



Coimisiún na Scrúduithe Stáit State Examinations Commission

Scéimeanna Marcála

Scrúduithe Ardteistiméireachta, 2004

Béarla

Gnáthleibhéal

Marking Scheme

Leaving Certificate Examination, 2004

English

Ordinary level



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

LEAVING CERTIFICATE EXAMINATION, 2004

English - Ordinary Level - Paper 1

Total Marks: 200

Wednesday, 9th June – Morning, 9.30 – 12.20

MARKING SCHEME

Use 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 for Assistant Examiners*.

GENERAL

“This paper will be specifically aimed at testing the comprehending and composing abilities of students.” (DES English Syllabus, 7.3)

**SECTION I
COMPREHENDING (100 marks)**

TEXT I

“If only she had more money...”

Question A

- (i) What details in Paragraphs 1 and 2 show that Della is poor? (15)

Assessment guide.

There is a significant amount of detail in the designated paragraphs from which candidates may choose as they structure a reply to the question.

Marking : EX 15. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (ii) How do you know from Paragraph 3 that Della’s decision to cut her hair is a difficult one for her to make? (15)

Assessment guide.

Candidates may explore aspects of events and / or language of Paragraph 3 in their reply. Candidates will use the evidence in the paragraph as a basis for their views.

Marking : EX 15. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (iii) How do you think Jim will react when he realises what Della has done? Refer to the text to support your view. (20)

Assessment guide.

The relationship between Della and Jim is clearly explored in the passage from Della's point of view. Candidates are being invited to express their understanding(s) of the possible sacrifice of the hair by Della from the other point of view, to come to a judgement about Jim's feelings / reactions etc. and make a case based on their understanding(s).

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

Question B

Problem Page

Imagine Della writes to the problem page of a magazine asking if she should sell her hair to buy Jim a present. Write **the letter of advice** that the problem page would send to Della.

(50)

Assessment guide.

Expect the writing to be shaped as a letter (with or without all the associated rubrics). Candidates are invited to take on the rôle of an agony / advice columnist and to adjudicate on the problem posed by Della. Candidates may indulge in 'pop' psychology / analysis. They can adopt a variety of approaches to giving this 'advice' to Della and couch it in a variety of language registers – approval, disapproval, dismissal, sympathetic etc.

Marking : EX 50. See grade grid P+C+L+M: DISCRETE CRITERIA

TEXT 2 SILENT GIVER

Question A

- (i) How does the writer show that Chuck Feeney has a simple way of life?
Give examples from the text. (15)

Assessment guide.

There is a significant amount of detail in the text from which candidates may choose as they structure their reply to the question.

Marking : EX 15. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (ii) “Giving while Living” is Chuck Feeney’s motto. Do you think these words suit him? Give reasons for your answer. (15)

Assessment guide.

Based on their reading of the text, candidates are being asked to evaluate the effectiveness and /or appropriateness of the motto in question as it relates to Chuck Feeney as presented in the text. They will make a case for their point of view by supporting it with material appropriately chosen from the text.

Marking : EX 15. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (iii) In your opinion, how well does the cartoon express the central idea of the passage? Explain your answer. (20)

Assessment guide.

Candidates are asked to evaluate how the cartoon effectively illustrates the overall theme of the passage. They will make a case for their point of view supporting it with references to the details of the visual material.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

Question B

A Community Project in your Area.

Your community has been offered €100,000 for use on any local project. Write **the speech** you would make to a meeting of your Local Community Association in which you outline the project that you think the money should be spent on. (50)

Assessment guide.

Expect that the writing will be framed as a persuasive speech (with or without the rubrics associated with public speaking). The language register will reflect an awareness of the target audience (e.g. 'anonymous' members of the local committee) and the purposes of the speech (i.e. proposing the financial outline of a project).

Marking : EX 50. See grade grid P+C+L+M: DISCRETE CRITERIA

TEXT 3

HOPING FOR MONEY

Question A

- (i) “Hoping For Money”. Which of the four images do you think shows this most strongly? Give reasons for your choice. (15)

Assessment guide.

Candidates will choose form among the four images. They will make a case for their choice using relevant references to the features of the image that best support their argument(s).

Marking : EX 15. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (ii) Write a clear description of any ONE of the four images. (15)

Assessment guide.

Candidates are required to describe clearly and accurately what they see in the image of their choice i.e. (where appropriate)

background- foreground: positioning of people and / or objects: gestures and / or facial expressions use of colour and /or black and white etc.

Marking : EX 15. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (iii) Look at the image of The Beggar and The Businessman. Imagine that you are either the beggar or the businessman. Write down what your thoughts are at this moment. (20)

Assessment guide.

Candidates are asked to engage imaginatively with the nominated image. They are free to choose to write from the point of view of either rôle. There is a variety of ways that the thoughts can be conveyed...autobiographical / narrative; stream of consciousness etc. Details of the images may be used to support points being made.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

Question B

Imagine you are one of the people in Text 3. Write **three short diary entries** covering a week in your life.

(50)

Assessment guide.

Candidates are asked to engage imaginatively with a preferred image. They are free to choose to write from the point of view of any character in that image. Expect the writing to be shaped as diary entries. As the diary is a private text, expect great variety in the ways that the thoughts can be conveyed...autobiographical / narrative; stream of consciousness etc. Details of the images may be used to support points being made.

Marking : EX 50. See grade grid P+C+L+M: DISCRETE CRITERIA

SECTION II COMPOSING (100 marks)

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

Each composition carries 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. 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 considered 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 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.

1. “Twenty dollars a week doesn’t go far.” (TEXT 1)

Write an article for students giving them advice about making the most of the money they have. You may take a serious or a light-hearted approach.

Assessment guide.

