



Coimisiún na Scrúduithe Stáit State Examinations Commission

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Béarla

Scrúduithe Ardteistiméireachta, 2007
Ardleibhéal

Marking Scheme
English

Leaving Certificate Examination, 2007
Higher Level



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2007

English – Higher Level

MARKING SCHEME

**STATE EXAMINATIONS COMMISSION
LEAVING CERTIFICATE ENGLISH 2007 – HIGHER LEVEL**

MARKING SCHEME

CRITERIA FOR ASSESSMENT

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

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

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

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

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

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

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

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

The list of texts prescribed for assessment in 2007 is set out in the Department of Education & Science Circular **M2/05**.

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
FILMS TO CHANGE YOUR LIFE

QUESTION A

(i) In what way, according to the author of this text, do films change the way we think and/or feel about life? Support your answer by reference to the text. (15)

Mark ex 15 by reference to the criteria for assessment. Expect discussion and illustration of how, according to the author, films change the way we think and/or feel about life.

	<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:

- encourage people to imagine a better society
- cause us to reflect on political/moral issues
- bring joy into our lives and raise our spirits
- reaffirm social bonds
- affect our attitudes towards life

Etc.

Text 1 QA contd.

(ii) As a teenager the writer found reading books more rewarding and appealing than watching films. Has this been your experience? Explain your answer. (15)

Mark ex 15 by reference to the criteria for assessment. Candidates are free to agree/disagree with the idea that reading is more rewarding and appealing than watching movies.

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

Allow that candidates could ground their personal responses in the text or merely use the text as a starting point to discuss the relative merits of books and films.

(iii) What features of the writer’s style help to make this an interesting piece to read? Support your answer by reference to the text? (20)

Mark ex 20 by reference to the criteria for assessment. Expect discussion and illustration of **more than one** feature.

	<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:

- author’s personal approach
- creates a rapport with the reader
- lively/persuasive tone
- frequent reference to popular movies
- descriptive/figurative language
- nostalgic mood
- coherent structure

Etc.

QUESTION B

Imagine you are running for the position of Student Council President in your school. Compose an informative election leaflet encouraging students to vote for you. It should outline your own leadership qualities and the changes you would like to introduce into your school. (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

Candidates are free to choose from a wide range of possible approaches – informative, narrative, discursive, humorous, etc. However, it is important that responses should read like an election leaflet (or manifesto) and attempt to encourage/persuade/convince.

Answers should include references to leadership qualities and proposed changes.

Reward evidence of the following:

- a clear appreciation of the task
- the consistency of the register
- appropriate sense of audience
- the quality of the argument

TEXT 2
LONDON, PAST AND PRESENT

QUESTION A

(i) Virginia Woolf described London in 1930 as a “city alive”. In your own words, outline the aspects of the city that impressed her most. (15)

Mark ex 15 by reference to the criteria for assessment. Expect candidates to describe clearly in their own words **more than one** aspect of London that impressed Virginia Woolf.

	<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:

- church/industrial architecture
- hustle and bustle of the docklands
- London’s beauty and majesty
- vibrant atmosphere of the city by day and night

Etc.

(ii) Monica Ali uses a number of vivid images to portray the modern city of London. Select three that you consider particularly effective and explain why. (15)

Mark ex 15 by reference to the criteria for assessment. Expect candidates to select **three** images which Monica Ali uses to describe the modern city of London. Candidates should clearly justify their choice of images.

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

In framing their answers, candidates may refer to descriptions, sounds, colours, activities, use of language, figurative speech, etc.

Text 2 QA contd.

(iii) If given the choice, in which of the two Londons, (the one described by Virginia Woolf in 1930 or the modern city experienced by Monica Ali) would you choose to live? Give reasons for your choice with reference to the text. (20)

Mark ex 20 by reference to the criteria for assessment. Expect candidates to select one of the ‘two Londons’ described in the text. Candidates may compare/contrast the attractions of ‘both Londons’ but must opt for one. Expect discussion of **one or more** reasons for their choice, supported by reference to the text.

Allow that candidates may focus on the negative features of the ‘London’ they reject.

