



Coimisiún na Scrúduithe Stáit State Examinations Commission

Scéimeanna Marcála

Scrúduithe Ardteistiméireachta, 2004

Béarla

Ardleibhéal

Marking Scheme

Leaving Certificate Examination, 2004

English

Higher level

**STATE EXAMINATIONS COMMISSION
LEAVING CERTIFICATE ENGLISH 2004 – 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 **P**urpose will always appear first in the list of marks. Marks awarded for **C**oherence of Delivery will follow and so on to the end.

Marks for Efficiency of **L**anguage 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 **M**echanics can still be awarded in line with the candidate's proficiency in this area.

The list of texts prescribed for assessment in 2004 is set out in DES Circular **M 74/01**.

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 proper shorthand codes as 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 State Examinations Commission booklet, *Instructions to 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 IMPORTANCE OF PLAY

QUESTION A

- (i) **What impression of the teacher, Vivian Paley, do you get from the above passage? Support your view by reference to the text. (15)**

Mark ex 15 by reference to the criteria for assessment. Candidates may choose to focus on the content and/or language of the passage.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:

- clearly interested in children, their needs/development
- sympathetic campaigner
- has strong opinions and beliefs
- good observer
- learns from her own experience
- has a good ear for dialogue
- her style is dramatic and convincing, makes effective use of anecdote

Etc.

(ii) From your reading of the passage, what did you learn about the two children, Clara and Lisa? (15)

Mark ex 15 by reference to the criteria for assessment. Expect discussion, though not necessarily equal, of both children.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:**Clara:**

- is vulnerable, feels excluded from the play of others
- shy/does not communicate easily
- a victim, is isolated
- wants to belong, is willing to compromise
- is an object of pity
- yields to those who would exclude her

Lisa:

- is the voice of exclusion
- belongs to a secure group
- a controller/one who sets the rules for others
- assertive and aggressive
- is willing to exclude herself if she doesn't get her own way

Etc.

Note: Allow that candidates might attribute the statement: "Okay, I won't play then, ever!" (spoken by Lisa) to either Lisa or Clara.

(iii) Would you agree or disagree with the view that the writer has made a convincing case for the 'deep importance of shared play' in the lives of children? 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 and/or disagree, or to express some doubts or reservations. Expect discussion of one or more reasons supported by reference to the text.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
20 marks	20 – 17	14	11	8	7 – 0

Possible points:**She convinces us because...**

- the tangibility of her own childhood experience
- she makes authoritative, generalised statements about children
- she illustrates convincingly
- the anecdote of Lisa and Clara rings true
- includes the reader ('everyone knows')

Etc.

Yet

- the passage is a series of assertions
- she hangs a lot on some pretty flimsy anecdotes
- children do not really see relationships this way
- the level of insight attributed to the children is hardly credible

Etc.

QUESTION B

“Then Along Comes School.”

You have been asked to give a short talk to a group of students who are about to start first year in your school. Write out the text of the talk you would give.

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

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

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

Candidates are free to choose from a broad range of approaches—informative, humorous, anecdotal, discursive, etc.

Reward evidence of the following:

- a clear appreciation of the task
- the candidate’s sense of audience
- the consistency of the register adopted

**TEXT 2
PAUL'S FIRST DAY AT WORK**

QUESTION A

- (i) **What impression do you get of Paul's workplace from reading the above passage? Support your answer by reference to the text. (15)**

Mark ex 15 by reference to the criteria for assessment. Candidates may base their 'impression' on the content and/or the language of the extract. Allow that candidates might find Paul's workplace to be attractive or unattractive, or a combination of the two.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:

- physical surroundings are dark, gloomy, dismal, etc.
 - attractive/unattractive nature of the work, the factory-like environment
 - the banter of the workers
 - co-workers are friendly and supportive, or demanding, or critical of Paul
- Etc.**

- (ii) **How would you describe the attitudes of the other workers (including Mr Pappleworth) to Paul, the new arrival at Jordan's Factory? Illustrate your answer by reference to the text. (15)**

Mark ex 15 by reference to the criteria for assessment. Candidates may elect to focus on the 'other' workers, such as the clerks or the girls. Reference to Pappleworth is optional.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
15 marks	15 – 13	11	9	6	5 – 0

Possible points:

- clerks are friendly, helpful, cheerful
 - Pappleworth is patronising but avuncular and supporting
 - girls are forward, teasing
- Etc.**

(iii) What advice would you give to the management of Jordan’s Factory about how they might improve working conditions for new employees like Paul? (20)

Mark ex 20 by reference to the criteria for assessment.