The writing will be framed as an article with the clear purpose of giving advice on money matters. The target audience (peers, students) is identified. Language register may be formal (‘serious’) or informal (‘light hearted’) or may combine both elements: an argumentative, persuasive style may be used to effect. Expect traces of rhetoric, irony etc.

Marking : EX 100. See grade grid P+C+L+M: DISCRETE CRITERIA

2. “She had spent many a happy hour planning for something nice for him.”
(TEXT 1)

**Write about an experience that showed you the importance of giving.
You are free to write about any kind of giving.**

Assessment guide.

Candidates’ own experience is the focus for the writing, and how they make sense of that experience. They will frame their writing as deemed appropriate. No required ‘shape’ for the writing is nominated: expect a great variety of presentations. Language registers will mix and mingle as appropriate both within and among compositions etc.

Marking : EX 100. See grade grid P+C+L+M: DISCRETE CRITERIA

3. “Suddenly she whirled from the window...” (TEXT 1)

Write about a time when *you* acted on impulse.

Assessment guide.

Candidates may use a creative modelling approach to their writing (based on Text 1 or other) or may adopt another appropriate way to shape their composition. The writing context here is loosely autobiographical (‘you’ acted on impulse*) and invites the candidate to explore and relate an incident that they characterise as being ‘impulsive’. Expect a wide variety of material etc.*

Marking : EX 100. See grade grid P+C+L+M: DISCRETE CRITERIA

4. “...to dream better dreams...” (TEXT 2)

Write a speech you would give to a group of young people in which you encourage them to follow their dreams.

Assessment guide.

Expect that the writing will be framed as a speech (with or without the rubrics associated with public speaking). The language register will reflect an awareness of the target audience (e.g. a group of young people) and the purposes of the speech (i.e. to encourage, to persuade, etc.). To inspire

their audience with personal conviction, the candidates may adopt a rhetorical voice for effect etc.

Marking : EX 100. See grade grid P+C+L+M: DISCRETE CRITERIA

5. “I wouldn’t be comfortable in an 8,000 square foot home.” (TEXT 2)

Write a personal account of what home means to you.

Assessment guide.

The writing context here is loosely autobiographical (‘personal account’) outlining the meaning of home to the writer. Any appropriate interpretation of home is acceptable. Language registers will mix and mingle as appropriate – descriptive, reflective, analytical, celebratory, critical etc. Material from the printed texts may be incorporated. The important emphasis is the autobiographical approach etc.

Marking : EX 100. See grade grid P+C+L+M: DISCRETE CRITERIA

6. “...giving it all away...” (TEXT 2)

Write a short story based on the idea of “giving it all away”.

Assessment guide.

Expect that the writing will be framed as a short story showing some elements of structure (beginning, middle, end); character delineation; action (central event, climax, tension, resolution); setting; pace; etc. A variety of narrative positions is possible – first, third person etc. Language registers will mix and mingle as appropriate to achieve desired effects etc.

Marking : EX 100. See grade grid P+C+L+M: DISCRETE CRITERIA

7. **Write a narrative or short story based on any of the images in Text 3.**

Assessment guide.

Any of the images in Text 3 will form the starting point of the writing here. Expect that the writing will be framed either as (i) a short story showing some elements of structure (beginning, middle, end); character delineation; action (central event, climax, tension, resolution); setting;

pace; etc. or as (ii) a narrative, a telling, a relating. In either case, a variety of narrative positions is possible – first, third person etc. Language registers will mix and mingle as appropriate to achieve desired effects etc.



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

LEAVING CERTIFICATE EXAMINATION, 2004

English - Ordinary Level - Paper 2

Total Marks: 200

Wednesday, 9th June – Afternoon, 1.30 – 4.50

SECTION I

THE SINGLE TEXT (60 MARKS)

Candidates must answer on **ONE** text (A – I).

N.B.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

A EMPIRE OF THE SUN – J.G. Ballard

Answer **all** of the questions.

1. (a) Describe how Jim becomes separated from his father and mother.
(10)

Assessment guide.

*The focus here is for candidates to give a description of single event
e.g. family leaves hotel by car – rammed by Japanese tank on*

journey home – get separated in fleeing crowd – finds himself in hospital in French concession – others taken to prison camp.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) “Jim will do whatever he has to in order to survive.”
Describe one event in the novel that shows this clearly. (10)

Assessment guide.

The focus here is for candidates to give a description of a single event in the novel in order to illustrate Jim’s survival abilities. Many such events (e.g. living on stored food in his deserted home: linking up with the Americans: running errands in the camps etc.). Candidate must keep the focus on illustrating Jim’s ability to survive.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (c) What do you think of the behaviour of the adult prisoners in the detention camps? Give one example to support your view. (10)

Assessment guide.

The focus here is to encourage the candidate to probe their point(s) of view on how the adults treated Jim and to support their views with relevant details drawn from one carefully selected incident.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) “*Empire of the Sun* gives you a very clear picture of what war is really like.”
Do you share this view? Support your answer by reference to the novel.

Assessment guide.

The focus here is to encourage candidates to probe their point(s) of view of how the author portrays war in the novel. Candidates are free to make a case according to their sensibilities. They will

support their views with relevant references drawn from key moment(s) or from the text as a whole.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) A group of students asks you to tell them about the novel you have studied. Write out the short talk you would give them on *Empire of the Sun*.

Assessment guide.

The focus here is to give scope to the candidates' responses as readers. The idea of an audience is implied: this invites the creation of a 'public' language register. Writing may be shaped as a 'talk' (with or without the rubrics associated with public speaking). Candidates are free to make a case according to their sensibilities. Supportive material will be drawn from the text as appropriate.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) You are Jim. You are now an old man remembering the things that you went through during the war. Write about the things you remember most clearly, using the title 'Looking back after 60 years'.

Assessment guide.

