

PAPER 2

SECTION 1 - THE SINGLE TEXT (60 marks)

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

Note 1 – RESPONDING TO DRAMATIC TEXTS
In attempting questions set on dramatic texts, candidates are free to support the points they make by reference to performances of the texts that they have seen.

SECTION I**THE SINGLE TEXT****(60 marks)**

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

All the Light We Cannot See (ii)
A. All the Light We Cannot See - Anthony Doerr

(ii) Doerr’s utilisation of setting in his novel, *All the Light We Cannot See*, is central to his shaping of an engaging narrative. Discuss this statement with reference to the text.

Expect candidates to discuss how Doerr’s use of setting, in his novel *All the Light We Cannot See*, is central to his shaping of an engaging narrative. Allow for the implicit treatment of ‘central’ and ‘engaging’. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code SN : for “Doerr’s utilisation of setting is central to his shaping of an engaging narrative”

Indicative Material:

- his decision to alternate between different settings creates dramatic tension for the reader
 - the historical context shapes the fictional lives in the novel in a compelling fashion
 - the environmental impact on the thoughts/actions of characters is engaging
 - Saint-Malo ‘frames’ Marie- Laure’s perspective/world-view
 - settings are used symbolically to engage the reader
- Etc.**

P 18	
C 18	
L 18	
M 6	

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

B. The Crucible - Arthur Miller

- (i) **Miller’s depiction of humanity in his play, *The Crucible*, is unconvincing and largely discouraging. To what extent do you agree with this statement? Develop your response with reference to the text.**

Expect candidates to discuss the extent to which Miller’s depiction of humanity in his play, *The Crucible*, is unconvincing and largely discouraging. Allow for a variety of approaches to the statement. Candidates must address both terms of the question although not necessarily equally. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: U - for Miller’s depiction of humanity is unconvincing /convincing

Code: D - for Miller’s depiction of humanity is largely discouraging/encouraging

Indicative Material:

- the psychological development of characters makes them convincing/credible/believable
- Miller offers an ambiguous/layered depiction of humanity that persuades/dissuade
- humanity’s capacity for bigotry/tyranny/conflict/hypocrisy is convincing/discouraging
- levels of integrity/courage/loyalty can be unconvincing/encouraging
- the greed and quest for power that fuels the phenomenon is convincing/dispersing

Etc.

P 18	
C 18	
L 18	
M 6	

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

The Crucible (ii)

(ii) Miller utilises a range of dramatic techniques effectively, to investigate central human questions about life in his play, *The Crucible*.

Discuss this statement developing your response with reference to the text.

Expect candidates to discuss how Miller uses, in his play *The Crucible*, a range of dramatic techniques effectively to investigate central questions about life. Candidates are expected to deal with at least two dramatic techniques in their responses. Allow for a broad definition of “central questions about life”. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Etc.

Code: DI for “Miller utilises a range of dramatic techniques effectively, to investigate central questions about life”

Indicative Material:

- exposition pieces convey the nature of this society, revealing universal questions
- use of symbolism/imagery/contrast raise questions pertinent to any society/time
- characterisation allows him to explore the diverse moral fabric of humanity
- dramatic twists reveal the ambiguous nature of some of life’s salient questions
- costume/tone/patterns of speech can probe questions about the nature of power/authority in society

Etc.

P 18	
C 18	
L 18	
M 6	

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

C. HAMLET – William Shakespeare

(i) Shakespeare’s depiction of humanity in his play, *Hamlet*, is unconvincing and largely discouraging. To what extent do you agree with this statement? Develop your response with reference to the text.

Expect candidates to discuss the extent to which Shakespeare’s depiction of humanity in his play, *Hamlet*, is unconvincing and largely discouraging. Allow for a variety of approaches to the statement. Candidates must address both terms of the question although not necessarily equally. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: U - for Shakespeare’s depiction of humanity is unconvincing /convincing

Code: D - for Shakespeare’s depiction of humanity is largely discouraging/encouraging

Indicative material:

- the psychological development of characters makes them convincing/credible/believable
- the Machiavellian nature of characters offers a discouraging/despising vision of humanity
- stock characters are melodramatic/unconvincing caricatures
- Hamlet’s morality/courage/dignity depicts humanity in a positive fashion
- Shakespeare offers an ambiguous/layered depiction of humanity that persuades/dissuades

Etc.

