

ENGLISH (OPTION A)

HIGHER LEVEL

MARKING SCHEME

Pre-Leaving Certificate Examination

Criteria for Assessment

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

- Clarity of Purpose (P) 30% of marks available for the task
- Coherence of Delivery (C) 30% of marks available for the task
- Efficiency of Language Use (L) 30% of marks available for the task
- Accuracy of Mechanics (M) 10% of marks available for the task

Each answer will be in the form of a response to a specific task, requiring students

- To display a clear and purposeful engagement with the set task
- To sustain the response in an appropriate manner over the entire answer
- To manage and control language appropriate to the task
- To display levels of accuracy in spelling and grammar appropriate to the required/chosen register

Schematised detail regarding these criteria can be found in Appendix 1 of this marking scheme.

The Grade Grid utilised for the purposes of applying these criteria for assessment throughout the marking is to be found in Appendix 2 of this marking scheme.

Where discrete criteria awarding is in operation, marks will be indicated on students' scripts in all instances in the order in which they are set out above. Thus Clarity of Purpose (P) will always appear first in the list of marks. Marks awarded for Coherence of Delivery (C) will follow and so on until the end.

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

Use of Codes etc.

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

Use the full range of marks available.

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

The indicative material provided in the marking scheme is not exhaustive and appropriate valid answers are acceptable.

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.

Marking ex 15

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

Marking ex 20

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

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

TEXT 1 – MAN’S SEARCH FOR MEANING**QUESTION - A 50 Marks**

- (i) **Based on your reading of TEXT 1 above, explain three sources Frankl identifies as powerful contributors to the survival of inmates at the camp. Support your response with reference to the text. (15)**

Expect candidates to identify and explain three sources Frankl identifies as powerful contributors to the survival of inmates at the camp, while supporting their three points with reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- He describes the “the transcendental power of love” when he was able to feel a connection to his wife
- “humour, more than anything else in the human make-up, can afford an aloofness and an ability to rise above any situation, even if only for a few seconds”
- “to choose one’s attitude in any given set of circumstances, to choose one’s own way” and avoid becoming a typical inmate. This translates into the right action and right conduct.
- To take “the chance for a man either to make use of or to forgo the opportunities of attaining the moral values that a difficult situation may afford him”.

- (ii) **In TEXT 1, Frankl surmises that when we reflect we believe, “there must be a meaning in suffering”. With reference to any text on your Leaving Certificate course, identify an image, moment or episode that illustrated lesson(s) learned through the experience of human suffering. Explain what this moment or episode taught you about the power of reflection on the human experience of suffering. *Texts specified for study for Leaving Certificate English in 2022, including poetry, single texts and texts (including films) prescribed for comparative study. (15)**

Expect candidates to identify an image, moment or episode that illustrated lesson(s) learned through the experience of human suffering. Candidates should also explain what this moment or episode taught them about the power of reflection on the human experience of suffering. Expect an element of personal response from candidates but answers must be grounded in reference to any of the texts on the Leaving Certificate course.

Mark ex 15 by reference to the criteria for assessment.

- (iii) **Viktor Frankl’s psychological memoir *Man’s Search for Meaning* has become an international best seller. With reference to both content and style, identify why this memoir has proven to be so popular. Support your answer with reference to the extract. (20)**

Expect candidates to clearly identify and discuss why the memoir in TEXT 1 has proven to be so popular, with reference to both content and style. Answers should be supported by reference to the text.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- Arresting imagery of suffering including “a last violent protest against the hopelessness of imminent death”.
- The universality of human experience that he discusses – love, death, suffering, survival etc.
- He has survived the unimaginable
- He quotes Nietzsche, who wrote that “He who has a why to live for can bear with almost any how.”
- Collective “we” when describing experiences of his own learning process: “We had to learn ourselves and, furthermore, we had to teach the despairing men, that it did not really matter what we expected from life, but rather what life expected from us”.
- Anecdote – describing the moment he felt his wife’s presence while being insulted by the guard.
- Profound expressions and memorable ideas e.g. “Suffering is an ineradicable part of life, even as fate and death. Without suffering and death human life cannot be complete.”
- Etc.

QUESTION B - 50 Marks

Experience and reflection creates insight. Write an introduction to a collection of essays written by young people reflecting on their experience of growing up in Ireland in the 21st century. Describe some of the defining collective experiences, the insights they have learned and advice they may share with the future teens of Ireland. (50)

Allow for a variety of approaches to the task.

Mark ex 50 by reference to the criteria for assessment.

- P:** Understanding of genre – (P) **introduction to a collection of essays** – (1) written by young people reflecting on their experience of growing up in Ireland in the 21st century, (2) describing some of the defining collective experiences, (3) what insights they have learned and (4) advice they may share with the future teens of Ireland – 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.**

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

P15	
C15	
L15	
M5	

TEXT 2 – WINTERING – A TIME TO REFLECT AND RECOVER**QUESTION A – 50 Marks**

- (i) **Based on your reading of TEXT 2 above, outline three of the reasons humans should cherish the “fallow season”. Support your response with reference to the text. (15)**

Expect candidates to clearly outline three of the reasons humans should cherish the “fallow season” that Kellaway highlights. Answers should be supported with reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- “ We may never choose to winter, but we can choose how”
- “Winter is the physical expression of facing a difficult time” and we must learn to have a positive attitude to those challenges e.g. cooking in the autumn
- “she stirs our appetite for the quiet described” making us look forward in anticipation to the times we can relax and unwind in the winter
- In winter “ a prayer utters itself” and even if we didn’t expect it winter “opens up a space in which to host thoughts” and the time to reflect
- The descriptions of winter change our perception of what positives winter can bring e.g. winter sea swimming
- Etc.

- (ii) **In TEXT 2, Kellaway, highlights that she “loves the surprises of this book”. With reference to any text on your Leaving Certificate course, identify an image, moment or episode that pleasantly surprised you. Explain why this was a pleasant surprise. (15)**

Expect candidates to identify an image, moment or episode that pleasantly surprised them from any text they have studied as part of their Leaving Certificate course and explain why this was a pleasant surprise.

Mark ex 15 by reference to the criteria for assessment.

- (iii) **With reference to both content and style, identify and discuss four elements of the writer’s style, evident in TEXT 2, that contribute to making this a good example of a review. Support your answer with reference to the text. (20)**

Candidates should identify and discuss four elements of the writer’s style (style and content), evident in TEXT 2, that contribute to making this a good example of a review.

Mark ex 20 by reference to the criteria for assessment.

Indicative material:

- It identifies the genre: “in keeping with other memoirs – it begins with what we are braced to predict will be a catastrophe.”
- Identifies what the book is about: “That is what this book is about: learning to recognise the process, engage with it mindfully, even to cherish it.”
- She includes examples of what the book is about: “entertaining account of a visit to Stonehenge for the winter solstice”.
- Reviews the content and the writing style: “There is so much to treasure here – most of all, her fantastic descriptions of swimming in a winter sea”
- Her assessment: “Reading this book is like slipping into a fur coat.”
- Concludes with an overall view: “A descriptive and captivating read”.
- Etc.

QUESTION B - 50 Marks

Look at the photograph on page 4 and imagine yourself spending the winter in a place of natural beauty to give yourself an opportunity to escape the chaos of everyday life. Write a reflective journal entry inspired by the landscape, sharing your personal appreciation for the natural world, criticising humanity's exploitation of our natural resources and outlining your views for the future of the planet.

(50)

Allow for a variety of approaches to the task. Expect candidates to write a **(P)** reflective journal entry (1) inspired by the landscape. Candidates should engage with all aspects of the task including (2) sharing your personal appreciation for the natural world, (3) criticising humanity's exploitation of our natural resources and (4) outlining your views for the future of the planet.

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

- P:** Understanding of genre – reflective journal entry inspired by the landscape
Focus on all aspects of the question – sharing your personal appreciation for the natural world, (3) criticising humanity's exploitation of our natural resources and (4) outlining your views for the future of the planet
Freshness and originality
- C:** Sustained focus
Continued control of register
Management and sequencing of ideas, etc.
- L:** Language managed and controlled to engage with a young audience
May be formal or informal
Quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics Etc.

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

TEXT 3 – EAT UP: FOOD, APPETITE AND EATING WHAT YOU WANT**QUESTION A 50 Marks**

- (i) **Based on your reading of TEXT 3 above, outline three interesting insights you gained into how the author views our relationship with food. Support your response with reference to the text. (15)**

Expect candidates to clearly outline three interesting insights you gained into how the author views our relationship with food. Answers should be supported with reference to the text.

