



AN ROINN OIDEACHAIS
AGUS EOLAÍOCHTA | DEPARTMENT OF
EDUCATION
AND SCIENCE

Scéimeanna Marcála

Scrúduithe Ardeistiméireachta, 2001

Béarla

Ardleibhéal

Marking Scheme

Leaving Certificate Examination, 2001

English

Higher Level

**DEPARTMENT OF EDUCATION AND SCIENCE
LEAVING CERTIFICATE ENGLISH 2001 – HIGHER LEVEL**

MARKING SCHEME

CRITERIA FOR ASSESSMENT

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

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

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

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

Schematised detail regarding these criteria is to be found in Appendix 1 of this Marking Scheme.

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

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

Marks for Efficiency of Language Use are awarded in so far as the candidate's answering is considered '*appropriate to the delivery of the task*'. Therefore, where a candidate fails to achieve a D grade mark in both Clarity of Purpose and Coherence of Delivery, award marks for Efficiency of Language Use **up to** the highest mark within the D band. Marks for Accuracy of Mechanics can still be awarded in line with the candidate's proficiency in this area.

The list of texts prescribed for assessment in 2001 is set out in DES Circular **M14/99**.

Use of Codes

To assist with forming a judgement, it will be helpful to place an accurate tick at the points identified in the answer and to use the shorthand codes where they are indicated throughout the marking scheme.

Use of the full range of marks available

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

Assessment will proceed in accordance with the DES booklet, *Instructions for Assistant Examiners*.

PAPER I

SECTION I – COMPREHENDING (100marks)

GENERAL

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

Allow that responses to the texts and tasks set may reflect the perspective of candidates who are not native Irish. Therefore, extraneous knowledge of or familiarity with persons presented in the texts is not a requirement of the examination.

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.

N.B. In assessing the responses of candidates to **all questions** where a guide as to length (e.g.150 – 200 words) is suggested, please bear in mind the direction offered to candidates for examination in the *Assessment Advice For Students* section of the DES *LEAVING CERTIFICATE ENGLISH CD-ROM*: -

“Where the number of words required in an answer is indicated, this should be regarded as approximate. You should not be unduly concerned if your answer is either somewhat below or somewhat above the number of words indicated in the question.”

**TEXT 1
BEING IRISH**

QUESTION A

(i) What aspects of Irishness emerge most strongly for you from the above extracts?

Mark ex 20 by reference to the criteria for assessment. Expect discussion of one or more aspects. Reward a personal response that is rooted in the text.

Possible points:

- a strong pride in identity
- cultural heritage
- love of language/music/song/story
- sporting tradition
- thriving, modern economy

Etc.

(ii) In your opinion, which one of the writers expresses his or her sense of Irishness best? Give reasons for your answer support it by reference to your chosen text. (15)

Mark ex 15 by reference to the criteria for assessment. Expect a clear identification of one writer. Candidates should offer a reason (or reasons) for their choice of writer supported by illustration from the relevant extract.

Allow that candidates can focus on content and/or style.

Possible points:

- the writer in question reveals strong convictions/beliefs
- the expression used is interesting or effective

Etc.

(iii) Choose one of the people in the above text and, based on the views he or she has expressed, write a short account of the kind of person you imagine him or her to be. (15)

Mark ex 15 by reference to the criteria for assessment. Expect a personal response in which candidates engage clearly with the personality of their chosen writer 'based on the views he or she has expressed' in the text.

The task here is to draw clear inferences about the personality of the chosen writer not merely to re-word the ideas he/she has offered in the text.

TEXT 1

QUESTION B

Imagine your job is to welcome a group of foreign students to Ireland. Write out the text of a short talk (150-200 words) in which you advise them how best to get along with the Irish people they will meet. (50)

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

P 15	
C 15	
L 15	
M 5	

The **Task** invites students to compose in a register appropriate to 'the text of a short talk'. In doing so, however, candidates may choose from a wide variety of possible approaches – formal or informal, serious or light, and so on.

Reward evidence of a clear appreciation of the task, the candidate's sense of audience and register.