The focus here is to give scope to the candidates' abilities to engage with the textual material in an imaginative way. The shape of the writing will suit the candidates' purposes – interview, reflective journal, diary, memoir etc. Any series of occurrences recalled – personal, political, social etc.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

B WUTHERING HEIGHTS – Emile Brönte

Answer **all** of the questions.

1. (a) Why is Lockwood so frightened during the night that he is forced to spend at Wuthering Heights? (10)

Assessment guide.

The focus here is to explain Lockwood's experience in a nominated single event in the novel i.e., he was upset by differences in culture between himself and the inhabitants; he reads the strange diary before sleeping – the nightmare – the branch at the window; Heathcliff's reaction etc.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) Wuthering Heights is a place where many cruel things happen. Describe one of the cruel things that happen there. (10)

Assessment guide.

The focus here is to have candidates identify what they consider to be 'cruel' and to comment on it. They may refer to many aspects in support of their case: the treatment of individuals – bullying, humiliation, the use of force etc.; the treatment of animals – the house dogs – the hanging of Isabella's puppy etc; the oppressive nature of child-rearing – Joseph's religion classes etc.; the poverty... A candidate may opt to take an opposite view.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. One reader said: "Thrushcross Grange is not a cruel place." Do you agree? Explain why or why not. (10)

Assessment guide.

The focus here is to probe the candidates' point of view of how the author portrays the culture and atmosphere of Thrushcross Grange. Candidates are free to make a case according to their sensibilities. They will support their view(s) with relevant references drawn from key moment(s) or from the text as a whole.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) “Reading *Wuthering Heights* makes you realize that love hurts.”
Would you agree that the novel has this effect? Support your answer by reference to the novel.

Assessment guide.

The focus here is to have candidates identify what they consider the effect(s) of the novel to be in terms of the question and to comment appropriately. They may refer to many aspects to support their case: Lockwood’s flight from a disastrous liaison; the torture of the separated Catherine and Heathcliff; Hindley’s decline at the loss of his wife; the misery of the mis-matched Catherine and Edgar / Isabella and Heathcliff etc.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) Do you feel sorry for Heathcliff? Explain why or why not.
Support your answer by reference to the novel.

Assessment guide.

The focus here is for candidates to explore their sympathies towards Heathcliff. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from key moment(s) or from the text as a whole.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) “Like mother, like daughter.”
Do you think Catherine Earnshaw (Cathy) is like her daughter, Catherine Linton? Explain your view with reference to the novel.

Assessment guide.

The focus here is to encourage candidates to look at two characters and comment on their similarities and / or differences. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from key moment(s) or from the text as a whole.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

C SILAS MARNER – George Eliot.

Answer **all** of the questions

1. (a) Describe Silas's lonely life in Raveloe up to the point where his money is stolen by Dunstan Cass. (10)

Assessment guide.

The focus here is for candidates to describe the lonely life of the central character within a definite timeframe i.e. the strange appearance / presence of the 'spinning insect' in the village; his habitual isolation: the suspicion of the locals: the attitude of the village boys: his catalepsy: the solace of his gold etc.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) How does the theft of his money change Silas's relationship with the Raveloe people? (10)

Assessment guide.

The focus here is for candidates to evaluate / comment on the effects that the nominated key event had on the relationship between the central character and the community.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Describe how Silas reacts on the night Eppie arrives in his house. (10)

Assessment guide.

The focus here is for candidates to give the details of Eppie's arrival and comment on the effects that this key event had on the central character.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) When Godfrey Cass comes to claim Eppie, Silas says, “You have no right to her.”
Imagine you are the judge deciding whether Eppie should go with Godfrey or stay with Silas. Give your decision and explain how you have arrived at it.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole novel to bear as they adjudicate on competing claims for Eppie. They are invited to play a decision-making rôle that is ‘enacted’ in public. The decision will be framed as an address and will offer a balance of views and a finding in favour of one or other claimant (or some other solution). Language register(s) as appropriate.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) Do you think that everyone has got what he/she deserves at the end of *Silas Marner*?
Support your view by referring in detail to **one** character as an example.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole novel to bear as they evaluate notions of ‘justice’ in terms of the final resolution(s) of the novel. Candidates are free to make a case for the character of their choice according to their sensibilities. They will support their views with relevant references drawn from key moment(s) or from the text as a whole.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) *Silas Marner* has been a popular and well-loved book for almost 150 years. Do you think it deserves to be read by people today? Support your answer by referring to your own experience of reading the novel.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole novel to bear as they evaluate the popularity of the novel

today. Candidates are free to make a case for the character of their choice according to their sensibilities. They will support their views with relevant references drawn from key moment(s) or from the text as a whole.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

D A DOLL'S HOUSE – Henrick Ibsen

Answer **all** of the questions

1. (a) Why does Krogstad first call on Nora and why is she so upset by what he says? (10)

Assessment focus.

The focus here is for candidates to recall and describe the meeting and to evaluate its effects. They will support their views with relevant references drawn from the text.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) Do you think Nora is a capable or a useless person? Explain your view. (10)

Assessment guide.

The focus here is for candidates to evaluate Nora's character. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (c) Do you think Nora is right to leave Torvald and her children? Refer to the play to support your view. (10)

Assessment guide.

The focus here is for candidates to evaluate Nora's behaviour in the nominated actions. Candidates are free to make a case according to their sensibilities.

They will support their views with relevant references drawn from the text.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) The ending of *A Doll's House* shocked people when it was first performed. Do you think it would shock people today? Support your answer with reference to the play.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole play to bear as they debate/evaluate the question. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) Your class is having a debate on the motion 'that *A Doll's House* is not true to life'. Write out the speech you would make for **or** against the motion.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole play to bear as they debate/evaluate the question. Candidates are free to make a case according to their sensibilities. Material may be framed as a debate, speech etc. (with or without the customary rubrics). Language registers will mix and mingle as appropriate to achieve desired effects with identified audience. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) Have your views on love and marriage changed as a result of reading *A Doll's House*? Explain why or why not, referring to the text in support of the points you make.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole play to bear as they debate/evaluate the question. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

E THE SILENT PEOPLE – Walter Macken

Answer **all** of the questions.

