

**DEPARTMENT OF EDUCATION AND SCIENCE
LEAVING CERTIFICATE ENGLISH 2002 – 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 2002 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)

Candidates must answer a Question A on one text and a Question B on a different text. **N.B. Candidates may NOT answer a Question A and a Question B on the same text.**

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

**TEXT 1
THE FAMILY OF MAN**

QUESTION A

- (i) **What impact do the visual images in this text make upon you? Give reasons for your answer supporting them by reference to the images. (20)**

Mark ex 20 by reference to the criteria for assessment. Reward a personal response that is rooted in the images.

Possible points:

- create a sense of wonder/love/hope/harmony
- are positive images that make me smile/feel sad, etc.
- are dull, unconvincing, drab
- represent a dramatic snapshot of humanity
- the use of black and white is effective/ineffective
- the colour image in the centre is effective

Etc.

- (ii) **What, in your opinion, is the most important point that Carl Sandburg makes in his preface to the images in the exhibition? (20)**

Mark ex 20 by reference to the criteria for assessment. Expect a clear justification of the candidate's choice of 'most important point' or central argument.

Possible points:

- we all belong to the family of man
- the images show that the family of man is diverse yet one

Text 1 A Text 1 B

- the images say what words can never say
- we witness a 'startling harmony' in the images
- the importance of the human face

Etc.

(iii) **Do you think that the written and visual elements of the texts go well together? Illustrate your answer by brief reference to the text as a whole. (10)**

Mark ex 10 by reference to the criteria for assessment.

Expect a clear focus on whether the written and visual elements do or do not 'go well together'.

Possible points:

- the written text explains/explores the visual text
- the visual dimension makes the written text real or concrete
- the overall impact is repetitive, a case of over-kill

Etc.

QUESTION B

Choose one of the visual images in this text and, in a letter to Carl Sandburg, write your response to its inclusion in the exhibition of photographs entitled *The Family of Man*. (The images have been numbered so that you can indicate your choice clearly.) (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		

Note that candidates are expected to focus on one of the images and to give a personal response to its inclusion in the exhibition.

Even though it is not one of the numbered images, allow that candidates may choose to write about the globe at the centre of the group of images.

Allow for a broad range of registers – formal/informal, light/serious, etc.

It is sufficient that candidates pay minimal attention to the formal layout of their letters. The important thing is that the body of the text should 'read' like a letter.

TEXT 2
FAMILY HOME FOR SALE

QUESTION A

- (i) **How, in your opinion, does Penelope Lively feel about her family home? Support your view by detailed reference to the text. (20)**

Mark ex 20 by reference to the criteria for assessment. Candidates should focus clearly on the author's attitude towards her family home.

Possible points:

- she regards it with a sense of pride and affection
- she feels a strong personal connection with the house
- she values and is excited by the insights it provides into the events of the past

Etc.

- (ii) **What features of good descriptive writing are to be found in the above passage? Illustrate the points you make from the text. (20)**

Mark ex 20 by reference to the criteria for assessment. Expect discussion and illustration of one or more features of descriptive writing.

Possible points:

- visual detail of opening paragraph conveys the atmosphere of the place
- concrete details build up a vivid image of the family home
- there is effective use of figurative language
- verbs and adjectives are carefully chosen

Etc.

- (iii) **Why, in your view, does the writer include the reference to her visit to the Soviet Union? (10)**

Mark ex 10 by reference to the criteria for assessment.

Possible points:

- provides a sharp or implied contrast between two societies/histories
- highlights the difference between family homes in two very different worlds
- shows how domestic details are always charged with significance

Etc.

TEXT 2

QUESTION B

Family Home and Contents for Sale

Drawing on the detail in the above text, and its accompanying illustration, draft the text of an advertisement that offers the home and its contents for sale. (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 adopt a register appropriate to the set task (including, perhaps, the exaggerated claims of property advertisements, contact details for the auctioneer, etc.). The text of the advertisement should reflect clearly the unique qualities and atmosphere of the house.

Candidates might focus on some of the following:

- its appealing location
- its structural status
- its unique 'character'
- the furnishings

Etc.