TEXT 2 A NEW IRELAND

QUESTION A

(i) **Basing your answer on the text of the above speech, how do you think Mary Robinson views her role as President of Ireland? Outline your views in 150 to 200 words, supporting your points by reference to the text. (30)**

Mark ex 30 by reference to the criteria for assessment.

Expect discussion of one or more aspects of her role, using illustrations from the text.

Possible points

- she is a symbol of an open, inclusive, tolerant society
- represents Irish people at home and abroad
- promotes local community groups
- represents women 'who have felt themselves outside of history'

Etc.

(ii) **To what extent would you find yourself in agreement or disagreement with her view of the role of President? Support your point of view by reference to the text. (20)**

Mark ex 20 by reference to the criteria for assessment.

Candidates are free to agree/disagree or argue both sides.

Evidence of the candidate's personal conviction, engagement with the text, and point of view will influence the marking.

TEXT 2

QUESTION B

In the above text, Mary Robinson refers to the importance of 'the local community'. Write a short article (150 – 200 words) about a project or activity in your local community, which you admire or condemn. (50)

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

P 15		_____
C 15		_____
L 15		_____
M 5		_____

Allow for a range of approaches and registers. The article may be informative, discursive, persuasive, etc.

Candidates may admire **and/or** condemn the project they choose to write about.

Candidates are free to use the conventions of newspaper layout to give additional shape to their composition.

TEXT 3
AN IRISH SENSE OF HUMOUR

QUESTION A

- (i) **Where in this story, did it first strike you that it was going to be a funny tale? Account for your answer. (10)**

Mark ex 10 by reference to the criteria for assessment.

Candidates may choose any point in the story (including the cartoon) as the signal that the story as a whole is intended to be humorous or amusing. Candidates should give one reason as to why this moment had the effect it did.

N.B. Candidates may disagree with the suggestion that the story is funny. In this case, one reason as to why the story fails to amuse should be offered. One general point may be sufficient for a high mark.

- (ii) **In the remainder of the story, what are the signals that let you know it is intended to be a humorous story? (20)**

N.B. As humour is a personal matter, examiners should regard any signal the candidate mentions as valid. The quality of the candidate's engagement with the text and its humour (or lack of it) will influence the marking.

In essence, the question does not seek to determine whether the candidate found the story funny or not. The candidate is being asked to identify the 'signals that let you know it is intended to be a humorous story'.

Possible points

- humorous statements
- the characters and their names
- absurd moments/situations
- dialogue, register, dialect
- the cartoon
- the plot/theme of the story

Etc.

- (iii) **Write a paragraph (100 – 150 words) in which you comment on the appropriateness of the title 'An Irish Sense of Humour'. (20)**

Candidates may agree or disagree as to the humorousness **and/or** Irishness of the tale. Their responses may range from acceptance to outright rejection of the appropriateness of the title of the narrative.

Reference to and engagement with the text will influence the marking.

TEXT 3

QUESTION B

Imagine your local radio station is producing a programme entitled **COMIC MOMENTS** in which a person from the community introduces his/her favourite comic moment from the world of radio, television, or live performance. Write the text (150 – 200 words) of the presentation you would like to make. (50)

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

P 15	
C 15	
L 15	
M 5	

Candidates' ability to find an appropriate register and to engage with an imagined audience will influence the marking. Again, please bear in mind that humour is a personal matter.

There is a wide variety of options open to candidates here.

Candidates may

- choose to focus on retelling a favourite comic moment
- focus on the term 'introduces' and write an introduction to the comic moment rather than recount the moment itself
- choose to discuss the idea/notion of comedy (how it works) on radio, television or in live performance
- couch the presentation as a short introduction (given by one person) and the description/telling of the comic moment by a second person

Etc.

**TEXT 4
IMAGES OF IRELAND**

QUESTION A

- (i) Taking all of the above images into account, in your opinion what overall picture of Ireland is projected in this visual text? Outline your views in 150 – 200 words, supporting your points by reference to the images. (20)

Mark ex 20 by reference to the criteria for assessment.

Expect candidates to synthesise their impressions into an overall picture of Ireland projected by the visual text. Consequently, it is not necessary for them to recognise or 'nominate' the individual images in any way.

Candidates must illustrate their reading of the text by reference to the images, but it is not necessary that they refer to all of them.

