



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

**LEAVING CERTIFICATE 2008**

**MARKING SCHEME**

**ENGLISH**

**ORDINARY LEVEL**





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#### **ORDINARY LEVEL**

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**CRITERIA FOR ASSESSMENT**

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

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

Each answer will be in the form of a response to a specific task, requiring candidates To display a clear and purposeful engagement with the set task

To sustain the response in an appropriate manner over the entire answer

To manage and control language appropriate to the task

To display levels of accuracy in spelling and grammar appropriate to the required/chosen register.

Schematised detail regarding these criteria is to be found in Appendix 1 of this Marking Scheme. The Grade Grid utilised for purposes of applying the criteria for assessment throughout the marking is to be found in Appendix 2 of the Marking Scheme.

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

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

The list of texts prescribed for assessment in 2008 is set out in the appropriate DES Circular 0007/06

**Use of Codes**

To assist with forming a judgement it will be helpful to place an accurate tick at the points identified in the answer.

**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*.

## COMPREHENDING (100 marks)

**N.B. Candidates may NOT answer Question A and Question B on the same text. Questions A and B carry 50 marks each.**

### General.

“This paper will be specifically aimed at testing the comprehending and composing abilities of students.” (DES English Syllabus, 7.3, p19).

## TEXT 1

### Question A

- (i) Describe **two** aspects of modern living which are captured in this short story. (15)

*Possibilities for candidates to choose: sounds of cars in the night: general noise pollution: uncertainty of employment: business open ‘all hours’: 24 hour radio: erosion of common courtesies: threats to social life...etc. etc.*

Marking: Combined criteria : P+C = 9: L+M = 6

- (ii) In your opinion, how well does the cartoon express the central idea of the story?  
Explain your answer. (15)

*Candidates will make a case on the extent to which the cartoon expresses the idea of the story. In order to achieve this, expect some focus on how various elements are used to achieve effect(s). Options include – the use of exaggerated expressions, relative size of objects, colour contrasts...etc.etc.*

Marking: Combined criteria : P+C = 9: L+M = 6

- (iii) The title of the story is *Paradise*. Suggest an alternative title for this short story. Explain your choice. (20)

*Candidates will offer an alternative title and make the case for their proposal.*

Marking: Combined criteria : P +C = 12: L+M = 8

## Question B

### Noisy Neighbours

Imagine that you live beside the “neighbours from hell”.

Write the letter you would send to the police complaining about this problem.

(50)

*Candidates are free to give any vivid details they see fit to define as un-neighbourly behaviour. Responses will be shaped in the form of a letter with or without the customary rubrics. Heightened language registers of complaint may be much in evidence...etc.etc*

Marking: Discrete criteria : P=15: C = 15: L=15: M = 5.

## TEXT 2

### WHAT DOES THE FUTURE LOOK LIKE?

#### Question A

- (i) In your opinion, which of these inventions is likely to have most influence on your lifestyle in the future? Give reasons for your answer.

(15)

*Candidates will base answers on material in the text – flying cars, house robots **or** mobile phones as they consider the extent of the influence(s) positive / negative on their own imagined future lifestyle(s)...etc. etc.*

Marking: Combined criteria : P +C = 9: L+M = 6

- (ii) Which of the technologies as described above do you think will be least useful? Explain your answer. (15)

*Candidates will base answers on material in the text – flying cars, house robots **or** mobile phones as they consider the extent of its possible uselessness...etc. etc.*

Marking: Combined criteria : P +C = 9: L+M = 6

- (iii) Describe another invention which in your opinion would be of great benefit to mankind. (20)

*Candidates are free to choose any possible variation of the illustrated technologies **or** to imagine another invention from any field of endeavour and in describing it make a case for their choice...etc.etc.*

Marking: Combined criteria : P +C = 12: L+M = 8

## Question B

### Looking Back

Write about an invention **from the past** which you think has had the greatest influence on our present-day lifestyle. (50)

*Candidates are free to choose any invention from the past and write – from any number of standpoints – about its relative contribution to our present-day lifestyle. (N.B. Remember that the past for the average Leaving Certificate candidate can be a very relative concept indeed!!)*

Marking: Discrete criteria : P=15: C = 15: L=15: M = 5.