Mark ex 15 by reference to the criteria for assessment.

Indicative material:

- “food anchors us in this world” – gives us the energy we need to stay alive
- It becomes the “the very fabric of your moving, breathing, living human body”
- “the division between nutrition and gastronomy, or between food as fuel and food as pleasure” – we can be hungry but also sometimes we eat to enjoy the food
- “the enjoyment we get from our food is intimately connected to the nutritional power of that food” – study showed there was less nutrition from pureed foods as the participants didn’t enjoy the food
- Enjoyment of food is connected to all our senses
- Etc

- (ii) **In TEXT 3, Tandoh, describes how food is a “crucial daily reminder that we are finite, physical things”. With reference to any text on your Leaving Certificate course, identify an image, character, moment or episode that reminded you that humans are finite, physical things. Explain why this reminded you of human frailty. (15)**

Expect candidates to identify an image, character, moment or episode, from the list of prescribed texts for the Leaving Certificate English 2022 course, that reminded them that humans are finite, physical things. Candidates must explain **why** this reminded them of human frailty. Expect a broad interpretation of the phrase “finite, physical things” and “human frailty”.

- (iii) **Identify four features of good descriptive writing evident in the extract. Discuss how the features you have identified add to your enjoyment of the extract. Support your response with reference to the extract. (20)**

Candidates must identify four features of good descriptive writing evident in the extract and discuss how the features added to their enjoyment of the extract. Answers should be supported with reference to the text (Text 3).

Mark ex 20 by reference to the criteria for assessment.

Indicative material

- Relatable imagery – “unremarkable as a floppy petrol-station cheese sandwich” - accessible for a variety of readers.
- Sibilance – “salty sharpness” – memorable.
- Onomatopoeic words and interesting verb choices – “gulps” “guzzle”, and “tumbles” - adds lively expression.
- Sensuous descriptions – “Because somehow, the feeling of your belly rumbling, or the prickling excitement that floods your mouth at the thought of a great meal” readers can imagine their mouths watering.
- Captures how the reader feels in new and interesting ways: “niggling desire for an After Eight as the superfluous pleasure-seeking that it is”.
- Varied descriptions for the same feelings: “hunger”, “extraneous craving”, “sensory, pleasure-centric appetite”, “belly rumbling” – reader doesn’t get bored.
- Humorous imagery: “smuggling silent farts” – memorable.
- Etc.

QUESTION B 50 Marks

You have been asked to write a speech to be delivered to your school community warning them about the pitfalls of fad diets and unqualified social media influencers giving poor dietary advice, reminding them that eating is one of life's greatest pleasures which helps us celebrate our successes (from a birthday cake to a family get-together), introduces us to new cultures and - when we cook and eat together - connects us with the people we love. (50)

Expect candidates to present their answer as a (P) speech. Allow a broad range of content and style (formal, informal etc.) but answers should focus on responding to the question: (1) pitfalls of fad diets and unqualified social media influencers giving poor dietary advice, (2) reminding them that eating is one of life's greatest pleasures which helps us celebrate our successes, (3) introduces us to new cultures and - (4) when we cook and eat together - connects us with the people we love.

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

- P:** Understanding of genre – a speech
Focus on all aspects of the question – pitfalls of fad diets and unqualified social media influencers giving poor dietary advice, reminding them that eating is one of life's greatest pleasures which helps us celebrate our successes (from a birthday cake to a family get-together), introduces us to new cultures and - when we cook and eat together - connects us with the people we love.
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 outline of the criteria for assessing the shortlisted books
Quality of expression, style, fluency, etc.
- M:** Accuracy of mechanics Etc.

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

P15	
C15	
L15	
M5	

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.

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

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

1. In TEXT 2, Kellaway describes reading *Wintering* is “like slipping into a fur coat”.

Write a discursive essay about the pleasure to be found in reading.

Allow for a variety of approaches to the task. Allow for a broad interpretation of “pleasure”.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – discursive essay about the “The pleasure to be found in reading”.
Understanding of genre – the effective use of some elements of informative and argumentative writing
originality and freshness, etc.
- C:** The extent to which the perspective is successfully sustained and developed effective shaping of the
article sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics

P30	
C30	
L30	
M10	

2. TEXT 1 describes Viktor Frankl’s statement that our last freedom is to “choose one’s attitude in any given set of circumstances”.

Write a personal essay in which you reflect on how your attitude in a given set of circumstances influenced the outcome.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a personal essay which reflects **on how your attitude in a given set of circumstances influenced the outcome**.
Understanding of genre – the effective use of some elements of personal essay e.g. e.g. reflective insights, confessional tone, individual observation, use of personal pronoun, anecdotes, etc.
originality and freshness, etc.
- C:** The extent to which the personal approach is successfully sustained and developed effective shaping of the essay
Sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics

P30	
C30	
L30	
M10	

3. In TEXT 1, Viktor Frankl states, “No man and no destiny can be compared with any other man or any other destiny”.

Write a feature article for a magazine where you advise the readers about the pitfalls of comparing ourselves to others and how we perceive them/their lives through the lens of social media. The article may be serious or light-hearted.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P: Focus – a feature article for a magazine in which candidates advise the reader about the pitfalls of comparing ourselves to others and how we perceive them/their lives through the lens of social media
Understanding of genre – the effective use of some elements of informative, persuasive and argumentative writing
Originality and freshness, etc.
- C: The extent to which the perspective is successfully sustained and developed effective shaping of the article sequencing and management of ideas, etc.
- L: Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M: Accuracy of mechanics

P30	
C30	
L30	
M10	

4. In TEXT 2. Kate Kellaway describes how *Wintering* “begins with what we are braced to predict will be a catastrophe”.

Write a short story which begins with a catastrophe.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P: Focus – a narrative which begins with a catastrophe.
Understanding of genre – the effective use of some elements of short story e.g. setting, characterisation, narrative shape, resolution, atmosphere, dialogue, tension, narrative voice etc.
originality and freshness, etc.
- C: The extent to which the narrative is successfully sustained and developed
Effective sequencing and management of ideas, etc.
- L: Quality and control of narrative language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M: Accuracy of mechanics Etc.

P30	
C30	
L30	
M10	

5. In TEXT 3 Tandoh refers to Fifth Sense, “a charity for those who suffer from a loss of smell or taste”.

Write a short story which centres on a character who has developed a unique sixth sense.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a short story which centres on a character who has developed a unique sixth sense. understanding of genre – the effective use of some elements of short story e.g. setting, characterisation, narrative shape, resolution, atmosphere, dialogue, tension, narrative voice etc. originality and freshness, etc.
- C:** The extent to which the personal approach is successfully sustained and developed effective shaping of the essay equencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics Etc

P30	
C30	
L30	
M10	

6. The theme of TEXTS 1, 2 and 3 is meditation.

Write a speech to be delivered to a World Youth Conference on the importance of taking time to reflect, ruminate and process our experiences in the busy world in which we live.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a speech, giving the candidate’s view of the importance of taking time to reflect, ruminate and process our experiences in the busy world we live in. Understanding of genre – the effective use of some elements of informative, persuasive and argumentative writing originality and freshness, etc.
- C:** The extent to which the perspective is successfully sustained and developed effective shaping of the article sequencing and management of ideas, etc.
- L:** Quality and control of language e.g. style, clarity, vocabulary, syntax, punctuation, etc.
- M:** Accuracy of mechanics Etc.

P30	
C30	
L30	
M10	

7. In TEXT 2, Kate Kellaway describes winter as a season to reflect and recover.

Write a descriptive essay reflecting on our relationship with a season of your choice.

Allow for a variety of approaches to the task.

Mark ex 100 by reference to the criteria for assessment.

- P:** Focus – a descriptive essay **reflecting on your relationship with a season of your choice.**
Understanding of genre – the effective use of some elements of descriptive writing e.g. imagery, use of setting, anecdote, creation of atmosphere, attention to detail, quality of observation, appeal to the senses, etc.
Originality and freshness, etc.
- C:** The extent to which the descriptive writing is successfully sustained and developed
effective shaping of the essay
sequencing and management of ideas, etc.
- L:** Quality and control of descriptive language e.g. style, vocabulary, syntax, punctuation, Etc.
- M:** Accuracy of Mechanics Etc.

P30	
C30	
L30	
M10	

PAPER 2 - SECTION 1

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

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.