Possible readings include combinations of the following

- young and glamorous
- successful/hi-tech
- sporting
- confident
- changing

Some might point to contrasts such as

- young/old
- urban/rural
- modern/old-fashioned

Etc.

- (ii) (a) Imagine this series of images is to be used in a brochure whose objective it is to promote Ireland abroad. Which one of the images would you choose for its front cover? Justify your choice. (15)

Mark ex 15 by reference to the criteria for assessment.

Expect candidates to nominate clearly their chosen image. The cogency with which candidates justify their choice will influence the marking.

- (ii) (b) You are the editor of the brochure mentioned in part (a). Which one of the images would you judge to be least representative of the Ireland you wish to promote? Justify your choice. (15)

Mark ex 15 by reference to the criteria for assessment.

Expect candidates to offer a clear validation of their choice.

TEXT 4

QUESTION B

A Day in the Life

Choose **one** of the people pictured in TEXT 4 and write **four** short diary entries that your chosen person might write on **one important day** in his/her life. You should indicate clearly the person you have chosen and you should write diary entries as though you were that person. (50)

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

P 15	
C 15	
L 15	
M 5	

Expect candidates to shape their responses in a manner that would be appropriate to a diary. Register and punctuation may be spontaneous and informal.

There is absolutely no penalty if candidates do not recognise personalities in the visuals. They are free to invent their personae.

The essence of the task is whether candidates can capture the 'feel of' a personal diary written during an important time in the life of the chosen character. Although the question encourages candidates to write about the events of one important day it is sufficient that they provide **any four** entries. The entries, however, must reveal a continuity of focus or events.

SECTION II – COMPOSING (100 marks)

GENERAL

The composition assignments 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.

Mark ex 100 by reference to the criteria for assessment using the following breakdown of marks.

P 30		_____
C 30		_____
L 30		_____
M10		_____

1. You have been elected President of Ireland. Write the first speech you would make to the Irish people.

Expect candidates to adopt and sustain a register appropriate to the task. While candidates are free to respond to and model their speeches on TEXT 2, it is not necessary that they do so explicitly. Allow for the possibility of a deliberately ‘tongue-in-cheek’ approach to the task.

2. Write a personal essay in which you explore your sense of what it means to be Irish.

Expect a wide variety of responses in terms of content and register. Candidates may refer explicitly or implicitly to any or all of the texts on the paper. They may choose to raise issues or to discuss topics that are not touched upon in the given texts. Some candidates may choose to couch their responses wholly or partly as personal narratives.

3. Write an article intended for inclusion in the sports pages of a newspaper in which you attempt to persuade your readers of the value of sport in our lives.

Expect candidates to shape their responses in a manner that broadly speaking encourages, advocates, persuades, argues for, their point of view. Allow that candidates might adopt an ironic perspective. Allow that candidates might employ some of the conventions of newspaper layout – headline, sub-headings, etc.

4. Write an article for your school or local magazine in which you explore your feelings about the place of music and/or songs in your life.

Expect candidates to shape their responses in a manner that would be broadly appropriate to the register of a school or local magazine. Remember they are writing for an audience of their peers and this **may be** reflected in an off-hand, tongue-in-cheek, 'knowing' delivery. Allow that candidates may find it attractive to couch their responses in the glib, snappy delivery of music journalism. Allow that candidates might employ some of the conventions of newspaper layout – headline, sub-headings, etc.

5. "Our young people look outwards." Write a letter to Martin Mansergh in which you outline your response to his view of young Irish people.

It is not necessary that candidates pay attention to the format of the letter. What is important is that candidates adopt an appropriate register in the main body of the letter. Remember that they have been asked to respond to his comment, not argue a particular point of view. Although they will for the most part reflect their personal points of view, candidates may refer to or draw ideas from any or all of the other texts on the paper.

6. Write a narrative similar in style to the story told in TEXT 3.

Expect candidates to fashion a narrative that is broadly in line with the whimsical story told in TEXT 3. The subject matter of the story is absolutely the candidate's own choice and the story may or may not have an Irish setting. Remember that a sense of humour is a personal matter.

7. Write a short story prompted by one or more of the images in TEXT 4.

Expect candidates to fashion a narrative that makes a link, in however tenuous a manner, with one or more of the visual images.

