

**STATE EXAMINATIONS COMMISSION
LEAVING CERTIFICATE ENGLISH 2006 – 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 **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 2006 is set out in the Department of Education & Science Circular **M2/04**.

Use of Codes

To assist with forming a judgement, it will be necessary 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 1**SECTION 1 – COMPREHENDING (100 marks)****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**“WHAT SEEMS TO BE THE PROBLEM, LADY SARAH?”****QUESTION A**

- (i) **Do you consider the first paragraph to be an example of good descriptive writing? Explain your view. (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

Candidates are free to agree or/and disagree. Expect discussion and illustration from the first paragraph of one or more features of descriptive writing.

Note: The first paragraph ends with the father’s dialogue: ‘...thank God.’

Agree:

- opening is sudden and dramatic
- verbs and adjectives create a vivid energetic picture
- personification of the tree adds to the dramatic visual effect
- imagery appeals to the senses of sight and sound
- many features of creative dramatic writing – conflict, characterisation, action, dialogue, etc.
- insight is given into diverse responses to the main event

Etc.

Text 1 QA contd.

Disagree:

- excessively dramatic
- language is too forceful
- personification of the tree is melodramatic, farcical, etc.

Etc.

(ii) How do the boy's feelings towards Lady Sarah change as the narrative progresses? Support your answer by reference to the text. (15)

Mark ex 15 by reference to the criteria for assessment. Expect discussion/analysis of the changes in the boy's feelings towards Lady Sarah to range throughout the text.

	<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:

- excited/scared at the prospect of her discovering the 'error'
- increasing fear upon her arrival on the scene
- shame on realising 'she knew his father lied'
- growing sympathy for her vulnerability
- anger at his father's treatment of her

Etc.

(iii) A reader of the passage has commented: "Both Lady Sarah and the father are powerful, but in different ways."

What, in your opinion, would have led the reader to this conclusion? (20)

Mark ex 20 by reference to the criteria for assessment. Expect discussion, though not necessarily equal, of the relative power of both characters.

	<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:

- 'the law was hers but it was on his word that it was carried out'
- both Lady Sarah and his father recognised each other's role in the power play
- she had property and employed people
- but she knew the truth... 'She needed him to protect her property'

Etc.

QUESTION B

“Hours later...the boy’s soul raged...”

Imagine that, in an attempt to control his feelings, the boy writes into his diary an account of the incident and his reactions to it. Write out his diary entry. (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>	D	<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

While remaining within the genre of a personal diary, candidates are free to choose from a broad range of approaches – informative, humorous, narrative, discursive, etc.

Expect that the diary entry will draw on and reflect the information in the extract.

Reward evidence of the following:

- a clear appreciation of the task
- the consistency of the register adopted

TEXT 2
GHOST WRITING

QUESTION A

- (i) **On the evidence of this passage, what is the attitude of Jan Stevens to ghost writing? (15)**

Mark ex 15 by reference to the criteria for assessment. Expect candidates to identify the writer's attitude to ghost writing by reference to the content and/or language of the writer.

	<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:

- detached, pragmatic view of ghost writing – a business arrangement
- playful attitude – ‘busy haunting’
- confident in facing the challenges of the job
- condescending towards authors

Etc.

- (ii) **In your view, what is lost and gained by the ‘author’ in a ghost writing arrangement? Support your answer by reference to the text. (15)**

Mark ex 15 by reference to the criteria for assessment. Expect discussion, though not necessarily equal, of what is lost and gained in a ghost writing arrangement by the *author*, as defined in the extract.

The focus of the answer must be on the *author* – either directly or indirectly.

	<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:**Lost:**

- little sense of ‘ownership’ of the work
- loss of artistic achievement

Gained:

- public recognition without much effort
- profit from someone else's labour

Etc.

(iii) **Jan Stevens sets out to inform the reader on the topic of ghost writing. What features make this an interesting piece of informative writing? (20)**

Mark ex 20 by reference to the criteria for assessment. Expect discussion and illustration of one or more features that makes this an interesting example of informative writing

	<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:

- a factual, lucid approach
- interesting insights into ghost writing
- brisk tone maintained throughout
- vocabulary is accessible
- use of humour and anecdotes lightens the informative tone

Etc.

