflection, revealing insights/confessional tone/individual observation/use of personal anecdotes, 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	
M 10	

	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 the writer explores how the city of Manchester has inspired many popular musicians.

Write an opinion piece for a popular magazine about the power and influence of music, musicians and the music industry.

Candidates should write an **opinion piece** for a **popular magazine** about the power and influence of music, musicians and the music industry. Allow for a variety of approaches but expect candidates to focus on all three elements, music, musicians and the music industry, although not necessarily equally. Allow a broad definition of 'power' and 'influence' and that they may overlap/be treated synonymously. Candidates should adopt an appropriate register. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – an **opinion piece** for a **popular magazine** about the power and influence of music, musicians and the music industry
 Understanding of genre – the effective use of some elements of opinion writing for a popular magazine, e.g. engaging writing style/facts/references/point of view/anecdotes/illustrations/allusions/humour, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the opinion piece 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	
M 10	

	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

4. In TEXT 1 the writer identifies a connection between the 'past, present and future'.

Write a discursive essay in which you consider the extent to which we should value and respect the legacies we have inherited from the past.

Candidates should write a **discursive essay** in which they consider the extent to which we should value and respect the legacies we have inherited from the past. Allow for a broad interpretation of 'legacies', e.g. historical, cultural, Western, political, genetic, etc. Pay particular attention to the quality of the discussion and the consideration given to different perspectives and viewpoints. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **discursive essay** in which candidates consider the extent to which we should value and respect the legacies we have inherited from the past
 Understanding of genre – the effective use of some elements of discursive writing e.g. use of factual information/arguments and counter arguments/different perspectives/consideration of a variety of views, opinions and personal experiences/ references/illustrations/allusions/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, 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

5. The theme of this examination paper is 'Influence'.

Write a speech for or against the motion that: "Social-media influencers are best ignored."

Candidates should write a **speech** for or against the motion that "Social-media influencers are best ignored". Allow for a variety of approaches to the task but candidates are expected to argue on one side of the motion. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **speech** for or against the motion that "Social-media influencers are best ignored"
 Understanding of genre – the effective use of some elements of speech writing e.g. use of references/rhetorical devices/imagery/illustrations/anecdotes/emotive/inclusive language/awareness of audience, etc.
 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	
M 10	

	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

6. In TEXT 2 Arthur has a brief encounter with a young woman in a hansom cab on the London streets.

Write a short story where the young woman in TEXT 2 features as a character who has a significant influence on others.

Candidates should write a **short story** featuring the young woman in TEXT 2 as a character who has a significant influence on others. Allow for a variety of approaches to the task but the short story should feature the young woman in TEXT 2. Inferences from TEXT 2 about the character could include social setting/status, attitude, etc. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **short story** featuring the young woman in TEXT 2 as a character who has a significant impact on others
 Understanding of genre – the effective use of some elements of short story writing e.g. narrative shape/setting/plot/characterisation/description/suggestion/atmosphere/dialogue/tension/narrative voice/resolution, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the narrative 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	
M 10	

	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

7. In TEXT 2 Arthur's experience of joining the workplace is enriching.

Write a personal essay in which you reflect on a moment that was enriching for you, in a variety of ways.

Candidates should write a **personal essay** in which they reflect on a moment that was enriching for them, in more than one way. Allow that the moment chosen may be a layered moment. Pay particular attention to the quality of reflection. Reward demonstration of competence in the controlled use of features of the genre.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a **personal essay** reflecting on a moment that was enriching for the candidate, in a variety of ways
 Understanding of genre – the effective use of some elements of personal writing e.g. written in the first person/authentic personal voice/reflective, revealing insights/confessional tone/individual observation/personal anecdotes, etc.
 Relevance
 Originality and freshness, etc.
- C:** The extent to which the personal writing 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	
M 10	

	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

SECTION 1 - THE SINGLE TEXT (60 marks)

Candidates must answer **one** question from this section **(A – E)**.

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.

A THE TENANT OF WILDFELL HALL – Anne Brontë

(i) “A variety of factors determine whether the complexity of the plot of *The Tenant of Wildfell Hall* limits or enhances a reader’s engagement with the novel.”

Discuss this statement, developing your response with reference to Brontë’s novel, *The Tenant of Wildfell Hall*.

Expect candidates to discuss the statement that a variety of factors determine whether the complexity of the plot of Brontë’s novel, limits or enhances the reader’s engagement with the text. Candidates should discuss **at least two factors**. Allow for a discussion that may include both points of view. 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 60 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: **F E** for **variety of factors** determine whether the complexity of plot **enhances/limits engagement**

Indicative material:

- structure of the plot, with Arthur Huntingdon as a powerful pivot and Gilbert Markham as a structural device, limits/enhances our engagement
- events dictate the characters rather than characters seeming to cause the events - a factor influencing our engagement with the novel
- the opening section, with the plot grounded in a mundane world, influences levels of curiosity
- the narrative power - events, situations, actions - trumps/overpowers characterisation, enhancing or reducing our enjoyment
- use of letters/Helen’s diary unfolds a complicated tale of intrigue, love and societal constraints - factors that enhance/limit our engagement
- novelist introduces some characters into the plot and then has little further use for them, influencing our engagement

Etc.