PAPER 2

SECTION I – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

A JANE EYRE – Charlotte Brontë

- (i) “Despite great changes in her life’s circumstances, Jane Eyre remains true to herself.”
Do you agree with this view of Jane? Support your answer by reference to the novel.

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

P18	
C18	
L 18	
M 6	

Expect candidates to engage clearly with Jane’s innate sense of self. It is sufficient that candidates deal with the initial element of the question (‘Despite great changes...’) implicitly through their discussion of her steadfast nature.

Candidates may challenge the central tenet (wholly or partly) and argue that Jane’s is a story of quiescent socialisation.

Code T for ‘true to herself’.

Possible points

- consistently displays an admirable sense of proportion, decency and realism
- constructs her own opinions, rather than slavishly adheres to those of others
- has an instinctive sense of her real worth as distinct from the value placed on her by society
- shows unfailing allegiance to a strict moral code, valuing love and decency above finance and trappings

Etc.

However

- she is a prisoner of her society rather than completely true to herself
- she craves and prizes public approval

Etc.

(ii) **“Injustice is a major feature of the world of Charlotte Brontë’s *Jane Eyre*.”**

Discuss this view of the novel, supporting your answer by reference to the text.

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

P18	
C18	
L 18	
M 6	

Expect candidates to demonstrate a clear engagement with the concept of injustice in the world of the novel. They may concentrate on one salient aspect or on a number of facets.

Code I for ‘injustice’.

Possible points

- injustice is inflicted by those around Jane – the Reeds, etc.
- social and economic injustice – social stratification, treatment of children
- novel examines a variety of attitudes to social injustice – Helen Burns, Jane
- Jane’s narrative is an analysis of female oppression
- the injustice of imperialism – St. John Rivers
- Brontë as a radical crusader against injustice – yet, perhaps she glosses over issues that the book initially seemed to raise

Etc.

B GREAT EXPECTATIONS – Charles Dickens

(i) “Magwitch’s act of generosity towards Pip has both negative and positive effects of the development of Pip’s character throughout the novel.”

Discuss this statement, supporting your answer by reference to the novel.

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

P18	
C18	
L 18	
M 6	

Expect treatment, though not necessarily equal, of the negative and positive effects. Some candidates, taking an overall view of the novel, may argue that everything that happens to Pip is ultimately to his benefit in terms of personal growth. Mark these responses on their merits as perfectly valid.

Code E – for ‘negative’ and E+ for ‘positive’ effects.

Possible points –

- causes Pip’s snobbery and arrogance to develop
- he feels that simply having money will enable him to become a gentleman and marry Estella
- causes him to turn his back on Joe
- encourages him to lead a life of indolence and extravagance
- fosters the delusion that Miss Havisham is his benefactor

Etc.

Possible points +

- allows him to escape from the confining world of the marshes
- frees him from his apprenticeship to Joe
- provides for his education
- makes possible his altruistic actions in Herbert Pocket’s favour
- comes to realise that there is more to being a gentleman than having money
- shows great loyalty to Magwitch
- finally comes to recognise Joe’s kindness and goodness

Etc.

(ii) “*Great Expectations* is a masterpiece, full of memorable incidents and bizarre characters.”

Do you agree with this assessment of the novel? Support your answer by reference to the novel.

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

P18	
C18	
L 18	
M 6	

Expect treatment, though not necessarily equal, of incident and character.

Code I for ‘memorable incidents’ and CH for ‘bizarre characters’. Allow a very broad interpretation of ‘bizarre’ as interesting, colourful, etc.

A thorough exploration of one memorable incident and one bizarre character may be sufficient for full marks.

Possible points – incidents

- Pip’s initial encounter with the convict on the marshes
- his first meeting with Miss Havisham
- the first encounter with Estella
- the attack on Mrs. Joe
- the first visit to Jaggers’ office
- the visit to London
- the fire
- the attempted escape and capture of Magwitch
- the scene in court and Magwitch’s deathbed scene

Etc.

Possible points – characters

- Mr. Wemmick
- Miss Skiffins
- Mr. Wopsle
- Miss Havisham
- Mrs. Joe
- Mr. Pumblechook
- Mr. Jaggers

Etc.