Accept any suggestions reasonably inferred from the working conditions or atmosphere described in the text.
Reference to modern management approaches and to technology (e.g. computers) is allowable.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
20 marks	20 – 17	14	11	8	7 – 0

Possible points:

- more advance information about the job requirements or the nature of the work
- introduction to other staff members
- attention given to the physical environs of the workplace

Etc.

QUESTION B

Employee Assessment

Imagine that Mr Pappleworth is asked, on the basis of Paul’s first day at work, to write a report giving his impressions of Paul Morel as an employee. Write the text of his report. (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	

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

Expect candidates to adopt a register broadly suited to a report.

Reward evidence of the following:

- a clear appreciation of the task
- good use of evidence available in the text
- the consistency of the register adopted

**TEXT 3
WORK AND PLAY**

QUESTION A

- (i) **What, in your view, is the most important point the writer of the above extract makes about ‘the group of people... whose work *is* the play, the recreation of others.’? Support your answer by reference to the text. (15)**

Mark ex 15 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
15 marks	15 – 13	11	9	6	5 – 0

Expect a clear articulation of the candidate’s understanding of the main point – **e.g.** While we may imagine that sports people and those who work in entertainment have a great time, we must realise that the nature of their work is such that they might suffer grievously.

Attempts that fail to address the significance or impact of the final paragraph should be marked on their merits by reference to the criteria for assessment.

- (ii) **What impact does the visual text make upon you? Support your answer by reference to the images. (15)**

Mark ex 15 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
15 marks	15 – 13	11	9	6	5 – 0

Expect candidates to respond to the visual text as a collection or series of images.

Accept a broad interpretation of the task.

- (iii) Do you think the written and the visual elements of the text go well together? Illustrate your answer by reference to the text as a whole. (20)

Mark ex 20 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
20 marks	20 – 17	14	11	8	7 – 0

Expect candidates to make clear reference to **both** the written and the visual elements of the text.

Allow that candidates might agree, disagree, or agree in part.

Possible approaches:

- both the written and visual texts make a distinction between work and play
- the images support the point of view articulated in the written text
- the images are more immediate, have a greater impact on the reader

Etc.

QUESTION B

My Kind of Work

Write a letter to one of the people from the collection of visual images in this text, indicating what appeals and/or does not appeal to you about the work which that person does. (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	

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

Expect that candidates will choose from a broad range of possible approaches – formal/informal, serious/humorous, etc.

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

Reward evidence of the following:

- a clear appreciation of the task
- the candidate's sense of the occupation that appealed/did not appeal
- the consistency of the register adopted

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.

In the event that a question or doubt arises as to the relevance of material or the approach adopted by the candidate you should consult your Advising Examiner.

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

P 30	_____
C 30	_____
L 30	_____
M10	_____

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

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

1. "... my strongest childhood memories..." (TEXT 1)

Write a personal essay in which you explore some of your earliest memories of childhood.

Interpret the term 'personal essay' liberally expecting a wide variety of responses in terms of content and register. Candidates may choose to couch their responses wholly or partly as personal (first person) narratives.

2. "Everyone knows the sounds of rejection..." (TEXT 1)

Write an article for publication in a serious newspaper or journal in which you draw attention to the plight of a person or group of people whom society has rejected.

Reward the candidate's ability to shape a coherent and sustained response. Allow a broad interpretation of the term 'rejected'. Allow the candidate to deal with a range of groups of people.

3. "...the grandeur of work..." (TEXT 2)

Write a speech (serious or light-hearted) in which you address your classmates or peer-group on the importance of work in our lives.

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

4. "See you later, Paul," said one of the girls. There was a titter of laughter."
(TEXT2)

Write a short story suggested by these words.

Reward awareness of the narrative shape of a short story. An implicit link with the textual prompt given in the title is sufficient.

5. "...the rhythm of work and play..." (TEXT 3)

Write an article for a magazine for young adult readers in which you give advice to people on the best way to find a healthy balance between work and play in their lives.

Reward a clearly established and sustained register. Advice may range widely from the practical to the personal. Candidates may offer an implicit balance between 'work' and 'play'.

6. "...the sheer joy of performance..." (TEXT 3)

Using the above phrase as your title, write a personal essay.

Allow a liberal interpretation of the term 'personal essay'. Candidates may choose to refer mostly to their own experiences of performance/s and thereby couch their responses wholly or partly as personal narratives.

