



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Certificate 2016

Marking Scheme

English

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

1. *According to the above passage, what are the advantages of using emoji in private texts and emails?* (10)

Expect candidates to explain why, according to the extract, there are advantages in using emoji to communicate. Expect well developed responses. Expect answers to be supported by reference to the extract.

Indicative material:

- Emoji add emotion to text
- Can convey feelings quickly
- Emoji add the equivalent to facial expressions / gestures
- Emoji can influence the tone of the message
- Emoji add warmth to otherwise cold communications
- Emoji personalise messages
- Emoji can compensate for the ‘mean’-ness of digital communication.
- He recognises what they add to modern communication that might otherwise be cold and impersonal
- He recognises it as a new language / modern form of communication
- They help to explain / communicate /clarify
- He recognises how they allow for brevity
- Etc.

Marking: imp ex 10

2. *In paragraph six the writer says, “The internet is mean”. Do you agree or disagree with this statement? Explain your answer.* (10)

Candidates are free to agree or disagree with the statement that the internet is mean. Candidates may refer to the views expressed in the passage – allusions to cyber bullying / trolling. Candidates could use reference to emoji to argue that internet communication isn’t seen as real. Candidates might interpret ‘mean’ as parsimonious or dangerous.

Indicative material:

- Agree
 - Anonymity of the web encourages mean behaviour
 - Cyber bullying & trolling
 - References to grooming / exploitation of vulnerable
 - Suggested aggressiveness
- Disagree
 - Internet offers huge opportunities for communication
 - Almost unlimited access to information
 - Brings people together, enables networking
 - Etc.

Marking: imp ex 10

3. *Do you think that Adam Sternbergh succeeds in making this extract engaging for the reader? Support your answer with reference to both the content and the style of the passage.* (20)

Candidates can either answer yes or no to the question. Candidates should refer to both the content and the style of writing of the passage, though they do not have to treat both equally. Expect candidates to support their answers with reference to the passage.

Indicative material:

Yes because:

- His choice of topic is current & interesting
- He makes good use of quotation and commentary
- He gives historical background / information
- His analysis of how we communicate in the modern world is interesting
- His use of imagery is appealing, original and clever
- Lively engaging language / sentencing
- Interesting turn of phrase
- Conversational language
- Etc.

No because:

- Not interested in the topic
- Just the latest fashion – soon forgotten
- Not convinced that emoji is a language
- Style too wordy
- Doesn't use proper sentences
- Language is too technical
- Etc.

Marking: imp ex 20

Underline all errors of spelling, grammar and punctuation in answers to this section.

Mark by impression ex 70. Use the alternative breakdown marking system (CSEM) to cross check your result.

Except where a genre / style is stipulated, candidates may choose to treat their choice of title in a variety of different genres: e.g. discursive, persuasive, descriptive, narrative / short story, drama etc. Regard each title as an invitation to write rather than as a narrow prescription. In all cases reward freshness, originality and quality of expression. Expect given quotes / titles to be of some significance in the piece of writing and not merely tagged on.

1. *Write a composition beginning with the line, ‘Finally the reply I’d been waiting for came through. I opened the text and saw that it contained no words – just a solitary emoji.’*

Candidates are free to write in different forms. Composition should open with the line given although answers that do not begin with the line should not be unduly penalised, if their response engages with the essence of the statement. Reward well-shaped / structured responses, good expression, mechanical accuracy and awareness of audience / register appropriate to genre.

2. *A Eureka Moment.*

Candidates are free to write in different forms and to take different approaches to the title. The notion of discovery / the unexpected / learning should be prominent in the piece of writing. A personal or more generalised approach could be taken. Reward well-shaped / structured responses, good expression, mechanical accuracy and awareness of audience / register appropriate to genre.

3. *Write an article entitled, ‘A Message in a Bottle’ for publication in a magazine popular with young people.*

Expect an article for a magazine for young people. Reward well-shaped / structured responses, good expression, and mechanical accuracy if appropriate. Reward awareness of / engagement with audience and use of register appropriate to genre. Allow for many different approaches to the title ‘A message in a bottle’. Allow for candidates writing for an ‘E-zine’.

4. *Write a composition which includes the following phrase: “...but if anyone asks, just say that I was here all day.”*

Candidates are free to write in different forms. Composition should include the line given. Good responses will use the line in a way that is of some significance to the narrative. Reward well-shaped / structured responses, good expression, mechanical accuracy and awareness of audience / register appropriate to genre.