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

THE TENANT OF WILDFELL HALL (ii)

(ii) “We gain many fascinating insights from Brontë’s exploration of the theme of damnation and salvation in her novel, *The Tenant of Wildfell Hall*.”

Discuss this statement, developing your response with reference to Brontë’s novel, *The Tenant of Wildfell Hall*.

Expect candidates to discuss the statement that Brontë’s exploration of the theme of damnation and salvation in her novel elicits many fascinating insights. Candidates should discuss **at least two insights**. Allow for a broad interpretation of ‘fascinating’. 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 60 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 I for exploration of **theme of damnation and salvation** offers many **fascinating insights**

Indicative material:

- Helen’s certainty of Arthur’s damnation and her own salvation offers fascinating insights into her character/society
- the spirit of missionary fervour and zeal that fuels the treatment of this theme provokes fascinating moral insights
- a variety of compelling insights emerge from the treatment of physical/mental/spiritual degradation in the text
- it is fascinating how the terrors of eternal damnation dominate gentler motives of mercy/love
- Arthur - a portrait of self-destruction - is a fascinating/troubling insight
- Brontë’s vision of hell is a less fascinating insight or a less compelling vision to contemporary readers

Etc.

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 0

B THE CRUCIBLE – Arthur Miller

(i) “Miller employs a variety of dramatic techniques, in a powerful way, to craft the characters in his play, *The Crucible*.”

Discuss this statement, developing your response with reference to at least two characters from Miller’s play, *The Crucible*.

Expect candidates to discuss the statement that Miller employs a variety of dramatic techniques in a powerful way to craft the characters in his play. They should focus on **at least two dramatic techniques** used by Miller to craft **at least two characters**. Allow for a broad interpretation of ‘powerful’. 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 60 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 C for a variety of **techniques employed** in a powerful way to **craft characters**

Indicative material:

- imagery/symbols/motifs forcefully reveal the psychology/ideology of characters
- Miller employs exposition pieces as part of the narrative framework, in a blunt and powerful manner, to depict a number of characters
- stark contrasts between various characters heighten the powerful characterisation
- a creative use of language crafts authentic/flawed characters whose human/inner conflicts are powerfully recognisable to modern audiences
- dialogue/props reveal, in a compelling manner, motives, fears, limitations, etc.
- some dramatic techniques can produce ‘types’ rather than characters, diluting the power of Miller’s characterisation

Etc.

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

(ii) “We gain many fascinating insights from Miller’s exploration of the conflict between the desires of the individual and the needs of the community in his play, *The Crucible*.”

Discuss this statement, developing your response with reference to Miller’s play, *The Crucible*.

Expect candidates to discuss the statement that Miller’s exploration of the conflict between the desires of the individual and the needs of the community in his play elicits many fascinating insights. Candidates should discuss **at least two insights**. Allow for a broad interpretation of ‘fascinating’. 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 60 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: C I for exploration of **conflict between desires** of the **individual and needs of the community** offers many **fascinating insights**

Indicative material:

- we gain a fascinating insight into how a desire for individual liberty can threaten social cohesion/conformity to a ruling orthodoxy
- the shared hostility towards those who threaten/contaminate a communal sense of solidarity is one of the riveting aspects of the play
- fascinating insights into how power is sustained, challenged and lost in any analysis of this conflict between individual desire and community needs
- the conflict explores the compelling consequences of handing over individual conscience to others
- in exploring the conflict, Miller proposes the intriguing insight that human conscience can be the final authority
- we are forced to question and reprioritise our values based on fascinating insights we gain into the conflict between individual desire and community needs
- Miller’s exploration of mass hysteria/vengeance/power is less fascinating for a contemporary audience living in a different context **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

C HAMNET– Maggie O’Farrell

(i) “A variety of factors determine whether the complexity of the plot of *Hamnet* limits or enhances a reader’s engagement with the novel.”

Discuss this statement, developing your response with reference to O’Farrell’s novel, *Hamnet*.

Expect candidates to discuss the statement that a variety of factors determine whether the complexity of O’Farrell’s plot in the novel, limits or enhances the reader’s engagement with the text. Candidates should discuss **at least two factors**. Allow for a discussion that may include both points of view. 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 60 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: F E for variety of factors determine whether the complexity of plot enhances/limits engagement

Indicative material:

- novel is intricately plotted and refuses to be chronological, adding/lessening engagement
- reaction to the climax of the plot and treatment of the plague, a central aspect of the plot, limits/enhances a reader’s engagement with the text
- the pace of the delivery of the plot can provoke varying opinions on its momentum, resulting in different levels of engagement by readers
- grounding of the plot in convincing detail heightens our engagement with the text’s domestic life
- indirect use of Shakespeare in the plot damages/enhances the plot
- the otherworldly aspect of the plot may be considered convincing/unconvincing

Etc.