QUESTION B

Write a letter to a famous writer or celebrity or sports personality of your choice offering your services as a ghost writer for a future book. In your letter you should outline the reasons why you believe you would make a successful *ghost writer* for your chosen *author*. (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>	D	<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. The important aspect is that it should ‘read’ like a letter and attempt to persuade/argue/exhort/inform its audience.

Reward evidence of a clear appreciation of task, audience and register.

Note: It is sufficient that candidates pay minimal attention to the formal layout of the letter.

**TEXT 3
PRETENCE**

QUESTION A

- (i) **In your opinion which of the visual images best expresses the theme of pretence? Explain your choice. (15)**

Mark ex 15 by reference to the criteria for assessment. Expect a clear focus on **one** of the images. Reward a detailed reading of the chosen image and a clear focus on the theme of pretence.

	<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:

- emotional impact of the image
- appropriateness of the subject matter
- aesthetic dimension

Etc.

- (ii) **Taking the images as a group, do you think they go well with the written passage? Explain your answer. (15)**

Mark ex 15 by reference to the criteria for assessment. 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.

	<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:

- written text explains the visual text to some extent
- images support/do not support the point of view articulated in the written text
- overall impact is repetitive

Etc.

(iii) Do you think the writer is justified in the conclusions drawn in the final paragraph? Explain your view. (20)

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

Candidates are free to agree/disagree or to express some doubt or reservation.
Reward evidence of the candidate’s engagement with the text and his/her point of view.

Possible points:

- logical development of the viewpoint outlined
- flawed, superficial argument

Etc.

QUESTION B

Advertising and young people – You report to the Advertising Standards Authority. There is much discussion as to whether or not young people are being exploited by advertisers. Write a short report to the Advertising Standards Authority outlining your views on the matter. (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	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

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

Reward evidence of a clear appreciation of the task, register and audience.

Etc.

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. “Let’s stop all this pretence! Let’s tell each other the unvarnished truth for a change!”
(TEXT 3)

Write a personal essay in response to the above statement.

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. “Maintaining this sprinter’s pace at marathon length was painful...” (TEXT 2)

Write an article for a magazine for young adult readers in which you give them advice about how to cope with the pressures of modern living.

Reward a clearly established and sustained register. Advice on how to cope with the pressures of modern living may range widely from the practical to the personal.

- 3 “It was mad...Ridiculous.” (TEXT 1)

Write a short story suggested by the above title.

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

4. “...Someday I hope to come up with a get-rich idea...” (TEXT 2)

Write a magazine article (serious or light-hearted) in which you outline a get-rich idea of your own.

Reward a clearly established and sustained register. Interpret the term ‘get-rich idea’ liberally. Candidates may choose to adopt an informal register.

5. “What seems to be the problem...?” (TEXT 1)

Write the speech you would deliver to a group of world leaders in which you persuade them to deal with one or more of the world’s problems.

Reward clear evidence of appropriate register and awareness of audience. Allow a broad interpretation of ‘the world’s problems’. Expect candidates to shape their responses in a manner that broadly speaking encourages, advocates, persuades, argues for their point of view.

6. “Imagine it’s St. Valentine’s Day...” (TEXT 3)

Write an article for a popular magazine on the importance of romance in our lives.

Expect candidates to shape their responses in a manner that would be appropriate to the register of a popular magazine. They may choose to adopt a tongue-in-cheek approach.

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

Reward awareness of narrative shape. A tenuous connection with the chosen image/s will suffice.

PAPER 2

SECTION 1 – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

A PRIDE AND PREJUDICE – Jane Austen

- (i) “What fascinates the reader of *Pride and Prejudice* is the relationship between the central characters of Elizabeth and Mr Darcy.” 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.

P 18	
C 18	
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 engage with the relationship between Elizabeth and Mr Darcy.

They may choose to agree, disagree, or agree in part with the observation in the question. Fascination may be implied by the quality of the candidate’s engagement with the central relationship between Elizabeth and Mr Darcy. In outlining their responses to the question, candidates may employ focused narrative to illustrate the points they make.

Code FR for fascinating relationship and FR– for relationship fails to fascinate.

Possible points:

- uneasy encounters, sharp exchanges
- obstacles to love – strong personalities, social class, etc.
- emotional rollercoaster
- coincidences
- impact of Darcy’s letter

Or

- story lacks credibility
- too many coincidences
- predictably happy ending

Etc.