TEXT 3

FAMILIES IN A TIME OF CRISIS

QUESTION A

- (i) **How does the language of the opening paragraph suggest the powerlessness of the migrant people? Support your answer by reference to the text. (20)**

Mark ex 20 by reference to the criteria for assessment.

Expect clear discussion/illustration of the author's ability to communicate the powerlessness of the migrants. References must be drawn from the first paragraph of the text.

Possible points:

- use of insect imagery
- striking use of verbs
- contrast between the insignificant migrants and the huge forces operating against them

- emphasis on primitive needs (food, shelter, water)

Etc.

Some candidates might disagree in part, suggesting that, as the paragraph develops, their congregation makes them stronger and more secure.

- (ii) **In the remainder of the passage, how does Steinbeck show the bonds between people becoming stronger and more powerful? Support your points by reference to the text. (20)**

Mark ex 20 by reference to the criteria for assessment.

Candidates may choose to respond to this question by referring to **content and/or style**. One point well made and adequately supported may be sufficient for full marks.

Possible points:

- twenty families became one family
- relationships grew stronger and worlds were created
- leaders emerged
- laws were made and rights established
- several illustrations support each point
- the emphasis is on the particular
- the use of rhetorical repetition

Etc.

- (iii) **“There grew up a government in the worlds...” Look again at the final paragraph. What, in your view, is the most important thing it says about people? Explain your answer, illustrating briefly from the text. (10)**

Mark ex 10 by reference to the criteria for assessment.

Expect the answer to state the point clearly, to explain the choice and to illustrate briefly.

Possible points:

- people need the security of a community
- in times of hardship, people support each other
- people thrown together in difficult circumstances create their own structures
- social structures emerge against a background of ‘give and take’

Etc.

TEXT 3

QUESTION B

“Rights Must Be Observed”

You have been asked to give a short talk on radio or television about a fundamental human right that you would like to see supported more strongly. Write out the text of the talk you would give. (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 broad range of definitions of a ‘human right’.

Candidates might choose from a broad range of approaches – persuasive, informative, anecdotal, humorous, discursive, etc.

Reward evidence of the following:

- a clear appreciation of the task
- the candidate’s sense of audience
- the consistency of the register
- clarity of thought, consistency of an argument

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. “one big family hugging close to the ball of Earth for its life and being...”
(TEXT 1)

Write a personal essay in response to the above phrase.

Interpret the term ‘personal essay’ liberally expecting a wide variety of responses in terms of content and register. Candidates may choose to refer mostly to their own families and thereby couch their responses wholly or partly as personal narratives.

2. “Hope is a sustaining human gift.” (TEXT 1)

Deliver a speech on this theme to a group of young people.

Reward clear evidence of appropriate register and awareness of audience. Allow for a deliberately ‘tongue-in-cheek’ approach to the task.

3. "...the life history of our own family..." (TEXT 2)

Write an article for a popular magazine or journal in which you explore the aspects of your own family that are special to you. You may write in a diary format.

Reward a clearly established and sustained register. Allow that candidates might employ some of the conventions of newspaper layout – headline, sub-headings, etc. Remember that, because they are writing for a popular magazine, they may choose to adopt an off-hand, 'knowing' delivery.

4. "...after the war." (TEXT 2)

Write a short story suggested by the above title.

Reward awareness of the narrative shape of a good short story under P and C.

5. "...relationships that make a world... and ...the world torn down like a circus..." (TEXT 3)

Write an article (serious or humorous) about the beginning and ending of a relationship in your life.

Note that this is not simply an invitation to write a narrative account of events, although the skills of narration will be displayed in a successful article. Allow a broad interpretation of the term 'relationship' in this context.

6. "...then laws were made..." (TEXT 3)

Write a serious article in which you argue for or against the importance of laws in our society.

Reward the candidate's ability to shape a coherent and cogent argument. Allow a broad interpretation of 'law' and of 'our society' – candidates do not have to confine themselves to Irish society, for example.

7. **Write a short story prompted by one or more of the images in TEXT 1.**

The challenge here is to construct a credible and entertaining short story, not to provide a commentary on or explicit link with one or more of the images.