Note 2 – NO ANSWER ON A SHAKESPEAREAN TEXT

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

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 1 – THE SINGLE TEXT (60 marks)**A All the Light We Cannot See – Anthony Doerr**

- (i) **'It is true that those we meet can change us, sometimes so profoundly that we are not the same afterwards.'**
To what extent do you agree or disagree with this statement in relation to the character Werner, in *All the Light We Cannot See*? Develop your response with reference to the text. (60)

Candidates are free to agree or disagree with the statement that *"those we meet can change us sometimes so profoundly that we are not the same afterwards."* Answers should be supported by reference to the text.

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

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

Code: TC for those we meet change us

Code: NA for not the same afterwards

Indicative material:

Candidates might argue that Werner is changed by his involvement with various characters or they might argue that he is predisposed to develop into the person he becomes, regardless of his interaction with other characters.

- Werner is an orphan. The early childhood trauma of losing both parents leaves him susceptible to being influenced by others as he yearns to be loved and have his actions validated by a parental figure.
- Frau Elena encourages Werner and believes in him. Even when separated he hears her tell him that he can achieve bigger things and will go far.
- Jutta acts as Werner's moral conscience. As his younger sister she seems to have a greater understanding of the world: "lie to yourself Werner but don't lie to me". We judge his code of conduct and moral compass based on how he thinks about his sister and the amount of communication he has with her.
- Dr. Hauptmann encourages Werner to use his intelligence to triangulate radio transmissions. "It's only numbers", he tells him. Werner seeks his approval and is more susceptible to becoming a weapon in Nazism as they use his intelligence to find and kill enemies of Nazism.
- Frederick makes Werner see that people have choices in life. He refuses to comply with orders that he is uncomfortable with. He won't throw water over a prisoner. This leads to him becoming a target. Werner does things that he can, like polish his shoes, but he never openly stands up for his friend.
- Guilt over Frederick's attack haunts Werner and he thinks about how his friend would have acted in a given situation.
- Henri LeBlanc's radio broadcasts stay with Werner his entire life. He introduces him to concepts and theories that have a profound impact on Werner's intelligence, stirring an interest in Science.
- Marie Laure's vulnerability, the nostalgia for the radio broadcasts of his childhood and all they represent to Werner, eventually lead Werner to do the right thing and save Marie Laure.
- Werner dies prematurely before we can see how influential his time with Marie Laure was.
- Etc.

OR

(ii) **“Anthony Doer uses a variety of literary techniques to create an engaging and powerful narrative.”**

Using suitable reference to the novel, discuss how the narrative style and distinctive symbolism associated with the characters successfully created a powerful and engaging narrative. (60)

Candidates should “discuss how the narrative style and distinctive symbolism associated with characters successfully created a powerful and engaging narrative”. Candidates should deal with all aspects of the question, though not necessarily equally. Answers should be supported by reference to the text.

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

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

Code: NE “narrative style” creates a “powerful and engaging narrative”.

Code: SC “symbolism associated with characterisation” “powerful and engaging narrative”.

Indicative material:

- Narrative structure is unique. The story is non-linear, and non-chronological with two main characters. The reader anticipates when these two characters will meet.
- The growth and development of two characters over the course of the novel engages the reader in their parallel stories at a time when personal growth was very difficult.
- The juxtaposition of these two characters is an interesting element of the story. Werner and Marie-Laure are two sides of a coin: she helped broadcast Allied intelligence, he joined the Nazis; they have significant relationships in that her compassionate father is reflected in his sister's morals; and she is blind literally, he figuratively. For Werner, he can see the visible light, but not the emotions that Marie-Laure can sense such as how she perceives her father's mood in colour, and thus they represent the two types of light. This is a direct link to the title.
- Blindness, ironically, leads Werner to spiritual enlightenment. When Werner is in the Hotel of Bees, in “total darkness” he must examine his own conscience.
- Doer varies his writing style. When writing about Marie-Laure, Doerr utilises a distinct number of complex literary devices, such as anaphora. The striking prose mimics the girl's view of the world, every noise and every knock sticking firmly in her memory. Whilst writing about Werner, Doerr employs the use of short, static sentences that echo the technology of radio that he is so fascinated by (e.g. “Werner risks a single glance at his sister. Her attention stays fixed on the visitor”).
- Parallels engage the reader throughout the novel. This acts as a form of foreshadowing when we learn of one character experiencing separation.
- Distinctive imagery associated with the characters adds to our engagement with the characters.
- For example, Marie-Laure is associated with whelks and when Marie-Laure chooses that as her code name, the reader knows that Marie-Laure is a survivor like the whelks.
- Daniel Le Blanc is associated with the wooden model as he attempted to create certainty for his daughter in a time when there was chaos in the world.
- Other major symbols include the radio (associated with Werner) – a symbol of hope which develops one of the major themes of connection (“it ties a million ears to a single mouth”).
- The sea of flames itself is a symbol of human greed which brings out the worst in humans who want to harness the jewel for themselves; etc.

- Characterisation is often supplemented with interesting metaphors. For example, Doer describes Marie Laure meeting Uncle Etienne for the first time: "Her great-uncle seems kind, curious, and entirely sane. Stillness: this is what he radiates more than anything else. The stillness of a tree. Of a mouse blinking in the dark." Even though Marie Laure cannot see him she feels Etienne's presence in her own way. She recognises that there is something different about Etienne, which we as a reader eventually attribute to the strength he has, despite his PTSD.
- Volkheimer is associated with the Italian music of Vivaldi. The reader sees that he is more than just a "tool" for the Nazis to use. It also hints that Volkheimer, like Werner, must hide his individualism that goes against the Nazi ideology.
- Doer blends many different genres which keep the reader guessing, never certain of which element of the story will be developed or where the plot will go. For example, Etienne's house is described using features of gothic writing, whilst Von Rumpel's story features elements of a thriller and the connection between Marie Laure and Werner leads the reader to believe there could be a romance blossoming.
- The historical realism adds to the reader's enjoyment of the story. From the documented exact number of buildings destroyed in Saint Malo to specific references to Nazi practices. There are times when the reader's enjoyment is enhanced when they can make connections to real events or references. The way Doer humanises Werner, a Nazi soldier, in a way that allows the reader to sympathise with him despite all the terrible things he has been involved in, is powerful.
- Etc.

B A Doll's House – Henrik Ibsen

- (i) **“The problem of operating within defined gender roles is a significant issue for the characters in the play.”**

Using suitable reference to the play, discuss how operating within their gender roles causes significant issue for the characters in the play. (60)

Candidates should deal with all aspects of the question, including “the problem of operating within defined gender roles” is a “significant issue for the characters in the play”. Answers should be supported by reference to the text.

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

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

Code: GR for defined gender roles

Code: SI for significant issue for the characters in the play

Indicative material:

- The marriages of Krogstad and Mrs. Linde were based on necessity rather than love, and were unhappy.
- Nora and Torvald married based on love but their marriage is still based on strict societal rules that govern their marriage according to the gendered expectations.
- Nora is treated like a child by the other characters. Torvald calls her his “pet” and his “property,” and implies that she is not smart or responsible enough to be trusted with money.
- Nora broke the rules of marriage in order to save her husband’s life—this is an act of love that society condemns as she is a woman.
- Nora gets some copying work to pay back her loan. In spite of the fact that she found the novelty of earning money stimulating, she could not share the excitement with her husband as working and making money is not considered her domain.
- Nora’s naivety that her husband is merely playing a role in society but loves her more than his reputation costs her dearly. She becomes disillusioned with marriage and society.
- Nora has pretended to be someone she is not in order to fulfill the role that Torvald, her father, and society at large have expected of her by singing, dancing and “performing”.
- Torvald is expected to play the role of the provider and therefore by borrowing money, Nora acts outside of the gendered role that’s expected of her.
- The tarantella symbolises a side of Nora that she cannot normally show. It is a fiery, passionate dance that allows Nora to drop the façade of the perfect mild-mannered Victorian wife. Torvald enjoys her “performance”.
- Both Torvald and Krogstad are very ambitious, driven not only by the need to provide for their families but also by a desire to achieve higher status. They are both deeply concerned with their reputation.
- Torvald believes that he is in control of all the decisions in the household, even down to what Nora wears as a Christmas costume, until the very end when Nora wants to leave and he can’t stop her.
- Nora uses her femininity to appease men. For example, when Dr. Rank tells her about his imminent death, Nora distracts him with her flirtatious behaviour and tells him he needs to imagine her dancing the tarantella “just for [you]”
- Krogstad’s harsh judgement of Mrs. Linde’s actions reflect the stereotype of women as frivolous and materialistic.
- Etc.

OR

- (ii) **To what extent do you agree or disagree that Nora's behaviour throughout the play has unintended consequences? Develop your response with reference to the text.** (60)

Candidates are free to agree or disagree with the statement that "Nora's behaviour throughout the play has unintended consequences". Candidates might argue that this statement is not entirely true and discuss how Nora's behaviour has either intended or unintended consequences or they might offer a mixed response.. Answers should be supported by reference to the text.