Pride and Prejudice (ii)

- (ii) **“In *Pride and Prejudice* Jane Austen laughs at the follies of her characters without being cruel to them.” To what extent would you agree with this view? Support your points by reference to the text.**

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

P 18	
C 18	
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 engage with Austen’s presentation of the follies of one or more of the characters in the novel.

Candidates may choose to agree, disagree, or agree in part with the given statement.

Accept a broad interpretation of ‘folly’ – it can include character flaws such as pride, prejudice, unkindness, as well as silliness or self-importance.

Code LF+ for laughs at follies without cruelty and LF– for laughs at follies with cruelty.

Possible points:

- use of irony without malice
- foibles shown as normal human weaknesses often allied to good qualities
- laughter is generally good-humoured and gentle

Or

- ridicule can be cruel and unrelenting
- foolish behaviour of characters is emphasised unmercifully

Etc.

The Poisonwood Bible (i)

B THE POISONWOOD BIBLE – Barbara Kingsolver

- (i) “The main interest in *The Poisonwood Bible* lies in the Price family’s experiences of a strange and different world.” To what extent would you agree with this view? Support your answer by reference to the text.

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

P 18	
C 18	
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 choose to agree, disagree, or agree in part with the observation made in the question. Expect candidates to engage with the ‘world’ of the novel and the Price family’s experiences of it.

Code EW for ‘the Price family’s experiences of a strange and different world’.

Possible points:

- individual family responses to this world
- Orleanna’s imagery reveals her fascination – ‘poisonous frogs war-painted like skeletons’
- remarkable experiences – the night of the ants, the election, etc
- encounters with fascinating characters – Tata Ndu, Eeben Axelroot, etc.
- world of the Congo may not be so strange and different
- their experience of the exotic physical environment
- Leah’s rejection of American individualism and values
- experience of the ‘world’ of adolescence
- impact of the clash of cultures

Etc.

The Poisonwood Bible (ii)

(ii) Write out the text of a talk you would give in answer to the question: “Why read *The Poisonwood Bible*?” Support 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.

P 18	
C 18	
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 a discussion of the reasons for and/or against reading *The Poisonwood Bible*. Candidates may focus on content and/or aspects of style.

Reward achievement of appropriate register of a talk. The thoroughness of the engagement with the text may well suffice for full marks.

Code R+ for reasons for reading and R– for reasons for not reading.

Possible points:

- multiple narrators offer different perspectives
- exotic setting of the Congo
- thought-provoking insights into religion, etc.
- theme of family/community
- interesting characterisation
- distinctive style of the writing
- humour as a feature of the novel

Yet

- Nathan Price is a repulsive figure
- constant change of narrator is confusing
- story requires an understanding of the history and culture of the Congo

Etc.

Death and Nightingales (i)

C DEATH AND NIGHTINGALES – Eugene McCabe

- (i) **“Violence and deception govern the relationships in *Death and Nightingales*.”**
To what extent would you agree with this view? Support your answer by reference to the novel.

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

P 18	
C 18	
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 on the relationships in the novel and the way in which they are shaped by violence and deception.

Do not expect equal treatment of ‘violence and deception’.

Code VR for violence governing relationships and DR for deception governing relationships.

Possible points:

- violence and deception in Billy Winters’ relationships
- Billy savagely beats Beth whom he believes is stealing from him
- political tension and violence between the communities in the novel
- Liam Ward is drowned by his lover, Beth, when she discovers how he betrayed her
- Cathy deceives her husband Billy on their wedding day
- overall lack of trust in relationships

Etc.

Death and Nightingales (ii)

(ii) “The mood or atmosphere of *Death and Nightingales* is a bleak one.” 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.

P 18	
C 18	
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 clearly the mood or atmosphere of the novel and to consider whether it is bleak or not. Allow for the consideration of more than one mood as long as the question of bleakness is addressed.

Code MB+ for mood/atmosphere is bleak and MB– for mood/atmosphere is not bleak.