1. (a) Briefly describe what Dualta is supposed to do, and what he actually does, on the night of the attack on Wilcocks's house. (10)

Assessment guide.

The focus here is for candidates to describe the actions in the nominated event i.e. get Cuan's men into the house...but he secures the house... warns the inhabitants... prepares to defend etc.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) How does Dualta's attitude to violence change during the course of the novel? Support your answer by reference to the novel. (10)

Assessment guide.

The focus here is for candidates to describe the changes in attitude throughout the novel. Key moments may be chosen as illustrative. Commentary will be supported with relevant references drawn from the text.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Who do you consider to be the bravest character in *The Silent People*? Give reasons for your answer. (10)

Assessment guide.

The focus here is for candidates to evaluate the bravery of their chosen character. Some illustrative comparison may be given. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) “In *The Silent People* terrible things happen, but love and hope do not die.”
Do you think this is an accurate comment on the novel? Support your response by reference to the novel.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole novel to bear as they debate/evaluate the statement given. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) People enjoy historical novels [novels that are set in the past] for different reasons:-

- *they tell exciting stories*
- *they teach you about the way things were*
- *they give you a better understanding of your own world*

Choose **one** of these statements and show how *The Silent People* fits the description you have chosen.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole novel to bear as they evaluate the enjoyment of reading the historical novel. Candidates are free to make a case according to their sensibilities based on their choice of statement above. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) Imagine that you could travel back to the time of *The Silent People* and meet the characters who appear in the story. Name **one** character that you would particularly like to meet and explain why. What would you like to say to him or her?

Assessment guide.

The focus here is to invite candidates to engage imaginatively with

the text. A range of characters will be chosen for a variety of reasons. Candidates are free to adopt any attitude towards their chosen character – critical, praiseworthy, questioning, challenging etc. Language register(s) as appropriate.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

F LIES OF SILENCE – Brian Moore

Answer all of the questions

1. (a) Give a brief account of the first meeting between Father Matt Connolly and Michael Dillon. (10)

Assessment guide.

The focus here is to invite candidates to recall and describe the nominated event i.e. Priest arrives at flat – recalls old school – attempts to persuade Dillon to get wife to ‘drop’ issue – Dillon’s anger – implied threat etc.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) Do you think that Father Matt Connolly was right to try to get Michael Dillon not to give evidence against Kev? Give a reason for your answer. (10)

Assessment guide.

*The focus here is to invite candidates to evaluate the actions of **one** character, in **one** incident in the novel. Candidates will make a case according to their sensibilities. Material from the text will support the point(s) of view.*

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Did the ending of *Lies of Silence* take you by surprise? Explain why or why not. (10)

Assessment guide.

The focus here is to invite candidates to evaluate the impact of the ending of the novel. Candidates will make a case according to their sensibilities. Material from the text will support the point(s) of view.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) Write a letter to a friend recommending *Lies of Silence* as a good read, and giving your reasons.

Assessment guide.

The focus here is to invite candidates' responses as evaluative readers. Material will be shaped as a letter (with or without the conventions). Expect a variety of language registers.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) Choose **one** of the following issues that *Lies of Silence* made you think about:

- *violence*
- *relationships*
- *courage*

Say why it is an important issue in the story, and explain how it affected **one** character.

Assessment guide.

The focus here is to invite candidates to choose one of the dimensions outlined that they identify as having had a particular impact on them as readers. This impact is commented on in terms of its overall importance in the text and its consequences on one character in particular. Focused narrative of the text will support the points being made.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) “If only...”

Make **one** change to the storyline of *Lies of Silence* and describe what you think would happen as a result of that change.

Assessment guide.

The focus here is to invite candidates to deal imaginatively with the text. They are being invited to intervene in the text, to ‘author’ a new

dimension of the story and to outline how the changed story will resolve itself as a result.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

G AMONGST WOMEN – John McGahern.

Answer **all** of the questions.

1. (a) Describe the relationship between Michael Moran and his oldest son Luke. (10)

Assessment guide.

The focus here is to invite candidates to describe the relationship between Moran and Luke. A variety of approaches is possible – focus on qualities – changes over time etc. Some commentary, analysis and referencing to the text will support the case(s) being made.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) Do you think that Moran was a bad father to his children? Give reasons for your answer, supporting them by reference to the novel. (10)

Assessment guide.

The focus here is to invite candidates to evaluate Moran's behaviour, attitudes etc. as a father to his children. Candidates are free to make a case according to their sensibilities. Support from the text will be offered.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. What effect did Rose's coming to live with the Morans have on the three daughters, Maggie, Sheila, and Mona? (10)

Assessment guide.

The focus here is to invite candidates to evaluate the impact that the new family arrangements had on the Moran daughters. Some illustrative comparison/contrast with the previous ways might be expected. Candidates are free to make a case according to their sensibilities. Support from the text will be offered.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) How do you think a modern teenager would handle life with the Moran family? Refer to the novel in your response.

Assessment guide.

The focus here is to invite candidates to evaluate/compare/contrast the teenage experiences in the Moran household with experiences of teenagers growing up today. Expect a variety of approaches. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) Here are five descriptions of the Moran family:-
proud; unwelcoming; close-knit; unhappy; loving
Choose the **one** that you agree with most and support your choice by referring to events in the novel.

Assessment guide.