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

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

Code: OB for the Nora's behaviour

Code: UC for unintended consequences

Indicative material:

- Nora goes along with her treatment as a child. She plays up to the role by sneakily eating macaroons, responding to her pet names, etc., but naively seems to believe everyone is just role playing.
- "I have been performing tricks for you, Torvald," she says during her climactic confrontation with him. Nora comes to realise that in addition to her literal dancing and singing tricks, she has been putting on a show throughout her marriage.
- Nora defies her husband in seemingly minor ways – eating macaroons and swearing. Gradually her need to rebel escalates, culminating in her walking out on her husband and children.
- Nora borrows the money as an act of love to save her husband. Yet this was an unacceptable act within the confines of strict societal rules.
- Nora's fear of the secret getting out is not a fear that she will end up shamed and punished, but rather is based on her certainty that Torvald will protect her by taking the blame, and in so doing will ruin himself.
- Dr. Rank secretly falls in love with Nora. Her flirtatious behaviour around him has led him to develop these feelings e.g. the tarantella dance "just for him".
- Nora develops her friendship with her husband's friend Dr. Rank, unwittingly helping her husband's use of Dr. Rank's unhappiness to illuminate their happiness – "His suffering and his loneliness seemed almost to provide a background of dark cloud to the sunshine of our lives".
- Nora accuses both Torvald and her father of treating her like a doll, and compares her life to a doll's house.
- Etc.

C OTHELLO – William Shakespeare

- (i) **“The problem of maintaining personal integrity in decision making is a significant issue for the characters in the play.”**

Using suitable reference to the play, discuss how maintaining personal integrity in decision making causes significant issues for the characters in the play. (60)

Candidates should deal with all aspects of the question, including “maintaining personal integrity in decision making” is a “significant issue for the characters in the play”. Answers should be supported by reference to the text.

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

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

Code: ID for maintaining personal integrity in decision making

Code: SI for significant issue for the characters in the play

Indicative material:

- Characters find themselves in situations where they allow themselves to compromise their morality when it comes to the choices they make.
- Initially, Othello prides himself on his honour and integrity. However, when his love for Desdemona is tested by Iago’s innuendos, he chooses to believe Iago’s lies. This compromises his morals, as he appoints himself Desdemona’s judge and executioner. His insecurities contribute to his questionable choices. Othello justifies his killing of Desdemona as the actions of ‘an honourable murderer’ and that he will be making the world a better place.
- Roderigo’s choices reveal his flouting of moral standards. He has no qualms about participating in Iago’s plot to break up Othello and Desdemona’s marriage. He allows himself to be persuaded by Iago to kill Cassio, a treacherously evil act.
- Cassio’s decision to give in to peer pressure, even though he knows he is in charge of the watch that night, is dereliction of duty. The consequences of his choice are serious as he loses his position as Othello’s lieutenant, as well as the trust and friendship of a man he greatly admires.
- When Brabantio learns that Othello and Desdemona have eloped, he allows his prejudice and bigotry to control him. His accusation that Othello has bewitched his daughter has no basis in the truth. When Desdemona chooses her husband over her father, he disowns her.
- Emilia makes a poor moral decision by choosing to keep the handkerchief that Desdemona accidentally loses. Even when she is aware of how devastated Desdemona is by the loss of Othello’s first gift to her, she says nothing. Her choice makes her an unwitting accomplice to Desdemona’s death. When she does reveal her actions, it is too late.
- Desdemona’s passive acceptance of Othello’s abusive treatment might also be considered a questionable moral choice. Had she stood up to Othello and challenged him, her fate might have been different.
- The issue of being guided by morals when making choices is of no significance at all to Iago, since he has no moral compass and he hates everything that is good in the world, acting only out of self-interest.

OR

- (ii) **To what extent do you agree or disagree that Othello's behaviour throughout the play has unintended consequences? Develop your response with reference to the text.** (60)

Candidates are free to agree or disagree with the statement that "Othello's behaviour throughout the play has unintended consequences". Candidates might argue that this statement is not entirely true and discuss how Othello's behaviour has either intended or unintended consequences or they might offer a mixed response. Answers should be supported by reference to the text.

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

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

Code: OB for the Othello's behaviour

Code: UC for unintended consequences

Indicative material:

- When Othello married Desdemona, he did not expect Brabantio's extreme opposition and prejudice. Brabantio's warning to Othello about Desdemona's betrayal is later exploited by Iago.
- Othello does not expect Iago's resentment and jealousy when he appoints Cassio as his lieutenant. This spurs Iago's wrath and gives him reason to destroy Othello, Cassio and Desdemona.
- In naively trusting Iago and placing Desdemona in his care, Othello unwittingly plays into Iago's hands, giving him the opportunity to advance his evil plan.
- Othello's gullibility in believing Iago's insinuations about Cassio and Desdemona, as well as his insecurities about being an outsider, makes him more inclined to trust Iago, rather than Desdemona and Cassio.
- Desdemona's love is so essential to Othello that her assumed betrayal leads to his uncontrollable jealousy and ultimately destroys his and others' lives. Othello allows his insecurities and emotions to overwhelm his reason.
- Othello's response to the brawl shows Iago how quickly Othello becomes angry and loses control. Othello's dismissing Cassio and appointing Iago as lieutenant, places Iago in a better position to influence and manipulate him.
- Othello's demanding 'ocular proof' gives Iago the opportunity to strengthen his hold over Othello. This has the unintended consequence of Iago's having to adapt his plan to ensure the deaths of anyone who might expose his machinations.
- Othello's fit prevents him from directly confronting Cassio, and gives Iago complete mastery over him.
- Othello's eavesdropping strengthens his belief in Desdemona's infidelity. His integrity is called into question and leads to the diminishing of his noble character. Othello's striking of Desdemona leads to his losing the respect of those who previously admired him.
- Othello's behaviour has consequences for others, such as Desdemona's acting out of character by lying about the handkerchief. This hardens Othello's suspicions against her.
- Othello is very clear in his intention to mete out justice on Desdemona at the end of the play. However, it may be argued that at this point he had lost the capacity for logical thought.
- Othello's military background and the value he places on male honour influences his decision to become Desdemona's judge and executioner and to justify himself as an 'honourable murderer'. He was also deeply afraid of being "cuckold'd"
- When Othello realises the truth about Desdemona's innocence, he cannot live with his conscience and puts an end to his life.

D Frankenstein – Mary Shelly

- (i) **'It is true that those we meet can change us, sometimes so profoundly that we are not the same afterwards.'**

To what extent do you agree or disagree with this statement in relation to the Viktor Frankenstein in *Frankenstein*? Develop your response with reference to the text.

(60)

Candidates are free to agree or disagree with the statement that *"those we meet can change us sometimes so profoundly that we are not the same afterwards."* Answers should be supported by reference to the text.

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

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

Code: TC for those we meet change us

Code: NA for not the same afterwards

Indicative material:

Candidates might argue that Viktor Frankenstein is changed by his isolation and loss of the various characters in his life or they might argue that he is predisposed to develop into the monster he becomes due to his arrogance, regardless of his interaction with other characters.

- Victor turns himself into a god, a creator, by bringing his monster to life, this only highlights his fallibility when he is completely incapable of fulfilling the responsibilities that a creator has to its creation.
- Henry Clerval – Victor's dear friend from childhood. Victor describes Clerval as having a vast imagination, a sensitive heart, and boundless love of nature. Clerval serves as Victor's guiding light throughout Frankenstein, selflessly helping Victor but never prodding him to reveal his secrets.
- M. Waldman – Victor's chemistry professor at Ingolstadt. He supports Victor's pursuit of "natural philosophy," especially chemistry, and becomes a mentor to Victor. Victor becomes lost in his studies. He removes himself from human society, and therefore loses sight of his responsibilities and the consequences of his actions.
- The monster seeks vengeance on Viktor and wants him to be as isolated as he is. He succeeds by killing those closest to Viktor.
- Viktor's loss of his new innocent and pure wife as well as his devoted father in quick succession, at the hands of his own creation lead him on a path of vengeful action.
- The monster himself is changed profoundly from the creature who began his life as a compassionate, misunderstood soul searching for love. Viktor's inaction to create a female companion for him and his rejection led to the creature transforming into the monster he always appeared to be.
- The desire for revenge transforms both Victor and the monster into true monsters that have no feelings or desires beyond destroying their perceived enemy.
- Etc.