Possible points:

- sense of darkness in the setting
- deceit and lack of trust within the community
- violence and abusive behaviour in relationships
- scenes of poverty and oppression
- hate is a palpable force throughout the novel
- underlying political tensions

Or

- rustic pastoral beauty of the setting
- Beth’s deep sense of place
- idyllic sojourn on the island
- depth of love felt by many characters

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.

D AS YOU LIKE IT – William Shakespeare¹

(i) What features of the drama, *As You Like It*, did you enjoy? Support your answer by reference to the text.

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

P 18	
C 18	
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 on one or more features of the play that they enjoyed/did not enjoy.

Allow for a response to a wide range of features. A thorough discussion of one feature may suffice. Interpret ‘enjoyment’ liberally to mean interest, engagement, insight, appreciation, etc.

Code FE+ for the enjoyable features and FE– for features not enjoyed.

Possible points:

- contrast between life at court and the Forest of Arden
- use of disguise
- fantasy world of the forest
- entertaining moments – singing, dancing, wrestling, etc.
- wit and philosophy of characters
- transforming power of love

Yet

- little excitement
- unrealistic characters
- improbable ending

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.

As You Like It (ii)

(ii) **“In the play, *As You Like It*, Shakespeare upholds the value of romantic love.”**
Discuss this view of the play, supporting your points by reference to the text.

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

P 18	
C 18	
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 play explores the value of romantic love.

Allow a broad interpretation of ‘romantic love’.

Code VL+ for upholding the value of romantic love and VL– for not upholding the value of romantic love.

Possible points:

- various relationships celebrate romantic love
- setting supports the notion of romance
- romantic love brings out the best in some characters
- playful mood and atmosphere
- many weddings signal Shakespeare’s intent

Yet

- some relationships are shallow
- Shakespeare laughs at the lovers

Etc.

E KING LEAR – William Shakespeare

- (i) “In the play, *King Lear*, the stories of Lear and Gloucester mirror one another in interesting ways.” Write a response to this view of the play, supporting your answer by reference to the text.

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

P 18	
C 18	
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 way in which the stories of Lear and Gloucester mirror/do not mirror one another.

A clear engagement with the stories of Lear and Gloucester may constitute implicit treatment of ‘interesting ways’.

Code MI for where stories mirror/do not mirror in interesting ways

Possible points:

- thought-provoking similarities/differences in both stories
- Lear’s blind folly is matched by Gloucester’s credulous nature
- both Lear and Gloucester develop morally through suffering
- double plot generates dramatic moments
- main themes of the sub-plot complement those of the main plot
- sub-plot heightens the sense of tragedy in the main plot
- simply repeats the theme/s of the main story
- Lear chooses his fate while Gloucester is a victim of forces beyond his control
- Lear achieves the status of a tragic hero but Gloucester is less impressive

Etc.

King Lear (ii)

- (ii) **“Reading or seeing *King Lear* is a horrifying as well as an uplifting experience.”**
Write a response to this view, 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.

P 18	
C 18	
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’ responses should be clearly focused on the central experience of reading or seeing the play.

Candidates are free to agree/disagree or agree in part with the observation in the question. Expect candidates to respond to both ‘horrifying’ and ‘uplifting’ but do not expect equal treatment.

Code HE for horrifying experiences and UE for uplifting experiences.

Possible points:

Horrifying

- Lear abuses his power irresponsibly in the love test
- pain of filial ingratitude (‘sharper than a serpent’s tooth’)
- Lear’s agony and madness are described in graphic terms
- Gloucester’s blinding
- treachery of Edmund, Goneril, Regan, etc.
- deaths of Lear and Cordelia
- imagery of violence, brutality, etc.

Uplifting

- loyalty of Kent, the Fool, etc.
- recovery of Lear and Gloucester from their moral blindness
- Christian notions in the play
- Lear’s social and philosophical insights
- human resilience
- Lear’s reconciliation with Cordelia
- powerful and uplifting language
- justice

Etc.

SECTION II – THE COMPARATIVE STUDY (70 marks)²

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 1** – 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.

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

Theme or Issue (1)

A THEME OR ISSUE

- 1. “In careful reading/viewing of key moments of texts we often find important themes or issues which are developed in the text as a whole.”**
 - (a) Compare how key moments of two texts you have studied in your comparative course raised an important theme or issue. (40)**

Mark ex 40 by reference to the criteria for assessment.