C FAR FROM THE MADDING CROWD – Thomas Hardy

- (i) What is your view of the decisions Bathsheba makes in matters of romance and affairs of the heart? Support your answer by reference to the novel.**

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

P18	
C18	
L 18	
M 6	

Expect candidates to describe/identify one or more of the decisions Bathsheba makes and to offer commentary/analysis that indicates their views of those decisions. Therefore, candidates can couch their 'views' as statements of approval/disapproval **and/or** explorations of Bathsheba's own thinking in relation to those decisions.

Code V for 'your view of the decisions'

Possible points

- she is foolish when she rejects Oak's proposal out of pique
- thoughtlessly sends the Valentine to Boldwood, leading to his obsession
- tolerates Boldwood's advances through guilt
- we fear for her involvement with Troy who brutally betrays her
- we admire her courage and loyalty in the matter of Troy's dead body
- we approve of her final decision to marry Gabriel

Etc.

- (ii) **“The characters, Oak, Troy and Boldwood, represent different aspects of male behaviour and values.”**
Discuss this statement supporting your points by reference to the novel.

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

P18	
C18	
L 18	
M 6	

Do not expect candidates to draw fine distinctions between ‘behaviour’ and ‘values’. Candidates are not required to compare explicitly the behaviour/values of the characters and so may treat the characters separately.

Code O for Oak, T for Troy, and B for Boldwood.

Possible points

Oak

- hard-working, straightforward, reliable, modest
- dignified, loving, forgiving

Troy

- the ruthlessness of the soldier
- physically attractive, uses his charm to ensnare Bathsheba
- spontaneous, inconsistent
- amoral – a callous liar, faithless
- treats the women in his life with contempt

Boldwood

- solitary, humourless
- honourable, dignified
- puritanical but latently passionate in the extreme
- intense, unrelenting in pursuit of Bathsheba

Etc.

D KING LEAR – William Shakespeare

- (i) **What, in your view, are the most important changes that take place in the character of Lear during the play, *King Lear*? Support your points by reference to the play.**

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

P18	
C18	
L 18	
M 6	

Expect a clear focus on the areas they regard as the most important aspects of Lear's personal growth. Discussion can centre on one all-embracing change in his character.

Code C for 'important changes'.

Possible points

- he moves from pride, egotism and spiritual blindness to humility, understanding and moral vision
- there are key scenes in which we see how suffering leads to self-knowledge
- he acquires 'reason in madness'
- his understanding of his daughters deepens and sharpens as the play develops
- displays a growing desire for knowledge and truth

Etc.

- (ii) **"Scenes of great suffering and of great tenderness help to make *King Lear* a very memorable play."
Discuss this statement, supporting your answer by reference to the play, *King Lear*.**

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

P18	
C18	
L 18	
M 6	

Expect candidates to deal with both elements, suffering and tenderness, though not in equal detail. 'Great suffering' and 'great tenderness' may be found in the same scene/s.

The 'memorable' nature of these scenes may be dealt with implicitly through discussion/analysis of examples offered. In addition, candidates may stress

the memorable nature of the play by referring to the impact made by a performance they witnessed.

Code S for 'great suffering' and T for 'great tenderness'.

Possible points – S

- the calculated humiliation of Lear
- the storm scene conveys the intensity of Lear's physical and spiritual torment
- the mock trial of Goneril and Regan reveals Lear's mental anguish
- the blinding of Gloucester
- Lear and Gloucester experience burning shame as they realise the truth
- Lear's overwhelming grief at Cordelia's death

Possible points – T

- France's expression of love for Cordelia
- Edgar's encounters with his blinded father
- the reconciliation scenes – Lear and Cordelia, Edgar and Gloucester
- Kent's sympathy for the dying Lear

Etc.

E HAMLET – William Shakespeare

- (i) **“The struggle between Hamlet and Claudius is a fascinating one.” Discuss this statement, supporting your answer by reference to the play, *Hamlet*.**

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

P18	
C18	
L 18	
M 6	

Allow for an implicit treatment of 'fascinating' and a liberal interpretation of its meaning.