5. *Write a speech for OR against the motion that: ‘Ireland is no longer the land of A Hundred Thousand Welcomes.’*

Expect a speech pitched clearly for or against the motion. Reward well-shaped / structured responses, good expression, and mechanical accuracy. Reward rhetorical style, effective persuasive techniques, and a sense of audience and register appropriate to the task.

6. ***Sibling Rivalry.***

Candidates are free to write in different forms and to take different approaches to the title. Responses should demonstrate an understanding of the title. Better responses will make the notion of sibling rivalry of some significance to the narrative. A personal or more generalised approach could be taken. Reward well-shaped / structured responses, good expression, mechanical accuracy and awareness of audience / register appropriate to genre.

7. ***Write a story entitled, ‘Keeping up Appearances’ that includes all of the following elements:***

- *A lonely character whose Facebook page falsely displays an exciting life*
- *A fear of being exposed*
- *A hurtful comment*
- *A kind gesture.*

Expect a story including all of the elements. The elements may be addressed implicitly and may be used in any order. Reward well-shaped / structured responses, good expression, mechanical accuracy and awareness of audience / register appropriate to genre. A better response will incorporate the elements in a coherent and meaningful way, developing a complete well-shaped narrative.

8. ***A Door into the Dark.***

Candidates are free to write in different forms and to take different approaches to the title. Responses could be figurative – non-literal. Good responses will make the notion ‘A door into the dark’ of some significance to the narrative. A personal or more generalised approach could be taken. Reward well-shaped / structured responses, good expression, mechanical accuracy and awareness of audience / register appropriate to genre.

Marking: impression ex 70, cross -referenced with marking breakdown CSEM.
CSEM breakdown marks must be shown on the script.

Marking Breakdown (CSEM)

Content 20

Structure 15

Expression 30

Mechanics 5

Total 70

Underline all errors of spelling, grammar and punctuation in this section.

Reward focus-on-task, coherence, clarity and accuracy of expression.

1. *Your youth club has been given funding either to hire a youth worker or to purchase new equipment for the club. Write a letter to the club's committee in which you argue in favour of one of these two options. Your letter should clearly express your views and outline the benefits of your choice to the club.*

Expect candidates to argue in favour of hiring a youth worker OR purchasing new equipment. Expect responses to be appropriately persuasive and convincing in tone. Candidates should have regard for the entire task as well as structure, language, tone, target audience, register and idiom. Better responses will show an awareness of the appropriate approach to writing a formal letter, in terms of format / structure, style, register etc.

Candidates should present sufficient material for their work to be suitably rewarded. Candidates must address the key elements of the task. Candidates should demonstrate an awareness of audience and appropriate register.

OR

2. *In a bid to raise money for a worthy cause, your class is going to attempt to break an unusual world record. Write the text for a fundraising page that you will post on social media, to encourage people to get involved. You should describe what you propose to do and explain why you think your chosen cause is a worthy one.*

Expect candidates to write the text to appear on an online fundraising page as outlined by the task. Expect responses to be appropriately informative and encouraging / motivating. Candidates should have regard for the entire task as well as structure, language, tone, target audience, register and idiom.

Candidates should present sufficient material for their work to be suitably rewarded. Candidates must address the key elements of the task. Candidates should demonstrate an awareness of audience and appropriate register. Allow for candidates who address an online audience. Allow a liberal interpretation of a fundraising page.

Marking: imp. ex 30 cross-referenced with alternative marking system (CSEM).

CSEM marks must be shown on the script

Marking breakdown (CSEM)

Content	8
Structure	7
Expression	12
Mechanics	3
Total	3

1. Look at Images A and B which appear on Page 2 of Paper X that accompanies this examination paper. The two images represent some of the different ways that people access or consume the news in the world today.

- (a) Look at the five types of news consumer shown in Image A on Page 2 of Paper X. Which type of news consumer would you consider yourself to be? Explain your answer. (10)

Expect candidates to nominate one news consumer type that they think would best represent their own news consumption practices. Candidates are free to choose any of the types presented. Candidates must explain their choice with reference to their own accessing of the news. Candidates who state that they don't watch the news cannot be unduly rewarded.

Indicative material:

- Use technology and consume their news throughout the day- type 2/3
- Want in depth news coverage - types 4/5
- More interested in certain types of news – sport, celebrity etc.
- Could suggest a combination of types but should prefer one type
- Could be influenced by the habits of others, such as parents
- Have busier lives – type 3
- Etc.

Marking: imp ex 10

- (b) Based on what you can see in Image B on Page 2 of Paper X, how well do you think the broadcaster RTÉ caters for the news consumption habits of different types of people? Explain your answer. (15)

Expect candidates to use the graphic to argue that RTÉ does / does not cater for different news consumer needs. Candidates should explain the view they present. Candidates are free to refer to news consumer types identified in Q.1 (a) above.