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

(ii) “We gain many fascinating insights from O’Farrell’s exploration of the impact of mortality and grief in her novel, *Hamnet*.”

Discuss this statement, developing your response with reference to O’Farrell’s novel, *Hamnet*.

Expect candidates to discuss the statement that O’Farrell’s exploration of the impact of mortality and grief in her novel elicits many fascinating insights. Candidates should discuss **at least two insights**. Allow for a broad interpretation of ‘fascinating’. 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 60 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: E I for exploration of impact of mortality and grief offers many fascinating insights

Indicative material:

- impact of mortality and grief is explored in many domains – emotional/domestic/artistic – providing a variety of fascinating insights into the essential unpredictability of life
- fascinating insights into how people navigate the impact of mortality and grief in their own particular manner
- observations on the impact of mortality and grief on relationships are riveting
- importance of ritual/rites surrounding mortality/death is a perceptive insight gained
- the notion of Shakespeare transposing grief into his masterpiece, provides heightened awareness into the impact of grief
- the treatment of mortality and grief may seem to tug at the heartstrings in a rather ruthless manner for some readers

Etc.

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

D MACBETH – William Shakespeare

(i) “Shakespeare employs a variety of dramatic techniques, in a powerful and effective way, to heighten the audience’s feelings of sympathy for the central character Macbeth.”

Discuss this statement, developing your response with reference to at least two dramatic techniques employed by Shakespeare in his play, *Macbeth*.

Expect candidates to discuss the statement that Shakespeare employs a variety of dramatic techniques, in a powerful and effective way, to heighten the audience’s feelings of sympathy for the central character Macbeth. Allow a broad interpretation of ‘powerful’ and ‘effective’. Candidates should focus on **at least two dramatic techniques** in their responses. 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 60 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 S for dramatic techniques employed in a powerful and effective way to heighten feelings of sympathy for Macbeth

Indicative material:

- soliloquies/asides/rhetoric heighten our rapport with Macbeth, increasing/lessening our sympathy with the central character in this tragedy
- contrast with other characters effectively/powerfully affects our sense of Macbeth’s charisma/bravery/philosophical nature, promoting a sense of empathy/attraction
- irony/tone/puzzling ambiguities and language complexities modulate our sympathy
- imagery of disease, corruption, clothing, etc. often effectively reduces empathy for Macbeth
- use of supernatural/hallucinations/symbolism/imagery amplifies our awareness of Macbeth’s conscience/poetic nature/imagination, producing a greater degree of empathy
- characterisation/dialogue constructed so powerfully that we are compelled to feel for Macbeth in tragic moments of illumination/epiphany **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

(ii) “We gain many fascinating insights from Shakespeare’s exploration of the theme of order and disorder in his tragedy, *Macbeth*.”

Discuss this statement, developing your response with reference to Shakespeare’s play, *Macbeth*.

Expect candidates to discuss the statement that Shakespeare’s exploration of the theme of order and disorder in his tragedy elicits many fascinating insights. Candidates should discuss **at least two insights**. Allow for a broad interpretation of ‘fascinating’. 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 60 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 I for exploration of **theme of order and disorder** offers many **fascinating insights**

Indicative material:

- elusive nature of order is a salient insight gained from the thematic exploration of order/disorder
- order/disorder in the personal sphere can produce fascinating insights into love/loyalty/fulfilment/despair/hatred/betrayal/a troubled psyche
- political order/disorder can produce the compelling hope of light/grace or the horror of darkness/evil
- exploration of theme produces a profound and intriguing insight into the complexity of morality
- ‘appearance’ of order raises riveting questions about the nature of kingship/feudal order and the ambivalent/contradictory nature of the play
- symbolism/imagery/language associated with order/disorder gives fascinating insights into the chaos/nihilism/absurdity of the human condition
- Shakespeare’s exploration of order and disorder provides fewer fascinating insights for a contemporary audience living outside a feudal framework **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

E DRACULA – Bram Stoker

(i) “A variety of factors determine whether the complexity of the plot of *Dracula* limits or enhances a reader’s engagement with the novel.”

Discuss this statement, developing your response with reference to Stoker’s novel, *Dracula*.