Expect a clear focus on the **nature** of the conflict between the characters, rather than a mere re-telling of the course of the conflict.

Code H/C for the 'struggle between Hamlet and Claudius'.

Possible points – the conflict is a fascinating one because...

- it is sustained throughout the play
- it is a struggle between 'mighty opposites' – the stakes are so high
- it is a moral struggle as well as a physical one
- it is a very exciting contest – a battle of wits
- it occasionally has its funny side – the weapon of the antic disposition

- it reveals a family at war
- it takes the form of a criminal investigation

Etc.

(ii) Choose the scene from Shakespeare's *Hamlet* that in your view was the most dramatic. Discuss your choice, supporting your answer by reference to the play. [Textual support may include reference to a particular performance of the play that you have seen.]

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

P18	_____
C18	_____
L 18	_____
M 6	_____

Allow a liberal interpretation of 'dramatic', to include 'exciting' or 'interesting' or 'entertaining' etc.

Expect a clear focus on the reason/s why the candidate found the chosen scene to be dramatic.

Code D for 'dramatic'.

Possible points

- the scene is full of conflict
- there is tension and suspense aplenty
- the scene contains interesting action and incident
- there are interesting characters/relationships present
- the scene involves sudden changes of pace or mood
- the presence of great poetry
- the scene dramatises an important theme
- there was dramatic use of props, costume, lighting, music, special effects

Etc.

F ANTIGONE – Sophocles

- (i) **“*Antigone* is memorable for its ideas and for its dramatic action.”**
Discuss this statement, supporting your answer by reference to the play.

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

P18	
C18	
L 18	
M 6	

Expect discussion, though not necessarily equal, of both elements, ‘ideas’ and ‘dramatic action’. However, candidates may well take both terms together, preferring to see the play as a drama of ideas. The action arises from a clash of principles/ideas.

Code ID for ‘ideas’ and ‘action’.

Possible points

- the clash between state and family is central to the play
- the Chorus is both ‘in’ the drama and also discussing ideas
- mortals battle with fate – powerful action about philosophical ideas
- Creon’s refusal of burial rites for Polynices
- the arrest of Antigone and her entombment
- suicides of Haemon and Eurydice
- the prophesies of Teiresias

Etc.

(ii) **How would you judge the attitudes and behaviour of the character of Antigone throughout Sophocles's play? Support your views by reference to the text.**

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

P18	
C18	
L 18	
M 6	

Expect a clear engagement with the character of Antigone. Do not expect candidates to make a distinction between her 'attitudes' and 'behaviour'.

Candidates may couch their judgements about Antigone as statements of approval/disapproval **and/or** explorations of her beliefs or motivations to action.

Code A/B for 'attitudes' and 'behaviour' taken together.

Possible points

- she shows compassion to Polynices
- we side (or do not side) with her in her defiance of Creon
- her actions are always strongly principled
- we admire her brave acceptance of death
- she accepts her death because of her commitment to principle
- we condemn/admire her stubbornness

Etc.

SECTION II – THE COMPARATIVE STUDY (70 marks)

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

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

GENERAL

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

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

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

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

Some questions invite candidates to 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.

A THEME OR ISSUE

1. **“Narratives can broaden our understanding of a theme or issue.” Compare the texts you have studied in your comparative course in the light of the above statement. Support your comparisons by reference to the texts.**

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

P 21	
C 21	
L 21	
M 7	

Expect candidates to focus on what they have learnt about a theme or issue from the texts they have read. Expect treatment, though not necessarily equal, of at least two texts.

Expect candidates to focus on a single theme, but bear in mind that a broad theme (e.g. Identity) can incorporate sub-themes (e.g. a sense of place, love, relationships, etc.).

Code C for each comparative link established.

Areas from which comparisons might be drawn

- the theme/issue is highlighted in one text in a certain manner
- a second text supports what we have learnt
- a second text offers a different/contradictory perspective
- texts deal with similar themes but in very different ways and so give us a sense of the complexity of the theme
- our understanding of life has been affected by our reading

Etc.

2. **“A key moment in a narrative text can illustrate a theme or issue very powerfully.”**

(a) Choose one of the texts you studied as part of your comparative course and show how an important moment from it illustrates a theme or issue.