Indicative material:

- Wide range of options offered by RTE
- The Aertel graphic suggests they cater for more traditional news consumers
- Six-One graphic also suggests more conventional / habitual practices
- Phone / player suggest they cater for people who use technology
- Technology allows those who want constant access to news to avail of it
- It also allows those who just want to dip in occasionally
- Player / archive suggests they cater for people with busy lives
- Archive suggests they cater for those who want depth
- Print option not offered which might be preferred by some
- Etc.

Marking: imp ex 15

- (c) *Identify a news story that captured your attention in the last twelve months. Comment on the ways in which various forms of the media, like online, broadcast, print, etc., helped you to learn more about your chosen story.* (15)

Expect candidates to identify a news story that was of interest to them. Allow for a broad interpretation of ‘news’ including sports and celebrity-related stories. Responses should explain how different forms of the media informed them more about their chosen story. Good responses might explore how their knowledge / understanding of a story changed or developed. Candidates might discuss how technology enabled access.

Indicative material:

- Breaking news – via social media, phones and rolling updates
- Technology keeps us informed despite busy lives
- Breaking news – messaging from friends sharing interests via Facebook etc.
- Accidental breaking news – on car radio
- Headline news – on television news channels
- Indepth news – watched full news programme
- Indepth news – watched follow-up current affairs programme
- Indepth news – read newspaper /online articles.
- Reference to new online / social media sources
- Etc.

Marking: imp ex 15

OR

2. (a) *Look at Image C which appears on Page 3 of Paper X. What point do you think is being made by this cartoon? Support your answer with reference to the cartoon.* (10)

Expect candidates to offer an interpretation of what the cartoon is trying to communicate. Allow for a variety of interpretations within reason. Expect candidates to use detail from the cartoon to substantiate their point.

Indicative material:

- Cartoon highlights how dominant television is in our lives
- Suggests that it casts a spell on us
- Hooks us from a very young age
- All consuming
- We are influenced by our parents’ practices
- Stops us thinking
- Detail from the cartoon may be used to support ideas
- Cartoon suggests that TV is a comfort and distraction from reality
- Etc.

Marking: imp ex 10

- (b) *Look at Images D and E on Page 4 of Paper X. What do you learn from the two images about the way people's viewing practices have changed since the 1950s?* (15)

Expect candidates to contrast the views presented in the two images. Candidates should refer to the images to substantiate their points. Candidate could argue that families still come together – in same room – notwithstanding the use of different devices.

Indicative material:

- Greater use of technology today
- Technology allows engagement with other forms of media – multimedia experiences e.g. tweeting about live television programmes
- People watching the same / different things
- More of a communal / individual experience
- More / less family time
- More / less formal occasion (clothing)
- Etc.

Marking: imp ex 15

- (c) *What challenges and what opportunities do you think exist for advertisers in reaching the kind of audience shown in Image E? Explain your answer.* (15)

Expect candidates to discuss both the challenges and opportunities for advertisers in the modern world. Expect treatment of both challenges and opportunities in candidates' responses, though not necessarily in equal measure. Candidates should give reasons for their suggestions. Candidates may refer to image/s in their answer.

Indicative material:

Challenges

- People don't watch the same programmes
- People don't watch via the same channels: TV; online etc.
- People don't watch together- not the same communal experience
- People control their own viewing more – box sets, Netflix etc.
- Remote control / recorded viewing – skip the ads
- People lead busier lives
- Many media channels now competing for our attention
- Etc.

Opportunities

- Far more platforms to advertise on
- Can target ads to desired audience
- New online world – viral – much bigger audience
- Product placement
- RTE player – cannot skip ads
- Etc.

Marking: imp ex 15

PAPER 2

SECTION 1:

DRAMA

[60]

Answer Question One and Question Two

QUESTION ONE

Answer A or B

A. Shakespearean Drama (Answer any two of the three questions.)

30 Marks

Each question is worth 15 marks.

1. *Compare the characters of Silvius and Phebe as revealed in the opening speeches of this extract. Support your answer with reference to the extract up to the point when Rosalind speaks.*

Expect candidates to compare facets of the two characters as revealed in the part of the extract prescribed by the question. Expect candidates to deal with both characters though not necessarily equally. Answers should be supported by reference to the passage. Reward on-task, developed, well expressed ideas.

Indicative material:

- Silvius is weak, Phebe strong
- Silvius seems shy, Phebe seems arrogant
- Phebe has power over Silvius
- Silvius is emotional
- Phebe dismisses emotion
- Phebe has never experienced love?
- Silvius / Phebe is is / not appealing / likeable
- Etc.