The focus here is to invite candidates to evaluate the effectiveness or otherwise of any of the above descriptive words as they relate to their reading of the Moran family. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from appropriate events in the text as a whole.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) Imagine that you are a neighbour of the Morans and you have a sister in America who likes to keep up with the local news. Write the letter you would send her with the news of Moran's death.

Assessment guide.

The focus here is for candidates to engage imaginatively with the material. They will adopt the rôle of an (imaginary) character in the text to deliver the news. Material will be shaped as a letter (with or without the conventions). Expect a variety of language registers.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

H THE PLOUGH AND THE STARS – Sean O’Casey

Answer **all** of the questions.

1. (a) Do you think Nora runs her home well in the first act of the play? Give a reason. (10)

Assessment guide.

The focus here is for candidates to evaluate Nora’s house keeping skills. Candidates are free to make a case according to their sensibilities. Supporting reference from events in Act 1 is required.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) How does life change for Nora as a result of the Easter Rising? (10)

Assessment guide.

The focus here is for candidates to recall and describe the impact that the Easter Rising had on Nora’s life. For the sake of comparison, some reference to her life before the Rising may be expected. Support from the text is required.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (c) What do you think is the saddest moment in the play? Describe what happens and say what makes it so sad. (10)

Assessment guide.

The focus here is for candidates to isolate, describe and evaluate a key moment of sadness in the play. Candidates are free to make a case according to their sensibilities. Support from the text is required.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) Which character would you like to play in *The Plough and the Stars*? Say how you would play the part, and how you would like the audience to react to your character.

Assessment guide.

The focus here is for candidates to deal imaginatively with the material. They will adopt their preferred rôle and outline and justify

their proposed interpretation of it in relation to the expected impact on an audience. Candidates are free to make a case according to their sensibilities. Support from the text is required.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) Two friends went to see a recent production of the play. One said afterwards, *“I thought it was very depressing and full of death.”* The other said, *“I thought it was very funny and full of life.”* From your knowledge of the play, would you agree more with the first one, or with the second one? Give reasons for your view and support them by reference to the play.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole play to bear as they evaluate the comments presented. A variety of presentation modes is possible. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) “Fluther Good is the bravest man in the play.” Discuss this statement, referring in your response to Fluther and at least one other male character.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole play to bear as they evaluate the comment on the relative bravery of Fluther Good compared /contrasted with one other male character in the play. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

I **MACBETH** – William Shakespeare.

Answer **all** of the questions.

1. (a) Describe what happens during the banquet that Macbeth and Lady Macbeth give after he has become king. (10)

Assessment guide.

The focus here is for candidates to recall and narrate the events of the nominated scene e.g. Thanos gather – ceremony – welcome – appearance of Banquo’s ghost – effect on Macbeth – Lady Macbeth’s calming influence – Thanos dismissed etc.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) How does Lady Macbeth behave during the banquet scene? Support your answer by reference to the scene. (10)

Assessment guide.

N.B it is possible that some of the same material offered in answer to part (a) above may be presented here also. However, it would be expected that a more focused treatment of Lady Macbeth would form the kernel of the answering here. Candidates are free to make a case according to their sensibilities. Reference to the scene will support the point(s) being made.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (c) What happens to the relationship between Macbeth and Lady Macbeth from this point until the end of the play? Support your answer by reference to the play. (10)

Assessment guide.

The focus here is for candidates to recall the effects of the banquet scene on their relationship and to narrate its course to the end of the play e.g. it loses a sense of ‘intimacy’ – he turns increasingly to the witches for advice – she becomes marginalized as his independence of action grows etc.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) “Lady Macbeth is not an evil woman.”
What do you think of this view? Support your answer by reference to the play.

Assessment guide.

The focus here is for candidates to bring their reading experience of the whole play to bear as they evaluate the comment on Lady Macbeth. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (ii) Some people think that the play *Macbeth* should not be performed because it is too violent. Do you agree with this view? Explain why or why not, supporting your answer by reference to the play.

Assessment guide.

The focus here is to invite candidates to evaluate the play in the light of the statement offered for consideration. Candidates are free to make a case according to their sensibilities. They will support their view(s) with relevant references drawn from the text.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

- (iii) Choose **one** important moment from *Macbeth* and describe how you would show it on the stage or on film. Explain your reasons for showing it in this way, pointing out the effect you would like it to have on the audience.

Assessment guide.

The focus here is to invite candidates to identify a crucial moment and imaginatively outline how they would realise it in action either on stage or on screen. Use of appropriate stage and / or screen elements are important to the outline given. The use of appropriate elements will be justified on the basis of the effects they will have on the audience, i.e. their contribution to the quality of the overall theatrical/cinematic experience.

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

SECTION II

THE COMPARATIVE STUDY (70 MARKS)

Candidates must answer **ONE** question from **either A – Aspects of Story or B – Theme**.

In your answer you may not use the text you have answered on in **SECTION I – The Single Text**.

N.B. The questions use the word **text** to refer to all the different kinds of texts available for study on this course, i.e. novel, play, short story, autobiography, biography, travel, and film. The questions use the word **author** to refer to novelists, playwrights, writers in all genres, and film-directors.

General

In all answers to questions in this section, candidates may compare **and/or** contrast, i.e. address similarities **and/or** differences in both content and style of their chosen texts.

In shaping their responses to the questions 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 one another
- Making connections between similar aspects of texts
- Recognising differences between texts
- Showing that similarities / differences need to be qualified
- Demonstrating awareness of themselves as readers, their reactions/responses/involvement

Expect a wide variety of approaches both in the patterns of discussion and the manner of illustration.

Some question invite candidates to refer to **one/more key moment/s** from the texts/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.

A ASPECTS OF STORY: TENSION OR CLIMAX OR RESOLUTION

1. “Tension, climax, and resolution are important aspects of good story-telling.”