Mark ex 30 by reference to the criteria for assessment.

Expect candidates to make a clear link between a moment from the chosen text and an explicitly nominated theme or issue.

Candidates may focus on content **and/or** style.

(b) Write a short comparative commentary on one key moment from each of the other texts you have studied in the light of your discussion in part (a) above.

Mark ex 40 by reference to the criteria for assessment.

Expect the candidates to make comparative links between the text and theme/issue discussed in part (a) and **at least two** other texts from the list prescribed for the comparative study.

Allow that candidates might devote most of their attention to comparative observations about the second and third texts in relation to one another.

Code C for each comparative link established.

Areas from which comparisons might be drawn

- the theme or issue is dealt with in a similar/dissimilar manner
- the second/third texts define the theme or issue differently
- the impact on the reader is similar/different

Etc.

B LITERARY GENRE

1. **Write an essay on one or more aspects of literary genre (the way texts tell their stories) which you found most interesting in the texts you studied in your comparative course. Your essay should make clear comparisons between the texts you choose to write about.**

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

P 21	
C 21	
L 21	
M 7	

Expect candidates to centre their comparisons on at least one aspect of the way the narratives in their chosen texts are shaped.

Expect treatment, though not necessarily equal, of at least two texts.

Code C for each comparative link established.

Areas from which comparisons might be drawn

- different texts – novel, drama, film, biography, travel, etc.
- the use of descriptive detail, in words or visuals
- broad generic differences – comedy, tragedy, etc.
- location/setting, costume, props, etc.
- special effects such as music, editing, etc.
- structural features of the texts – point of view, narrative patterns, etc.
- juxtaposition of character groups, etc.

Etc.

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

(a) Compare two of the texts you have studied in your comparative course in the light of the above statement. Support the comparisons you make by reference to the texts.

Mark ex 40 by reference to the criteria for assessment.

Candidates are free to agree/disagree wholly or in part with the statement. For example, candidates might choose to focus on two novels or two plays and show the strong similarities between the way the two texts tell their stories.

Code C for each comparative link established.

(b) Write a short comparative commentary on a third text from your comparative study in the light of your discussion in part (a) above.

Mark ex 30 by reference to the criteria for assessment.

Expect candidates to show clear links of a similar/dissimilar nature between the third text and the text/s treated of in part (a) of their answers.

Code C for each comparative link established.

SECTION III

POETRY (70 marks)

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

A UNSEEN POEM (20 marks)

Answer questions 1 and 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, its suggestiveness.

Note that the Unseen Poem is essentially a reading test; do not expect lengthy answering.

1. (a) What, in your opinion, has made the princess sad?

Mark ex 4 expecting a reasonably plausible reading of the text. One simple assertion (e.g. that the princess is saddened by a disappointment in love) is sufficient for full marks.

(b) Choose two phrases from the poem that show best how she is feeling. Write each one down and say, in each case, why you have chosen it.

Mark ex 3 + 3 primarily for the reasons offered by the candidates in justification of their choices. Reward a clearly established link between an aspect of the language, imagery, sound, etc. of the poem and the feeling the candidates are illustrating.

2. What kind of life do you imagine the princess lives? Explain your view by referring to words or phrases from the poem.

Mark ex 10 expecting candidates to focus clearly on the language/imagery of the poem.

Reward the candidates’ ability to establish credible links between their perception of the life lived by the princess and the language and imagery of the poem.

B PRESCRIBED POETRY (50 marks)

GENERAL

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

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

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

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

1. “Introducing Elizabeth Bishop.”

Write out the text of a short presentation you would make to your friends or class group under the above title. Support your point of view by reference to or quotation from the poetry of Elizabeth Bishop that you have studied.

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

P 15	
C 15	
L 15	
M 5	

Responses that show clear evidence of engagement with the poems should be rewarded.

Expect a wide variety of approaches in the candidates’ answering. Some of the following areas might provide material:

- her life and how it links with the poetry
- the themes and concerns she articulates most frequently and/or most powerfully
- the impact that her poetry can make on a reader
- her style – the way she uses language, imagery, etc.

Etc.