Marking: imp ex 15

2. *Write stage directions for the actor playing the part of Rosalind to follow, when she is delivering her speech (Lines 28–55). Explain how your stage directions would help to heighten the effect of what Rosalind is saying. Support your answer with reference to the scene.*

Expect Candidates to base their responses on the prescribed section of the extract. Candidates could make suggestions in areas such as movement, gestures, expression, line emphasis, stress-on lines etc. Better answers give reasons for suggestions and will develop the idea of Rosalind's behaviour eliciting responses in the other characters or having an impact on the audience. Better answers will be grounded in specific parts of the speech.

Indicative material:

- Could be macho and assertive as she is in male disguise, striding, confronting etc.
- Could use disparaging tone of voice – eliciting an embarrassed / insulted / affronted response
- Could use gestures / expressions to mimic or mock.
- Could place emphasis on particular words to add to insult – eliciting angry response
- Could pretend to be holding props to act out her taunts
- Could use exaggerated movements and gestures – causing others to turn away, or laugh at the other
- Could be aggressive in delivery
- Could play one off against the other
- Etc.

Marking: imp ex 15

3. *You are staging this scene in a production of the play. How would you present it on stage in order to achieve maximum visual impact? In your answer you may refer to set design, props, lighting, costume or any other aspect of staging. Explain your answer with reference to the extract.*

Expect candidates to explain how decisions relating to aspects of the staging of the scene could add to the visual impact of the scene on the stage. Allow for a broad range of suggestions and a non-literal or abstract approach to staging. Expect candidates to make reference to moments in the scene in answering. Good responses link staging decisions to dramatic impact. Good responses will be conscious of the potential impact of drama as a visual medium.

Indicative material:

- Set could be designed to create the forest setting.
- Costumes could establish the identity of each character: Silvius the shepherd, Phebe the vain; Rosalind the ‘man’
- Props could add to the understanding of the scene: Silvius might offer Phebe a gift, a flower etc.
- Visual play could be made out of Rosalind hiding at the start of the extract
- Lighting could be used effectively to create a sense of the forest
- Changes of lighting could be employed at key moments
- Staging could be simple, yet striking – a single large tree
- Staging could be elaborate – foliage, branches etc.
- Costume could be employed in a variety of ways to enhance the visual impact
- Etc.

Marking: imp ex 15

B. Other Drama (Answer any two of the three questions.) 30 Marks

Each question is worth 15 marks.

1. *Compare the characters of Ken and Rothko as revealed in this extract. Support your answer with reference to the extract.*

Expect candidates to compare facets of the two characters as revealed in the extract. Expect candidates to deal with both characters though not necessarily equally. Answers should be supported by reference to the passage

Indicative material:

- Rothko is aggressive, volatile, violent – but actually insecure
- Dominant vs submissive
- Ken is calm and composed, despite the aggressiveness of Rothko
- Ken seems to stand his ground at the end
- Rothko appears unbalanced – on the brink of a crisis – highly stressed
- Ken is passive, nervous at times – afraid to be noticed
- Ken / Rothko - creativity
- Rothko is clearly in charge; Ken is very much at Rothko’s mercy
- Etc.

Marking: imp ex 15

2. *In your view, why does the playwright use detailed stage directions in this scene? Explain your answer in relation to two dramatic moments in the scene.*

Expect candidates to discuss the playwright's use of stage directions by referring to two specific moments in the extract. Good responses will see the potential of stage direction to achieve dramatic impact and will explore this in developing their ideas

Indicative material:

- The directions are instructive for the actor's performance
- They give the actors added insight into how the playwright perceives the characters
- They challenge the actors to add intensity to their performances
- They help the actors create a particular mood on stage
- They give pace to the scene – again creating intensity
- The playwright was very clear about how he wanted his work performed
- Etc.

Marking: imp ex 15

3. *You are staging this scene in a production of the play. How would you present it on stage in order to achieve maximum visual impact? In your answer you may refer to set design, props, lighting, costume or any other aspect of staging. Explain your answer with reference to the extract.*

Expect candidates to explain how decisions relating to aspects of the staging of the scene could add to the visual impact of the scene on the stage. Allow for a broad range of suggestions and the non-literal or abstract approach to staging. Expect candidates to make reference to moments in the scene in answering. Good responses link staging decisions to dramatic impact. Good responses will be conscious of the potential impact of drama as a visual medium.