	<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:

London in the 1930s

- old, impressive buildings
- sense of lost traditions and activities
- the ‘*roar*’ of the city
- its aesthetic beauty, mystery and serenity
- Oxford Street’s excitement, shopping, etc.
- a better world without rampant consumerism

Modern London

- luxury apartments, offices and shops
- the ‘Starbucks world’ of fast food restaurants
- audio tours of famous landmarks
- vibrant, commercial atmosphere
- ethnic mix/cultural diversity
- chic modern city with a sense of its past
- more sophisticated than ‘the old cloth-capped world’

Etc.

QUESTION B

Imagine your local radio station is producing a series of programmes entitled “Changing Times”, in which teenagers are asked to give their views on the changes they welcome in the world around them. You have been invited to contribute. Write out the text of the presentation you would make. (50)

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

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

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, etc. However, they must focus on **more than one positive change** in the world around them. Allow for a liberal interpretation of ‘world’.

Reward evidence of the following:

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

TEXT 3
FORCES FOR CHANGE?

QUESTION A

(i) Select one of the visual images in this collection for the front cover of a book entitled “Forces for Change in our World”. Give reasons why you consider your chosen image to be the most effective and/or suitable. (15)

Mark ex 15 by reference to the criteria for assessment. Expect a clear focus on **one** of the visual images and an awareness that the image selected is for the front cover of a book about change.

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

While candidates must choose one image, they may refer to the other images in the collection for comparison or contrast.

Expect discussion of **one or more** reasons why the chosen image is the most effective and/or suitable.

Candidates may focus their attention on the technical composition of the image or on what it represents or symbolises.

(ii) Does this set of images represent a balanced view of our changing world? Support your view 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 images as a ‘set’ or ‘collection’.

Candidates are free to agree and/or disagree. Accept a broad range of approaches to ‘a balanced view of our changing world’.

(iii) If asked to select another image to expand this group of images depicting forces for change, what image would you suggest? Give reasons for your choice. (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 a clear focus on another image allowing for a broad range of choices, real or imaginary. Reward a clear articulation of why the candidate’s chosen image would complement and/or expand the “Forces For Change?” collection.

Note that the reason(s) for the candidate’s choice might emerge from the description and/or discussion of the chosen image.

QUESTION B

Imagine you have a friend in another country which is considering the introduction of a ban on smoking in public places.

Write a letter to your friend advising him/her either to support or not to support the proposed ban. In giving your advice you may wish to draw on the recent experience of the smoking ban in Ireland. (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 choose from a broad range of approaches – formal/informal, serious/humorous, persuasive, etc.

Reward evidence of the following:

- a clear appreciation of the task
- the consistency of the register
- candidate’s sense of audience
- the quality of the advice/argument

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

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	<u>A</u> +	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u> -
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. “...the idealism and tangled passions that raged in my teenage heart.” (TEXT 1)

Write a personal essay on the idealism and passions of youth.

Interpret the term ‘personal essay’ liberally expecting a wide variety of responses in terms of content and register. While candidates may choose to couch their responses wholly or partly as personal narratives, they should also include a reflective element.

2. “And yet what romance existed in the old cloth-capped world...” (TEXT 2)

Write a speech in which you attempt to persuade an audience that the past should not be glorified.

Reward candidates’ sense of audience and their attempts to be persuasive. Allow for a broad interpretation of “the past”.

- 3 “I tune in to conversations around me.” (TEXT 2)

Write a short story suggested by the above sentence.

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

4. “...the needs and desires of customers...” (TEXT 2)

Write a magazine article (serious or light-hearted) entitled: “The Modern Shopping Centre”.

Reward a clearly established and sustained register. A personal or impersonal approach is acceptable.

5. “...make us want to change the world.” (TEXT 1)

Write the text of a talk, serious or humorous, to be given to your peers, entitled: “How I intend to change the world!”

Reward clear evidence of appropriate register and awareness of audience. Allow a broad interpretation of ‘the world’.

6. “...the first and most important stage in encouraging viewers to imagine...” (TEXT 1)

Write an article for a popular magazine on the importance of the imagination.

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 wide variety of approaches.

7. **Write a short story prompted 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 1 – THE SINGLE TEXT (60 marks)

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

A PRIDE AND PREJUDICE – Jane Austen

(i) Jane Austen particularly liked Elizabeth Bennet as a character. Did you?