PAPER 2

SECTION I – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

A JANE EYRE – Charlotte Brontë

- (i) **“While many of the situations that Jane finds herself in are sad and pitiful, she responds to them with strength and independence.”**
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 candidates to focus on the difficult situations that Jane encounters and the manner in which she copes with them.

Candidates might choose to argue, fully or in part, that Jane's response to these difficulties reveals that she is, in fact, a prisoner of the values of her society.

Code S for 'situations that Jane finds herself in' and R for 'responds to them with strength and independence'.

Possible points:

- her imprisonment and humiliation at Gateshead – but she resists
- the harsh and cruel treatment at Lowood – she is resourceful in discovering ways of surviving
- at Thornfield, her position is humiliating – she reacts against the weakness and dependence of her situation
- in a patriarchal society she retains her independence of mind

Yet

- her responses reveal an attachment to conventional values
- her decisions are influenced too greatly by her need to be accepted and loved

Etc.

Jane Eyre (ii)

JANE EYRE

- (ii) "In the novel, *Jane Eyre*, we meet characters who show us the best and the worst in human nature."
Write a response to 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 both 'best' and 'worst' of human nature in the characters we encounter in the novel.

There are many possible approaches:

- candidates might agree with both assertions
- they might accept one and reject the other
- they might take issue with the superlatives

Candidates might choose to argue that these extremes can be found in a single character such as Rochester.

Code B for 'the best' and W for 'the worst'.

Possible points:

- Rochester – egotistical monster and/or Byronic hero
- St. John Rivers – earnest, dedicated but driven by conflicting impulses
- Bertha Mason represents an obsession with 'animal' appetites
- the worst of human nature is exemplified in the social and family setups that Jane encounters
- Jane never compromises her integrity

Etc.

B GREAT EXPECTATIONS – Charles Dickens

- (i) **“The course of the relationship between Pip and Estella makes for wonderful reading.”**
What is your view of this statement? Refer to the novel in your answer.

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 why this relationship makes for wonderful reading. Narrative accounts of the relationship should be interspersed with brief analysis or commentary on the interesting/complex/surprising/wonderful nature of the relationship. The thoroughness of the candidate's investigation of the relationship will implicitly demonstrate that the novel made 'wonderful reading'.

Candidates might explore the relationship as a series of key scenes in the novel.

Code CR for 'the course of the relationship' and WR for 'wonderful reading'.

Possible points:

- the fairy tale beginning
- Miss Havisham's manipulation of the two
- Estella continues to have a profound effect on Pip, even when they are apart
- sobering ending
- relationship characterized by suspense and uncertainty

Etc.

Great Expectations (ii)

- (ii) "In *Great Expectations*, Dickens brilliantly describes a world full of cruelty and inequality."
Discuss this assessment of *Great Expectations*. 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 focus on the manner in which Dickens 'brilliantly' describes the world of the novel. The thoroughness of the accounts they offer will, for the most part, meet this requirement.

'Cruelty' and 'injustice' may be treated as synonymous terms.

Code CI for 'cruelty' and/or 'injustice'.

Candidates might choose to take issue with the notion that the world of the novel is 'full of' cruelty and injustice, arguing that it contains much that is good and hopeful too. In this case, code the relevant material as CI –.

Possible points:

- a huge range of grotesque characters
- the class system
- education, justice, the law
- the description of London
- treatment of Pip as a child

Etc.

<p style="text-align: center;">Far From the Madding Crowd (i)</p>
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C FAR FROM THE MADDING CROWD – Thomas Hardy

- (i) **“Of all the characters (both male and female) we meet in the novel, Gabriel Oak is the real hero.”**
Write a response to this statement supporting it by reference to the novel, *Far From the Madding Crowd*.

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

P18		
C18		
L 18		
M 6		

In addressing the question of who the ‘real hero’ of the novel is, candidates must discuss Gabriel Oak. That is to say, they may not simply reject the assertion in the question and substitute analysis of a different character as the novel’s hero. If another character (Bathsheba, Troy, the Weatherfield community, etc.) is chosen as the hero, candidates must compare this character to Gabriel, focusing on why the other is more deserving of the title than he.

Code H for ‘hero’.