Expect candidates to discuss the statement that a variety of factors determine whether the complexity of Stoker’s plot in the novel, limits or enhances the reader’s engagement with the text. Candidates should discuss **at least two factors**. Allow for a discussion that may include both points of view. 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 60 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: F E for **variety of factors** determine whether the complexity of plot **enhances/limits engagement**

Indicative Material:

- level of credibility we apply to the supernatural and surreal elements of the plot limits/enhances a reader’s engagement with the novel
- our reaction to the climax of the plot limits/enhances a reader’s engagement
- level of interest in the power struggles at the centre of the tension will/will not amplify our enjoyment of the novel
- our interest in the journey/pursuit/adventure elements of the plot and their credibility will determine our level of engagement
- the absurdity of the plot, evoking the grotesque, the ridiculous and the uncanny, limits/enhances interest in the text
- obsession with the transgression of boundaries - life and death/gender/moral/natural, etc. a key element of the plot, is provocative/intriguing

Etc.

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

(ii) “We gain many fascinating insights from Stoker’s exploration of the relationship between science and religion in his novel, *Dracula*.”

Discuss this statement, developing your response with reference to Stoker’s novel, *Dracula*.

Expect candidates to discuss the statement that Stoker’s exploration of the relationship between science and religion in his novel elicits many fascinating insights. Candidates are expected to discuss **at least two insights**. Allow for the broad interpretation of ‘fascinating’. 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 60 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: E I for exploration of relationship between science and religion offers many fascinating insights

Indicative material:

- it is fascinating that the compatibility of religion with a scientific view of the world is not a concern for many of the scientists in the novel
- the exposition of the necessity of religious faith/spiritual belief in the existence of the soul is intriguing
- compelling discussion on the material nature of life versus the salvation of the soul
- an interesting and provocative insight is the notion that science cannot provide answers to every question
- insights offered into the science of psychology/psychiatry are riveting/unimpressive
- the treatment of the relationship between science and religion is so absurd that insights are superficial and shallow **Etc.**

P 18	
C 18	
L 18	
M 6	

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	48	42	36	30	24	18	17 – 0
30%	18 - 17	15	13	11	9	8	6	5 – 0
10%	6	5	4	4	3	2	2	1 – 0

SECTION II – THE COMPARATIVE STUDY (70 marks)

Candidates must answer one question from A – Cultural Context, B – General Vision and Viewpoint **or** C – Literary Genre.

Candidates may not answer on the text they have included in **SECTION 1** – The Single Text.
All texts used in this section must be prescribed for comparative study for this year's examination.
Candidates may refer to only one film in the course of their answers.

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 (unless required). 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 CULTURAL CONTEXT

1. (a) In the case of one text on your comparative course, discuss the extent to which social mobility, between different social positions in the society of this text, is possible. (30)
Develop your response with reference to your chosen text.

Expect candidates to discuss the extent to which social mobility, between different social positions in the society of **one** text on their comparative course, is possible. Allow for a broad definition of 'social mobility', i.e. the possibility of change or movement between strata in the society of the 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
 - *focus on: discussion of the extent to which social mobility, between different social positions in the society of one text, is possible*
- 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, etc.
- M:** Accuracy of mechanics Etc.

Indicative material:

- social engineering/the structured nature of society creates fluidity/rigidity in terms of social position
- hierarchical nature of society promotes/prevents movement/change between different social positions due to its attitude towards merit/birth, etc.
- norms/values/attitudes promote/undermine class consciousness, influencing movement between social strata
- cultural capital/class assets prevent social mobility in a subtle manner
- patriarchal structures/values maintain the status quo, using rites/rituals/marriage as a bulwark against social mobility Etc.

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

- (b)** In the case of two other texts on your comparative course, compare the extent to which social mobility, between different social positions in these societies, is possible.
Develop your response with reference to your chosen texts. **(40)**

Expect candidates to compare the extent to which social mobility, between different social positions in the society of **two other** texts on their comparative course, is possible. Allow for a broad definition of social mobility, i.e. the possibility of change or movement between strata in the societies of the texts. Pay particular attention to the quality of the comparative writing and development of the response, including the effective use of apt reference to the text.

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).

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 understanding of the *mode* Cultural Context
focus on: comparing the extent to which social mobility, between different social positions in the societies of two other texts on the comparative course, is possible
evidence of *effective comparison* within the *mode* Cultural Context
- 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, etc.
- M:** Accuracy of mechanics **Etc.**

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

2. In the case of **at least two** texts on your comparative course, compare the extent to which a patriarchal and male-dominated society is nurtured and maintained in these texts. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the extent to which a patriarchal and male-dominated society is nurtured and maintained in **at least two** texts on their comparative course.

Candidates should address both 'nurtured' and 'maintained' although not necessarily equally.

Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the 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 understanding of *the mode* Cultural Context

focus on comparing the extent to which a patriarchal and male-dominated society is nurtured and maintained in at least two texts on the comparative course

evidence of *effective comparison* within the mode Cultural Context

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, etc.

M: Accuracy of mechanics

Etc.

