



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE 2010

MARKING SCHEME

ENGLISH

HIGHER LEVEL

STATE EXAMINATIONS COMMISSION

LEAVING CERTIFICATE ENGLISH 2010 – 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.

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.

The list of texts prescribed for assessment in 2010 is set out in the Department of Education & Science Circular **0008/2008**.

Assessment will proceed in accordance with the State Examinations Commission booklet, *Instructions to 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
A PERSONAL FUTURE

QUESTION A

(i) It has been said that a strong sense of the place and community in which Heaney grew up emerges from this interview. Do you agree? Support your view with reference to the text. (15)

Candidates are free to agree/disagree with the idea that a sense of place/community emerges from the interview.

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

Possible points:

- quiet rural setting/familiar places
- “environs of fair hills”
- lively banter and bargaining of the cattle people
- seaside trip; neighbour’s visit; home concert

Etc.

(ii) Based on your reading of this extract, suggest three appropriate images you could use to illustrate this text. Briefly explain your selection in all three cases. (15)

Candidates should focus their answers on **three** images, allowing for a broad range of choice (visual and/or written either from within or outside the text). Expect a clear explanation/description of how each image illustrates/complements the text.

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

(iii) What impression of Seamus Heaney do you form from reading this interview? Refer to the text (content and style) in support of your answer. (20)

Expect candidates to focus clearly on aspects of Seamus Heaney's personality/character by referring to **both** content and style, though not necessarily equally.

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

Possible points:

- lively, open personality echoed in ideas/tone
- keen observer of people and places evident in descriptive detail
- unpretentious, unaffected by success
- appreciation/celebration of art/music
- insightful/reflective/nostalgic
- creative sensibility reflected by poetic rhythm/vivid imagery

Etc.

QUESTION B

“Early-in-life experience has been central to me.”

Imagine yourself fifty years from now. You have achieved great success and public recognition in your chosen career. Write the text of an interview (questions and answers) about the experiences and influences in your youth that contributed to your later success. (50)

Expect candidates to present their answers in an interview format (two or more questions and answers). Allow content/style to range broadly (informative, narrative, discursive, humorous, etc.) but answers should focus on experiences/influences that contributed to later success. Interpret “chosen career” liberally.

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 evidence of the following:

- clear appreciation of the task
- consistency of the register
- sense of audience/readers
- quality of the questions/answers

TEXT 2
A GLOBAL FUTURE

QUESTION A

- (i) Al Gore asserts that we are “confronting a planetary emergency”.
In your own words outline the argument he makes in support of this view. (15)**

Expect candidates to show an understanding (in their own words) of the argument which leads to Al Gore’s conclusion that “we are confronting a planetary emergency”.
Candidates may focus their answers on the planetary emergency itself and/or how we are/are not confronting it.

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

Some of the following areas might be considered:

- threats to “whole cities” and continents
- CO2 – failure of the United States and China
- “temperature extremes”, “massive droughts”, “rising sea-levels”
- “web of life ... ripped and frayed”
- a reluctance to make “massive changes”
- our tendency to ignore “inconvenient” truths

Etc.

- (ii) Al Gore includes several quotations in his speech. Select the quotation that made the greatest impact on you. Give reasons for your choice. (15)**

Expect a clear focus on the impact that **one** quotation made on the candidate, rewarding discussion of one or more reasons for the choice. Allow that answers may/may not be rooted in the text.

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

Possible points:

- thought-provoking in a general/personal sense
- clarified/enhanced the argument
- contributed to the eloquence of the speech

Etc.

(iii) Identify and comment on four elements of effective speech-writing evident in this text. (20)

Expect **illustration and discussion** of **four features** of speech-writing. Reward discussion of the **effectiveness** of the chosen features.

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

Possible points:

- supportive illustrations/quotations add weight
- use of inclusive personal pronouns creates rapport
- persuasive rhetorical devices (repetition, questions, varied rhythms, images, etc.)
- manipulative emotive language/hyperbole
- urgency of tone and delivery

Etc.