## TEXT 3

**In 2007, Halifax Bank ran a competition to design a calendar for 2008. The photographs in the text were some of the winning entries submitted by amateur photographers.**

### Question A

- (i) If you were one of the judges of the competition, which of these photographs would you select as an overall winner? Explain your decision. (15)

*Possible criteria for judgement: unusual angles/perspectives: use of various contrasts: black-white/colour: 'natural poses': capturing qualities such as humour, peace, tranquility, intimacy...etc.etc.*

Marking: Combined criteria : P +C = 9: L+M = 6

- (ii) Choose another one of the photographs [apart from the one chosen at (i)] and say which month on the calendar you think it would suit best. Explain your choice. (15)

*Candidates free to choose any other image from the images in the text and make a case for its suitability to represent their chosen month...etc.etc.*

Marking: Combined criteria : P +C = 9: L+M = 6

- (iii) Do these photographs convey a positive **or** negative impression overall of modern Irish lifestyle? Give reasons for your answer. (20)

*Candidates are free to write from their own sensibility of what constitutes 'overall modern Irish lifestyle' and discuss the aptness of the printed images accordingly...etc.etc.*

Marking: Combined criteria : P +C = 12: L+M = 8

### Question B

Write the talk you would give to your classmates encouraging them to take up photography as a hobby.

(50)

*Candidates will frame responses in the shape of a talk (with or without customary rubrics). Purpose is to encourage (gently persuade). As the audience is an audience of peers, language registers may be relaxed, 'knowing', less formal than in other possible occasions. Expect a wide variety of reasons to support the overall position...etc.etc.*

Marking: Discrete criteria : P=15: C = 15: L=15: M = 5.



## 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. 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 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.

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

Each composition carries 100 marks.

The composition assignments below are intended to reflect language study in the areas of information, argument, persuasion, narration, and the aesthetic use of language.

1. ‘...he had no choice...’ (TEXT 1)

**Write a short story which contains the above phrase.**

*Expect a wide variety of approaches. The writing will be shaped as a story i.e. – have a sense of a beginning, middle and end: have a character; have some sense of a time-line incorporating a defining moment (tension – climax – resolution).*

*The above phrase will be incorporated somewhere in the writing...etc.etc.*

Marking: Discrete criteria: P=30: C = 30: L=30: M = 10.

2. 'It's called Paradise...' (TEXT 1)

**Write a personal account of your idea of paradise.**

*Expect an account, a 'celebratory telling' in some manner. Expect a wide variety of approaches. The material will be anchored in the personal, candidates writing from the perspective of the engaged 'I'... etc.etc.*

Marking: Discrete criteria: P=30: C = 30: L=30: M = 10.

3. '...breaking down barriers...' (TEXT 2)

**Write an article for a school magazine in which you make suggestions to students on how to welcome newcomers into the school community.**

*Expect a wide variety of approaches to shaping the writing. May be presented with **or** without the customary rubrics (headline/sub-headline etc.). Target is readership of a school magazine – i.e. wider than just peers: language registers will mix and mingle as appropriate. Purpose is to guide, persuade readers on a particular single topic relevant to a particular place and will be guided by that particular point-of-view... etc.etc.*

Marking: Discrete criteria: P=30: C = 30: L=30: M = 10.

4. '...robot servants or 'house-bots' in our homes...' (TEXT 2)

**Write a short story based on this idea.**

*Expect a wide variety of approaches. The writing will be shaped as a story i.e. – have a sense of a beginning, middle and end: have a character; have some sense of a time-line incorporating a defining moment (tension – climax – resolution)...etc.etc.*

Marking: Discrete criteria: P=30: C = 30: L=30: M = 10.

5. 'A special friend...' (TEXT 3)

**Write a personal account of what friendship means to you.**

*Expect a wide variety of approaches. Expect an account, a ‘celebratory telling’ in some manner. The material will be anchored in the personal, candidates writing from the perspective of the engaged ‘I’ ... etc.etc.*

6. ‘Grab life with both hands.’ (TEXT 3)

**Write the speech you would give to a group of young people on the importance of having a positive attitude towards life.**

*Expect the writing to be shaped as a talk or a speech with or without the customary rubrics. Language register(s) will recognise the target audience... language register(s) may be relaxed, ‘knowing’, less formal than in other possible occasions.*

*Expect a wide variety of reasons to support the overall position...etc.etc.*

Marking: Discrete criteria: P=30: C = 30: L=30: M = 10.
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7. **Write a narrative or short story based on one of the images in TEXT 3.**

*Expect a wide variety of approaches/points of view. Candidates will engage imaginatively with the image of their choice. The writing will be shaped as a story i.e. – have some sense of a beginning, middle and end: have a character; have some sense of a time-line incorporating a defining moment (tension – climax – resolution)...etc.etc.*

Marking: Discrete criteria: P=30: C = 30: L=30: M = 10.
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# English - Ordinary Level - Paper 2

Total Marks: 200

Thursday 5 June – Morning, 9.30 – 12.50

## **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.

### **General.**

“This paper will test students’ knowledge of and response to a range of texts” (DES English Syllabus, 7.4 p 20).