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

Expect candidates to focus their answers on key moments from two of their chosen texts and to make clear comparisons in the way these moments raise or illustrate an important theme/issue.

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

Candidates may choose to refer to content and/or style.

Code C for each comparative link established.

Possible areas of discussion:

- theme/issue defined differently/similarly
- role of events in raising a theme
- author’s approach – serious, humorous, direct, tragic, unusual, etc.
- contribution of characters
- language and imagery
- visual and aural effects
- how moments offer interesting perspectives on a theme

Etc.

(b) In the case of a third text show how a key moment helped in your understanding of the same theme or issue discussed in part (a). (30)

Mark ex 30 by reference to the criteria for assessment.

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

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

Note: Candidates are not required to make comparative links with texts discussed in part (a). However, they may choose to refer in an explicit or implicit way to the comparisons made in their answer to part (a).

Expect candidates to focus on a key moment and show how it helped their understanding of the theme or issue discussed in part (a).

Candidates may focus on content and/or style.

Theme or Issue (2)

2. **“The dramatic presentation of a theme or issue can add greatly to the impact of narrative texts.” Write an essay comparing how the presentation of a theme or issue, common to the texts you have studied for your comparative course, added to the impact of 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

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)

Expect candidates to deal in a comparative manner with how the presentation of a theme affects the impact of at least two texts.

Interpret ‘impact’ liberally – to include impact on the reader/audience or within the text.

In discussing the “presentation” of their theme candidates may choose to refer to content and/or style.

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- role of plot/events in presentation of the theme
- contribution of significant characters
- impact on characters within stories
- author’s approach – comic, tragic, direct, metaphorical, unusual, etc.
- early stages, key moments, resolution, etc.
- use of tension or suspense
- language, imagery, use of symbolism
- impact on the reader is similar/different
- impact of visual and aural effects

Etc.

The Cultural Context (1)

B THE CULTURAL CONTEXT

1. “The cultural context of a narrative usually determines how the story will unfold.”

(a) Compare the way in which the cultural context influenced the storyline in two of the texts you have studied in your comparative course. (40)

Mark ex 40 by reference to the criteria for assessment.

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

Expect candidates to deal in a comparative manner with at least one way in which the cultural context /‘world’ influenced the storyline in two texts.

Code C for each comparative link established.

Possible areas of discussion:

- influenced the outcome or resolution of plots
- shaped experiences and actions of the characters
- established differing values/attitudes towards money, class, religion, gender, personal freedom, race, etc.
- made the stories more realistic or credible
- heightened the impact of the stories on the reader

Etc.

(b) Show how the cultural context influenced the storyline in a third text you have studied. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to deal with at least one way in which the cultural context /‘world’ of the text influenced the storyline in a third text.

Note: Candidates are not required to make comparative links with texts discussed in part (a) and are free to focus on aspects of cultural context other than those discussed in part (a). However, they may choose to refer in an explicit or implicit way to the comparisons made in their answer to part (a).

The Cultural Context (2)

2. **“Understanding the cultural context of a text adds to our enjoyment of a good narrative.” In the light of the above statement write an essay comparing the cultural contexts of the texts you have studied in your comparative course. 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 demonstrate a clear understanding of cultural context and its contribution to the enjoyment of at least two texts.

Candidates are free to agree/disagree wholly or in part with the statement.

Interpret” **enjoyment**” liberally to mean” interest”,” engagement”,” insight”, “appreciation”, etc.

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- unique worlds are created in which the reader can share
- aspects such as religion, class structure, rituals and conventions, add to our knowledge of the times in which narratives are set
- differing values/attitudes help to explain the behaviour of characters
- characteristic spirit/atmosphere heightens the enjoyment of the stories
- understanding the worlds of texts makes narratives more realistic

Etc.

**Section 111
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. Do you think the poem gives a surprising insight into a childhood experience?

In your answer you might consider:

- *the pattern of the child’s thinking*
- *the words and images in the poem.* (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 demonstrate clear engagement with the poet’s ideas and/or use of language/imagery in recalling a childhood experience.

OR

2. Write a response to the above poem, highlighting aspects of it that you liked and/or disliked. (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 assessing the quality of the candidate’s response, consider carefully the extent to which engagement with the text of the poem has been demonstrated.

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. Write an introduction to the poetry of John Donne for new readers.