Indicative material:

- society is engineered/structured in a patriarchal manner
- values/ideas/attitudes are constantly embedded and nurtured to promote a male-dominated society
- language is colonised to promote patriarchal perspectives; individuals can collaborate to different degrees with a male-dominated society
- institutions often reflect the male-dominated society/often offering a degree of tokenism
- opportunities exist to resist/challenge the status quo/patriarchal ethos, promoting a matriarchal/egalitarian society

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

GENERAL VISION AND VIEWPOINT (1)

B GENERAL VISION AND VIEWPOINT

1. (a) In the case of one text on your comparative course, discuss whether your perception of the general vision and viewpoint was formed predominantly by your emotional or by your rational response to elements of this text.

Develop your response with reference to your chosen text.

(30)

Expect candidates to discuss whether their perception of the general vision and viewpoint was formed predominantly by emotional or by rational responses to elements/aspects of **one** text on their comparative course. Allow for a broad interpretation of the concepts of 'emotional' and 'rational' responses and 'elements' of the text. Allow for a discussion that allows both emotional and rational responses but candidates should decide which is the more dominant. Candidates should respond to at least two elements of the 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

focus on: discussion of whether the candidate's perception of the general vision and viewpoint was formed predominantly by emotional or rational response to elements of the 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, etc.

M: Accuracy of mechanics

Etc.

Indicative material:

- presentation of the actions/thoughts/dialogue of the central characters provoked an emotive/rational response, informing the perception of the general vision and viewpoint
- setting/atmosphere/tone/mood prompted an emotional response/rational analysis, influencing perception of the general vision and viewpoint
- behaviour/rhetoric/psychology of certain groups/communities/role models prompted a heart-warming/heart-breaking/enigmatic/ambiguous response feeding into the development of general vision and viewpoint
- use of diaries/letters/flashbacks/narrative voices undermined objectivity, promoting a subjective response to the crafting of general vision and viewpoint
- level of compassion/mercy/kindness/animosity/cruelty present were elements that promoted emotional/logical response, shaping general vision and viewpoint
- response to key moments, resolution of texts contributed to perception of the general vision and viewpoint

Etc.

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

(b) In the case of two other texts on your comparative course, compare the extent to which your perception of the general vision and viewpoint was formed predominantly by your emotional or by your rational response to elements of these texts. Develop your response with reference to your chosen texts. You may refer to the same or different elements of each of your chosen texts. You may refer to the same or different elements to those you referred to in 1 (a) above. (40)

Expect candidates to compare the extent to which their perception of the general vision and viewpoint was formed predominantly by emotional or by rational responses to elements/aspects of **two other** texts on the comparative course. Allow for a broad interpretation of the concepts of 'emotional' and 'rational' responses and to 'elements' of texts. Allow for a discussion that allows both emotional and rational responses but candidates should decide which is the more dominant. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

Candidates may refer to the same or different elements of the chosen texts and to those referred to in their response to 1 (a).

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).

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 understanding of *the mode* General Vision and Viewpoint

***focus* on comparing the extent to which the candidate's perception of the general vision and viewpoint of two other texts was formed predominantly by emotional or by rational response to elements of these texts**

evidence of *effective comparison* within the mode General Vision and Viewpoint

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, etc.

M: Accuracy of mechanics

Etc.

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

GENERAL VISION AND VIEWPOINT (2)

2. In the case of at least two texts on your comparative course, compare the extent to which human intervention, as a catalyst for change, influenced your perception of the general vision and viewpoint.

Develop your response with reference to your chosen texts.

(70)

Expect candidates to compare the extent to which human intervention, as a catalyst for change, influenced their perception of the general vision and viewpoint of **at least two** texts on the comparative course. Interpret 'catalyst for change' broadly – a human factor that leads to/prompts change. Answers should be developed with reference to at least two texts. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the 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 understanding of *the mode* General Vision and Viewpoint

***focus* on comparing the extent to which human intervention, as a catalyst for change, influenced the candidate's perception of the general vision and viewpoint in at least two texts on the comparative course**

evidence of *effective comparison* within the mode General Vision and Viewpoint

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, etc.

M: Accuracy of mechanics

Etc.

Indicative material:

- the capacity/lack of capacity for human agency to influence society/groups/people shaped perception of general vision and viewpoint
- power of structures to overcome/hinder human intervention as a catalyst for change influenced perception of general vision and viewpoint
- resilience of characters, aware of their incapacity to create change, affected perception of general vision and viewpoint
- power of human agency to change people's lives in a material/emotional/psychological sense, informed a sense of general vision and viewpoint
- motivation for and/or the unintended consequences of human intervention to bring about change, informed a sense of the general vision and viewpoint
- the ambiguity of a text towards human agency, as a catalyst for change, shaped an enigmatic perception 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

C LITERARY GENRE

1. (a) In the case of one text on your comparative course, explain how effectively the author of this text employed a variety of literary techniques to create an engaging opening in this text.
Develop your response with reference to your chosen text. (30)

Expect candidates to explain how effectively the author of **one** text on their comparative course employed a variety of literary techniques to create an engaging opening in this text.