- (a) Choose **one** of these aspects (tension **or** climax **or** resolution) and describe a key moment in one of the texts you studied which shows this aspect clearly. (30)

Assessment guide.

*The focus here is for candidates to demonstrate their understanding(s) of tension or climax or resolution. This will be done through their choice of, and description of, any key moment selected from **one** chosen text. Any narration of the text will consistently show that candidates understand **how** their selected textual feature is revealed through the key moment offered.*

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

- (b) Compare this key moment to a key moment in another text you studied for your comparative course, and point out how it is similar and/or different.

N.B. You must keep your focus on the aspect of story (tension **or** climax **or** resolution) which you chose in part (a) above.

(40)

Assessment guide.

*The focus here is for candidates to **compare and/or contrast** the way the textual feature (tension or climax or resolution) is revealed through one key moment as illustrated in (a) above, with the way it is revealed through another key moment from a second text. In this section, any narration of **texts** will consistently show that candidates understand how **comparisons and/or contrasts** in the treatment of the selected textual feature are revealed through the key moments selected.*

Marking : EX 40. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

2. “Tension, climax, and resolution help to make any story more enjoyable.”

- (a) Name a text on your comparative course in which you enjoyed the tension **or** climax **or** resolution. Explain what you enjoyed about the tension **or** climax **or** resolution of the text you have chosen.

(30)

Assessment guide.

*The focus here is for candidates to demonstrate their enjoyment of tension or climax or resolution in **one** text. Any narration of the text will consistently support the candidates' understanding of **how** their selected textual feature contributed to more enjoyable reading of the text.*

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

- (b) Keeping your focus on the part played by tension **or** climax **or** resolution, compare the text you have already chosen with another text on your comparative course. Begin your answer with one of these opening statements:

- *My second text, X, was also enjoyable...*
- *My second text, X, was not as enjoyable...*

(40)

Assessment guide.

*The focus here is for candidates to **compare and/or contrast** the way the same textual feature (tension or climax or resolution selected for consideration in (a) above) contributed to the enjoyable experience of reading a second text. In this section, any narration of texts will consistently support the candidates' understanding of **how** their selected textual feature contributed to an enjoyable reading of the text.*

Marking : EX 40. See grade grid P+C+L+M: DISCRETE CRITERIA

B THEME

1. (a) Name a theme that you found in the texts that you studied for your comparative course. Choose one text and show how the theme plays an important part in the story. (30)

Assessment guide.

*The focus here is for candidates to nominate **one** theme and to variously describe, analyse, comment on etc. the importance of the theme to the overall quality of the text nominated from their comparative group. In this section, any narration of the text will consistently support the candidates' understanding of **how** the theme was important to the story.*

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

- (b) Compare the way in which **the same theme** plays an important part in the story of another text that you studied. (40)

Assessment guide.

*The focus here is for candidates to deal with the same theme as that already treated in (a) above in a comparative manner. They will variously describe, analyse, comment on etc. the importance of the theme to the overall quality of a second text. As above, any narration of the text will consistently support the candidates' understanding of how **comparisons and / or contrasts** of themes were important to the stories.*

Marking : EX 40. See grade grid P+C+L+M: DISCRETE CRITERIA

OR

2. (a) “Discovering an important theme in a text makes studying the text more interesting.”
Describe what you find interesting about a theme in one text you studied. (30)

Assessment guide.

The focus here is for candidates to assess the contribution(s) to

*reading and/or enjoying a text made by the discovery of a theme/ the awareness of a theme/ the knowledge of a theme. They will variously describe, analyse, comment on etc. such contribution(s) Any narration of the text will consistently support the candidates' understanding of **how** such discovery/ awareness/ knowledge of the theme contributes to the interest generated by reading the text.*

Marking : EX 30. See grade grid P+C+L+M: DISCRETE CRITERIA

- (b) *“Discovering **the same theme** in another text on your comparative course, you can see interesting comparisons between the two texts.”*
Describe some interesting comparisons you found when you discovered **the same theme** in another text. (40)

Assessment guide.

*The focus here is for candidates to assess the contribution(s) to the interest in reading another text made by the discovery of the same theme/ the awareness of the same theme/ the knowledge of the same theme as identified in (a) above. They will variously describe, analyse, comment on etc. such contribution(s). Any narration of the texts will consistently support the candidates' understanding of **how comparison and/or contrast** of the same theme contributes to the interest generated by reading the texts concerned.*

Marking : EX 40. See grade grid P+C+L+M: DISCRETE CRITERIA

SECTION III

POETRY (70 marks)

Candidates must answer the questions on the Unseen Poem **and** the questions on **one** of the Prescribed Poems – A, B, C, D.

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 æsthetic 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 etc.

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

UNSEEN POEM

Read this poem at least twice and then respond to the questions that follow.

1. Do you think that the writer is very much in love? Give a reason. (10)

Assessment guide.

The focus here is for candidates to offer a view of the writer based on their reading of the poem. The view will be supported.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Write out the line or phrase that, in your opinion, best captures the writer’s feelings. Why did you choose that line or phrase? (10)

Assessment guide.

The focus here is for candidates to make a choice and to offer a comment justifying their choice. The commentary will include some support.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

PRESCRIBED POETRY (50 marks)

You must answer on **ONE** of the following poems: (A – D)

A IT AIN'T WHAT YOU DO IT'S WHAT IT DOES TO YOU

1. (a) What kind of life does the poet say he has *not* lived? (10)

Assessment guide.

The focus here requires that candidates show they understand the aspects of life that have been foreign to his experiences. There are a variety of significant elements in the stanzas from which candidates may choose to support the case(s) being made.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) What do the things he *has* done tell you about him? Refer to the poem in your response. (10)

Assessment guide.

The focus here requires that candidates evaluate the poet by examining the 'missed opportunities(?)' he identifies in the stanzas. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from appropriate parts of the text as a whole.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (c) Do you think he creates a feeling of stillness in the following lines?