Your introduction should cover the following:

- *The ideas that were most important to him.*
- *How you responded to his use of language and imagery.*

Refer to the poems by John Donne 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	

50 marks	<u>A</u> +	<u>B</u> __	<u>C</u>	D	<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

Donne (contd.) + Hardy

Note the instruction (“should”) to candidates to deal with **both** elements of the question. Expect discussion, though not necessarily equal, of both elements. In writing their introductions candidates may adopt a variety of approaches. Reward evidence of genuine engagement with the poetry itself.

Code DI for Donne’s ‘ideas’ and DL for Donne’s ‘language and imagery’.

Some of the following areas might provide material for the “introduction”:

- unique views on love, religion and death
- urgency, immediacy and drama of his poetry
- use of argument and logic
- metaphysical wit and ingenuity – paradoxes, puns, conceits
- use of imagery from contemporary events
- power and freshness of his language

Etc.

2. “What Thomas Hardy’s poetry means to me.” Write an essay in response to the above title. Your essay should include a discussion of his themes and the way he expresses them. Support the points you make by 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>	D	<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

Note the instruction (“should”) to candidates to deal with **both** elements of the question. Expect discussion, though not necessarily equal, of both elements.

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

Code HT for Hardy’s themes and HE for ‘the way he expresses them’.

Some of the following areas might be addressed:

- family and relationships, war, rural life, love, loss
- fragility of life and the inevitability of death
- humanity’s struggle against fate
- reclaiming the past
- sound and rhyme
- impact of the imagery and symbolism.
- creation of mood and atmosphere.
- variety of language
- range of verse forms

Etc.

3. “Reading the poetry of Elizabeth Bishop.” Write out the text of a talk that you would give to your class in response to the above title.

Your talk should include the following:

- *Your reactions to her themes or subject matter.*
- *What you personally find interesting in her style of writing.*

Refer to the poems by Elizabeth Bishop that you have studied.

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

P 15	
C 15	
L 15	
M 5	

50 marks	<u>A+</u>	<u>B</u>	<u>C</u>	D	<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

Note the instruction (“should”) to candidates to deal with **both** elements of the question. Expect discussion, though not necessarily equal, of both elements.

Reward achievement of an appropriate register, but answers must contain clear evidence of engagement with the poetry of Elizabeth Bishop on the course.

Code BT for discussion of Bishop’s themes and BS for Bishop’s “style of writing”.

Some of the following areas might provide material:

- travel and sense of place
- celebration of the ordinary
- childhood, nature, death
- range of moods in her poems
- freshness of her viewpoint
- vivid detailed description
- energy and intensity of her language
- variety of poetic forms

Etc.

4. “Writing to Michael Longley.”

Write a letter to Michael Longley telling him about your experience of studying his poetry. In your letter you should refer to his themes and the way he expresses them. Support the points you make by 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>	D	<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

Note the instruction (“should”) to candidates to deal with **both** elements of the question. Expect discussion, though not necessarily equal, of both elements.

Code LT for discussion of Longley’s themes and LE for ‘the way he expresses them’. Reward responses that show clear evidence of engagement/involvement with the work of the poet.

Material might be drawn from the following:

- warfare, N. Ireland, the past
- nature and rural life
- relationships – father/son, romantic, etc.
- indignity, brutality and isolation of death.
- his humanity and sensitivity to people and events
- graphic and surreal imagery
- intensity of focus, his eye for detail

Etc.

APPENDIX 1

LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

<u>Clarity of Purpose</u>	Engagement with the set task	e.g. relevance, focus, originality, freshness, clear aim, understanding of genre	Percentage Weighting 30
<u>Coherence of Delivery</u>	Ability to sustain the response over the entire answer	<i>Where appropriate.</i> continuity of argument, sequencing, management of ideas, choice of reference, use of examples, engagement with texts, control of register and shape, creative modelling	30
<u>Efficiency of language use</u>	Management and control of Language to achieve clear communication	e.g. vocabulary, syntax, sentence patterns, paragraph structure, punctuation appropriate to the register, use of lively interesting phrasing, energy, style, fluency <i>appropriate to the task</i>	30
<u>Accuracy of mechanics</u>	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
10marks	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 *Pride and Prejudice* = 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.