# SECTION I

## THE SINGLE TEXT (60 MARKS)

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

### A **WUTHERING HEIGHTS** - Emily Brontë

Answer **all** of the questions.

1. (a) Describe how the relationship between Catherine and Hareton develops in the period after the death of Heathcliff.

(10)

*Candidates will describe how the relationship between Catherine and Heathcliff develops after the death of Heathcliff. They may refer to earlier parts of the novel to illustrate how extensively that relationship has changed.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) Mr Lockwood is attracted to Catherine Linton. Do you think that Mr Lockwood would have been a suitable husband for the younger Catherine? Explain your answer.

(10)

*Candidates are required to make a judgement on whether Mr Lockwood would, or would not make a suitable husband for the younger Catherine etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

2. “*Thrushcross Grange is my own, sir...*” declares Heathcliff to Mr Lockwood at the beginning of the novel. Explain how he came to own Thrushcross Grange.

(10)

*Candidates will explain How Heathcliff came to own Thrushcross Grange, through marriage to Isabelle Linton and his son’s marriage to Catherine Linton.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

(i) Write a piece, starting with **one** of the following statements:

- *I would like to live in the society of Wuthering Heights because...*
- *I would prefer to live in the society of Thrushcross Grange because...*

*Candidates will choose either 'like' or 'prefer' with suitable references or either the society of Wuthering Heights or Thrushcross Grange. They are free to enter provisos to their choice.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

(ii) “Most of the people in ‘*Wuthering Heights*’ would be impossible to live with.”

Choose **one** character from the novel and explain why you would **or** would not find that character impossible to live with.

*Candidates are required to choose one candidate and make a case, based on their knowledge of the novel, as to why they think the chosen character is, or is not, impossible to live with. They will back up the points they make with references to their chosen character’s personality and actions etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

(iii) Imagine that you are Heathcliff on the day before he dies.

Write a diary entry in which he reveals some of his thoughts about his life.

*Candidates are required to adopt the persona of Heathcliff, reflecting on his life from his point of view. Candidates may use material drawn from the novel, adopt a viewpoint of what might have been etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**B THE REMAINS OF THE DAY** - Kazuo Ishiguro

Answer **all** of the questions.

1. (a) From your knowledge of the novel, what kind of person do you think Lord Darlington is? Explain your answer.

(10)

*Based on their knowledge of the novel, candidates will make a judgement on the character of Lord Darlington...considering his attitude to war, Germany etc.etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) Do you think that Stevens' life-time service to Lord Darlington was worthwhile? Explain your answer. (10)

*Candidates will evaluate Stevens' service as butler at Darlington Hall, based on their knowledge of the novel. They may give examples of aspects of his service which were to a degree worthwhile and aspects which were not.*

MARKING: Combined criteria : P+C = 6 L+M = 4

2. How would you describe the way Stevens treats his father? Explain your answer. (10)

*Based on their knowledge of the novel, candidates will make a judgement on the way Stevens treats his father. Candidates may give examples of the way Stevens treats his father in his declining years and refer to the nature/quality of their earlier relationship, and to Stevens' father's own character etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

- (i) At the end of the novel, a retired butler says to Stevens:  
"The evening's the best part of the day."  
Explain why you think Stevens would **or** would not enjoy being retired from service as a butler.

*Based on their knowledge of Stevens' character, candidates will argue for or against the view that Stevens would enjoy retirement. They may draw evidence from his pride in being a butler to a great house, his willingness to work on when the house changes hands, the absence of any other interests in his life and the example provided by his father etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (ii) Write a piece beginning with the following statement:

*The world of Darlington Hall appeals/does not appeal to me because...*

*Candidates are requested to write a piece about the world of Darlington Hall, providing evidence to support their viewpoint that this world does or does not appeal to them, or to identify agreeable and disagreeable aspects of this world. They may deal with class-distinction, the social status of butler and housekeeper, the treatment of the Jewish maids, the treatment of Stevens' father when close to death etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (iii) Imagine that you are Miss Kenton. Write a letter to a friend describing your relationship with Stevens.

*Candidates are required to adopt the persona of Miss Kenton and evaluate some aspects of Stevens' character from what they imagine to be her viewpoint and present this as a letter to a friend. They may use material relating to her own emotional relationship with him and her decision to marry another man etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**C HOW MANY MILES TO BABYLON? - Jennifer Johnston**

Answer **all** of the questions.