Allow the 'opening' to encompass the first few chapters/scenes/sequences. Responses should focus on at least two literary techniques. 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* Literary Genre
 - *focus on:* explanation of how effectively the author of one text on the comparative course employed a variety of literary techniques to create an engaging opening in this 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, etc.
- M:** Accuracy of mechanics Etc.

Indicative material:

- use of narrative voice(s)/dialogue/flashbacks/diaries/letters creates a captivating opening
- cinematography/score/special effects/colour/lighting can produce an interesting introduction
- soliloquies/stage directions/exposition pieces/voice overs/non-verbal communications prove an enticing commencement to a narrative
- contrast/symbolism provides intriguing possibilities in the opening scenes/sequences/chapters
- characterisation/setting/atmosphere/foreshadowing, established early in the text, proves inviting/engaging
- use of descriptive language/imagery/detail creates an aesthetically pleasing opening Etc.

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

(b) In the case of two other texts on your comparative course, compare how effectively the authors of each of these texts employed a variety of literary techniques to create an engaging opening in these texts.

Develop your response with reference to your chosen texts. You may refer to the same or different literary techniques in relation to each of your chosen texts. You may refer to the same or different techniques to those you referred to in 1 (a) above. **(40)**

Expect candidates to compare how effectively the authors of **two other** texts on their comparative course employed a variety of literary techniques to create engaging openings in these texts. Allow the 'opening' to encompass the first few chapters/scenes/sequences. Responses should focus on at least two literary techniques employed by each author. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

Candidates may refer to the same or different techniques of the chosen texts and to those referred to in their response to 1 (a).

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).

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 understanding of the *mode* Literary Genre

focus on comparing how effectively the authors of two other texts on the comparative course each employed a variety of literary techniques to create an engaging opening in these texts

evidence of effective comparison within the mode Literary Genre

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, etc.

M: Accuracy of mechanics

Etc.

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

2. Compare how effectively at least one literary technique is employed, by the authors of at least two texts on your comparative course, to convey a psychological or an emotional conflict experienced by a central character.

Develop your response with reference to your chosen texts.

You may refer to the same or different literary techniques in relation to each of your chosen texts.

(70)

Expect candidates to compare how effectively at least one literary technique is employed, by the authors of **at least two** texts on their comparative course, to convey a psychological or an emotional conflict experienced by a central character. Allow a broad interpretation of 'psychological' and 'emotional' conflict e.g. moral, philosophical, etc. Answers should be developed with reference to at least two texts. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the 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 understanding of the *mode* Literary Genre

focus on comparing how effectively at least one literary technique is employed by the authors of at least two texts on the comparative course to convey a psychological or an emotional conflict experienced by a central character

evidence of *effective comparison* within the mode Literary Genre

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, etc.

M: Accuracy of mechanics

Etc.

Indicative material:

- use of soliloquies/asides/voice overs/silence/non-verbal communications/dialogue reveals conflict (emotional, psychological, moral, philosophical) experienced by central characters
- cinematography/score/colour/lighting/costume/contrast conveys subconscious trauma experienced by central characters
- distancing techniques may be employed to heighten emotional/psychological strife experienced by central characters
- imagery/symbolism may encapsulate the psychological/emotional struggle of the protagonist
- diaries/letters/flashbacks can express/depict the impassioned nature of the emotional/psychological pain felt by central figures

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

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.

UNSEEN POEM

1. (a) Give two reasons why you think the poet values books in this poem.
Support your response with reference to the poem. (10)

Expect candidates to give **two** reasons why they think the poet values books and to support their responses with reference to the poem. Pay particular attention to the quality of the response and the use of apt reference.

Mark ex 10 by reference to the criteria for assessment.

10 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	10-9	8	7	6	5	4	3	2 - 0

- (b) How would you describe the tone of this poem?
Support your response with reference to the poem. (10)

Expect candidates to describe the tone of the poem. Pay particular attention to the quality of the response and the use of apt reference to the poem.

Mark ex 10 by reference to the criteria for assessment.

10 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	10-9	8	7	6	5	4	3	2 - 0

OR

2. Do you find the language used by Alvy Carragher, in her poem 'Library', engaging? Give reasons for your answer, supporting your response with reference to the poem. (20)

Candidates should give **at least two** reasons why they did/did not find the language in the poem, 'Library', engaging. Candidates may agree, disagree or offer a combined view. Responses should be supported with reference to the poem. Pay particular attention to the quality of the response and the use of apt reference to the poem.

Mark ex 20 by reference to the criteria for assessment.

20 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	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 **freedom of choice** in relation to the poems studied.

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

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

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

1. “Bishop’s precise and measured style enables her to explore a mood that is often troubling and unsettling.”