7. **Write a short story suggested by one or more of the images in TEXT 3.**

Reward awareness of narrative shape. An implicit connection with the chosen image/s will suffice.

PAPER 2

SECTION I – THE SINGLE TEXT (60 marks)

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

A WUTHERING HEIGHTS – Emily Brontë

- (i) “Emily Brontë’s novel, *Wuthering Heights*, causes the reader to wonder which is the more powerful force – love or hate.”
Write a response to this statement, supporting 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	_____

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

Expect candidates to discuss and illustrate the powerful forces of love and/or hate. A clear focus on the struggle between love and hate will constitute an implicit treatment of the manner in which the novel ‘causes the reader to wonder’.

Candidates may chose to agree, disagree, or agree in part with the observation in the question.

In outlining their responses to the question candidates may well employ focused narrative to illustrate the points they make.

Code L for ‘love’ and H for ‘hate’, or L/H for points that refer to both emotions.

Possible points:

- the two forces are inextricably linked throughout the novel
- Hindley’s hatred for Heathcliff, born of resentment at his father’s favouritism, engenders all the hatred in the novel
- the loving relationship between young Cathy and Hareton establishes harmony between the houses
- at the end of the novel the imagery highlights the harmony between the extremes that have created all earlier conflicts
- the novel is dominated by Heathcliff’s relentless thirst for revenge

Wuthering Heights (ii)

- (ii) Write an essay on the aspects of the novel, *Wuthering Heights*, that you found most interesting or enjoyable to read. Support your points 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	_____

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

Expect candidates to address clearly what they found interesting and/or enjoyable about the aspects they choose to discuss.

Candidates may disagree with the assertion in the question.

Code A1, A2, etc. for interesting or enjoyable 'aspects'.

In-depth treatment of a single dominant aspect of the novel could be sufficient for consideration for full marks.

Possible points:

- a powerful story with complex plot-lines
- the appeal of a set of extraordinary characters
- novel packed with dramatic incident
- atmospheric, haunting, or mysterious atmosphere of the text
- clever narrative structure
- interesting themes – the nature of love, the 'nature versus nurture' question

Etc.

Silas Marner (i)

B SILAS MARNER – George Eliot

- (i) “The novel, *Silas Marner*, has much to teach us about the importance of love for human happiness.” Discuss this view, 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	_____

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

Expect candidates to focus primarily on how the novel shows that human love **or the absence of human love** can influence personal happiness.

Allow a broad interpretation of ‘love’.

Some candidates may choose to focus on George Eliot’s moral purpose as she ‘teaches us’ about the importance of human relationships.

Code L for ‘love’.

Possible points:

- Silas is redeemed by his love for Eppie
- Godfrey finds redemption through his love for Nancy
- Silas’s integration into Raveloe society allows him to find a camaraderie or love of a brotherly kind
- the religion of Lantern Yard is seen to be too strict and ultimately uncaring

Etc.

(ii) “The life lived by the people of Raveloe is an appealing one.”
Write a response to this view of the novel, *Silas Marner*, 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	

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

Candidates may agree or disagree wholly or in part with the given statement.

Code A+ for ‘appealing’ aspects of Raveloe life

Code A- for aspects of Raveloe life that do not appeal

Possible Points:

- the cheerful and sympathetic attitudes of the people
- an easy-going, integrated community
- the caring face of religion in Raveloe
- respect for traditional crafts and lore
- the vitality of social events

Yet

- insular, isolated from the outside world
- suspicious of outsiders
- lack of education and social mobility
- the indolence and irresponsibility of the upper class – their treatment of the poor

Etc.

RESPONDING TO DRAMATIC TEXTS

In attempting the questions set on dramatic texts, candidates are free to support the points they make by reference to performances of the texts that they have seen.

C A DOLL'S HOUSE – Henrik Ibsen

- (i) **“Nora retains our sympathy at the end of the play but Torvald does not.” To what extent would you agree with this view? Support 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	

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

Candidates may agree and/or disagree with the view expressed.

Candidates may make points that deal with Nora and Torvald together, or they may choose to deal with each character separately.

Code S+ and S- for 'sympathy' retained/not retained

Possible points:

- **Nora** has become strong and resolute
- she has changed, achieved wisdom/insight
- she has the courage/honesty to face the problems of their flawed marriage

Yet she deserts her children/responsibilities

- she expects the impossible from her husband
- the problem (the loan) is of Nora's making
- **Torvald** fails Nora when she needs him
- he reneges on his promise to “risk everything” to save Nora
- he shows himself to be insensitive
- he thinks only of himself, his reputation

Yet he is willing to compromise/change

- is genuinely upset at how things have turned out
- their unequal relationship is not all Torvald's fault

Etc.