Indicative material:

- Set design of artist's studio could be very innovative / imaginative / colourful
- Props: brushes, easel etc., could help to present the drama
- Panels of colour could be used to great effect
- The stage set could be suggestive of the chaos of the artist's life
- Changes of lighting could be employed at key moments: e.g. to emphasise power and vulnerability, etc.
- Staging could be simple, yet striking – symbolic / abstract
- Costume could be employed in a variety of ways to enhance the visual impact
- Etc.

Marking: imp ex 15

QUESTION TWO

Studied Drama.

Answer 1 or 2

30 Marks

N.B. You must give the name of the play that you choose. You may NOT choose either of the scenes quoted on this examination paper as the basis for your answer.

1. Choose a character from a play you have studied who has a significant relationship with another character in the play.

(a) Identify a moment in the play when something important is revealed to you about the relationship between the two characters. Explain what you learn about the relationship at this moment. (10)

Expect candidates to clearly identify a moment from their chosen play when something of significance occurs that is revealing about the nature of the relationship between the two nominated characters. Both characters do not have to be on stage at the moment chosen (soliloquy). Interpret 'something important' liberally. Expect a clear explanation of what is learned about the relationship.

Indicative material:

- A moment when the relationship is initiated
- A turning point when a relationship changes
- A moment when something new is revealed about one of the characters
- A moment which reveals the strength or weakness of the relationship
- A moment which reveals the nature / depth of the feelings between them
- A moment which reveals the strength or weakness of the character/s
- A moment when a key plot event occurs
- A crisis / ending
- Etc.

Marking: imp ex 10

(b) You are an actor playing the part of your chosen character. Explain two decisions you would make about your performance that would reveal your thoughts and feelings in the moment identified in part (a) of this question. Explain your answer with reference to your chosen play. (20)

Expect candidates to clearly identify two aspects of performance and to explain how these would help to reveal the chosen character's feelings or thoughts to the audience. Reward a detailed and well developed response and use of the text as support.

Indicative material:

(Specific to chosen play and moment)

- Body language: movements, facial expression, gestures etc.
- Manipulation of props
- Emphasis of words, pace of delivery
- Use of costume
- Supportive use of lighting, special effects to enhance performance
- Etc.

... could reveal particular thoughts or feelings in particular ways

Marking: imp ex 20

OR

2. *Discuss how any two of the points listed below, contributed to your enjoyment of a play you have studied.*

Expect candidates to discuss how any two of the nominated points contributed to their enjoyment of a play they have studied. Expect both prompts to be treated roughly equally. Reward a focused, detailed and well developed response and use of the text as support. Reward an awareness of dramatic technique

Indicative material:

- *An engaging plot*
 - Adding suspense and the unexpected
 - Introducing interesting material and ideas
 - Making the audience wonder what will happen next
 - Keeps the audience engrossed in the drama

- *Contrasting characters*
 - Interesting diversity
 - Differing values and behaviour
 - Conflicting natures
 - Create dramatic tension

- *An unexpected event*
 - Revealing a character in a new light
 - Introducing crisis
 - Changing the direction of the drama

- *An exciting spectacle*
 - Creating an atmosphere of excitement
 - Heightening the dramatic
 - Offering exciting staging possibilities

- *A strong mood or atmosphere*
 - Drawing the audience in
 - Creating contrast
 - Playing on emotions / creating empathy
 - Etc.

... could all add to the enjoyment of a play.

Support your answer with detailed reference to your chosen play.

Marking: imp ex 15 + 15

Answer Question One and Question Two

QUESTION ONE

Unseen Poetry: Answer all three questions asked (30 Marks)

1. *Do you like the way the poet uses short phrases in the opening five lines of this poem? Give reasons for your answer supporting them with reference to the poem.*

Candidates can like or dislike this aspect of the poem but they must give clear reasons for their choice supported by reference to the poem.

Indicative material:

Like because,

- Phrasing creates mood of tension
- Metre replicates the sound and motion of a train
- Fast moving phrases - like images flashing past train window

Dislike because

- Phrasing creates mood of tension
- Confusing: reader can't understand it
- Not a traditional /conventional poetic technique

- Etc.

Marking: imp ex 10

2. *In your opinion, what is the narrator's impression of the woman she encounters on the Tube? Support your answer with reference to the poem.*

Allow for a broad interpretation of the poem but candidates' responses must be grounded in detail from the poem and should focus on their interpretation of the poet's impression of the woman. Answers should be developed and supported by reference to the poem.

Indicative material:

- The narrator is impressed by the woman as she wrote the poem about her
- The narrator finds the woman's presence unsettling
- The woman is alien to her
- The narrator feels sorry for the woman
- The narrator is drawn by the mystery of the woman - intrigued
- The narrator is afraid of the woman
- Etc.