1. (a) Alec admits that he lacked 'team spirit'.  
Do you think that he would have been a more successful person if he had been sent to school? Explain your answer. (10)

*Candidates are asked to make an argument for or against the view that schooling would have given him 'team spirit'. They could argue that his upbringing would make team-work impossible for him; that the sort of teamwork which Major Glendinning has in mind is unattractive, that his team-work with Jerry disproves the assertion etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4



- (b) Describe what happened on the last evening/night before Alec and Jerry joined the army. (10)

*Candidates are required to recall the events/activities of the last evening before both joined the army – the music and dancing at the crossroads, their drinking, their swim in the lake, etc.*

MARKING: Combined criteria: P+C = 6 L+M = 4

2. Describe a pleasant **or** a disturbing event in the novel and explain why you found it so. (10)

*Candidates are asked to describe a pleasant or disturbing event in the novel and explain, from their own viewpoint why they found it to be so. ‘Pleasant’ or ‘disturbing’ is a judgement which the candidates have to make and should justify their choice.*

MARKING: Combined criteria : P+C = 6 L+M = 4

3. Answer **ONE** of the following: [Each part carries 30 marks]
- (i) Major Glendinning has been asked to write a report recording his opinion of Alec Moore after Alec has been executed. Write that report.

*Expect candidates to adopt the persona of Glendinning, based on their knowledge of his character, and write a report expressing his opinion of Alec, good or bad or a mixture of both. The evidence in the novel suggests that Glendinning had little respect for Alec earlier, but began to believe that he was making officer material of him until the time when he (Alec) shot Jerry.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (ii) “*How Many Miles to Babylon?* is a great read.” Write an article for a magazine, in which you support or oppose the above view of the novel.

*With or without the usual rubrics, candidates will argue for or against the statement, or present a mixture of views on the novel. The target audience is not specified, so candidates are free to target a certain group or none. Language registers mix and mingle as appropriate.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

- (iii) Imagine that you are **either** Alec **or** Jerry. Write the letter that you would send to **either** your mother **or** father describing your war experience.

*The instructions require candidates to adopt the persona of either Alex or Jerry and to write in letter format, a description of his experience at war, gleaned material from the novel. Other material reflecting the particular son-parent relationship may be included. Another approach could be that the sender of the letter chooses to suppress the reality of the horrors he is witnessing and suffering etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**D DEATH AND NIGHTINGALES - Eugene McCabe**

Answer **all** of the questions.

1. (a) Describe Beth's first meeting with Liam Ward, when they attempt to save the cow in the bog-hole. (10)

*Candidates will recall events at the opening of the novel and describe them*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) Do you think Liam Ward deserved what happened to him at the end of the novel? Explain your answer. (10)

*Based on their knowledge of the novel, candidates will judge whether Liam Ward deserved what happened to him or may argue both sides of the case, coming down on one side or the other.*

MARKING: Combined criteria : P+C = 6 L+M = 4

2. There are many violent moments in the novel. Describe one that you found especially so. Explain your answer. (10)

*Candidates will choose a moment of violence in the novel, describe it, and explain why, from a personal point of view, they found it violent.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

(i) Write a piece about *Death and Nightingales* beginning with one of the following statements:

- *I would find it difficult to live in such a society because...*
- *Despite the difficulties in this society, I would find it interesting to live there because...*

*Candidates are asked to enter into the society of the novel and to respond to either of the opening prompts, supporting their argument with references to events/locations/characters etc. in the novel. They are free to interpret ‘difficult’ and ‘difficulties’ and to relate the society of the novel with society as they now experience it.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

(ii) Beth has been charged with the murder of Liam Ward.  
Write the speech you would make to the court, **either** defending **or** prosecuting her.

*Candidates will write a speech for the defence or the prosecution in relation to Beth, with or without the usual rubrics appertaining to a speech in a court of law. They could argue that Ward’s death was due to misadventure, that someone unknown committed it, that Beth committed manslaughter in self-defence, that the same would happen to Beth if Ward survived etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

(iv) A Leaving Certificate student said: “I found that reading *Death and Nightingales* was a very gloomy experience.” Write a piece in which you agree **or** disagree with this statement.

*Candidates are free to argue for or against the statement and to provide material in agreement or disagreement with it. A nuanced response highlighting aspects which were gloomy and not so gloomy or even happy, would be very interesting approach.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**E THE CRUCIBLE - Arthur Miller**

Answer **all** of the questions.