QUESTION B

“So I want to end as I began, with a vision of two futures...”

Write a letter (dated June 2010), intended to be read by future generations, in which you express your hopes for planet Earth in the year 2050. (50)

Expect a wide variety of approaches, but candidates should address future generations. Interpret the terms “hopes” and “planet Earth” liberally.

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 evidence of the following:

- clear appreciation of the task
- consistency of the register
- imaginative response
- quality of the writing

TEXT 3
AN IMAGINED FUTURE

QUESTION A

(i) From your reading of the text what qualities do you find appealing in Clarisse's character? (15)

Expect **discussion** of one or more of Clarisse's **appealing** characteristics.

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

Possible points:

- engaging personality – lively, eccentric, free-spirited
- intriguing hypnotic appearance/presence
- curious/probing personality
- perceptive, philosophical and thoughtful
- at one with nature; appealing symbolic qualities

Etc.

(ii) Which of the above book covers for *Fahrenheit 451* do you find more interesting? In your response, compare and contrast both of these images. (15)

Expect candidates to nominate one book cover as “more interesting”, but to focus their responses on the interesting/uninteresting features of **both**.

Allow for a liberal interpretation of “interesting” which may be implicit in the candidates' discussion.

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

Some of the following areas might be considered:

- illustrative contrasts and evocative moods
- dramatic graphics/typography
- effective use of colour and symbolism
- narrative relevancy
- powerful visual/photographic qualities

Etc.

(iii) Bradbury’s style of writing has been described as both dramatic and descriptive. Discuss this view with reference to the above extract. (20)

Candidates may agree and/or disagree with this view. Reward the quality of the discussion of **one or more** of the **dramatic/descriptive** features of the writing style. Candidates may focus on “dramatic” and/or “descriptive”.

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

Possible points:

- colourful/sensuous language
- effective/ineffective characterisation/dialogue
- striking/vivid images and symbols
- dramatic tension; sense of intimacy
- atmospheric setting; visual/cinematic features
- unconvincing/contrived scenario

Etc.

QUESTION B

“books are forbidden...”

Write the text for **a short radio talk** where you explain the importance of books in your life and in today’s world. (50)

Candidates may choose from a broad range of possible approaches (formal/informal, informative, anecdotal, discursive, etc.).

Expect a sustained sense of audience and a focused treatment of the importance of books. Allow that the terms “in your life” and “in today’s world” may be read as one.

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 evidence of the following:

- clear appreciation of the task
- consistency of the register
- clarity of thought
- quality of the writing

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

Composing (contd.)

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

1. "...it was terrific theatre ...” (TEXT 1)
Write a personal essay about your experience (as performer and/or audience member) of the dramatic arts: plays, musicals, concerts, comedy, etc.

Expect a wide range of responses in terms of content and register in writing about one or more performances/experiences. Candidates may choose to adopt various approaches (personal narrative, discursive, descriptive, humorous, etc.) but they should include a reflective element.

2. “You’re a new neighbour, aren’t you?” (TEXT 3)
Write an article (serious and/or light-hearted) for a popular magazine on being a good neighbour.

Reward a clearly established register and sense of audience appropriate to a popular magazine. Allow for a liberal interpretation of “good neighbour”.

3. “Isn’t that funny, and sad, too?” (TEXT 3)
Write a short story suggested by the above quotation.

Reward awareness of the narrative shape of a short story. Interpret the terms “funny” and “sad” liberally.

4. “...a certain freedom...” (TEXT 1)
Write a personal essay about your understanding of freedom and why you think it is important.

Expect a wide range of responses in terms of content and register. Candidates may choose to adopt various approaches (personal narrative, discursive, descriptive, humorous, etc.) but they should include a reflective element in their responses.

5. “But there is hopeful news as well...” (TEXT 2)
You have been elected by your classmates to deliver a speech at your school’s graduation ceremony. Write the text of the speech you would give, encouraging your audience to be optimistic about the future.