A Doll's House (ii)

(ii) “The relationship between Nora and Torvald is powerfully conveyed in the title of the play, *A Doll's House*.” Write a response to this statement, supporting 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		

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

Expect candidates to explore the relationship between Nora and Torvald in terms of the metaphorical implications/resonances of the title. A clear and focused engagement with the relationship will be sufficient to establish the degree to which the relationship is “powerfully conveyed” in the text.

Code R for ‘relationship’.

Possible points:

- their marriage is based on illusion
- their relationship is somehow ‘childish’ – not based on adult equality
- Torvald controls the household, expects Nora to be subservient
- Nora “belongs to no one but” Torvald
- Nora is expected literally to ‘perform’
- the Capri girl image indicates their shared perception of Nora’s role

Etc.

D AMONGST WOMEN – John McGahern

- (i) **“Amongst Women is a powerful portrayal of a family whose world has its joys and its sorrows.” Discuss this view of the novel, supporting your points 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	

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

Expect candidates to show engagement with the Moran family. The thoroughness of the candidates’ engagement with the joys and sorrows of the family will constitute an implicit treatment of ‘a powerful portrayal’.

Do not expect equal treatment of ‘joys’ and ‘sorrows’.

Code J for ‘joys’ and S for ‘sorrows’.

Possible points:

Joys:

- Rose loves and remains loyal to Moran to the end
- life is better for all the Moran family once Rose comes into their lives
- the family is sustained by rituals
- there is joy in Michael’s relationship with Nell Morahan
- Michael grows up free of the bitterness felt by his elder brother, Luke
- the Moran siblings share a sense of togetherness
- the family (except Luke) come home to Great Meadow as often as they can
- the final image in the novel is of laughter as the women look back at the men coming from the funeral

Sorrows:

- Moran’s frequent bullying, his inability to enjoy life
- Luke’s bitterness toward and estrangement from his father
- Sheila’s frustrated career ambitions, her disappointment at not being allowed to get married in the parish
- the disappointment felt by the three Moran girls in relation to Luke’s intransigence
- the aloofness and snobbery of the Moran family
- the defeatism expressed by Moran towards the end of his life

Etc.

- (ii) **“Of all the members of the Moran family, it is Rose, Michael’s wife, who most deserves our admiration.” Write a response to this view of Rose, supporting your points 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	_____

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

Candidates may agree, disagree, or agree in part with the question.

Expect that in responding to the question, candidates will discuss and show why she is or is not deserving of our admiration. Candidates may not simply reject the assertion in the question and substitute an analysis of a different character. If another character is chosen the candidate must show why this character is more deserving of our admiration than Rose.

Code A for ‘admiration’ of Rose.

Possible points:

- she is a strong, independent and intelligent woman
- she improves life for all in Great Meadow
- she frees Maggie, protects Michael, loves and manages Moran

Etc.

Macbeth (i)

E MACBETH – William Shakespeare¹

- (i) “Shakespeare’s *Macbeth* invites us to look into the world of a man driven on by ruthless ambition and tortured by regret.” Write a response to this view of the play, *Macbeth*, supporting the points you make 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	_____

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

Expect candidates to respond by treating of both ambition and regret, though not necessarily equally. Allow that candidates may view Macbeth as a man “driven on” by the ambitions of others in his world, e.g. Lady Macbeth, Malcolm, Banquo, and so on. Expect the focus of discussion, in such cases, to centre on the impact that the ambitions of others make upon Macbeth.

Code A for ‘ambition’, R for ‘regret’, and A/R for points combining the two.

Possible points:

Ambition:

- his eager response to the witches
- the killing of Duncan and Banquo
- his obsession with ‘vaulting ambition’
- he embarks on a tyrannical rule, determined to hold on to power
- Lady Macbeth, however, questions his capacity to be ruthless
- his soliloquies repeatedly qualify the ruthlessness of his character

Etc.

Regret:

- Macbeth wrestles with his conscience
- he is plagued by visions of his evil deeds and their consequences
- following the murder of Duncan he is incoherent and tormented
- he is haunted by the realisation that he has achieved a ‘fruitless crown’ and a ‘barren sceptre’
- his mind is ‘full of scorpions’
- for him life becomes progressively more empty and worthless

Etc.