P 18	
C 18	
L 18	
M 6	

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

(ii) Shakespeare utilises a range of dramatic techniques effectively, to investigate central questions about life in his play *Hamlet*. Discuss this statement developing your response with reference to Shakespeare’s play, *Hamlet*.

Expect candidates to discuss how Shakespeare uses, in his play *Hamlet*, a range of dramatic techniques effectively to investigate central questions about life. Candidates are expected to deal with at least two dramatic techniques in their responses. Allow for a broad definition of “central questions about life”. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: DI for “Shakespeare utilises a range of dramatic techniques effectively, to investigate central questions about life”

Indicative material:

- utilises soliloquies to probe life/death/stoicism/vengeance/love/duty/responsibility, etc.
 - motifs/images explore corruption/redemption/morality/the nature of human beings
 - character foils/the subplot investigate(s) different responses to life’s central issues/dilemmas
 - the ‘antic disposition’/the ‘play-within-the play’ examines states of mind
 - the ghost as a dramatic device interrogates death/spirituality/mortality/immortality
- Etc.**

P 18	
C 18	
L 18	
M 6	

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

E. *The Picture of Dorian Gray* – Oscar Wilde

- (i) Wilde’s depiction of humanity in his novel, *The Picture of Dorian Gray*, is unconvincing and largely discouraging. To what extent do you agree with this statement? Develop your response with reference to the text.**

Expect candidates to discuss the extent to which Wilde’s depiction of humanity in his play, *The Picture of Dorian Gray*, is unconvincing and largely discouraging. Allow for a variety of approaches to the statement. Candidates must address both terms of the question although not necessarily equally. Pay particular attention to the quality of the discussion and the development of the response, including the effective use of apt reference to the text.

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

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

Code: U - for Wilde’s depiction of humanity is unconvincing /convincing

Code: D - for Wilde’s depiction of humanity is largely discouraging/encouraging

Indicative Material:

- his depiction of hedonism/narcissism is convincing/discouraging
- exploitative nature of relationships is often melodramatic/unconvincing
- the treatment of the lower classes in all its predatory/exploitative nature is compelling
- his moral critique offers a complex /layered understanding of the nature of self and society
- his treatment of female experience is convincing/revealing/disturbing

Etc.

P 18	
C 18	
L 18	
M 6	

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

SECTION II – THE COMPARATIVE STUDY (70 marks)

Candidates must answer one question from **either** A – Literary Genre, B – Cultural Context **or** C – Theme or Issue.

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

All texts used in this section must be prescribed for comparative study for this year's examination.

Candidates may refer to only one film in the course of their answers.

GENERAL

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

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

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

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

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

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

A. LITERARY GENRE

2. In the case of **at least two** texts on your comparative course, compare how the authors of these texts employed one or more literary technique(s) to influence how you view a significant relationship in each of these texts. You may refer to the same or different technique(s) in each of your chosen texts. Develop your response with reference to the texts. (70)

Expect candidates to compare how the authors of **at least two** texts on their comparative course employed one or more literary technique(s) to influence how they view a significant relationship in each of these texts. Allow for a broad interpretation of ‘significant’. Candidates may refer to the same or different techniques in relation to each of their chosen texts. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the *mode* Literary Genre
- **focus on: how the authors employed one or more literary technique(s) to influence how they view a significant relationship in each of these texts**
- evidence of **effective comparison within the mode** Literary Genre

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

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

M: Accuracy of mechanics

Etc.