Marking: imp ex 10

3. *This poem appears in a collection of poetry called ‘Migrations’. Based on what you have read in the poem, do you think it is a suitable poem for inclusion in this collection? Support your answer with reference to the poem.*

Candidates are free to agree or disagree with the premise. Expect good answers to see links between the poem and some aspect of the concept of migration. Reward developed and well-focused responses. Responses should be supported by reference to the poem.

Indicative material:

- The train is literally on the move, migrating from station to station
 - The woman is an immigrant
 - The poem paints a picture of life for the migrant in the modern world
 - The poem shows the reality of life for migrants
 - The poem suggests that modern life is transitory
 - The poem could metaphorically relate to how thoughts and opinions can move and change Etc.
- Marking: imp
ex 10**

QUESTION TWO

Studied Poetry:

Answer 1 or 2

30 Marks

N.B. In answering you may not use the poem given on this paper. You must give the title of any poem and the name of any poet you refer to in your answer.

1. *Poems have the power to change both the way we think and the way we feel.*

From the poetry you have studied, choose a poet and explain how the above statement applies to his or her poetry. Support your answer with reference to the work of your chosen poet. **(30)**

Expect candidates to choose a poet they have studied and to discuss the statement with reference to at least one of the poet’s poems. Expect good responses to engage with the way in which poetry can have an impact on both the thoughts and the emotions of the reader engaging with it. Candidates may deal with the idea of poetry as a powerful medium either implicitly or explicitly. Reward developed and well-focused answers.

Indicative material:

The work of a poet can ...

- Make the reader see a theme in a new light
- Be generally thought provoking
- Be appealing, inspiring, lovely, quotable etc.
- Challenge assumptions and norms
- Be provocative / disseminate ideas subtly
- Arouse a great emotional response
- Shock the reader
- Elicit a variety of emotions in the reader
- Etc.

Marking: imp ex 30

OR

2. *Choose a poem you have studied that would be suitable to be read aloud at one of the following occasions:*

- *An important event in school*
- *A wedding*
- *A birthday of a grandparent*
- *A commemoration of an important moment in history.*

Expect candidates to choose one of the occasions above and to nominate a poem that they believe would be suitable to read aloud at such an occasion. Some candidates may focus on poetry as performance.

(a) *Identify the occasion and explain why you think a theme explored in your chosen poem makes the poem a suitable choice. Support your answer with reference to the poem.* (10)

Expect candidates to clearly explain how an idea / theme explored in their chosen poem connects it with the nominated occasion making it suitable to be read aloud on that occasion.

Indicative material:

Theme could

- Address an issue pertinent to the occasion
- Link literally with the occasion
- Be celebratory
- Express hope for future
- Suggest a lesson to be learnt
- Be thought provoking
- Highlight a related issue
- Etc.

Marking: imp ex 10

(b) *What aspects of the language of your chosen poem, do you think, would have the greatest impact on the audience listening to it? Support your answer with detailed reference to your chosen poem.* (20)

Expect candidates to discuss how aspects of the language of their nominated poem would, in some way, have an impact upon the audience for the chosen occasion. Reward a detailed response - developed and well-focused on language. Candidates might focus on the performance aspect of poetry. Expect support and reference to the chosen poem.

Indicative material:

(Specific to chosen poem)

- Be particularly effective when read aloud due to the poetic techniques used
- Imagery, metre, assonance, alliteration, hyperbole etc
- Could be written in a genre appropriate to performance, e. g ballads etc.
- All of the above could have an impact mentally and or emotionally on an audience
- Candidate could emphasise the performance elements of the poem – sound, rhythm
- Dramatic qualities – engage an audience
- Language could create an appropriate mood
- Etc.

Marking: imp ex 20

Answer Question One and Question Two

QUESTION ONE

Unseen Fiction: Answer two of the following questions. Each question is worth 15 marks.

1. *Michael and Peter are rescued at the end of the short story. Based on what you have read in this extract, do you think that the boys' friendship will survive this incident? Support your answer with reference to the extract.*

The candidate is free to offer an opinion either way but his / her answer must be substantiated by what is read in the extract. Reward well developed points. Expect the extract to be used as supporting evidence.

Indicative material:

No because

- The dynamic between the boys has changed significantly
- Hurtful things were said that cannot be unsaid
- Michael would never go back to the way things were before
- Peter could feel Michael now sees him as weak
- Peter would be embarrassed

Yes because

- They have survived a crisis which could strengthen their bond
- Seeing new aspects of a person isn't a bad thing
- Michael is kind towards Peter at the end of passage
- Lessons have been learned which could make the friendship stronger
- Etc.