“But I
skimmed flat stones across Black Moss on a day
so still I could hear each set of ripples
as they crossed. I felt each stone’s inertia
spend itself against the water; then sink”.

Give a reason for your answer. (10)

Assessment guide.

The focus here is to invite candidates to speak about their response(s) to the aesthetic qualities in the lines. Candidates are free to make a case according to their sensibilities. They will support

their views with relevant references drawn from appropriate parts of the text as a whole.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2 Answer **ONE** of the following: [Each part carries 20 marks]

- (i) Armitage thinks that titles are very important. Do you think he has chosen a good title for this poem? Refer to the poem in your response.

Assessment guide.

The focus here is to invite candidates to evaluate the effectiveness or otherwise of the title. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from appropriate parts of the text as a whole.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

OR

- (ii) Someone asks you to suggest a poem to be included in a collection for young people. You recommend this one. Explain why.

Assessment guide.

The focus here is to invite candidates' responses as evaluative readers. The idea of an audience is implied. Candidates are free to make a case according to their sensibilities. Supportive material will be drawn from the text as appropriate.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

OR

- (iii) "That feeling, I mean."
What kind of feeling do you think Armitage is describing in the last stanza? Do you think he describes it well? Explain your view.

Assessment guide.

The focus here is to invite candidates to speak about their response(s) to the aesthetic qualities in the last stanza. Candidates are free to make a case according to their sensibilities. Support for the cases that they make may come from appropriate parts of the text as a whole.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

B ‘WOULD YOU JUMP INTO MY GRAVE AS QUICK?’

1. (a) Why did Paula Meehan’s granny say, “Would you jump into my grave as quick?” (10)

Assessment guide.

The focus here is to invite candidates to speak about their interpretation of the rôle that this line plays in the context of the poem. Candidates are free to make a case according to their sensibilities.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) “You, woman,”
What picture do you get of this woman from the poem? (10)

Assessment guide.

The focus here is to invite candidates to speak about their impression of the woman as portrayed by the language and imagery in the poem. Candidates are free to make a case according to their sensibilities.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (c) What warning does the poet give this woman in the final lines of the poem? (10)

Assessment guide.

The focus here is to invite candidates to show that they understand

the meaning and importance of the final lines. Candidates are free to make a case according to their sensibilities.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Answer **ONE** of the following: [Each part carries 20 marks]

(i) Choose one or more of the following words to describe the poem:

funny *vicious* *honest*

Explain your choice and refer to the poem in your answer.

Assessment guide.

The focus here is to invite candidates to evaluate the effectiveness or otherwise of any of the above descriptive words as they relate to their reading of the poem. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from appropriate parts of the text as a whole.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

OR

(ii) What impression of the writer do you get from reading this poem? Refer to the poem in your answer.

Assessment guide.

The focus here requires that candidates write about the impression of the poet they have garnered from the evidence of their reading of the poem. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from appropriate parts of the text as a whole.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

OR

- (iii) You want to make a short film of this poem. Describe the sort of atmosphere you would like to create, and say what music, sound effects and images you would use.

Assessment guide.

The focus here is to invite candidates to speak about their response(s) to the aesthetic qualities of the poem and how they might re-interpret these qualities through the medium of cinema. Candidates are free to make a case according to their sensibilities. Justification for using music, effects etc. may be supported by reference to the printed text.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

C AFTER THE TITANIC

1. (a) What effect did the sinking of the Titanic have on Bruce Ismay, the speaker in this poem? (10)

Assessment guide.

The focus here is to invite candidates to speak about how they understand the effect(s) the sinking had on the speaker. Candidates are free to make a case according to their sensibilities.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) Do you sympathise with him after reading this poem? Give a reason. (10)

Assessment guide.

The focus here is to invite candidates to speak about their own feelings of sympathy/empathy or otherwise evoked by reading the poem. Candidates are free to make a case according to their sensibilities. Reference to the poem will support the point(s) being made.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (c) What details in the poem make you sympathise with him, or not sympathise with him? (10)

Assessment guide.

N.B it is possible that some of the same material offered in answer to part (b) above may be presented here also. However, it would be expected that a more focused treatment of selected details would form the kernel of the answering here. Candidates are free to make a case according to their sensibilities. Reference to the poem will support the point(s) being made.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) “This poem gives you a vivid picture of the disaster.”
Would you agree? Support your answer with reference to the poem.

Assessment guide.

The focus here requires that candidates write about the strength (or otherwise) of the impression that the poem made on them. Candidates are free to make a case according to their sensibilities. They will support their view(s) with relevant references drawn from appropriate parts of the text as a whole.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

OR

- (ii) “Letter from a ghost”
Imagine you are one of the people who drowned on the Titanic. Write a letter to Bruce Ismay telling him about your memories of that night. Use details from the poem in your letter.

Assessment guide.

The focus here requires that candidates engage with the material in an imaginative manner. The writing will be shaped as a letter (with or without the customary rubrics). Strength of feeling may be an integral feature of the writing. Candidates will employ relevant details to make a case according to their sensibilities.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

OR

- (iii) In this poem Mahon speaks *as if he is* Bruce Ismay. How well do you think he gets into Bruce Ismay's mind? Give reasons for your answer.

Assessment guide.

The focus here requires that candidates evaluate how well the poet creates a 'voice' for Ismay. Candidates will employ relevant details to make a case according to their sensibilities.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

D 'IT IS A BEAUTEOUS EVENING, CALM AND FREE'

1. (a) What words suggest the presence of God in the first eight lines of this sonnet? (10)

Assessment guide.