Indicative material:

- employment of characterisation/setting/foreshadowing/revelations to influence our view of a salient relationship
- use of close-ups/special effects/voice overs/dialogue/lighting/music/colour to construct a particular perspective of a pivotal relationship
- evocative imagery/symbols/contrast to control our understanding of a central relationship
- use of diaries/letters/back-stories/ flashback to frame our vision of a compelling relationship
- soliloquies/asides/tone/silence can reveal insights that expand our view of a key relationship

P 21	_____
C 21	_____
L 21	_____
M 7	_____

Etc.

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

B. THEME OR ISSUE

2. In the case of at least two texts on your comparative course, compare the extent to which, in your opinion, the treatment of a theme or issue by the authors of these texts, had a long-lasting impact on you as a reader. Develop your response with reference to your chosen texts. (70)

Expect candidates to compare the extent to which the treatment of a theme or issue by the authors of **at least two** texts on their comparative course had a long-lasting impact on them as readers of these texts. Allow for a broad interpretation of 'long-lasting impact'. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- evidence of understanding of the *mode* Theme or Issue
- *focus on: how the authors' treatment of a theme or issue had a long-lasting impact on them as readers*
- evidence of *effective comparison within the mode* Theme or Issue

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

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

M: Accuracy of mechanics

Etc.

Indicative Material:

- exploration of a theme may raise thought-provoking/ambiguous/nuanced insights that have a long-lasting impact on our perspective
- the treatment of a theme can force us to ponder our understanding of human beings
- analysis of an issue can challenge preconceived/stereotypical ideas and nurture our emotional intelligence
- a layered thematic concern can confront us with unpalatable 'truths', challenging us to reconsider what we previously believed
- the layered nature of an issue's treatment can have a long-lasting impact by prompting us to be more reflective /philosophical human beings

Etc.

P 21	
C 21	
L 21	
M 7	

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

C. CULTURAL CONTEXT

- 2. In the case of at least two texts on your comparative course, compare the extent to which the dominant values held by characters in these texts shaped the cultural context evident in your chosen texts. Develop your response with reference to your chosen texts. (70)**

Expect candidates to compare the extent to which the the dominant values held by characters, in **at least two** texts on their comparative course, shaped the cultural context evident in these texts. Allow for a broad definition of ‘dominant’. Pay particular attention to the quality of the comparative writing and the development of the response, including the effective use of apt reference to the texts.

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

P: Focus and relevance, evidence of critical literacy

In awarding marks for P, consider the following:

- **evidence of understanding of the *mode* Cultural Context**
- ***focus on: the extent to which the dominant values held by characters shaped the cultural context of these texts***
- ***evidence of effective comparison within the mode Cultural Context***

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

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

M: Accuracy of mechanics

Etc

Indicative Material:

- inclusive/democratic/pluralist attitudes nurtured by characters can ‘frame’ the cultural context
 - toxic/violent/oppressive values held by characters can contaminate the world of the text
 - hierarchical/patriarchal norms can shape the prevailing culture
 - characters who challenge/uphold the views of organisations/institutions can influence the cultural context
 - ideas that are stigmatised/declared taboo by dominant characters often shape behavioural norms
- Etc.**

P 21	
C 21	
L 21	
M 7	

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

Section III

Poetry

(70 marks)

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

A UNSEEN POEM (20 marks) Answer **either** Question 1 or Question 2.

GENERAL

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

Note that responding to the unseen poem is an exercise in aesthetic reading. It is especially important, in assessing the responses of the candidates, to guard against the temptation to assume a ‘correct’ reading of the poem. Reward the candidates’ awareness of the patterned nature of the language of poetry, its imagery, its sensuous qualities, and its suggestiveness.