Reward candidates’ sense of school audience/occasion and their attempts to be persuasive/positive about the future.

Composing (contd.)

6. “We have everything we need to get started” (TEXT 2)
Write a practical Guide for Young People containing helpful advice and useful information for life after school.

Expect a wide range of approaches both in content and format. Interpret the term “life after school” liberally. The information/advice may range widely from the practical to the personal.

7. “What a strange meeting!” (TEXT 3)
Write a short story in which two unusual or eccentric characters meet for the first time.

Reward awareness of the narrative shape of a short story, but expect an encounter between two unusual/eccentric characters. Interpret the terms “unusual or eccentric” and “first time” liberally.

PAPER 2

SECTION 1 – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

A WUTHERING HEIGHTS – Emily Brontë

(i) “Unlike Heathcliff, Hareton maintains a positive attitude to the world.”

Discuss this statement with reference to both Hareton and Heathcliff. Support your answer 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 are free to agree and/or disagree with the statement, but they must engage with both characters, though not necessarily with equal emphasis. Allow for a broad interpretation of “attitude to the world”.

Code **PA+/-** for positive/negative attitude to the world.

Possible points:

- similar environments produce different attitudes
- despite his degradation, Hareton remains fundamentally decent
- Heathcliff is destructive and maintains a negative attitude
- Hareton is a combination of positive qualities
- Heathcliff’s passion is more positive than Hareton’s pale, diluted feelings
- Heathcliff’s regard for Hareton reveals positive human feeling

Etc.

(ii) “Emily Brontë explores extremes of passion and reason in interesting ways in the novel *Wuthering Heights*.”

Respond to this statement supporting your answer 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	<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 are free to agree and/or disagree with the statement, but should engage with both terms, “passion” and “reason”, though not necessarily with equal emphasis. Allow that candidates may deal with “extremes” and “interesting ways” explicitly or implicitly.

Code **IP** +/- for interesting exploration of passion.

Code **IR** +/- for interesting exploration of reason.

Possible points:

- Catherine embodies the clash between passion and reason in an interesting way
- characterisation portrays natures/personalities that are both tamed and untamed
- clever use of imagery/symbolism reveals the worlds of ‘calm’ and ‘storm’
- extremes of passion and reason are modified through the second generation
- demonic disturber threatens the ‘reasonable’ social order
- Earnshaw ‘energy’ is balanced by Linton ‘calm’ in an absorbing fashion

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.

B DANCING AT LUGHNASA – Brian Friel

(i) “Of the five Mundy sisters, Kate finds the changing world most threatening.”

Discuss this statement with reference to Kate and at least one of her sisters, supporting your answer with suitable reference to the text.

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

P 18	
C18	
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 are free to agree and/or disagree with the statement, but should engage with Kate and one (or more) of her sisters, though not necessarily with equal emphasis. Allow for a broad interpretation of “changing world” and “threatening”.

Code **KT**+/- for Kate being threatened by a changing world.

Code **MT**+/- for one (or more) of the Mundy sisters being threatened by a changing world.

Possible points:

- Kate epitomises the conservative Catholic values that are under threat
- Rose responds to change with childlike innocence; Agnes accepts the threatening reality
- Chris and Rose follow their hearts, but Kate has a sense of foreboding
- Kate is the only one of the sisters who interacts fully with the outside world
- Maggie “pretended to believe that nothing had changed”
- while Kate’s confidence is shaken at times, she finally adapts to change

Etc.

Dancing at Lughnasa (ii)

(ii) Identify at least two dramatic contrasts used by Friel in *Dancing at Lughnasa*. Discuss the importance of these contrasts in the play.

Support your answer 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

Expect a clear focus on two dramatic contrasts used by Friel in the play. Allow that “importance” may be treated implicitly or explicitly.

Code IC+/- for importance of dramatic contrast.