¹ For direction as to procedure when a candidate fails to answer on Shakespeare in either the Single Text or the Comparative Study see Appendix 4 in this Marking Scheme.

Macbeth (ii)

(ii) “The play, *Macbeth*, has many scenes of compelling drama.”
 Choose one scene that you found compelling and say why you found it to be so. Support 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	

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

While candidates may interpret ‘one scene’ liberally, they should focus mainly on one particular part of the play, or on a group of related scenes such as the meetings with the witches, or the murder of Duncan and its immediate aftermath.

Code CD for ‘compelling drama’.

Possible points:

Compelling drama because of...

- the setting and atmosphere
- the tension and conflict created in it
- its occurrence at a key moment in the drama
- the mood created by the actions and thoughts of the characters
- the dramatic impact of Shakespeare’s language/imagery
- the staging, costume, lighting
- the scene’s potential for special effects

Etc.

SECTION II – THE COMPARATIVE STUDY (70 marks)²

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.

² For direction as to procedure when a candidate fails to answer on Shakespeare in either the Single Text or the Comparative Study see Appendix 4 in this Marking Scheme.

A THEME OR ISSUE

1. “Exploring a theme or issue through different texts allows us to make interesting comparisons.” Write an essay comparing the treatment of a single theme that is common to the texts you have studied for your comparative course. (70)

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

P 21	
C 21	
L 21	
M 7	

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

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, family, work, etc.) or that a single theme (e.g. loyalty) can incorporate its opposite (e.g. betrayal).

Expect candidates to make clear comparisons in the treatment of a single theme common to their chosen texts.

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

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- role of plot/events in exploration of the theme
- contribution of significant characters
- author’s approach – comic, tragic, metaphorical, unusual, and so on
- narrative structure – early stages, key moments, resolution
- language, imagery, use of symbols
- visual and aural effects

Etc.

2. (a) Choose a moment from each of two texts you have studied for your comparative course and compare the way these moments express the same theme or issue. (40)

Mark ex 40 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
40 marks	40 – 34	28	22	16	15 – 0

Expect candidates to focus their answers on a moment from each of the chosen texts and to make clear comparisons in the way these moments illustrate a similar theme/issue.

Clear links must be established between these moments and a theme common to both texts.

Code C for each comparative link established.

Possible areas of discussion:

- theme/issue defined differently/similarly
- the role of events in the expression of a theme
- impact on the reader is similar/different
- author's approach – serious, humorous, tragic, unusual, and so on
- contribution of characters, language, imagery
- visual and aural effects

Etc.

- (b) Show how a third text you have studied expresses the same theme or issue through a key moment. (30)

Mark ex 30 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
30 marks	30 – 26	21	17	12	11 – 0

Expect discussion of the same theme/issue as dealt with in part (a).

N.B. Candidates are free to focus on ways or methods of expressing this theme other than the one/s discussed in their answers to part (a) and are not compelled to make comparative links. However, clear links must be established between the **moment** from the third text and the **theme** nominated in part (a).

B LITERARY GENRE

1. “Literary Genre is the way in which a story is told.” Choose at least two of the texts you have studied as part of your comparative course and, in the light of your understanding of the term Literary Genre, write a comparative essay about the ways in which their stories are told. Support the comparisons you make by reference to the texts. (70)

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

P 21	
C 21	
L 21	
M 7	

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

Expect candidates to make clear comparisons between their chosen texts and to demonstrate a consistent understanding of the term, literary genre.

Expect candidates to centre their comparisons on at least one aspect of the way stories are told.

Comparisons must be supported by reference to at least two texts.

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- different text types – novel, drama, film, autobiography, travel writing, etc.
- broad differences in genre – comedy, tragedy, and so on
- structural features – point of view, narrative patterns
- use of descriptive detail
- juxtaposition of character groups
- location/setting, costume, props, etc.
- use of dialogue, language, imagery

Etc.

2. “Texts tell their stories differently.”

(a) Compare two of the texts you have studied in your comparative course in the light of the above statement. (40)

Mark ex 40 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
40 marks	40 – 34	28	22	16	15 – 0

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 ways the two texts tell their stories.

Expect candidates to centre their comparisons on at least one aspect of the way stories are told.

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 answer to question (a) above. (30)

Mark ex 30 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
30 marks	30 – 26	21	17	12	11 – 0

Expect candidates to centre their comments and comparisons on at least one aspect of the way the story is told in the third text.

In highlighting a link of a dissimilar nature, candidates may choose to concentrate upon an aspect of literary genre that has **not** been mentioned in their answers to part (a).