OR

(ii) **“Mary Shelley uses a variety of literary techniques to create an engaging and powerful narrative.”**

Using suitable reference to the novel, discuss how the narrative style and distinctive symbolism successfully created a powerful and engaging narrative. (60)

Candidates must discuss how Shelley’s “use of a variety of literary techniques” successfully creates a powerful and engaging narrative. Candidates should deal with all aspects of the question, though not necessarily equally. Answers should be supported by reference to the text.

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

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

Code: N/G narrative style/distinctive symbolism

Code: PEN powerful and engaging narrative

Indicative material:

- Mary Shelley uses a technique called embedded narrative. In an embedded narrative, the main story is told within a framing narrative. Mary Shelley starts with a framing narrative (Walton’s letters to his sister), before moving to the main narrative (Victor’s story) and then contained within this is the Monster’s story of survival and how he learns from the De Lacey family.
- There are three separate narrators. As readers, we learn directly about Robert Walton’s expedition in his own words. He then meets Victor Frankenstein and his narrative is told to us through the letters which Robert Walton is writing to his sister. Finally, we hear the Monster’s account of his development, but this is conveyed to us by Victor, which is in turn told to Walton who is telling it both to his sister and to us as readers. The novel then returns to Victor’s point of view and then finally to Walton’s framing narrative.
- The reader must put together their own views and ideas based on what they hear from the different narrators.
- The moon is associated with the monster. The moon fills the Monster with a sense of pleasure and wonder and acts as a guiding light in the absence of any human contact. Usually it is mentioned by Shelley just before the monster appears.
- It is possible to see the Monster as the dark side of Victor’s nature. In creating the monster Viktor gave up human connection in pursuit of knowledge that allowed him to create the monster.
- Particularly in Frankenstein’s narration, the description of scenery often reflects his mental state at the time of the scene. Take, for example, the morning after he brought the monster to life and fled his home it is “dismal” and “wet”.
- Light symbolises enlightenment in Frankenstein. For example, Walton expects to find the secrets of the universe unveiled in the North Pole, which he describes as “a country of eternal light.”
- The novel as a whole is rife with foreshadowing because of the narrators’ retrospective perspective and disposition toward regret.
- The story alludes to Genesis, Prometheus, and various other literary texts.
- One of the primary threads in the book is that the scientific progress purported by Frankenstein actually affects pain and destruction, and might ultimately be socially regressive. Such a notion of ‘progress’ is paradoxical.
- Etc.

E The Picture of Dorian Gray – Oscar Wilde

- (i) **'It is true that those we meet can change us, sometimes so profoundly that we are not the same afterwards.'**

To what extent do you agree or disagree with this statement in relation to the character Dorian Gray, in *The Picture of Dorian Gray*? Develop your response with reference to the text. (60)

Candidates are free to agree or disagree with the statement that *"those we meet can change us sometimes so profoundly that we are not the same afterwards."* Answers should be supported by reference to the text.

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

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

Code: TC for those we meet change us

Code: NA for not the same afterwards

Indicative material:

Candidates might argue that Dorian is changed by his involvement with various characters or they might argue that he is predisposed to develop into the person he becomes, regardless of his interaction with other characters.

- Dorian's meeting Basil and his painting of Dorian's portrait makes Dorian aware of his beauty. This encourages his narcissism.
- Lord Henry exposes Dorian to the theories of Aestheticism and Hedonism, which motivate him to embark on a life of sensory pleasure, and to value art, youth and beauty above everything else. It is this meeting that changes Dorian from the somewhat naive and wilful young man he was to the morally corrupt person he becomes.
- Dorian is motivated to wish that the portrait should age instead of him because of his interaction with both men.
- When Dorian realises that his wish has been fulfilled, he feels that the portrait absolves him of responsibility for any of his dubious actions. It gives him the licence to indulge in immoral behaviour.
- Dorian's meeting of Sibyl has the potential to inspire him to love and goodness.
- However, he rejects her when she no longer displays artistic competence. Dorian's brief interaction with Sibyl has the opposite effect of keeping him 'straight' when he is persuaded by Lord Henry to view her as a pleasurable passing fancy and her death as a mere artistic expression.
- Dorian is aware of the danger posed by Lord Henry's controversial statements, describing them as 'poisonous'. He is, however, intrigued and enticed by them. This suggests a conflict within Dorian that his under-developed sense of morality is unable to process.
- Dorian's guilt is undermined by his continued interactions with Lord Henry. The yellow book is an extension of Lord Henry's influence on him.
- James Vane raises Dorian's awareness that there are consequences to his actions and makes him realise that he cannot live only via the senses.
- Candidates might refer to the negative influence that Dorian has on others, which in turn strengthens his resolve to avoid responsibility.
- Candidates might argue that Dorian is always going to become a person of questionable integrity. He is initially seen as 'petulant' and 'wilful'. He chooses to live a life of excess and self-indulgence, becoming involved in increasingly sinful behaviour.

OR

- (ii) **“Oscar Wilde uses a variety of literary techniques to create an engaging and powerful narrative.” Using suitable reference to the novel, discuss how his narrative style and distinctive imagery successfully created a powerful and engaging narrative. (60)**

Candidates must discuss how Wilde’s “narrative style and distinctive imagery” successfully create a powerful and engaging narrative. Candidates should deal with all aspects of the question, though not necessarily equally. Answers should be supported by reference to the text.

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

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

Code: N/G narrative style/gothic imagery

Code: PEN powerful and engaging narrative

Indicative material:

- Plot point of the relationship between Dorian and the painting: Dorian does not age but the painting does. Dorian had said he’d “give his soul” to “always be young”. Adds a supernatural element to the story.
- Expectation for evil within a gothic text – Lord Henry exerts a “poisonous” influence over Dorian Gray, when he creates Dorian’s fear of growing old: “beauty is a form of genius”.
- Wilde effectively creates distinctive atmospheres e.g the room the painting is in is full of shadows.
- Wilde cleverly juxtaposes regular sounds with the fear of the unknown which adds scary or sinister undertones. For example, “from the bar came the sounds of horrible laughter. In others drunkards brawled and screamed”. In appearing together it suggests they are linked, adding extra layers of possible meaning.
- Wilde describes Dorian as gaining “suddenly an uncontrollable feeling of hatred for Basil Hallward... the strong emotions of a hunted animal came over him”. Wilde shows the turning point in Gray’s character development. Dorian’s devolvment into a monstrous, unnatural figure is stained with bloody colours.
- Wilde uses colours symbolic of purity and innocence, sin and gore, at crucial moments. One of the first noticeable examples is when Sybil’s Vane’s body is described as “little” and “white”, emphasising her ruined purity.
- The painting represents beauty, mortality, time, and art, all the major themes of the book, and its degradation literally presents to us the dangers inherent in these ideas.
- The painting could almost be considered as a character itself but it is not given any dialogue.
- Wilde makes effective use of “doubling” as Dorian acts normally, even charmingly in the society, but he also has the dark side of life as a murderer.
- The point of view used in The Picture of Dorian Gray is the third person omniscient narration. This style of narration allows the reader to set themselves in the story with an unbiased perspective and see the emotions and chemistry as the characters do while also having insight that the characters do not.
- Wilde is famous for his epigrams, and the novel furnishes many examples, almost all of them uttered by Lord Henry Wotton. “A man cannot be too careful in the choice of his enemies,” he tells his friend Basil. The humorous effect is gained by a reversal of the expected meaning, since it would be natural to expect to hear “friends” instead of “enemies.” The reversal creates a comic surprise.
- Etc.

SECTION II – THE COMPARATIVE STUDY (70 marks)

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

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

GENERAL

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

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

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

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

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

Note re 2022 changes: All three modes are included. The candidate must answer on **one** mode. Single questions (marked out of 70) will require students to refer to at least two texts. The same criteria for assessment will apply regardless of whether candidates refer to two or three texts when responding to 70-mark questions. Two-part questions (marked out of 30 and 40) will require candidates to refer to one text in answer to part (a) and two other texts in answer to part (b).