Possible points:

- comedy and tragedy co-exist effectively
 - contrasting characters and key scenes
 - past and present
 - mundane life is offset by the exhilarating power of the dance
 - African culture is presented as a powerful alternative to Ballybeg
 - contrasting images/symbols; distinctive moods/atmospheres; dialogue/monologue
- Etc.**

C KING LEAR – William Shakespeare¹**(i) “In *King Lear* honour and loyalty triumph over brutality and viciousness.”****Write your response to this statement supporting your answer 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 are free to agree and/or disagree, but they must engage with both aspects of the statement, though not necessarily with equal emphasis. Allow for a broad interpretation of “triumph”. Candidates may argue that there is a degree of moral ambivalence in the text.

Code **HT**+/- for honour/loyalty triumphs.Code **BT** +/- for brutality/viciousness triumphs.**Possible points:**

- loyal and honourable characters triumph over their evil counterparts
- Edmund’s brutality and viciousness may appear attractive and triumphant
- pagan nature of the play overpowers any Christian reading
- Lear and Gloucester transcend their inherent character weaknesses
- Cordelia’s qualities rise above her sisters’ wickedness
- overpowering/repulsive depictions of graphic violence and extreme suffering
- final scenes of reconciliation force us to re-evaluate
- both the honourable and the wicked perish in the end

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.

(ii) “In *King Lear* the villainous characters hold more fascination for the audience than the virtuous ones.”

Discuss this statement with reference to at least one villainous and one virtuous character. Support your answer 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	<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 are free to agree and/or disagree with the statement, but they must engage with both “villainous” and “virtuous”, though not necessarily with equal emphasis. Expect candidates to focus on at least one villainous and one virtuous character and offer a view/s on their appeal/fascination for the audience. Allow for a broad interpretation of “fascination”.

Code **FE+/-** for fascination of evil/villainous characters.

Code **FG+/-** for fascination of good/virtuous characters.

Possible points:

- intriguing interaction between villainous and virtuous characters
- charismatic Edmund is more engaging than self-righteous Edgar
- steadfast loyalty of good/virtuous characters is appealing
- Goneril, Regan and Cornwall are more/less credible than Cordelia and Kent
- affecting/moving transformation from villainy to virtue
- fascinating duality of some good/evil characters

Etc.

D THE GRAPES OF WRATH – John Steinbeck

(i) “In *The Grapes of Wrath*, Tom Joad grows as a person through his engagement with key characters and events in the novel.”

Discuss this view of Tom Joad with reference to at least one key character and one key event in the novel. 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 discuss Tom Joad’s engagement with key characters/events that lead to a degree of personal growth. They should engage with at least one key character and one key event in the novel, but not necessarily equally. Allow for a broad interpretation of ‘key characters and events’.

Code **GC**+/- for growth through key character/s.

Code **GE**+/- for growth through key event/s.

Possible points:

- Tom is deeply affected by poverty/devastation of the Dust Bowl
- moral/political development due to Jim Casy’s influence
- Ma encourages Tom’s personal growth
- significant impact of people/events on the journey West
- injustices at various camps mould/shape him
- Tom is ennobled by life’s experiences
- violent events reveal obstacles to Tom’s growth
- death of Jim Casy completes Tom’s transformation

Etc.

(ii) How do you respond to the way that Steinbeck presents the contrast between greed and cooperation in *The Grapes of Wrath*?

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

Expect candidates to engage with Steinbeck’s presentation of the contrast between greed and cooperation in the novel. Both elements of the question, “greed” and “cooperation”, should be addressed, though not necessarily with equal emphasis. Allow that the candidate’s response may be implicit or explicit.

Code **RC** for response to the presentation of the contrast between greed and cooperation.

Possible points:

- effective portrayal of generosity and self-interest
 - memorable characters/dialogue reveal contrasts
 - juxtaposition of greedy salesmen/landowners with cooperation of Joads and Wilsons
 - shocking scenes of selfishness/selflessness
 - dramatic presentation of contrasting camps/communities
 - impressive symbolic/thematic differences
 - appreciation of different narrative/literary techniques in revealing contrasts
- Etc.**

The Blackwater Lightship (i)

E THE BLACKWATER LIGHTSHIP – Colm Tóibín

(i) “In *The Blackwater Lightship*, family is presented as a complex mixture of blessing and curse.”