Marking: imp ex 15

2. *Do you agree that Liam O’Flaherty’s style of writing in this extract is simple yet very effective? Explain your answer based on what you have read above.*

Candidates are free to agree or disagree with the premise. Either way, responses must focus on the way O’Flaherty writes. Reward developed ideas. Candidates may deal with ‘effective’ implicitly. Better responses will engage directly with the concept. Answers should be based on the extract.

Indicative material:

Yes because...

- The premise of the story – childhood adventure is simple yet accessible
- The setting, two boys on a small boat, is simple yet effective
- The writer’s use of dialogue is highly effective yet clear, simple, colloquial
- The writer’s use of imagery is also very simple / accessible yet highly effective
- It is a story without artifice
- Characterisation - the writer tunes in to the human psyche in a very convincing way.

No because

- There is relatively little descriptive detail
- Seems old fashioned
- Dialogue – not modern or contemporary
- Don’t find it exciting
- Would like more imagery
- Etc.

Marking: imp ex 15

3. *Imagine that you are a journalist for a local radio station, covering the story described in the above extract. Write the text of the interview you conduct with one of the two boys after he has been rescued. The interview should be based on what you have read in the above passage.*

Expect candidates to choose one of the two boys for the interview. Allow for a varied approach to format – scripted, Q&A etc. Reward a sense of appropriate register. Material for the interview must be based on what they have read in the extract. Candidates are free to interpret how the event might have influenced the boy’s thoughts and feelings. Peter might choose to give a different version of events.

Indicative material:

The interview could focus on a variety of areas...

- Why they embarked on the adventure
- Feelings, at various times during the event
- What they learned about self / other
- Attitude towards other
- Emotions
- Worst moment / best moment
- Etc.

Marking: imp ex 15

QUESTION TWO

Studied Fiction:

Answer 1 or 2

30 Marks

N.B. In answering you may NOT use the extract given above as the basis for your answer. You must give the title of the text you choose and the name of the author.

1. *Imagine you are a castaway on a desert island. Your only companion is a character from a novel or short story you have studied.*

In this situation, which character from the story would you like to have as your only companion and which character would you not like to have as your only companion? Give reasons for your choices, explaining your answer with detailed reference to the novel or short story you have chosen. (30)

Expect candidates to nominate two characters from their chosen story – one whom they would like as a companion and one whom they would not like as a companion. Both characters should be treated in depth though not necessarily equally. Better answers will consider the context suggested in the premise of the question and offer detailed analysis of the relative strengths and weaknesses of characters based on knowledge of studied text. Reward detailed and well developed responses. Answers must be supported by reference to the chosen story.

Indicative material:

- Characters could possess / lack resourcefulness
- Characters could possess / lack other relevant qualities
- Characters would /not be interesting sole companions
- Character would have qualities you lack
- Too alike / nothing in common
- Possessing / lacking emotional maturity
- Consider – Favourite character in a story might not be best companion in specified situation
- Etc.

Marking: imp ex 30

OR

2. *Choose a novel or short story you have studied. Discuss how any two of the features listed below help to make your chosen story interesting.*

Expect candidates to discuss how any two of the nominated points made the story interesting to them. The focus of a response should be on how the story is written. Expect both prompts to be treated roughly equally. Reward a detailed and well-developed response and use of the text as support.

Indicative material:

- *Use of dialogue*
 - Adds a sense of realism – time and place
 - Creates a sense of character
 - Can generate conflict

- *Descriptive qualities*
 - Allow reader to visualise
 - Add depth and texture
 - Can help to represent theme

- *Creation of tension*
 - Can add realism
 - Can add to narrative interest, keeping the reader involved
 - Can drive the plot

- *Creation of setting*
 - Allows reader to visit familiar / unfamiliar world
 - Can introduce similar / different moral context
 - Thought provoking in many different ways

- *Narrative voice*
 - Could be first / third person – adds interest
 - Seeing the world from a particular perspective shapes response
 - Could be contrary / similar to views of reader

- *Structure of the story*
 - Clever structure can introduce suspense
 - Can be thought provoking
 - Adds variety and contrast
- *Etc.*
 - .. could all make a writer's style of writing appealing.

Support your answer with reference to your chosen novel or short story.

Marking: imp ex 15 + 15

Reasonable Accommodations Candidates –Provision on Paper 1

Candidates presenting for examination who have been granted a waiver from spelling and written punctuation and / or who have availed of the use of a scribe, word processor, cassette recorder, in accordance with circular S70/00 are assessed in all areas of competence with the exception of spelling and written punctuation.