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

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

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

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

List of texts prescribed for comparative study, for examination in the year 2022

ADICHIE, Ngozi Chimimanda	<i>Americanah</i>
ATKINSON, Kate	<i>Behind the Scenes at the Museum</i>
ATWOOD, Margaret	<i>The Handmaid's Tale</i>
AUSTEN, Jane	<i>Persuasion</i>
BARRY, Sebastian	<i>Days Without End</i>
BRONTË, Emily	<i>Wuthering Heights</i>
DOERR, Anthony	<i>All the Light We Cannot See</i>
DONOGHUE, Emma	<i>Room</i>
ELIOT, George	<i>Silas Marner</i>
ISHIGURO, Kazuo	<i>Never Let Me Go</i>
LEVI, Primo	<i>If This Is A Man</i>
O'CONNOR, Nuala	<i>Miss Emily</i>
O'CONNOR, Joseph	<i>Star of the Sea</i>
PEACE, David	<i>The Damned Utd.</i>
RASH, Ron	<i>The Cove</i>
SHELLEY, Mary	<i>Frankenstein</i>
TAYLOR, Sarah	<i>The Lauras</i>
WALLACE, Jason	<i>Out of Shadows</i>
WILDE, Oscar	<i>The Picture of Dorian Gray (1891 version)</i>
Drama	
BURKE-BROGAN, Patricia,	<i>Eclipsed</i>
CARR, Marina	<i>By the Bog of Cats</i>
FRIEL, Brian	<i>Philadelphia Here I Come</i>
IBSEN, Henrik	<i>A Doll's House</i>
RAINE, Nina	<i>Tribes</i>
SAMUELS, Diane	<i>Kindertransport</i>
SHAKESPEARE, William	<i>Macbeth</i>
SHAKESPEARE, William	<i>Othello</i>
SOPHOCLES	<i>Oedipus the King</i>
Film	
BREATHNACH, Paddy	<i>Rosie</i>
EASTWOOD, Clint	<i>Unforgiven</i>
ERGUVEN, Deniz Gamze	<i>Mustang</i>
GERWIG, Debra	<i>Ladybird</i>
GRANIK, Debra	<i>Winter's Bone</i>
LANDIS, John	<i>Trading Places</i>
McQUEEN, Steve	<i>Hunger</i>
WILDER, Billy	<i>Some Like It Hot</i>

A CULTURAL CONTEXT

1. **“The world of a text, and how it affects the behaviour of central characters, can influence a reader’s response to the events that take place.”**
Compare the extent to which the above statement is valid in relation to your understanding of the cultural context in each of at least two texts on your comparative course. Develop your answers with reference to your chosen texts. (70)

Expect candidates to compare the extent to which the world of a text (cultural context) and its effect on the behaviour of central characters influences a reader’s response to the events in each nominated text. Candidates should discuss societal structures but may refer to the same or different aspects of cultural context in each of their chosen texts. Answers should be supported by reference to three texts.

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

- P:** Focus on how the cultural context affects the behaviour of central characters and how this can influence the reader’s response to the events that take place/relevance of response/evidence of critical literacy/apt Illustrations of the factor(s) etc.
 In awarding marks for P, consider the following:
Evidence of understanding of comparison under the mode, cultural context
- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.

Code CBR for how “cultural context” affects the “behaviour” of central characters and how this can influence the “reader’s response”.

Indicative material:

- Social groups and how they interact in the world of the text can affect the behaviour of a character
- Expectations, in particular those relating to family, religion, morality, etc., can have considerable influence on a character
- The ways in which other characters respond to crises in social attitudes / values can affect the behaviour of a character
- Religious beliefs, patriarchy, class roles, money, etc. can heighten the difficulty experienced by a character
- Constricting / violent worlds can empower or disempower characters
- Attitudes revealed in key moments can illustrate the behaviour of central characters and can influence a reader’s response to the events that take place,
- Etc.

OR

2. **“The ways in which characters respond to crises or difficulties provides a reader with insights into the social structures of texts.”**
- (a) **Discuss to what extent this statement applies to at least one central character in one of the texts you have studied for your comparative course. Support your answer with reference to the text.** (30)

Expect candidates to discuss the ways in which characters respond to crises or difficulties provides a reader with insights into the social structures of texts. Answers should be supported with reference to the text.

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

- P:** Focus on how their sense of the cultural context was established by focusing on how characters respond to crises or difficulties and how this provides the reader with insights into the social structures of the world/relevance of response/evidence of critical literacy/apt Illustrations of the factor(s) etc.

In awarding marks for P, consider the following:

Evidence of understanding the mode cultural context

- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.

Code CIS for how a sense of the “respond to crises/difficulties” was established in “insights into social structures”.

Indicative Material:

- The ways in which characters respond to crises in social attitudes / values provide insights into the social structures of texts
- The ways in which characters respond to violence or extremely difficult physical challenges affects the experiences and reactions of individuals
- Family, class, gender, money, race, etc. determine the choices and decisions of characters during times of crisis
- Social structures / distribution of power enhance / inhibit character development / fulfillment during a time of crisis
- Desire to challenge / transcend cultural conventions may result in serious consequences for a character during a time of crisis
- Religious beliefs, patriarchy, class roles, money, etc. can heighten the difficulty experienced by characters, etc.

- (b) Compare the extent to which the above statement is applicable to at least one central character in each of two other texts you have studied on your comparative course. Support your answer with reference to the text. (40)**

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

P: Focus on how their sense of the cultural context was established/relevance of response/evidence of critical literacy/apt Illustrations of the factor(s) etc.

In awarding marks for P, consider the following:

Evidence of understanding the mode cultural context

- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.

Code CIS for how a sense of the “respond to crises/difficulties” was established in “insights into social structures”.

Expect students to focus their answers on the way which characters respond to crises or difficulties and how that provides a reader with insights into the social structures of texts from two of their chosen texts and to make clear comparisons in the way they helped to create insights in the general vision and viewpoint.

Students are free to make comparisons independent of their answers to part (a). However, they may choose to refer in an explicit or implicit way to the points made in part (a), etc.

Expect students to make clear distinctions between their chosen texts.

The aspects the student selects may be the same as / different from those discussed in part (a). ** Penalise re-telling of story with a low D grade or less.

Code CIS for how a sense of the “respond to crises/difficulties” was established in “insights into social structures”.

B GENERAL VISION AND VIEWPOINT

1. **“The success or failure of a character’s conflict with society and/or individuals can shape our understanding of the general vision and viewpoint of a text.” With reference to at least two texts on your comparative course, compare the extent to which the success or failure of a character’s conflict with society and/or individual(s) shaped your understanding of the general vision and viewpoint of each of your chosen texts. Support your answer with reference to the texts. (70)**

Expect candidates to compare the extent to which the success or failure of a character’s conflict with society and/or individual(s) shaped their understanding of the general vision and viewpoint of each of their chosen texts. Candidates should discuss the characters’ conflict with society but may refer to the same or different aspects of general vision and viewpoint in each of their chosen texts. Answers should be supported by reference to two texts.

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

- P:** Focus on how the general vision and viewpoint affects the behaviour of central characters and how this can influence the reader’s response to the events that take place/relevance of response/ evidence of critical literacy/apt Illustrations of the factor(s) etc.
In awarding marks for P, consider the following:
Evidence of understanding of comparison under the mode, general vision and viewpoint
- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.

Code S/FCV for how the “success/failure” of a “character’s conflict with society and/or individual(s)” shaped their understanding of the “general vision and viewpoint”.

Indicative material:

- Characters’ reaction to the success or failure of such conflict can affect our understanding of a text’s general vision and viewpoint
- Characters may change their motivation / beliefs / behaviour as a result, which shapes the reader’s understanding of the vision and viewpoint of a text
- Success or failure of a character’s conflict with another individual mirrors a societal conflict in the world of the novel
- Conclusion / resolution of a conflict, or the lack of it, can shape the reader’s understanding of the vision and viewpoint of a text
- Etc.

OR

2. **“Various aspects of texts can provoke a range of emotional responses in readers which aid the construction of the general vision and viewpoint.”**
- (a) **With reference to one text on your comparative course, what aspects of the text shaped your emotional response and helped you to construct the general vision and viewpoint of that text? Develop your response with reference to the text. (30)**

Expect candidates to discuss what aspects of the text shaped their emotional response and helped them to construct the general vision and viewpoint of that text. Answers should be supported with reference to the text.

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

- P:** Focus on what aspects of the text shaped your emotional response and helped them to construct the general vision and viewpoint of that text/relevance of response/evidence of critical literacy/ apt Illustrations of the factor(s) etc.
In awarding marks for P, consider the following:
Evidence of understanding the mode general vision and viewpoint
- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.

Code ARV for “aspects” that shaped “emotional response” which helped construct the “general vision and viewpoint”.

Indicative Material:

- Key moments evoke an emotional response/help establish general vision
- Character/s shape our response and reveal a particular vision
- Impact of author’s approach
- Comic, serious, tragic, realistic
- In constructing the broad outlook of the text
- Imagery, symbols, music engage the reader/help inform viewpoint
- Narrative voice, flashback, special effects determine our response/contribute to the our perspective
- Etc.