Write your response to this statement supporting your answer 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	<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 “family” and its presentation in the novel. Candidates should engage with both elements, “blessing” and “curse”, though not necessarily with equal emphasis.

Allow for a broad interpretation of “family”. The term, “complex mixture”, may be treated implicitly or explicitly.

Code **FB** for family is presented as a blessing.

Code **FC** for family is presented as a curse.

Possible points:

- internal dynamics of family relationships are constantly explored
- lack of communication within the family highlights independence/bitterness
- damaging effects of the withdrawal of maternal love are probed
- Declan is used as a catalyst to re-cement family unity
- Helen’s unyielding rivalry with her mother ends with a tentative reconciliation

Etc.

The Blackwater Lightship (ii)

(ii) “Toibín charts changing relationships with great skill.”

Discuss this statement in relation to *The Blackwater Lightship*, supporting your answer 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 are free to agree and/or disagree with the statement, but should focus on both elements, “changing relationships” and “great skill”, though not necessarily with equal emphasis.

Code **SR+/-** for Toibín’s skill in charting changing relationships.

Possible points:

- reuniting of three generations probes/surveys changing relationships
- flashbacks establish the root causes of internal family strife
- characters are forced to confront and re-evaluate their pasts
- Dora’s role as mediator is a deft touch in uncovering complex relationships
- Declan’s sickness acts as a catalyst for much change

Etc.

The Comparative Study

SECTION II – THE COMPARATIVE STUDY (70 marks)²

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

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.

<p>The General Vision and Viewpoint (1)</p>

A THE GENERAL VISION AND VIEWPOINT

1. “The general vision and viewpoint of a text can be determined by the success or failure of a central character in his/her efforts to achieve fulfilment.”

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

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

Expect candidates to deal in a comparative manner with how the vision and viewpoint of **at least two texts** is determined/influenced by the success/failure of one or more central characters from each text.

Allow for a liberal interpretation of “achieve fulfilment”.

Code C for each focused/developed comparison.

Areas from which comparisons might be drawn:

- key moments/pivotal events in characters’ lives
- relationships that are destructive/nurturing
- changes in characters’ attitudes, values
- revealing final moments of texts
- the author’s approach to characterisation – serious, humorous, tragic
- vision/viewpoint determined by imagery/symbols/music associated with characters **Etc.**

<p>The General Vision and Viewpoint (2)</p>

2. (a) How did you come to your understanding of the general vision and viewpoint in any one of the texts you read as part of your comparative course? (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

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

Expect candidates to focus on their understanding of vision and viewpoint **in one text** and to illustrate/explain how that understanding was gained/shaped/clarified.

Possible points:

- role of events in establishing vision and viewpoint
- character/s that reveal a particular vision of life
- key moments/turning points that illuminate the outlook
- relationships that are destructive/nurturing
- images, music, symbols, that illustrate an outlook on life

Etc.

2. (b) Write a comparison between two other texts on your course in the light of your understanding of the general vision and viewpoint in 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 an understanding of their concept of vision and viewpoint by making comparisons between **two other texts**.

Candidates are free to make comparisons independent of their answers to part (a). However, they may choose to refer, in an implicit or explicit way, to the points made in part (a). It is not a requirement that candidates deal with “how” their understanding was formed.

Code C for each focused/developed comparison.

B LITERARY GENRE

1. “The unexpected is essential to the craft of story-telling.”

Compare how the authors of the comparative texts you have studied used the unexpected in their texts. You may confine your answer to key moments in 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 deal in a comparative manner with at least one way “the unexpected” was **used** by the authors of texts they studied. Allow for broad interpretation of “the unexpected”.

Comparisons should be supported by reference to **at least two texts** and may be confined to key moments or based on the texts in general.