1. (a) What is your opinion of Abigail Williams? Explain your answer. (10)

*Candidates will express their opinion of Abigail Williams, based on their knowledge of the play. They may deal with her relationship with Proctor/Elizabeth Proctor, her influence over the girls, her cynical use of mass hysteria, her conduct in the trials etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) “Tituba’s story is a very sad one.”  
Would you agree **or** disagree with this viewpoint? Explain your answer. (10)

*Based on their knowledge of the play, candidates will agree or disagree with the statement or write a nuanced response incorporating both viewpoints. They may wish to refer to her status as slave, her exile from her homeland, her treatment at the trials, her dabbling in magic, her final vision of freedom etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

2. Describe a moment from the play that you found especially gripping.  
Explain why you found it so. (10)

*Candidates will select and describe a particularly gripping moment and explain why they found it to be so.*

MARKING: Combined criteria : P+C = 6 L+M = 4

3. Answer **ONE** of the following: [Each part carries 30 marks]  
(i) “Elizabeth Proctor is a good and honourable woman.”  
Write your response to this statement based on your knowledge of the play.

*Based on their knowledge of the novel, candidates will examine the statement and either agree or disagree with the statement or offer a balance of pros and cons. They may refer to her high moral values, to her attitude to Abigail Williams, her relationship with her husband, the dilemma facing her at the trials when her husband is tempted to admit to witchcraft etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (ii) Write a piece in which you explain why you would, **or** would not like to live in the society of Salem as it is portrayed in the play.

*Candidates will make a case as to why they would or would not like to live in the society of Salem, based on their understanding of that society as revealed in the play. They may deal with the isolated society of Salem, the austere religious practices, the domination exercised by their religious minister, the land-hungry farmers, superstition, the law and witchcraft etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (iii) You are a reporter with a Boston newspaper. You have been sent by your editor to report on the trials at Salem. Write that report for your newspaper. You may report on the trials in general, **or** on one trial in particular.

*Candidates are required to write on one trial, or the trials in general from the point of view of a reporter. Responses may be couched in the rubrics of a report or not as the case may be.*

*Candidates may wish to discuss the conduct (and fate) of a particular witness, the conduct of the officiating judges, the manner in which the prisoners are held during the trials, the use of torture to extract confessions, the hysteria of the girls at the trials etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**F LIES OF SILENCE - Brian Moore**

Answer **all** of the questions.

1. (a) Having studied the novel *Lies of Silence*, do you think Michael Dillon was a hero **or** a coward? Explain your answer. (10)

*Candidates are free to argue that Michael Dillon was a hero or a coward or something of both, or to attribute another quality to his character and conduct, as long as reference is made to either 'hero' or coward and substantiated by reference to the novel.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) What is your opinion of Father Connolly? Explain your answer. (10)

*Based on their knowledge of the character and actions of Father Connolly, candidates will express their opinion of him.*

MARKING: Combined criteria : P+C = 6 L+M = 4

2. “The first time he ever saw her was in the hotel.”  
Describe that first meeting between Michael and Andrea and briefly outline how their relationship develops. (10)

*Candidates are expected to describe the first meeting and to outline briefly the development of their relationship in the remainder of the novel*

MARKING: Combined criteria : P+C = 6 L+M = 4

3. Answer **ONE** of the following: [Each part carries 30 marks]
- (i) Moira tells the story of her own and Michael’s experience at the hands of the I.R.A. because:
- she wants to stand up to the I.R.A.
  - she wants to take vengeance on Michael for his affair with Andrea.
  - she wants publicity for herself.
- Which of the above do you think is the most likely reason for her decision to speak on television? Support your answer with reference to the text.

*Based on their knowledge of Moira’s character and actions, candidates are asked to explain why Moira is motivated by one of the three options provided. They may wish to nuance their response by introducing ‘but...on the other hand...’ etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (ii) Imagine that you are a reporter for the local television station. Write the report that you would deliver to camera on the evening news about the bombing of the Clarence Hotel.

*Candidates will write a report on the bombing. This may include a description of the events surrounding the bombing and an update on breaking news, reference to the main participants in the event, speculation on the background – who was targeted – appeal to public for assistance etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (iii) You are making a film of the novel *Lies of Silence*. Choose a moment from the novel that you found full of excitement and suspense and explain how you would convey it to a cinema-going public.

*The moment chosen by candidates should include an element of suspense, excitement and the skills needed to convey excitement and suspense to a cinema-going audience: lighting, sound effects, camera angles, music etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**G THE PLOUGH AND THE STARS - Sean O'Casey**

Answer **all** of the questions.