- (b) With reference to two other texts on your comparative course, compare the aspects of these texts that shaped your emotional response and helped you to construct the general vision and viewpoint of these texts. (40)**

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

- P:** Focus on how the aspects of these texts shaped their emotional response and helped them to construct the general vision and viewpoint of these texts/relevance of response/evidence of critical literacy/ apt Illustrations of the factor(s) etc.
In awarding marks for P, consider the following:
Evidence of understanding the mode general vision and viewpoint
- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.

Code CRV for “comparing aspects” that shaped “emotional response” which helped construct the “general vision and viewpoint”.

Expect students to compare more than one aspect of two other texts that shaped their emotional response and helped to construct the general vision and viewpoint of these texts. Students are free to make comparisons independent of their answers to part (a). However, they may choose to refer in an explicit or implicit way to the points made in part (a), etc.

Expect students to make clear distinctions between their chosen texts.

The aspects the student selects may be the same as / different from those discussed in part (a). **

Penalise re-telling of story with a low D grade or less.

C LITERARY GENRE

1. **“Our response to a character can be influenced by the literary techniques used to tell the story”.**

Compare the extent to which the above statement is valid in relation to your understanding of the literary genre in at least two texts on your comparative course. Develop your answers with reference to your chosen texts. (70)

Expect candidates to compare the extent to which our response to a character is influenced by the literary techniques used to tell the story. Candidates should discuss literary techniques but may refer to the same or different aspects of literary genre in each of their chosen texts. Answers should be supported by reference to three texts.

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

- P:** Focus on how the response to a character can be influenced by the literary techniques used to tell the story/relevance of response/evidence of critical literacy/apt Illustrations of the factor(s) etc. In awarding marks for P, consider the following:
Evidence of understanding of comparison under the mode, literary genre
- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.

Code RCT for how our “response to a character” is influenced by the literary techniques used to tell the story.

Indicative material:

- Effective use of narrative voice/dialogue/ flashback/ back story/ setting / plot line
- Camera used effectively e.g. close-ups, action shots, special effects, unusual angles or point of view shots
- Voice-overs/music, sound or special effects/editing/use of colour, black and white, etc.
- Soliloquy/asides/silence/special effects/lighting/body language/facial expression /costume/ stage directions, etc. can provide revealing insights
- Judicious choice of language, imagery, symbols, motifs, detail,
- Use of diaries, letters

OR

2. **“No two texts are exactly the same in the manner in which they tell their stories.”**

- (a) **Discuss how the story is told in one text you have studied as part of your comparative course and how that managed to capture your interest in the story being told. (30)**

Expect candidates to discuss how the story is told in one text on their comparative course and how that managed to capture their interest in the story being told. Answers should be supported with reference to the text.

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

- P:** Focus on how their sense of the literary genre/relevance of response/evidence of critical literacy/apt Illustrations of the factor(s) etc. In awarding marks for P, consider the following:
Evidence of understanding the mode literary genre
- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.
- Code HSI** for “how story was told ”and if that captured the candidate’s “interest”

Indicative Material:

- Narration/point of view/ Etc.
- Plot line/ flashback/linear or non-linear/ etc.
- Dialogue/dialect/Lack thereof/etc.
- The setting/structure of society may define behaviour/morals/etc.
- The role of plot in revealing details of the world
- The contribution of characterisation – how the author/director/playwright makes us feel about them
- The contribution of visuals, imagery, music and other effects
- Costume/hair/make-up/props/etc.
- Language/imagery/symbolism
- Etc.

- (b) **With reference to two other texts on your comparative course, compare how the stories were told and how that did or did not manage to capture your interest in the story being told. Support the comparisons you make by reference to the texts. (40)**

In response to 2. (b) you may refer to the same or different ways the stories are told and how that did or did not manage to capture your interest in the story, as those referred to in 2. (a) above.

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

P: Focus on how their sense of how the story was told and if that captured their interest in the story/relevance of response/evidence of critical literacy/apt Illustrations of the factor(s) etc. In awarding marks for P, consider the following:

Evidence of understanding the mode literary genre

- C:** Sustained focus/appropriate management and sequencing of ideas/ coherence/connection(s) effectively substantiated/apt use of examples, key moments, engagement with the texts, etc.
- L:** Language managed and controlled to achieve clear communication throughout/fluency quality of expression, use of comparative language, etc.
- M:** Accuracy of Mechanics Etc.

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

Code HCI for “how the story was told” and if that “captured the candidate’s interest” in the stories

Expect candidates to compare how the stories were told in **two** other texts on their comparative course and if that captured their interest in the stories. Answers should be supported by reference to the texts.

Candidates may refer to the same or different types of behaviour in each of their chosen texts. They may refer to the same or different type(s) of behaviour as those referred to in 2. (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).

Indicative Material:

- Narration/point of view/ Etc.
- Plot line/ flashback/linear or non-linear/ etc.
- Dialogue/dialect/Lack thereof/etc.
- The setting/structure of society may define behaviour/morals/etc.
- The role of plot in revealing details of the world
- The contribution of characterisation – how the author/director/playwright makes us feel about them
- The contribution of visuals, imagery, music and other effects
- Costume/hair/make-up/props/etc.
- Language/imagery/symbolism
- Etc.

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

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

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

50 marks	H1	H2	H3	H5	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

1. (a) **What is the effect of the poet’s use of metaphor? Support your answer with reference to the poem.** (10)

Expect candidates to identify and discuss the effect of the poet’s use of metaphor in the poem. Candidates should refer closely to the text in their answers. Expect an element of personal response.

Mark ex 10 by reference to the criteria for assessment.

- (b) **Identify two images from the poem that make an impact on you and give reasons for your choice.** (10)

Mark ex 10 by reference to the criteria for assessment.

Expect candidates to identify two images and explain their choice. Reward responses that demonstrate engagement with the poem. Expect an element of personal response. Images should be clearly identified.

OR

2. **Discuss the appeal of this poem with reference to the theme, the poet’s use of language and the tone. Support your answer with detailed reference to the poem.** (20)

Expect candidates to focus on (1) the theme of the poem, (2) the poet’s use of language and (3) the tone that is established. Reward responses that demonstrate engagement with the poem. Candidates should deal with all three aspects of the question, although not necessarily equally.

Mark ex 20 by reference to the criteria for assessment.

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

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

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

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

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

Note 2022 changes: One additional poetry question is included. Candidates will be required to answer ONE of five questions.

50 marks	H1	H2	H3	H5	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

1. Bishop

Based on your experience of her poetry, select poems that, in your opinion, best illustrate how Bishop's perceptive powers of observation and skilful description allow for powerful moments of insight.

Justify your selection by discussing how Bishop's poetic skills that illustrate her perceptive powers of observation and skilful description allows for powerful moments of insight.

Expect candidates to choose poems that, in their opinion, best demonstrate Bishop's poetic skills that illustrate her perceptive powers of observation and skilful description which allows for powerful moments of insight. Candidates should justify their selection of poetry. Candidates should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Elizabeth Bishop on the Leaving Certificate course

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

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

Code **ODI** for "attentive powers of observation and skilful description" to "powerful moments of insight"

Indicative material:

Bishop's perceptive powers of observation and skilful description: ability to look at macro and micro detail; precise detail; self-correction to give a clearer description; contrast; detached or other suitable tone; multi-faceted choice of words; factual description; symbolism; ability to adopt a child's persona to illustrate a childish description; repetition; carefully controlled language; figurative language; vivid imagery; imagery that appeals to all the senses; extended pauses to gather thoughts; use of relatable scenes; figurative language, etc.

Bishop's powerful moments of insight: the power of nature; universal experiences of loss, isolation, grief, violence, addiction, loneliness, contemplation, sorrow, joy, suffering, frailty; relatable people and situations including stopping at a petrol station, domestic scenes, fishing offer insights into relationships, humanity, the idea of home, etc.

2. Kennelly

Discuss how Kennelly makes effective use of a variety of characters in order to let humanity speak of its disgrace as well as its virtues. Develop your response to the poetry of Brendan Kennelly on your course.

Expect candidates to choose poems that, in their opinion, best demonstrate how Kennelly makes effective use of a variety of characters in order to let humanity speak of its disgrace as well as its virtues. Candidates should justify their selection of poetry. Candidates should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Kennelly on the Leaving Certificate course.

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

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

Code CDV for “variety of characters” with the power to let humanity speak of its “disgrace” as well as its “virtues”.