Code C for each focused/developed comparison.

Areas from which comparisons might be drawn:

- unexpected events/moments used to heighten drama/tension
- startling incidents used to sadden, shock the audience
- unforeseen twists in plot to illustrate themes, concerns in the narrative
- surprising character developments to engage the reader
- unusual imagery, symbolism, music, dialogue, to create atmosphere
- unexpected relationships to maintain reader’s interest
- dramatic irony to involve the audience
- point of view, flashback and sudden pace shifts, to propel the narrative

Etc.

2. “Aspects of narrative contribute to your response to a text.”

(a) With reference to one of your chosen texts, identify at least two aspects of narrative and discuss how those aspects contributed to your response to that text. (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 at least two narrative aspects/features of **one text** and to address clearly their influence on the reader’s response.

Possible areas of discussion:

- creation of setting allows reader to enter into world of text
 - effective presentation of characters adds to our enjoyment/interest
 - narrative perspective, structure, use of flashback, etc. engage the reader
 - dialogue, soliloquy, body language, etc. create emotional intensity
 - imagery, symbolism, descriptive detail intensify appreciation
 - music, camerawork, props, etc. heighten the drama/tension/suspense
- Etc.**

(b) With reference to two other texts compare how aspects of narrative contributed to your response to these texts. In answer to question (b) you may use the aspects of narrative discussed in (a) above or any other aspects of narrative. (40)

Mark ex 40 by reference to the criteria for assessment.

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

Expect candidates to focus their comparisons on “how aspects of narrative contributed” to their responses to **two other texts**.

Candidates are free to make comparisons independent of their answers to part (a). However, they may choose to refer, in an implicit or explicit way, to the points made in part (a).

Code C for each focused/developed comparison.

**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.

Note

Unseen Poem

Seed by Paula Meehan

There is a typographic error on line 12. The word “useless” should read “useful”.

Expect candidates to base their answers on the version of the poem presented on the examination paper.

Candidates whose answers are based on demonstrable knowledge of the poet’s original wording, which uses the word “useful”, will have their answers accepted as being equally valid.

All candidates will have their answers rewarded in accordance with their merits.

Unseen Poem (contd.)

1. (a) What in your view is the mood of this poem? Explain briefly how it is conveyed. Make reference to the text in support of your answer. (10)

Mark ex 10 by reference to the criteria for assessment.

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

Expect candidates to identify the dominant mood/s in the poem and to discuss briefly how the poet conveys the mood/s. Reward responses that demonstrate engagement with the poem.

(b) Choose one image from the poem that appealed to you. Explain your choice. (10)

Mark ex 10 by reference to the criteria for assessment.

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

Expect candidates to offer a justification for their chosen image. Reward responses that demonstrate engagement with the poem.

OR

2. Write a personal response to this poem, highlighting the impact it makes on you. Your answer should make close reference to the text. (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 focus on the impact of the poem. In assessing the quality of the candidate's **personal 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. “Yeats's poetry is driven by a tension between the real world in which he lives and an ideal world that he imagines.”

Write a response to the poetry of W.B. Yeats in the light of this statement, supporting your points with 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 responses that show clear evidence of engagement with the “real world” and “ideal world” in the poetry of W. B. Yeats. Allow that “driven by a tension” may be addressed implicitly or explicitly.

Code **R/I** for the tension between the real world and the ideal/imagined world.

Material might be drawn from the following:

- conflicting views/visions of culture, history, politics
- beauty and art offer escape from reality/disillusionment
- intensity of changing spiritual/personal perspectives
- juxtaposition of symbols, sounds, contrasting tones
- poetry driven by nuanced themes, dramatic language

Etc.

2. “Adrienne Rich explores the twin themes of power and powerlessness in a variety of interesting ways.”

Write a response to the poetry of Adrienne Rich in the light of this statement, supporting your points with 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	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 with power/powerlessness in the poetry of Adrienne Rich. The term, “a variety of interesting ways”, may be treated implicitly or explicitly.