1. (a) Choose an incident in the relationship between Jack and Nora. Explain what that incident tells us about the nature of their relationship. (10)

*Candidates must identify an incident which reveals to them an aspect in the relationship between Jack and Nora – intimacy and love, anger and confrontation, concern and regret, barely restrained violence etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) How would you describe the relationship between Bessie Burgess and Nora? Explain your answer. (10)

*Candidates are required to examine the interaction between Bessie and Nora and explain what that reveals of their relationship – Bessy's jealousy of the youth and ambitions of the younger woman; Nora's fear of Bessy, Bessy as ministering angel to Nora at the end of the play etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

2. "The Covey is a *very* annoying man."  
What do you think are his most annoying features?  
Explain your answer. (10)

*Expect that candidates will respond to the statement by agreeing or disagreeing with it or a mixture of both, based on their knowledge of the character and actions of the Covey. They may wish to comment on his interaction with Peter and others; his treatment of Rosie; his political beliefs etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

- (i) You have been asked to play Jack Clitheroe in your school's production of the play.  
Explain how you would present his character to an audience.

*The candidates are asked to write about features of Jack Clitheroe's character which they consider important, and how, in turn, they would convey these to an audience. They may refer to his selfishness, his moodiness, his vanity, his conduct in the insurrection etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (ii) "Mollser's story tells us of the awful living conditions in Dublin in 1916."  
Write the letter she might send to a newspaper describing these conditions and outlining the improvements she would wish to see.

*The task set for candidates is to write a letter (with or without the usual rubrics) to a newspaper, adopting the persona of Mollser describing the living conditions in Dublin as described in the play and her views on how they could be improved upon. They may write about insanitary living conditions in the tenements, the prevalence of tuberculosis, drunkenness etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (iii) Choose the episode in the play which you found funniest. Explain why you found it to be so. Support your answer with references to the play.

*Candidates are asked to choose the funniest episode in the play from their point of view and to explain why they found it to be so. They may choose a slapstick scene or one conveying a more subtle form of humour.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

## **H OTHELLO - William Shakespeare**

Answer **all** of the questions.

1. (a) Do you feel sorry for Brabantio, Desdemona's father, when he learns that she has married Othello? Explain your answer. (10)



Yes. She has deceived her father and may deceive more men. No. She would not have the freedom to choose a husband if her father had his way. There could be reference to the end of the play when Brabantio dies of a broken heart and Desdemona has been murdered. An intermingling of the two strands, with a decision on one side or the other – or neither – would be a very acceptable approach.

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) From your reading of the play, why do you think Desdemona falls in love with Othello? Explain your answer. (10)

Candidates may confine themselves to the beginning of the play, where Desdemona gives her reasons for falling in love with Othello, or may range throughout the play to explain their response.

MARKING: Combined criteria : P+C = 6 L+M = 4

2. “Yet she must die, else she’ll betray more men.”  
Describe the murder of Desdemona by Othello in Act 5, scene 2. (10)

This is an exercise in recall. Candidates should recall the circumstances surrounding the murder of Desdemona. Their response may focus on the immediate circumstances, or on the lead up, the event and the aftermath.

MARKING: Combined criteria : P+C = 6 L+M = 4

3. Answer **ONE** of the following: [Each part carries 30 marks]
- (i) At the very end of the play, Lodovico describes Iago as a *hellish villain*. Do you think this is a fair description of Iago? Support your answer with reference to the play.

Candidates are required to make a judgement on the character of Iago in the light of their knowledge of the play and in the context of the phrase ‘hellish villain’. They may agree or disagree with the description, or provide a response which makes allowances for Iago’s life-experiences etc.

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (ii) You have been invited to play the part of a character in a production of the play *Othello*. Describe the qualities of your chosen character which you would wish to make clear to your audience.  
Support your answer with reference to the text.

*Candidates will select a character from the play and explain the characteristics which they believe should be highlighted in order to reveal that character to the audience.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (iii) Write a report putting forward the view that *Othello* is, **or** is not, a suitable text for Leaving Certificate candidates.

*Based on their knowledge of the play, candidates will present an argument which will present this play as being suitable or unsuitable for study at Leaving Certificate level. A nuanced argument might present the pros and cons, without necessarily coming down on one side or the other.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

## **I THE IMPORTANCE OF BEING EARNEST - Oscar Wilde**

Answer **all** the questions.