Write your personal response to the character of Elizabeth outlining the qualities that did or did not appeal to you. Your answer should make use of reference to the text in support of your points.

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	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 qualities that they find appealing/attractive/unattractive in Elizabeth Bennet’s character. Candidates should engage with the character, thereby avoiding a simple or general character sketch. In outlining their responses, candidates may employ focused narrative to illustrate the points they make.

Code EA+ for appealing characteristics and EA- for unappealing characteristics.

Possible points:

- Elizabeth’s independence, intelligence and wit
- her honesty, warmth, sense of loyalty
- lively and resilient qualities

Yet

- rash, judgemental, sharp-tongued

Etc.

Pride and Prejudice (ii)

(ii) “Marriage rather than love is the central theme of *Pride and Prejudice*.”

Do you agree with this assessment of the novel? Give reasons for your answer supporting them with the aid of suitable 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	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 given statement.

Candidates must engage with both themes of love/marriage and identify the novel’s central theme.

In outlining their reasons, candidates may employ focused narrative to illustrate the points they make.

Code MT for marriage theme and LT for love theme.

Possible points:

Marriage as central theme

- many key scenes focus on marriage
- several relationships come under scrutiny
- Austen promotes the institution of marriage

Love as central theme

- Love is more important for Elizabeth and Darcy
- Mr Collins’ proposal is rejected by Elizabeth
- Austen’s characterisation supports the power of love

Etc.

Wuthering Heights (i)

B WUTHERING HEIGHTS – Emily Brontë

(i) “In *Wuthering Heights*, Emily Brontë introduces us to a strange and supernatural world.”

Does she succeed in making this strange and supernatural world believable? Explain your answer, supporting your point of view with suitable 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 strange/supernatural ‘world’ of the novel. Brontë’s success in making this ‘world’ believable may be implied by the quality of the candidate’s engagement. In outlining their responses to the question, candidates may employ focused narrative to illustrate the points they make.

Code SB+ for strange/supernatural is believable.
Code SB- for strange/supernatural is unbelievable.

Possible points:

- Heathcliff’s credibility as a demonic figure
- dreams, superstitions, religious imagery, etc. create a disturbing atmosphere
- setting, landscape, weather, houses, etc. convey strangeness
- effective characterisation of Cathy, Joseph, Linton, etc.

Or

- characters are exaggerated and unconvincing
- relentless cruelty/brutality is not credible
- over-emphasis on the melodramatic

Etc.

Wuthering Heights (ii)

(ii) “We admire the younger Catherine (Linton) because she is so different from her mother (Cathy Earnshaw).”

Do you agree with this statement? Make an argument in support of your point of view with the aid of suitable 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	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 statement.

Expect candidates to engage with the differences between the two characters. Admiration may be implied by the quality of the candidate’s engagement with each character. In outlining their responses to the question, candidates may employ focused narrative to illustrate the points they make.

Code AD+ for admiring differences and AD– for not admiring differences.

Possible points:

- unlike her mother, young Catherine possesses Edgar’s sunny nature
- Catherine’s gentleness contrasts with Cathy’s ruthlessness
- the daughter is spirited but her mother is more rebellious
- ‘child of the storm’ as opposed to ‘child of the calm’
- yet mother and daughter share similar character traits

Etc.

C THE POISONWOOD BIBLE – Barbara Kingsolver

(i) *“Adah and I were trying to puzzle out how everything you thought you knew means something different in Africa.”*

Write a personal response to the world of Africa that you experienced as a reader of *The Poisonwood Bible*. Support your answer with the aid of suitable 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	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 ‘world of Africa’ as revealed in the novel. In outlining their responses, candidates may employ focused narrative to illustrate the points they make

Code RA for response to Africa.

Possible points:

- fascinating/fearful/unfamiliar jungle environment
- tribal customs, celebrations, superstitions, ceremonies, etc.
- exotic characters and creatures
- range of narrative voices and experiences
- post-colonial, historical perspective

Etc.