Code **PI+/-** for power/powerlessness in interesting ways.

Material might be drawn from the following:

- modern/universal themes, provocative power politics
- polemical views on the role of women in a patriarchal society
- intense, personal experiences of power/powerlessness
- memorable characters, dramatic scenes reveal power/powerlessness
- experimental language use, vivid images, striking symbols amplify themes

Etc.

3. In your opinion, is Kavanagh successful in achieving his desire to transform the ordinary world into something extraordinary?

Support your answer with 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 responses that show clear evidence of engagement with Kavanagh’s desire to transform the ordinary into the extraordinary in his poetry. The term “successful” may be treated explicitly or implicitly.

Code **ST+/-** for successful desire to transform.

Material might be drawn from the following:

- celebrates/criticises local, rural life
- sacramental view of nature/childhood innocence
- from jaded cynicism to spiritual rebirth
- moments of wonder/epiphany or clichéd/sentimental vision
- language/imagery is fresh/energetic or over-simplistic/contrived

Etc.

4. “The poetry of T.S. Eliot often presents us with troubled characters in a disturbing world.”

Write a response to this statement with reference to both the style and the subject matter of Eliot’s poetry. Support your points with 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 responses that show clear evidence of engagement with the “troubled characters” and “disturbing world” in the poetry of T.S. Eliot. Expect discussion, though not necessarily equal, of **both** Eliot’s subject matter and style.

Code **TD**+/- **T** for troubled characters and **D** for disturbing world.

Material might be drawn from the following:

- desolate townscapes/landscapes, edgy/uneasy atmospheres
- vulnerable dramatic personae struggling in changing environments
- social/cultural instability, unnerving collapse of values
- poet’s pessimistic voice, unconscious stream
- darkly contrasting moods; fragmentary style

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)

In using Discrete Criteria, consult the Assessment Grade Grid (Appendix 2) and apply the first three criteria.

Single Text marks, for example, will be applied by awarding marks for PCL:

18P16
18C14
18L12

42

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.

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

Combined Criteria - Grade Grid

	A+	B	C	D	E
36 marks	36 – 30	25	19	14	13 – 0
27 marks	27 – 22	18	14	10	9 – 0
18 marks	18 – 15	12	9	7	6 – 0
13 marks	13 – 11	9	7	5	4 – 0
9 marks	9 – 7	6	4	3	2 – 0

APPENDIX 4

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

- Mark both attempts out of full marks.
- Disallow the lower mark.

CANDIDATE ANSWERS 2 OR MORE QUESTIONS A AND 1 QUESTION B (or vice versa)

- Mark all the attempts.
- Allow the Question B to stand and the highest Question A from a different text.

CANDIDATE ANSWERS ALL THE QUESTIONS A AND QUESTIONS B

- Mark all the attempts.
- Award the highest combination.

THERE IS NO ATTEMPT AT SHAKESPEARE (Higher Level only)

Consider the following example.

- Single Text *Wuthering Heights* = 40 ex 60.
- Mark the Comparative answer as per the marking scheme = 48 ex 70.
- As there is no Shakespeare attempt, deduct one third of the mark awarded for the Comparative question (rounded down) – in this case 16 marks, giving an adjusted total of 32. This is now the final mark for the Comparative answer.
- In the unlikely event that the fraction of marks to be deducted from the Comparative answer is **greater** than the mark already awarded for the Single Text, simply disallow the mark for the Single Text and allow the full, original mark for the Comparative answer to stand.

For example: Single Text = 12 ex 60, Comparative = 48 ex 70 – Adjusted Comparative mark is 32 and $32 + 12 = 44$ i.e. 4 marks less than the original Comparative mark.

THE CANDIDATE RE-USES THE SINGLE TEXT OR A TEXT NOT ON THE PRESCRIBED LIST FOR 2010 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**. Queries in relation to the use of unprescribed material **should** also be referred to your Advising Examiner.