In assessing the work of these candidates a modified marking scheme will apply.

This involves a modification of the four criteria for assessment applied as follows:

- First three criteria will still be assessed
- The fourth criterion (Mechanics) will not be assessed.

Applying the modified marking scheme in Personal and Functional writing sections.

Writing:	Personal	Functional	R.A. Scripts
Content	20	8	Assess
Structure	15	7	Assess
Expression	30	12	Assess
(Mechanics)	(5)	(3)	Do not assess
TOTALS	65	27	

The modified marking scheme, as applied in Section 2 (Personal Writing) and Section 3 (Functional Writing) on Paper 1 is illustrated above. It is indicative of how the modified marking scheme should be applied.

Mark the script as usual.

Apply the modified marking scheme, assessing Section 2 (Personal writing) out of a total of 65 instead of 70 and Section 3 (Functional Writing) out of 27 instead of 30.

In Section 2 calculate the total ex 65 then convert your answer to ex 70

In Section 3 calculate the total ex 27 then convert your answer to ex 30

as in the following worked examples

Worked example 1

Candidate achieves 59 marks out of 65 for Personal Writing

The adjusted total will then be calculated as follows: $\frac{59 \times 70}{65} = 64$

The ring total mark for this section is 64 ex 70

Worked example 2

Candidate achieves 15 marks out of 27 for Functional Writing

The adjusted total will then be calculated as follows: $\frac{15 \times 30}{27} = 17$

The ring total mark for this section is 17 ex 30

Applying the modified marking scheme in all other sections of Paper 1.

When forming an impression and awarding a mark:

- The first three criteria will still be assessed
- The fourth criterion (Mechanics) will not be assessed.

This means, in effect, that a candidate whose work is to be assessed using the modified marking scheme does not have their spelling and punctuation errors considered when marks are being awarded. The marks allocated to Mechanics in the standard Marking Scheme are re-allocated between the other three criteria so that an impression mark out of 100% of the available marks can then be awarded, using the remaining three combined criteria.

Reasonable Accommodations Candidates – Provision on Paper 2

Candidates presenting for examination who have been granted a waiver from spelling and written punctuation and /or who have availed of the use of a scribe, word processor, cassette recorder, in accordance with circular S70/00 are assessed in all areas of competence with the exception of spelling and written punctuation.

When forming an impression and awarding a mark:

- First three criteria will still be assessed
- The fourth criterion (Mechanics) will not be assessed.

This means, in effect, that a candidate, whose work is to be assessed using the modified marking scheme, does not have his / her spelling and punctuation errors considered when marks are being awarded. The marks allocated to Mechanics in the standard Marking Scheme are re-allocated between the other three criteria so that an impression mark out of 100% of the available marks can then be awarded, using the remaining three combined criteria.

If a candidate uses the accommodation granted to them in any part of their examination, the modified scheme should be applied i.e. if a candidate writes part of their script and a scribe writes the rest, the modified scheme should be applied to all of the work. Equally, if a candidate records part of their examination on cassette tape but provides written answers for other parts of their examination, the modified scheme should be applied.

N.B. Remember! Having applied the modified marking scheme to any script, please write “*Modified Marking Scheme applied*” on the front cover of that script.

Paper 1

Section 1 - Reading: - 40 Marks

(10 + 10 + 20)

Section 2 - Personal Writing: - 70 Marks

Imp. Ex 70 & CSEM cross check

Content	20
Structure	15
Expression	30
<u>Mechanics</u>	<u>5</u>
Total	70

Section 3 - Functional Writing: - 30 Marks

Imp. Ex 30 & CSEM cross check

Content	8
Structure	7
Expression	12
<u>Mechanics</u>	<u>3</u>
Total	30

Section 4 - Media Studies:- 40 Marks

Answer Q.1 OR Q.2

(10 + 15 + 15)

Paper 2

Section 1- Drama - 60 Marks

Question One - Shakespearean or Other Drama:- 30 Marks

Do two out of three questions (15 + 15)

Question Two - Studied Drama:- 30 Marks

Q.1 (10 + 20)

OR

Q.2 (15 + 15)

Section 2- Poetry - 60 Marks

Question One - Unseen Poetry: - 30 Marks

Do all three questions (10 + 10 + 10)

Question Two - Studied Poetry:- 30 Marks

- Question 1 (30)

- Question 2 (10 + 20)

Section 3- Fiction - 60 Marks

Question One - Unseen Fiction - 30 Marks

Do two out of three questions (15 + 15)

Question Two - Studied Fiction:- 30 Marks

Choose one question

- Question 1 (30)

- Question 2 (15 + 15)