1. (a) Lady Bracknell interviews Jack in Act 1 to see if he would be a suitable husband for Gwendolen. What does she find suitable about him and what unsuitable? (10)

*This question is based on recall. The answer may be judged on the quality and extent of the candidates' power of recall.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) In the very last line of the play, Jack says ...  
“...I've now realised for the first time in my life the vital Importance of Being Earnest.”  
Explain how he finds out that his name is really Ernest. (10)

*Candidates will be expected to recount the sequence, towards the end of the play, which reveals that Jack's name really is Ernest.*

MARKING: Combined criteria : P+C = 6 L+M = 4

2. Explain why you would **or** would not like to count Algernon Moncrieff among your close friends. (10)

*Candidates are asked to judge whether Algernon Moncrieff has a character which encourages candidates to trust him as a close friend. They may approve of the idea or reject it or present an argument with provisos somewhere in between etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

- (i) In Act I, Jack says to Algernon...  
*“...Cecily and Gwendolen are perfectly certain to be extremely great friends.  
I’ll bet you anything you like that half an hour after they have met, they will be calling each other sister.”*  
Describe (a) the meeting between Cecily and Gwendolen in the garden of the Manor House, Woolton and (b) briefly comment on how their relationship develops during the remainder of the play.

*The first part of this task requires recall: the second part, similarly requires recall, but also allows for different interpretations of their relationship for the remainder of the play.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

- (ii) In Act 3, Lady Bracknell says:  
*“Never speak disrespectfully of Society, Algernon. Only people who can’t get into it do that.”*  
In the play, Wilde makes fun of every aspect of this Society: class, marriage, wealth, relationships, religion, friendship and death. Comment on how he treats **two** of these humorously. Support your answer with relevant references to the text.

*The emphasis in this task is ‘makes fun’. Candidates are asked to show how Wilde makes fun of two aspects of society listed. These two aspects need not be treated in equal measure.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

**OR**

(iii) “Dear Oscar...”

Write a letter to Wilde explaining why you did **or** did not enjoy his play, *The Importance of Being Earnest*.

*Candidates are required to use the rubrics of a personal letter, provided by the prompt. They may present an argument expressing enjoyment of the play or the opposite, based on their knowledge of the text or one which highlights moments of enjoyment and moments of disappointment etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

## **SECTION II**

### **THE COMPARATIVE STUDY (70 MARKS)**

#### **Important Note.**

In answering questions on the Comparative Study, candidates are not permitted –

- (i) to re-use the Single Text already answered on;
- (ii) to use a text not included on the prescribed list of texts for 2008 **or**
- (iii) to use two films.

*In this Section –*

- If an invalid text (i) and (ii) above is used in a question that demands reference to one text only, no mark is awarded.
- If an invalid text (i), (ii) and (iii) above is used in a question that demands reference to two texts (non-Comparative), mark according to half the marks available, e.g. in a question with an allocation of 30 marks, mark ex15.
- If an invalid text (i), (ii) and (iii) above, is used as part of a two-part answer (Comparative), mark according to the Marking Scheme taking due account of the quality of the comparative element. Then, deduct half the mark awarded.

Please consult your Advising Examiner for further clarification on –

- (a) the above issues;
- (b) other questions arising from a candidate’s misreading of instructions relating to text choice in the Comparative Study;

**or**

- (c) the use of unprescribed material.

### 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 questions invite candidates to refer to **one/more key moment(s)** from the texts. 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 references in an answer will come from the key moment(s). Candidates may offer appropriate illustrative reference from any part of the text(s).

Candidates must answer **ONE** question from **either A – Relationships, or B – Social Setting**.

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 writing, and film. The questions use the word **author** to refer to novelists, playwrights, writers in all genres, and film-directors.

### **A RELATIONSHIPS**

1. (a) “Relationships can be very complicated.”  
Describe a relationship which you have studied in one of the texts on your comparative course, and explain why you found it to be complicated. (30)

*In virtually all texts, relationships are difficult. Candidates are asked to explain the difficulties in the relationship in the text which they have chosen. However, they may, in their understanding of the text, suggest that the relationship is not difficult: that it has a logic of its own etc..*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

- (b) Choose a relationship from another text on your comparative course and explain why you found this relationship more **or** less complicated than the one you described in (a).  
Remember to refer to both relationships in the course of your answer. (40)

*The emphasis is on ‘more or less complicated’. Candidates are reminded to refer to both relationships throughout their response. They may also argue that the relationships are similar or are different in a very modest way.*

MARKING: Discrete criteria : P = 12 C = 12 L = 12 M = 4

**OR**

2. (a) Briefly describe a relationship from each of **two** of the three texts you have studied on your comparative course. (30)

*This is a straightforward exercise in briefly describing a relationship in each of two texts. Candidates are free to choose the manner in which they describe these relationships – love, hate, tension, obsession, tolerance etc.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

- (b) Explain why you think one of the relationships you described in (a) is more successful than the other.  
Remember to refer to both relationships in the course of your answer. (40)

*The task is to draw comparisons, similarities and contrasts between the relationship in one text and in the other, with emphasis on ‘more successful’*

MARKING: Discrete criteria : P = 12 C = 12 L = 12 M = 4

**B SOCIAL SETTING**

1. (a) “A person is often greatly influenced by his or her social setting.”  
Show how the social setting greatly influences a character in one of the texts on your comparative study. (30)

*Candidates are required to argue for or against the extent to which the social setting might influence the character. They might write about how the social setting in the chosen text influences the character/conduct/way of thinking of a particular individual in that text.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

- (b) From one of the other texts studied on your comparative course, choose a character and show how, in your opinion, this character is influenced to a greater or lesser degree by his/her social setting than the one dealt with in (a) above.