Discuss this statement, developing your response with reference to the poetry of Elizabeth Bishop on your Leaving Certificate English course. (50)

Candidates should discuss the statement that Bishop’s precise and measured style enables her to explore a mood that is often troubling and unsettling. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Elizabeth Bishop 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: SM for precise and measured style to explore a mood that is often troubling and unsettling

Indicative Material:

- precise use of images/symbols/motifs produces a grim mood in the face of chaos/nihilism
- control/modulation of tone allows her to explore a disconcerting mood fuelled by pain/loss/carelessness
- measured use of personae often produces ominous undertones in a troubling/unsettling landscape
- attention to detail/texture/colour enhances exploration of unsettling/troubling mood
- the methodical use of contrast/repetition/questions can aid the reader to navigate the ambiguity of the mood/atmosphere evoked
- tropes of language are deployed to explore a mood that can be unsettling/uplifting

Etc.

P 15	
C 15	
L 15	
M 5	

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

2. “Ní Chuilleánáin’s unique narrative style reveals multiple meanings and enigmatic perspectives.”
Discuss this statement, developing your response with reference to the poetry of Eiléan
Ní Chuilleánáin on your Leaving Certificate English course. (50)

Candidates should discuss the statement that Ní Chuilleánáin’s unique narrative style reveals multiple meanings and enigmatic perspectives. Allow for a broad interpretation of ‘unique’ and ‘enigmatic’. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Eiléan Ní Chuilleánáin 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: SM for unique narrative style reveals multiple meanings and enigmatic perspectives

Indicative Material:

- interesting characters and figures presented as powerful/voiceless, open to multiple interpretations or resisting interpretation
- thought-provoking settings/scenes offer elusive perspectives e.g. intersection of material and sacred, etc.
- personae/voices offer enigmatic views/veiled meanings/oblique perspectives/alternative interpretations
- unique use of imagery/symbolism/historical and cultural references/allusions/myths allows her to probe many areas of meaning simultaneously
- dramatic narrative/tension produces multi-layered storytelling, revealing the limitations of what we can know/speculative flashes of something beyond the concrete world **Etc.**

P 15	
C 15	
L 15	
M 5	

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

3. “Yeats’s powerful language charts his frustrating pursuit of both personal and political ideals.”
Discuss this statement, developing your response with reference to the poetry of W.B. Yeats
on your Leaving Certificate English course. (50)

Candidates should discuss the statement that Yeats’s powerful language charts his frustrating pursuit of both personal and political ideals. Candidates may agree/disagree with Yeats’s ‘frustrating’ pursuit of ideals. Candidates should deal with both personal and political ideals but not necessarily equally. Allow a broad interpretation of ‘ideals’ and ‘powerful language’. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of W.B. Yeats 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: LP for powerful language charts frustrating pursuit of personal and political ideals

Indicative Material:

- imagery/symbolism powerfully charts Yeats’s frustrating pursuit of universal/personal/political ideals such as love/truth/beauty/patriotism, etc.
- inclusive language/personal pronouns/rhetorical language forcefully used to convey personal/political but also elusive goals
- deft deployment of autobiographical/political/historical allusions often encapsulates the tentative nature of his journey/pursuit
- language that involves depersonalising tactics can often mask the frustrating nature of his personal concerns about mortality/mutability, etc.
- cryptic/enigmatic language captures the troubling nature of his personal/political ideals in a constant state of flux, as he revises his views of history/politics/beauty/Art/immortality, etc.
- varied use of tone – anger, cynicism, awe, disillusionment – captures the emotional nature of the pursuit of personal/political ideals Etc.

P 15	
C 15	
L 15	
M 5	

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

4. “Meehan uses language skilfully, to modulate and control the harshness of her critical observations.”

Discuss this statement, developing your response with reference to the poetry of Paula Meehan on your Leaving Certificate English course. (50)

Candidates should discuss the statement that Meehan uses language skilfully to modulate and control the harshness of her critical observations. Allow a broad interpretation of ‘modulate’. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Paula Meehan 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: LM for language used skilfully to modulate and control the harshness of her critical observations

Indicative Material:

- satirical/humorous/evocative images are deployed skilfully to heighten/lessen her critical observations of patriarchy/stigmatisation/disempowerment/prejudice, etc.
- skilful use of tone/personae/voice offers a measured/modulated resistance to social ills
- use of verbs/onomatopoeia/alliteration/sibilance/personification often counters the exploitative nature of life - dynamic beauty of working-class community, etc.
- rhetorical questions/stark contrasts/repetition fuel, to different degrees, her nostalgic/romanticised/jaundiced/ambiguous observations
- graphic detail/colloquial language offers a skilful acknowledgement/recognition of the dignity and uniqueness of ordinary people, which dilutes her more caustic observations

Etc.

P15	
C 15	
L 15	
M 5	

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

5. “Donne utilises language that is both cryptic and entertaining in order to explore the complexities of relationships.”