Possible approaches:

- agree fully, identifying the qualities that make Oak the hero
- agree in part, identifying other possible hero/es and discussing why they and Oak deserve the title
- disagree, showing clearly what prevents Oak from being considered the hero

Etc.

Far From the Madding Crowd (ii)

- (ii) **“In *Far From the Madding Crowd*, Hardy shows that he is a superb storyteller who invents fascinating characters and colourful incidents.”**

Discuss this statement, supporting the points you make 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 ‘fascinating characters’ and ‘colourful incidents’. The thoroughness of this treatment will demonstrate implicitly that Hardy is a ‘superb storyteller’.

Code FC for ‘fascinating characters’ and CI for ‘colourful incidents’.

Candidates may agree noting:

- interesting, complex characters
- powerful emotional struggles within and between characters
- minor characters are cleverly realized
- individual incidents that are dramatic and engaging
- the multi-layered plotlines
- fateful, tragic twists in the narrative

Etc.

Candidates may disagree noting:

- tedious, uninteresting characters
- long-winded, overwritten descriptions
- too many coincidences in the plot
- the intrusive narrative voice
- over-reliance on long banal dialogues to fill in background details

Etc.

King Lear (i)

D KING LEAR – William Shakespeare

- (i) **“Powerful images heighten our experience of the play, *King Lear*.”**
Write your response to this statement. Textual support may include reference to a particular performance you have seen of the play.

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

P18		_____
C18		_____
L 18		_____
M 6		_____

Allow for discussion of a broad range of images – images employed in the figurative language of the play, visual and aural images from the stage or screen, and so on.

Candidates might choose to focus on one pervasive pattern of imagery in the play.

How the images ‘heighten our experience’ may be treated of through explicit commentary or implicitly through the thoroughness of the discussion of key images in the drama.

Code PI for ‘powerful images’.

Possible points:

- images of clothing, the storm, animals, blinding, etc.
- the significance of costume, lighting, the physical presence and attitudes of characters on the stage
- aural images in the text – Lear’s powerful speeches in the storm, the changing voice patterns of Edgar or Kent
- images serve to heighten our awareness of themes, help to individualise characters, evoke emotional responses, intensify tone/mood

Etc.

King Lear (ii)

- (ii) "Cordelia plays a very important role in the play, *King Lear*."
Discuss this view of Cordelia, 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 of the function, importance, 'meaning' of Cordelia in the play.

Code R for the 'role' of Cordelia.

Possible points:

- she symbolises goodness, love, fidelity, redemption
- she is a catalyst to the plot
- she is a foil to her sisters
- she has a powerfully redemptive impact on Lear
- her fate is a major element of the tragedy
- she elicits strong emotive responses in the audience

Etc.

Hamlet (i)

E HAMLET – William Shakespeare

- (i) **“The appeal of Shakespeare’s *Hamlet* lies primarily in the complex nature of the play’s central character, Hamlet.”**
To what extent would you agree with the above statement?
Support your view 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	_____

The thoroughness of the engagement with the complex nature of Hamlet’s character will constitute an implicit treatment of ‘the appeal’ of the play.

Code CH for the ‘complex nature’ of Hamlet.

Candidates may disagree with the statement, but in doing so they must maintain a focus on the play’s central character.

Possible points:

- his character is multi-faceted
- he plays many roles in the play – lover, poet, prince, revenger, philosopher
- his emotional complexity
- he is elusive, enigmatic
- his behaviour is frequently at odds with his words/thoughts
- his complexity is bewildering, confusing, inconsistent
- his contradictions are evidence of Shakespeare’s artistic failure

Etc.

Hamlet (ii)

- (ii) **What is your view of the importance of either Gertrude or Ophelia in Shakespeare's play, *Hamlet*?
Support the points you make 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 the candidates' responses to focus on the role/function/importance of the chosen character rather than simply offer descriptions/character sketches.

In the unlikely event that a candidate writes about **both** Gertrude and Ophelia, treat the answer as two separate attempts and assess them accordingly.

Code GI for 'the importance of Gertrude' or OI for 'the importance of Ophelia.