The Poisonwood Bible (ii)

(ii) *“You can’t just sashay into the jungle aiming to change it all over to the Christian style, without expecting the jungle to change you right back.”*

Discuss the way in which any two of the Price family were or were not changed as a result of their experiences in the Congo. Support your answer with the aid of suitable 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	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 how **any two** members of the Price family changed or did not change as a result of their stay in Africa. Equal treatment of the two characters is not required. In outlining their responses to the question, candidates may employ focused narrative to illustrate the points they make.

Code EC+ for changed by the experience and EC- for not changed by the experience.

Possible points:

- Leah dedicates herself to helping Africa
- Adah emerges but loses part of herself
- Orleanna finds her true self
- the opportunistic Rachel becomes even more self-centred
- Nathan continues to serve his tyrannical God

Etc.

Death of a Salesman (i)

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 DEATH OF A SALESMAN – Arthur Miller

**(i) “Willy Loman is not a likeable character, but he attracts our sympathy.”
Write a response to this statement. Support your answer with the aid of suitable 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 agree, disagree or partly agree with the statement.

Expect candidates to engage with the character of Willy Loman, thereby avoiding a simple or general character sketch. Candidates must focus on both parts of the question though not necessarily equally. In outlining their responses to the question, candidates may employ focused narrative to illustrate the points they make.

Code WL for Willy is likeable/not likeable and WS for Willy attracts/does not attract sympathy.

Possible points:

- Willy is dishonest, self-deceptive, hypocritical, immature, cruel, etc.
- mistreats Linda, a bad example to his sons
- adulterous relationship

Yet

- he is a tragic figure
- loves his family and has a certain nobility
- we identify with him and are reluctant to condemn him

Etc.

Death of a Salesman (ii)

(ii) Write the text of a talk that you would give to your class outlining the reasons why the play *Death of a Salesman* is worth reading. Your talk should include detailed reference to the play.

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 are free to agree, disagree or partly agree that the play is worth reading. Reward achievement of the appropriate register of a talk. However, the thoroughness of the engagement with the text may well suffice for full marks.

Expect candidates to give one or more reasons for reading the play supported by detailed reference to the text. In outlining their reasons, candidates may employ focused narrative to illustrate the points they make.

Code WR+ for worth reading and WR- for not worth reading.

Possible points:

- offers insight into modern life
- exposes flaws of consumer society
- moving story of misguided love
- engaging characters and relationships
- interesting dramatic techniques

Etc.

MACBETH – William Shakespeare¹

(i) “The relationship between Macbeth and Lady Macbeth undergoes significant change during the course of the play.”

Discuss this statement supporting your answer with the aid of suitable 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 are free to agree, disagree or partly agree with the statement.

Expect candidates to engage with the relationship between Macbeth and Lady Macbeth, and the change/s in that relationship during the course of the play. ‘Significant’ may be implied by the quality of the candidates’ engagement with the change/s in this central relationship.

In outlining the change/s (or lack of change/s), candidates may employ focused narrative to illustrate the points they make.

Code CR for changing relationship.

Possible points:

- the plan to kill Duncan introduces tension into their loving/sharing relationship
- the murder alters the dynamic between them
- he acts alone, highlighting the ‘death’ of the partnership
- their relationship disintegrates following the banquet scene
- they become increasingly isolated from each other
- the witches replace Lady Macbeth’s influence on his life
- his response to her death illustrates the significant gulf between them
- despite the apparent change/s, their love endures

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) “Essentially the play *Macbeth* is about power, its use and abuse.”
Discuss this view of the play, supporting your answer with the aid of suitable 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 are free to agree, disagree or partly agree with the view expressed in the question, but must focus on the use and abuse of power within the play.

“Power” may be understood to refer to political, moral, ‘divine’, emotional, physical power, etc. In response, candidates may employ focused narrative to illustrate the points they make.

Code UP for use of power and AP for abuse of power.

Possible points:

Use of power

- Macbeth’s powerful presence on the battlefield
- Duncan’s use of political power is ineffectual
- Lady Macbeth uses her influence to support her husband
- divine power “healing” the sick and curing “the Evil”
- Malcolm identifies the ideal of moral/political power
- the obsession with power dominates the story

Abuse of power

- the power of evil
- the excessive use of physical violence throughout
- the witches’ prophetic power deceives their victims
- Lady Macbeth’s emotional blackmail
- the tyranny of Macbeth’s reign

Etc.