Code C for each comparative link established. The purpose of the coding in this instance is to ensure that in answering part (b) the candidate is maintaining a focus on literary genre.

SECTION III

POETRY (70 marks)

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

A UNSEEN POEM (20 marks)

Answer **either** Question 1 or Question 2.

GENERAL

“Students should be able to...read poetry conscious of its specific mode of using language as an artistic medium.” (DES English Syllabus, 4.5.1)

Note that responding to the unseen poem is an exercise in aesthetic reading. It is especially important, in assessing the responses of the candidates, to guard against the temptation to assume a ‘correct’ reading of the poem.

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

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

- 1. Write a response to the above poem, highlighting the impact it makes on you. (20)**

Mark ex 20 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
20 marks	20 – 17	14	11	8	7 – 0

In judging the quality of a candidate’s response, please pay attention to the degree to which engagement with the text of the poem has been demonstrated.

OR

- 2. (a) Write down one phrase from the poem that shows how the poet feels about her people. Say why you have chosen this phrase. (10)**

Mark ex 10 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
10 marks	10 – 9	7	6	4	3 – 0

Expect candidates to offer a clear justification for the chosen phrase. Reward answers that demonstrate a good level of engagement with the feelings, ideas, language or imagery of the poem.

(b) Does this poem make you feel hopeful or not hopeful? Briefly explain why.

Mark ex 10 by reference to the criteria for assessment.

	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
10 marks	10 – 9	7	6	4	3 – 0

Expect candidates to offer a clear account of the emotional impact of the poem grounded in a plausible reading 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. **“There are many reasons why the poetry of Gerard Manley Hopkins appeals to his readers.” In response to the above statement, write an essay on the poetry of Hopkins. Your essay should focus clearly on the reasons why the poetry is appealing and you should refer to the poetry on your course.**

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

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

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

Answers to the question must contain clear evidence of engagement with the poetry on the course. Allow that candidates might focus, in part at least, on reasons why the poetry does not appeal to readers.

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:

- stylistic features such as sound, imagery, language
- the poet's expression of feelings, doubts, beliefs, and so on
- the descriptive power of the poetry
- innovative approaches and originality
- extension and development of traditional forms
- the ideas – views on God, religion, life

Etc.

2. Imagine you were asked to select one or more of Patrick Kavanagh's poems from your course for inclusion in a short anthology entitled, 'The Essential Kavanagh'. Give reasons for your choice, quoting from or referring to the poem or poems you have chosen.

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

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

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

Expect the focus of the answer to be on the reason/reasons given for including the poem/poems in the anthology.

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

Evidence of genuine engagement with the poetry should be rewarded.

The range of reasons offered might include the following:

- the early poems provide an insight into rural Irish life
- the poems celebrate the ordinary, familiar world
- the poems reveal an ironic affection for the local milieu
- the mood/atmosphere of the poems
- the presence of distinctive patterns of language and imagery

Etc.

3. **“Speaking of Derek Mahon...” Write out the text of a public talk you might give on the poetry of Derek Mahon. Your talk should make reference to the poetry on your course.**

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

P 15	
C 15	
L 15	
M 5	

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

Reward achievement of an appropriate register.

Reward evidence of a clear engagement with the poetry itself.

Allow that an intensive treatment of a single reason for reading Derek Mahon’s poetry could be sufficient for full marks.

A wide range of reasons might include some of the following:

- the imagery of the poems
- the impact of the poetry on a reader
- the poet’s sympathetic outlook
- an empathy with the lives of others
- an interesting perspective on political and religious conflict
- the poems reveal an attractive/interesting personality

Etc.

4. “I like (or do not like) to read the poetry of Sylvia Plath.” Respond to this statement, referring to the poetry by Sylvia Plath on your course.

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

P 15	
C 15	
L 15	
M 5	

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

Reward responses that show clear evidence of engagement with the poems and/or the poet.

Expect candidates to focus on the reason(s) for liking or disliking the poetry. A thorough treatment of one reason could be sufficient for full marks.

Some of the following areas might be addressed:

- striking originality – a distinctive poetic voice
- language and imagery are unusual, startling
- poetry offers insights into her life
- intensity and energy of the verse
- an interesting preoccupation with life’s darker side
- the density, complexity of the poems

Etc.

APPENDIX 1

LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

<u>Clarity</u> of purpose	Engagement with the set task	<i>e.g.</i> 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	<i>e.g.</i> 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	<i>e.g.</i> 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 *Wuthering Heights* = 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.