Possible points:

Gertrude:

- as a key adjunct to Claudius, she is centrally important to the plot
- is significantly linked with Hamlet
- her 'falling off' shapes Hamlet's attitude to life and to women
- she embodies key themes in the play
- she is a significant presence on the stage
- she gives rise to many questions in the minds of the audience

Ophelia:

- although she plays a comparatively small part, she has a major influence on the emotional life of the central character
- her exploitation by others is symptomatic of the world of the play
- her innocence and purity heighten our sense of the corruption about her
- she draws forth our pity and sympathy
- her real madness counterpoints Hamlet's feigned madness

Etc.

Antigone (i)

F ANTIGONE – Sophocles

- (i) **“Creon’s unwilling journey from pride and power towards humiliation and weakness leaves him utterly devastated.”**
Discuss this view of Creon’s journey, supporting your points by reference to the play, *Antigone*.

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 trace the descent of Creon from the position of absolute ruler – “Creon is the law” – to his final acceptance of blame for all that has gone wrong – “I am nothing and less than nothing.”

Code CP for ‘pride and power’ and CH for ‘humiliation and weakness’.

Possible points:

- his rulings on burial rites for Polyneices
- his arrest of Antigone and Ismene
- his prevention of Haemon’s marriage to Antigone
- his sentencing of Antigone
- his fears following the prophecies of Teiresias
- his appeal to the Chorus for advice
- his devastation at the suicide of Haemon and Eurydice

Etc.

Antigone (ii)

- (ii) "The play, *Antigone*, is a tragic struggle between conflicting rights."

Write a response to this statement, supporting your answer by reference to the play, *Antigone*.

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 show how the struggle that is central to the action leads to a catastrophic/devastating outcome. Some candidates might treat of the meaning of tragedy more explicitly than others.

Code TS for 'tragic struggle'.

Possible points:

Tragic consequences flow from:

- the differences between Antigone and her sister Ismene over their brother's burial rights
- the clash of state authority versus individual conscience
- the clash between man's attempts to rule on earth and the fates/the gods
- conflict between Creon and Haemon
- the opposition of viewpoints – male and female

Etc.

SECTION II – THE COMPARATIVE STUDY (70 marks)

Candidates must answer **one** question from **either** A – Theme or Issue or B – The Cultural Context.

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.

Theme or Issue 1

A THEME OR ISSUE

1. **“A theme or issue explored in a group of narrative texts can offer us valuable insights into life.”**
Compare the texts you have studied in your comparative course in the light of the above statement. Your discussion must focus on one theme or issue. Support the comparisons you make 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 reveal, either explicitly or implicitly, how a comparison of a theme or issue in different texts tells us something about life – what is important to people, what causes conflict, how society is organised, and so on.

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

Candidates must 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:

- what we learn from an important theme in one text
- how our reading of subsequent text/s extends our understanding of the theme
- how texts offer interesting/conflicting perspectives on the theme
- how the different texts offer us similar or different insights into life

Etc.

Theme or Issue 2

2. (a) Compare the treatment of a theme or issue in two of the texts you have studied as part of your comparative course. Support the comparisons you make by reference to the texts. (40)

Mark ex 40 by reference to the criteria for assessment.

Code C for each comparative link established.

Expect candidates to compare the treatment or expression of a single theme in their chosen texts. They may refer to similarities or differences in that treatment and may choose to refer to content, style, characterisation, visual and aural effects, and so on.

- (b) Discuss the treatment of the same theme or issue in a third text in the light of your answer to part (a) above. (30)

Mark ex 30 by reference to the criteria for assessment.

Expect treatment of the same theme as dealt with in part (a).

Candidates should demonstrate a comparative link with the texts discussed in part (a).

Expect clear discussion of **how the theme is treated** by reference to content and/or style.

B THE CULTURAL CONTEXT

1. **“A narrative text creates its own unique world in which the reader can share.”**

Write a response to the above statement in which you compare the texts you have studied as part of your comparative course. Support the comparisons you make 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 deal in a comparative manner with at least one aspect of cultural context ('the unique world') in each of two or more texts.

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- differing values/attitudes or presumptions about class, money, religion, gender, personal freedom, etc.
- how the worlds of the texts are similar or different
- the different/similar ways in which authors create the unique worlds of the texts

Etc.