SECTION II – THE COMPARATIVE STUDY (70 marks)²

Candidates must answer one question from **either** A – The General Vision and Viewpoint **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.

The General Vision and Viewpoint (1)

A THE GENERAL VISION AND VIEWPOINT

1. “A reader’s understanding of the general vision and viewpoint is influenced by key moments in the text.”

(a) Choose a key moment from one of your chosen texts and show how it influenced your understanding of the general vision and viewpoint. (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 focus their answers on a key moment in one text and to show how it clarified, affected or helped, their understanding of the General Vision and Viewpoint.

The term, General Vision and Viewpoint, may be understood by candidates to mean the broad outlook of the author of the text or of the text itself as interpreted and understood by the reader.

Possible areas of discussion:

- role of events in establishing vision and viewpoint
- character/s that reveal a particular vision of life
- features of a moment which contribute to its atmosphere or impact
- subject matter or narrative shape that contributes to the outlook of the text
- impact of the opening or the ending of the text
- relationships that are destructive or nurturing
- images, music, costumes, special effects, etc. that illustrate an outlook on life
- positive/negative aspects of the value system illustrated

Etc.

**The General Vision and
Viewpoint (1) contd.**

(b) With reference to two other chosen texts compare the way in which key moments influence your understanding of the general vision and viewpoint of those texts. (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 reveal a consistent understanding of the concept of vision and viewpoint by comparing key moments in two other texts.

Code C for each comparative link established.

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

2. “The general vision and viewpoint is shaped by the reader’s feeling of optimism or pessimism in reading the text.”

In the light of the above statement, compare the general vision and viewpoint in at least two texts you have studied in 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	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 - 0
10%	7 – 6	5	4	3	2 – 0

<p style="text-align: center;">The General Vision and Viewpoint contd.</p>

The term, General Vision and Viewpoint, may be understood by candidates to mean the broad outlook of the authors of the texts or of the texts themselves as interpreted and understood by the reader.

Expect candidates to address in a comparative manner to what extent the General Vision and Viewpoint is shaped by the reader's response to/interaction with **at least two texts**.

Candidates must engage with the statement. They may agree/disagree or partly agree/disagree. They may also offer alternatives as to how the General Vision and Viewpoint is shaped.

While the presence/absence of pessimism/optimism must be acknowledged, candidates are free to explore other feelings, which they consider shape the General Vision and Viewpoint.

Code C for each comparative link established.

Areas from which comparisons might be drawn:

- events that show the author to be compassionate/disapproving
- subject matter or narrative shape influences the general vision/viewpoint
- aspects of life texts concentrate on
- scenes/images that evoke a positive, negative or ambiguous response and help shape the overall outlook on life
- sense of optimism, pessimism, realism, shock, ambiguity, etc. experienced by the reader's encounter with the text
- characters that shape a particular vision of life
- relationships that are destructive or nurturing
- impression made by the opening or closing scenes
- questions texts raise in the mind of the reader – resolving or leaving these questions unresolved
- features of texts which contribute to their unique outlook and the reader's response
- overall impact texts make upon reader/viewer

Etc.

B THE CULTURAL CONTEXT

1. Imagine that you are a journalist sent to investigate the cultural context of the worlds of the three texts from your comparative course.

(a) Write an article on the cultural context that you found most interesting. (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 demonstrate an understanding of the term **cultural context** (the world of the text, its characteristic spirit/atmosphere etc.) as it operates in one text.

Reward achievement of an appropriate register/shape of an article. However, what is important is that answers contain clear evidence of engagement with what is interesting in the cultural context/ “world” of one text.

Interpret “interesting” liberally to mean “engaging”, “absorbing”, “sensational”, “compelling”, “thought-provoking”, “fascinating”, etc.

Possible areas of discussion:

- aspects such as class structure, violence, rituals and conventions, etc. add to our knowledge of the time
- values/attitudes/social pressures help to explain the behaviour of people
- characteristic spirit/atmosphere heightens the sense of time and place
- the manner in which the characteristic cultural identity is established: gender roles, family unit, etc.
- impact of racism, religion, money, education, etc.
- sense of community/isolation/oppression

Etc.