Discuss this statement, developing your response with reference to the poetry of John Donne on your Leaving Certificate English course. (50)

Candidates should discuss the statement that Donne utilises language that is both cryptic and entertaining in order to explore the complexities of relationships. Allow for a broad interpretation of ‘cryptic’ and ‘entertaining’. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of John Donne 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: LR for language that is both cryptic and entertaining in order to explore the complexities of relationships

Indicative Material:

- elaborate metaphors/conceits offer witty and complex explorations of physical/spiritual relationships
- variations of tone - intimate/petulant/overbearing/ironic/satiric/playful/cynical/reflective provide entertaining/evasive views of troubling/passionate relationships
- clever puns/double entendres/inventive word-play offer cryptic/stimulating insights into complexities of relationships
- use of paradox/ambiguous language/hyperbole to explore engaging/enigmatic/complex nature of relationships
- evocative sound effects/allusions/violent verbs explore in a charming/perplexing manner Donne’s complicated relationship with God/interpersonal relationships **Etc.**

P 15	
C 15	
L 15	
M 5	

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

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

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

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

60 marks	H1	H2	H3	H4	H5	H6	H7	H8
100%	60 - 54	53 - 48	47 - 42	41 - 36	35 - 30	29 - 24	23 - 18	17 - 0
30%	18 - 17	15	13	11	9	8	6	5 - 0
10%	6	5	4	4	3	2	2	1 - 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
40 marks	40 - 36	32	28	24	20	16	12	11 - 0
30 marks	30 - 27	24	21	18	15	12	9	8 - 0
20 marks	20 - 18	16	14	12	10	8	6	5 - 0
15 marks	15 - 14	12	11	9	8	6	5	4 - 0
10 marks	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.

The Comparative Study marks, for example, will be applied by awarding marks for PCL:

21 P	19
21 C	16
<u>21 L</u>	<u>17</u>
	52

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

As the totals for each paper 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 15 marks are assessed out of 13 marks

Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

	H1	H2	H3	H4	H5	H6	H7	H8
36 marks	36 - 33	29	26	22	18	15	11	10 - 0
27 marks	27 - 25	22	19	17	14	11	9	8 - 0
18 marks	18 - 17	15	13	11	9	8	6	5 - 0
13 marks	13 - 12	11	10	8	7	6	4	3 - 0
9 marks	9	8	7	6	5	4	3	2 - 0

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

Paper 1

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

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

CANDIDATE ANSWERS 2 OR MORE QUESTION As AND 1 QUESTION B (or vice versa)

- Mark all the attempts.
- Allow the Question B to stand and the highest Question A from a different text (or vice versa).

CANDIDATE ANSWERS ALL THE QUESTION As AND QUESTION Bs

- Mark all the attempts.
- Award the highest combination.

Paper 2

THERE IS NO ATTEMPT AT SHAKESPEARE

- Mark the Single Text answer on a non-Shakespearean text as per the marking scheme.
- Mark the comparative answer as per the marking scheme.

Implement one of the following, as appropriate:

In the case of a two-part (30/40 mark) question

disallow the marks awarded for the answer to Question 1. (a)

OR

disallow 50% of the marks awarded for the answer to Question 1. (b), rounding down to the nearest whole number

N.B. Award the valid marks that provide the candidate with the best outcome.

In the case of a single-part 70-mark question

disallow one third of the mark awarded for this comparative answer, rounded down to the nearest whole number, **regardless of whether the candidate has answered using two or three texts in their response.**

In the event that the marks to be deducted from the Comparative answer are greater than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand. Otherwise award both the mark for the Single Text and the adjusted Comparative Studies mark.

THE USE OF AN INVALID TEXT/THE USE OF AN INCORRECT COMBINATION OF TEXTS IN COMPARATIVE STUDY

- Mark the comparative answer as per the marking scheme.

Implement one of the following, as appropriate:

In the case of a two-part (30/40 mark) question

If a candidate uses an invalid text in answering Question 1. (a), disallow the marks awarded for this answer.

OR

If the candidate uses an invalid text in answer to Question 1. (b), disallow 50% of the marks awarded for this answer, rounding down to the nearest whole number.

N.B. Award the valid marks that provide the candidate with the best outcome.

In the case of a single-part 70-mark question

disallow one third of the mark awarded for this Comparative answer, rounded down to the nearest whole number, **regardless of whether the candidate has answered using two or three texts in their response.**

One or more of the above procedures may be applied as appropriate.

Online Marking Annotations		
Symbol	Description	Denoting
	Tick	Correct, Relevant, Valid, Of Merit
	Horizontal Wavy Line	Error Underlined
	Vertical Wavy Line	Page Seen/Inefficient use of language
MMS	Letters MMS in a box	Modified Marking Scheme Applied
INVL	Letters INVL in a box	Text used in an invalid fashion See Appendix 4
[Number]	Number(s) in square brackets	The highest mark awarded in response to a question is entered in the marking panel. The total mark allocated to additional attempts at the same question is indicated on the script through the use of a number between square brackets.
Codes	Letters for codes	C, E, F, I, L, M, P, R, S, T