2. **Often we love a poet because of the feelings his/her poems create in us. Write about the feelings John Keats’s poetry creates in you and the aspects of the poems (their content and/or style) that help**

to create those feelings. Support your points by reference to the poetry by Keats that you have studied.

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

P 15	
C 15	
L 15	
M 5	

Expect candidates to reveal an engagement with the poetry of Keats. Expect them to explore the emotional impact of the poem/s they choose. They may do this in a variety of ways:

- show empathy with the poet's predicament/preoccupations
- discuss explicitly the impact that the poetry makes upon the reader
- show how the poetry reveals insights into the poet himself
- show appreciation of the artistic skill of the writer
- discuss the appeal the poem/s have because of the musical language, visual impact, lyrical nature of the verse

Etc.

N.B. Bear in mind the tendency to identify 'my' feelings as a reader of lyric verse with the feelings articulated by the poet.

3. Write an essay in which you outline your reasons for liking and/or not liking the poetry of Philip Larkin. Support your points by reference to the poetry of Larkin that you have studied.

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

P 15	
C 15	
L 15	
M 5	

Expect candidates to address clearly the appeal (or lack of it) of the poetry of Larkin. They may focus on the ideas and/or their expression.

Allow that intensive treatment of a single, dominant 'reason' could be sufficient for full marks.

Responses that show clear evidence of a candidate's engagement with the poems should be rewarded.

Candidates might find relevant material from the following areas:

- the poet's unflinching honesty, his 'personality'
- modern, contemporary themes and ideas
- his descriptive power - his use of interesting/powerful images
- the disillusionment/pessimism of the work

- his irony, his dry wit
- his exploration of dilemmas in the lives of ordinary people

Etc.

4. What impact did the poetry of Michael Longley make on you as a reader? In shaping your answer you might consider some of the following:

- *Your overall sense of the personality or outlook of the poet*
- *The poet's use of language and imagery*
- *Your favourite poem or poems*

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

P 15	
C 15	
L 15	
M 5	

Candidates may focus on many different types of impact – the visual, emotional, intellectual, personal, and so on. All approaches are equally valid.

Candidates are free to deal with both the positive and the negative aspects of the impact the poetry made on them. Reward the reader who shows a real sense of engagement/involvement with the work of the poet.

N.B. Candidates may choose to use or ignore **one or all** of the **suggested** guidelines provided in the question.

Material may come from some of the following areas:

- graphic descriptions of events, their power to shock/move
- the humanity of the poet, his sensitivity and sympathy
- his keen eye for detail
- a certain poem or poems may have a particular resonance for the reader
- the language/imagery does or does not appeal
- interesting/novel perspectives – the poem/s allow us to see things in a new way

Etc.

APPENDIX 1

LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

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

Assessment Criteria – Grade Grid

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

Discrete Criteria:

100 marks	A+	B	C	D	E-
100%	100 – 85	70	55	40	39 – 0
30%	30 – 26	21	17	12	11 – 0
10%	10 – 9	7	6	4	3 – 0

70 marks	A+	B	C	D	E-
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 – 0
10%	7 – 6	5	4	3	2 – 0

60 marks	A+	B	C	D	E-
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

50 marks	A+	B	C	D	E-
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Combined Criteria:

	A+	B	C	D	E-
40 marks	40 – 34	28	22	16	15 – 0
30 marks	30 – 26	21	17	12	11 – 0
20 marks	20 – 17	14	11	8	7 – 0
15 marks	15 – 13	11	9	6	5 – 0
10 marks	10 – 9	7	6	4	3 – 0

REASONABLE ACCOMMODATIONS

Candidates presenting for examination 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 S70/00 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 the question.

Marks awarded for each question on Paper 1 and Paper 2 will be transferred to the script cover grid of each paper and totalled. As these totals were arrived at on the basis of a 90% application of the available marks, a mark that can be converted into a grade is arrived at by dividing the total for each paper by 9, and adding these marks to the original total in order to achieve a grand total for that paper.

Example:

Total for Paper 1	= 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 three criteria.

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.

APPENDIX 4

MISREADING OF INSTRUCTIONS 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 *Jane Eyre* = 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 already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

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

NOTE: For clarification on the above issues and for other questions arising from a candidate's misreading of instructions relating to question choice, please consult your Advising Examiner.