Unseen Poem

1. (a) In your opinion, what message is the poet trying to convey in this poem?
Support your answer with reference to the poem. (10)

Expect candidates to identify and develop the message the poet is trying to convey in the poem. Allow for a broad interpretation of the poem. Pay attention to the quality of the response and the use of apt quotation/reference to the poem. **Mark ex 10 by reference to the criteria for assessment.**

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

- (b) Identify and discuss your understanding of any two of the metaphors employed by the poet in this poem. (10)

Expect candidates to identify and to give a brief discussion of their understanding of two metaphors from the poem. Expect metaphors to be correctly identified but allow for a range of interpretations. Pay attention to the quality of the response and the use of apt quotation/reference to the poem **Mark ex 10 by reference to the criteria for assessment.**

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

OR

2. Rupi Kaur often performs as a spoken-word poet. Explain the aspects of the above poem that, in your opinion, make it suitable or unsuitable for public performance. Develop your response with reference to both the content and language of the poem. (20)

Expect candidates to explain at least two aspects of the poem that would make it suitable for public performance. Candidates are expected to respond to both the content and the use of language in the poem. **Mark ex 20 by reference to the criteria for assessment.**

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

B PRESCRIBED POETRY (50 marks)

GENERAL

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

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

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

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

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

1. “The tensions apparent in the poetry of Yeats are addressed with emotional honesty.”

Discuss this statement with reference to both the themes and language found in the poetry by W. B. Yeats on your Leaving Certificate English course.

Candidates should discuss how the tensions apparent in Yeats’s poetry are addressed with emotional honesty. Expect candidates to discuss both the themes and the language found in Yeats’s poetry. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of W.B. Yeats on the Leaving Certificate English course.

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

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

Code: T for “tensions apparent“

Code: E for “addressed with emotional honesty“

Indicative material:

- use of personal references on the love/hate tensions in Yeats’s life adds honesty
- mortality/immortality is often addressed by painfully honest images of decay/decrepitude
- allusions in relation to youth/age can reveal inauthentic showmanship/authentic vulnerability
- symbols often reveal honest/convincing examinations of idealism/materialism,
- the tone of his discourse on the purity of Art/the impurity of life lacks true intimacy/honesty

Etc.

P 15	
C 15	
L 15	
M 5	

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

2. “Plath’s work displays realism and resilience through powerful, provocative imagery.”

To what extent do you agree with the above statement? Develop your discussion with reference to both the themes and imagery found in the poetry by Sylvia Plath on your Leaving Certificate English course.

Candidates should discuss the extent to which they agree that Plath’s work displays realism and resilience through the use of powerful, provocative imagery. Allow for a broad interpretation of ‘provocative’. Expect candidates to discuss both the themes and the imagery found in Plath’s poetry. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Sylvia Plath on your Leaving Certificate English course.

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

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

Code: R for “Plath’s work displays realism and resilience”
Code: I for “through powerful, provocative imagery”

Indicative Material:

- powerful/provocative images of the ‘real’ nature of motherhood/patriarchy/relationships
- subversive images reveal the gritty nature of society’s struggles/conflicts
- the need for resilience is displayed in potent images exploring the inner and public self
- surreal/realistic symbols offer nihilism/truth
- stark/dramatic figurative language displays a yearning **Etc.**

P 15	
C 15	
L 15	
M 5	

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

3. “Heaney’s poetry reaches profound insights through the evocative exploration of the past and the present.”

Discuss this statement. Develop your discussion with reference to both the themes and language found in the poetry by Seamus Heaney on your Leaving Certificate English course.

Candidates should discuss the profound insights reached by Seamus Heaney in his poetry through his evocative exploration of the past and the present. Expect candidates to discuss both the themes and the language found in Heaney’s poetry. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Seamus Heaney on your Leaving Certificate English course.

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

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

Code I for “profound insights “

Code E for “through the evocative exploration of the past and present”

Indicative material:

- profound insights into identity/relationships through evocative historical images
 - motifs/symbols often reveal powerful emotions/prejudices linking past and present
 - a carefully modulated tone offers speculative insights concerning past/present
 - tactile nature of words/phrases can suggest profound insights into conflict/rites, etc.
 - his accessible style reveals the transient nature of how we read our past/present
- Etc.**

P 15	
C 15	
L 15	
M 5	

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

4. “In her work, Meehan’s compelling poetic voice simultaneously celebrates and questions her world.”