The focus here requires that candidates isolate carefully selected words from the initial eight lines and comment on their suggestive effectiveness. Candidates will employ relevant details to make a case according to their understandings.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (b) "The poem gives us a sense of a beautiful calm evening." Do you agree? Explain your answer. (10)

Assessment guide.

The focus here is to invite candidates to speak about their response(s) to the aesthetic qualities of the poem and how they create the sense of beauty and calm. Candidates are free to make a case according to their sensibilities.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

- (c) How does Wordsworth feel about the child in the poem?
Refer to the poem in your answer. (10)

Assessment guide.

The focus here is to invite candidates to comment on the poet's feelings of sympathy/empathy or otherwise toward the child as described in the poem. Candidates are free to make a case according to their sensibilities. Reference to the poem will support the point(s) being made.

Marking : EX 10. See grade grid (P+C)+(L+M): COMBINED CRITERIA

2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) From your reading of this poem, what things are important to Wordsworth?
Support your response with reference to the poem.

Assessment guide.

The focus here is to invite candidates to identify those life qualities valued by the poet that are evident in the sonnet. Candidates are free to make a case according to their sensibilities. Reference to the poem will support the point(s) being made.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

OR

- (ii) You have been asked to suggest a poem for a collection called "Peaceful Moments". Say why you would choose this poem.

Assessment guide.

The focus here is to invite candidates' responses as evaluative readers. The idea of audience is implied. Candidates are free to make a case according to their sensibilities. Supportive material will be drawn from the text as appropriate.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

OR

- (iii) This poem was written around 200 years ago. Do you think it is still worth reading? Explain why or why not.

Assessment guide.

The focus here is for candidates to bring their reading experience of the poem to bear as they evaluate the relevance of the poem in today's world. Candidates are free to make a case according to their sensibilities. They will support their views with relevant references drawn from the text.

Marking : EX 20. See grade grid (P+C)+(L+M): COMBINED CRITERIA

APPENDIX 1

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

Clarity of purpose	Engagement with the set task	e.g. relevance, focus, originality, freshness clear aim, understanding of genre	Percentage weighting 30
Coherence of delivery	Ability to sustain the response over the entire answer.	<i>Where appropriate</i> continuity of argument, sequencing, management of ideas, choice of references, use of examples, engagement with texts, control of register and shape, creative modelling	30
Efficiency of language management	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 and interesting phrasing, energy, style, fluency <i>appropriate to the delivery of the task</i>	30
Accuracy of mechanics	Spelling	e.g. levels of accuracy in spelling <i>appropriate to the delivery of the task</i>	10
	Grammar	grammatical patterns appropriate to the register	

Appendix 2
Leaving Certificate: English - Ordinary Level
Assessment criteria - Grade Grid

Discrete Criteria

		100						
		A	B	C	D	E	F	N/G
100	Purpose 30%	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	Coherence 30%	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	Language 30%	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	Mechanics 10%	8 - 10	7 - 8	5 - 6	4 - 5	3 - 4	1 - 2	0

70

70	Purpose 30%	18 - 21	15 - 17	12 - 14	8 - 11	5 - 7	2 - 4	0 - 1
	Coherence 30%	18 - 21	15 - 17	12 - 14	8 - 11	5 - 7	2 - 4	0 - 1
	Language 30%	18 - 21	15 - 17	12 - 14	8 - 11	5 - 7	2 - 4	0 - 1
	Mechanics 10%	6 - 7	5	4	3	2	1	0

60

60	Purpose 30%	15 - 18	13 - 14	10 - 12	7 - 9	5 - 6	2 - 4	0 - 1
	Coherence 30%	15 - 18	13 - 14	10 - 12	7 - 9	5 - 6	2 - 4	0 - 1
	Language 30%	15 - 18	13 - 14	10 - 12	7 - 9	5 - 6	2 - 4	0 - 1
	Mechanics 10%	6	5	4	3	2	1	0

50

50	Purpose 30%	13 - 15	11 - 12	9 - 10	6 - 8	4 - 5	2 - 3	0 - 1
	Coherence 30%	13 - 15	11 - 12	9 - 10	6 - 8	4 - 5	2 - 3	0 - 1
	Language 30%	13 - 15	11 - 12	9 - 10	6 - 8	4 - 5	2 - 3	0 - 1
	Mechanics 10%	5	4	3	2	1	0	0

40

40	Purpose 30%	11 - 12	9 - 10	7 - 8	5 - 6	3 - 4	1 - 2	0
	Coherence 30%	11 - 12	9 - 10	7 - 8	5 - 6	3 - 4	1 - 2	0
	Language 30%	11 - 12	9 - 10	7 - 8	5 - 6	3 - 4	1 - 2	0
	Mechanics 10%	4	3	2	1	0	0	0

30	Purpose 30%	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	Coherence 30%	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	Language 30%	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	Mechanics 10%	3	2	2	1	0	0	0

**When marking questions with totals below 30, the four criteria (PCLM) will continue to be applied - as below - resulting in the award of a global mark.*

***Combined Criteria**

		A	B	C	D	E	F/NG
<i>Purpose & Coherence 60% (12)</i>							
20		17 - 20	14 - 16	11 - 13	8 - 10	5 - 7	0 - 4
	<i>Language & Mechanics 40% (8)</i>						
<i>Purpose & Coherence 60% (9)</i>							
15		13 - 15	11 - 12	8 - 10	6 - 7	3 - 5	0 - 2
	<i>Language & Mechanics 40% (6)</i>						
<i>Purpose & Coherence 60% (6)</i>							
10		8 - 10	7 - 8	5 - 6	4 - 5	2 - 3	1
	<i>Language & Mechanics 40% (4)</i>						

APPENDIX 3.

REASONABLE ACCOMMODATIONS.

Candidates presenting for examinations 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 70/00 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 I and Paper II 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 I	= 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 of the three criteria.

In using the Combined Criteria the following will apply:

- 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