The Cultural Context Q 1B

(b) In a second article compare the cultural contexts of the other two worlds with each other. (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

Reward achievement of an appropriate register/shape. However, what is important is that answers reveal a consistent understanding of the concept of cultural context/ “world” in two other texts.

Code C for each comparative link established.

Note: It is not a requirement that candidates deal with how “interesting” they found the cultural context of these two texts.

They are free to make comparisons independent of their answers to part (a).

However, candidates may choose to refer, in an implicit or explicit way, to the points made in part (a).

The Cultural Context (2)

2. “The cultural context can have a significant influence on the behaviour of the central character/characters in a text.”

Compare the way in which the behaviour of the central characters in at least two of your texts is influenced by the cultural context of those 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	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
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 deal in a comparative manner with the way in which the cultural context/"world" influenced the actions and experiences of the central characters.

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:

- the world is a difficult/violent/constricting one and this affects the experiences of the characters
- the cultural context is empowering/nurturing and this has an impact on the lives of the characters
- values/attitudes help to explain the behaviour of characters
- aspects of cultural context (class, religion, education, etc.) determine the choices/decisions of the characters

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. Describe the impact that this poem makes on you as a reader. (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.

OR

2. Discuss the ways in which this poem captures the emotions felt by the poet. (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 emotions felt by the poet and how they are conveyed to the reader.

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. “Robert Frost – a poet of sadness?”

Write an introduction to the poetry of Robert Frost using the above title. Your introduction should address his themes and the impact of his poetry on you as a reader. Support your points with reference to the poems 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	

Frost (contd.) + Eliot

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 may agree or disagree that Frost is ‘a poet of sadness’.
 Note the instruction (“should”) to candidates to deal with **both** theme and impact.
 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 FS+ for Frost/poet of sadness and FS- for Frost/not a poet of sadness.

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

- poet’s views/attitudes/observations
- habitual concerns (nature, fate, etc.)
- variety of tone and mood
- typical imagery patterns
- measured rhythm/pace
- the narrative impact

Etc.

2. The Poetry of T. S. Eliot – a personal journey.

Write a personal response to the poems by T. S. Eliot on your course. Support your points with 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

Eliot (contd.) + Montague

Reward responses that show clear evidence of personal engagement with the poems. Allow for a wide range of approaches in the candidates' answering.

Code EP for personal response to Eliot's poetry.

Some of the following areas might provide material:

- Eliot's search for meaning
- the world of vulnerable individuals, urban decay
- Eliot's pessimism, cynicism and disillusionment
- the spiritual journey
- distinctive moods/atmospheres
- wide-ranging references, literary allusions, etc.
- self-deprecating humour
- rich stylistic devices – paradoxes, symbols, contrasts, conceits, etc.

Etc.

3. The Impact of John Montague's Poetry

Write a speech to be delivered to your classmates on the impact that John Montague's poetry had on you. Your answer should focus on both themes and the use of imagery/language. Support your points with the aid of suitable reference to the poems 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, but answers must contain clear evidence of personal engagement with the poetry of John Montague on the course.

Montague (contd) + Plath

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

Code MT for Montague’s themes and ML for Montague’s imagery/language.

Some of the following areas might provide material:

- relationships, love and family
- personal and historical identity
- rites of passage, coming of age
- travel and sense of place
- lively character sketches
- image maker
- stylistic devices, sound effects, comparisons
- mood and atmosphere **Etc.**

4. “The poetry of Sylvia Plath is intense, deeply personal, and quite disturbing.” Do you agree with this assessment of her poetry? Write a response, supporting your points with the aid of suitable reference to the poems 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	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

Reward responses that show clear evidence of engagement/involvement with the work of the poet. The terms of the question (‘intense’, ‘personal’, ‘disturbing’) may be addressed implicitly or explicitly.

Code PP for intense/personal and PD for intense/disturbing.

Material might be drawn from the following:

- poems offer deep and moving insights into Plath’s life
- honest expression of feelings
- energetic language/startling imagery
- density and complexity of the poetry **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	<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 of Mechanics</u>	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
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.