Discuss this statement. Develop your discussion with reference to both the themes and language found in the poetry by Paula Meehan on your Leaving Certificate English course.

Candidates should discuss how Meehan’s compelling poetic voice simultaneously celebrates and questions her world. Allow for a liberal interpretation of ‘compelling’. Expect candidates to discuss both the themes and the language found in Meehan’s poetry. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Paula Meehan on your Leaving Certificate English course.

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

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

Code V for “Meehan’s compelling poetic voice “
Code W for “simultaneously celebrates and questions her world”

Indicative Material:

- skilful use of tone/personae to question class consciousness/stigmatisation and celebrate dignity
- compelling images celebrate resistance/empowerment/solidarity and question social structures
- colloquial language/repetition/an empathetic voice/onomatopoeia celebrates/questions
- satirical images of her world - both humorous and critical
- poignant images question, rather than celebrate, oppression/deprivation **Etc.**

P 15	
C 15	
L 15	
M 5	

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

5. “Hopkins’ poetry explores aspects of spirituality using language in a highly sophisticated and innovative way.”

Discuss this statement with reference to both the themes and language found in the poetry by Gerard Manley Hopkins on your Leaving Certificate English course.

Candidates should discuss how Hopkins explores aspects of spirituality using language in a highly sophisticated and innovative way in his poetry. Allow for a liberal interpretation of ‘sophisticated’. Expect candidates to discuss both the themes and the language found in Hopkins’s poetry. Pay particular attention to the quality of the discussion and the development of the response with reference to the poetry of Gerard Manley Hopkins on your Leaving Certificate English course.

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

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

Code S for “explores aspects of spirituality“

Code L for “using language in a highly sophisticated and innovative way“

Indicative Material:

- startling/innovative/unconventional language promotes love of God and God’s creation
- inscape/instress to explore the presence of the divine
- his own varied/fluctuating spiritual struggles explored through formulaic/experimental language
- spiritual link with Nature energised by sophisticated use of alliteration/rhythm/syntax, etc.
- innovative imagery/effective use of tone encapsulates spiritual aspects **Etc.**

P 15	
C 15	
L 15	
M 5	

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

Appendix 1

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

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

ASSESSMENT CRITERIA – GRADE GRID

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

Discrete Criteria:

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

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

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

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

Combined Criteria:

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

REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a recording device or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with the State Examination Commission’s RACE manual will have all parts of their examination in English assessed except spelling and written punctuation elements.

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

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

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

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

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

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

As the totals for each paper were arrived at on the basis of a 90% application of the available marks, a mark that can be converted into a grade is arrived at by dividing the total for each paper by 9, and adding these marks to the original total in order to achieve a grand total for that paper.

Example:

Total for Paper 1	=	115
Divide by 9	=	12
Grand Total	=	127

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

In using Combined Criteria, the following will apply:

Questions valued at 40 marks are assessed out of 36 marks

Questions valued at 30 marks are assessed out of 27 marks

Questions valued at 20 marks are assessed out of 18 marks

Questions valued at 15 marks are assessed out of 13 marks

Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

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

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE**Paper 1**

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

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

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

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

CANDIDATE ANSWERS ALL THE QUESTION As AND QUESTION Bs

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

Paper 2

THERE IS NO ATTEMPT AT SHAKESPEARE

- Mark the Single Text answer on a non-Shakespearean text as per the marking scheme.
- Mark the comparative answer as per the marking scheme.
- Implement one of the following, as appropriate:

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

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

OR

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

In the case of a single-part 70-mark questiondisallow one third of the mark awarded for this comparative answer, rounded down to the nearest whole number, **regardless of whether the candidate has answered using two or three texts in their response.****N.B. Award the marks either to the answer on the Single Text or the adjusted marks awarded to the comparative answer, whichever provides the candidate with the best outcome.**

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

- Mark the comparative answer as per the marking scheme.
- Implement one of the following, as appropriate:

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

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

OR

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

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

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

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

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