2. **(a) What is your understanding of the term Cultural Context in relation to any one of the texts in your comparative course? Support your view by reference to at least one key moment from your chosen text. (30)**

Mark ex 30 by reference to the criteria for assessment.

Code C for each comparative link established.

Expect candidates to demonstrate an understanding of the term **cultural context** (the world of the text, its characteristic spirit/atmosphere, etc.) as it operates in one text. The support offered may illustrate one or more aspect of the culture that operates within the text – attitudes to class, gender, money, personal freedom, social conventions, and so on.

The Cultural Context 2

(b) Compare two other texts from your comparative course in the light of your understanding of the term Cultural Context as you have discussed it in part (a) above. Support the comparisons you make by reference to at least one key moment for each of these two texts. (40)

Mark ex 40 by reference to the criteria for assessment.

N.B. Please note that it is **not** a requirement that candidates deal with texts whose cultural contexts are the same or similar. What is necessary is that **the understanding/definition of the term cultural context is consistent.**

Expect candidates to support the comparisons they make by reference to key moments or to the texts in general.

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. What impact does the first sighting of the new euro make upon the poet? Support your answer by reference to the poem. (10)

Mark ex 10 expecting a reasonably plausible reading of the text to be demonstrated by the quality of the link established between the candidate’s reading and the chosen detail from the text.

2. How well, in your view, does the poem capture the sense of excitement and hope that the introduction of the euro could hold for “a small boy of ten”? Illustrate your answer by reference to the language of the poem. (10)

Mark ex 10 expecting at least one explicit commentary on the poet’s use of language, imagery, sound effects, etc. to convey the potential excitement in the moment. Candidates may take their illustrative references from any part of the text.

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.**

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

1. "The poetry of Elizabeth Bishop appeals to the modern reader for many reasons."

Write an essay in which you outline the reasons why poems by Elizabeth Bishop have this appeal.

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

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

- her vivid, detailed descriptions of the exotic and the familiar
- her general outlook on things
- the variety of poetic forms she employs
- the energy and concreteness of her language and imagery
- her control of emotions, the absence of moralizing

Etc.

Eavan Boland Michael Longley

2. **Write a personal response to the poetry of Eavan Boland. Support the points you make by reference to the poetry of Boland 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	_____

Reward responses that show evidence of personal engagement with the poems.

Allow for a wide range of approaches in the candidates' answering. Some of the following areas might be addressed:

- her life and its links with her work
- the themes and issues she explores in the poems
- the appeal of the poems and/or the impact of the poetry on the reader
- her style – vision, language, imagery

Etc.

3. **Imagine you have invited Michael Longley to give a reading of his poems to your class or group. What poems would you ask him to read and why do you think they would appeal to your fellow students.**

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 of the poetry of Longley. They may focus of the ideas and/or their expression.

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

Aspects that may be suggested as appealing:

- his descriptive powers – his eye for telling detail
- his humanity, sensitivity to people and events
- the network of relationships he reveals
- the freshness of his point of view
- his language, imagery, tone

Etc.

Shakespeare's Sonnets

4. "Choosing Shakespeare's Sonnets."

Imagine your task is to make a small collection of sonnets by William Shakespeare from those that are on your course. Write an introduction to the poems that you would choose to include.

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' selection/collection should be clearly indicated.

Expect a wide variety of approaches in the candidates' answering.

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

Some of the following areas might provide material for the 'introduction':

- general commentary on the sonnet form
- the variety and strengths of the chosen poems
- impact of the poems on the reader
- artistic/technical skill of the poet
- his use of language and imagery
- the quality of sound in the poems
- the range of moods in the sonnets

Etc.

APPENDIX 1

LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

Clarity of purpose	Engagement with the set task	e.g. relevance, focus, originality, freshness, clear aim, understanding of genre	Percentage weighting
Coherence 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
Efficiency 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
Accuracy of mechanics	Spelling Grammar	e.g. appropriate levels of accuracy in spelling grammatical patterns appropriate to the register	10

APPENDIX 2

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

APPENDIX 3

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.