Indicative material:

Variety of characters: Adopts a variety of personas from Judas to an expectant father expressing his awe for his pregnant partner; language is generally simple; variety of approaches exudes a specific style; uses a letter to explore a character’s personality (Cromwell); not limited to expressing people’s thoughts e.g. “Bread”; personas are not limited by gender; a grieving widow;

Disgrace: Cromwell’s influence on Ireland’s history; a man who has lost his love and reflecting on that loss; the Protestant/Catholics divide in society; etc.

Virtues: An expectant father expressing his love for the woman carrying his child; a child’s curious questions directed at a patient adult; a man grieving for his father; the transformative effect of love and care on us all; etc.

3. Rich

Discuss how Adrienne Rich’s confessional style allows her to make complex ideas more accessible for the reader. Develop your response to the poetry of Adrienne Rich on your course by referring to both the content and style of her poems.

Expect candidates to discuss how Adrienne Rich’s confessional style allows her to make complex ideas more accessible for the reader. Candidates should refer to both content and style, although not necessarily equally. Answers should be supported by reference to the poems of Rich on the Leaving Certificate course.

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

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

Code CCA for “confessional style” allows her to make “complex ideas” more “accessible” for the reader.

Indicative material:

Confessional Style: grounded in her own life and experiences, especially in her marriage; Passionate about the subject matter; the poet’s failing relationship with her husband in “Trying to Talk with a Man”; Her exploration of her past in “Diving into the Wreck”; “From a Survivor” details her marital journey; Etc.

Complex Ideas – Accessible: Distinctive use of metaphors; Challenges patriarchal society; Traces the evolution of her feminist ideals from her youthful unease with male dominance to her new ideology, of a more equal society (e.g. “Aunt Jennifer’s Tigers”); The weather represents an interior state. “Weather abroad and weather in the heart.” Neither can be controlled (“Storm Warnings”); romantic illusion of a life ‘Living In Sin’ is shattered by the contrasts; Metaphor in “Diving into the Wreck”; Etc.

4. Wordsworth

From your study of the poetry of William Wordsworth on your course, select the poems that, in your opinion, best illustrate Wordsworth's use of evocative imagery to express his personal view of the transcendental relationship between humanity and nature.

Justify your selection by illustrating how Wordsworth's evocative imagery expresses his personal view of the transcendental relationship between humanity and nature.

Expect candidates to choose poems that, in their opinion, best demonstrate how Wordsworth's evocative imagery expresses his personal view of the transcendental relationship between humanity and nature. Candidates should justify their selection of poetry. Candidates should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Wordsworth on the Leaving Certificate course.

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

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

Code ETR for "evocative imagery", and Wordsworth's personal view of the "transcendental relationship between humanity and nature".

Indicative material:

Evocative Imagery: the colours/sounds/sensations of the natural world; unspoiled wilderness; celestial imagery; religious imagery; images that capture/convey the power/beauty/peace/tranquillity/harmony of the natural world often in specific settings; Beauty of nature can be reflected in a city as well as the countryside, if you just look; Sensuous nature of what's around us offers us "aching joys" if we allow it; Effective use of verbs to add vitality and energy to poems; Sound effects used effectively, especially sibilance and assonance to reflect the peacefulness found in the natural world.

Transcendental relationship between humanity and nature: Taking time to appreciate nature allows us to gather our thoughts and enjoy moments of tranquility; World of nature can provide comfort and solace (e.g. "Skating"); Nature has the ability to meet our different needs at different stages of our lives (e.g. "Tintern Abbey"); Suggests that being in nature may "give us more" than studying books (e.g. "To My Sister"); Nature, in its simplest form, can teach, guide, comfort, heal, offer company etc; to enable us to re-live past experiences; to recall those we loved to mind; to recapture youthful innocence; Modern awareness of the importance of mindfulness and the link with nature; Need for solitude and reflection, regardless of it being an urban or rural setting; Wordsworth was before his time, raising awareness of the inter-relationship between humans and nature whilst only now, have contemporary issues of climate change and the plastics revolution have increased our awareness of the impact between humans and nature i.e. Nature's role as mentor; etc.

5. Yeats

Discuss how Yeats' creative use of language and imagery highlights the profound ideas expressed in his poetry. Develop your response to the poetry of W.B. Yeats on your course by referring to both the content and style of his poems.

Expect candidates to choose poems that, in their opinion, best demonstrate how Yeats' creative use of language and imagery highlights the profound ideas expressed in his poetry. Candidates should justify their selection of poetry. Candidates should engage with all aspects of the question, although not necessarily equally. Answers should be supported by reference to the poems of Yeats on the Leaving Certificate course.

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

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

Code LIP creative use of "language" and "imagery" highlights the "profound ideas" expressed in his poetry.

Indicative material:

Points may include: Language:

Yeats' early poetry was usually written in clearly defined metre with obvious end-of-line rhyme: we see this particularly in "Lake Isle...", "September 1913" and "An Irish Airman..."; there is frequent alliteration and his use of assonance is wonderful; there are many well-chosen adjectives, similes and metaphors; overall, the language is musical and attractive; as he matured as a poet, his language became less decorative and more harsh and realistic; metre is more relaxed and while there is rhyme and half-rhyme, it is hardly noticeable; though the language is usually simple, the ideas are often complex, etc.

Imagery: –

Yeats' work is very rich in imagery and is visual, but in his later poems there is much symbolism; Innisfree is an image of a Utopia with beautiful, cinematic images; "The Wild Swans at Coole" and the golden bird in "Sailing to Byzantium" represent eternity, giving an illusion of immortality; 'autumn' symbolises the passing of time; "September 1913" is full of clear visual images, also found in "Easter, 1916", though the latter makes much use of symbols, e.g. the stone and the stream; he uses clear images from the Christian tradition in "The Second Coming"; the image of the gyre is also used in this poem, as it is in "Sailing to Byzantium"; the latter has strong images of aging and decay "The Stare's Nest by My Window" has important symbols, e.g. the loosening masonry, the honey bees, the tower, etc.

Profound ideas (i.e. themes):

Yeats wrote about a great and disparate number of themes, but all dealt with his own personal reflections; as a young man, he wrote quite romantic poetry, e.g. "The Lake Isle of Innisfree", which is an escapist poem concerning an ideal world. It is something like "An Irish Airman Foresees His Death", which deals with an ideal man – in his middle years, Yeats dealt with contemporary matters and political realities; "September 1913" compares the Ireland of his day with the romantic past; "Easter, 1916" portrays the Rising as a tragic drama, but Yeats doesn't pass judgement; Yeats' later poems deal with more complex personal reflections; "The Second Coming" and "The Stare's Nest by My Window" show his reaction to the brutality of war. The former deals with the aftermath of World War 1, the latter with the Irish Civil War – he sees society disintegrating as a result of these conflicts; "In Memory of Eva Gore-Booth and Con Markiewicz" shows the contrast between two ways of life exemplified by the Gore-Booth sisters – in "Politics", Yeats expresses his belief that human relationships were more important than politics; "Under Ben Bulbin" is like Yeats' elegy to himself, but reveals his feelings about modern poetry, of which he disapproves, etc.

APPENDIX 1

LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

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

APPENDIX 2

LEAVING CERTIFICATE: ENGLISH - HIGHER LEVEL ASSESSMENT CRITERIA - GRADE GRID

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	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

50 marks	H1	H2	H3	H5	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

APPENDIX 3

REASONABLE ACCOMMODATIONS

Candidates presenting for examinations with the aid of a scribe or a tape recorder or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with Circular 70/00 will have all parts of their examination in English assessed except spelling and written punctuation elements.

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

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

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

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

Example:

Total for Paper 1 – 135

Divide by 9 = 15

Grand Total = 150

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

Note:

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

In using the 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

	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

APPENDIX 4

MISREADING OF INSTRUCTION RELATING TO QUESTION CHOICE

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

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

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

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

CANDIDATE ANSWERS ALL THE QUESTIONS A AND QUESTIONS B

- Mark all the attempts
- Award the highest combination

THERE IS NO ATTEMPT AT SHAKESPEARE (Higher level only)

Consider the following example:

- Single Text *Persuasion* = 40 ex 60
- Mark the comparative answer as per the marking scheme = 48 ex 70
- As there is no Shakespeare attempt, deduct one-third of the mark awarded for the Comparative question (rounded down) – in this case 16 marks, giving an adjusted total of 32. This is now the final mark for the Comparative answer.
- In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark for the Single text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.
- For example: Single text = 12 ex 60, Comparative = 48 ex 70 – Adjusted Comparative mark is 32 and $32 + 12 = 44$ i.e. 4 marks less than the original Comparative mark.

THE CANDIDATE RE-USES THE SINGLE TEXT AS PART OF THE COMPARATIVE ANSWER

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




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