Remember to refer to both social settings in the course of your answer. (40)

*Candidates are required to argue how a character in another text is influenced to a greater or lesser degree by the social setting in this text than was the character dealt with in 1 (a).*

MARKING: Discrete criteria : P = 12 C = 12 L = 12 M = 4

**OR**

2. (a) Briefly describe the social setting of **two** of the three texts you have studied on your comparative course. (30)

*Candidates are required to briefly describe the social settings in two of the texts that they have studied.*

MARKING: Discrete criteria : P = 9 C = 9 L = 9 M = 3

- (b) Write a piece in which you compare and/or contrast the two social settings described in (a) explaining why you found one social setting more appealing than the other.

Remember to refer to both social settings in the course of your answer.(40)

*The emphasis here is on 'more appealing'. Candidates are asked to compare/contrast the two social settings they have described in 2 (a) and to explain why they found one social setting more appealing than the other. They are reminded to make reference to both texts throughout their response.*

MARKING: Discrete criteria : P = 12 C = 12 L = 12 M = 4

## 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.

#### UNSEEN POEM (20 marks).

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.

*Read the following poem and the two questions on it at least twice before writing your answers.*

1. In this poem the poet vividly describes the actions and conduct of seagulls. Choose **two** of these descriptions which appeal to you most. Explain your choices. (10)

*Candidates are prompted by the phrase ‘**vividly describes the actions and conduct of seagulls**’. They are required to choose two such phrases and explain why they appeal to them – from either an aesthetic or a more technical perspective or both.*

MARKING: Combined criteria : P+C = 6 L+M = 4

2. *We are the seagulls.*  
*We are the people.*



From your reading of the poem, what similarities do you think the poet draws between seagulls and humans? Explain your answer. (10)

*Candidates are required to draw similarities between the conduct of seagulls and humans, justifying their argument in the light of their understanding of the poem. Candidates may approach this task from the point of view that the comparisons are over-exaggerated, unfair etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

### **PRESCRIBED POETRY (50 marks)**

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

#### **A PHENOMENAL WOMAN**

1. (a) From your reading of Stanza 1 (lines 1 – 14) what, according to the poet, is her secret for women? (10)

*Candidates are required to extract information from the first stanza to reveal 'her secret for women. She suggests that self-confidence/contentment in her body is the secret etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) “Men themselves have wondered  
What they see in me.”

What answer does the poet give to the men in Stanza 3 (lines 31 – 46)? (10)

*Again, candidates need to analyse her response to men who wondered what they saw in her. Candidates may interpret the information provided in stanza three to reach their own conclusion.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (c) Having studied the poem, do you think the poet is a ‘Phenomenal woman’? Explain your answer. (10)

*Based on their understanding of the poem, candidates may agree or disagree with the view that she is a phenomenal woman. They may also argue that in some respects she is and in other ways that she is not, and may take an overall view of what she says about herself in the poem to reach their chosen conclusion.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

- (i) Did you enjoy reading this poem?  
Write a piece where you give your views in response to this question.

*Candidates are required to write a piece in which they express their like or dislike of the poem when they read it. Such responses may refer to language, theme, humour, her view on being a woman, the lyrical qualities of the poem, a feminist viewpoint etc.*

MARKING: Combined criteria : P+C = 12 L+M = 8

**OR**

- (ii) This poem is about self-confidence. Choose two examples from the poem which you feel reveal this quality of self-confidence in a special way. Give reasons for your answer.

*This exercise starts with an assertive statement. Candidates are required to choose two examples from the poem, and show how these support the assertion.*

*Candidates may also argue that the poem is not about self-confidence: they will offer alternative interpretations and refer appropriately etc.*

MARKING: Combined criteria : P+C = 12 L+M = 8

**OR**

- (iii) If you were to write a poem entitled ‘Phenomenal Man’, what qualities would you give that man?  
(In writing your answer, you may, if you wish, present the male qualities as the female ones are presented in the last 9 lines of the poem,  
“I say,  
It’s in the...  
That’s me.”)

*Candidates are free to attribute to phenomenal man whatever characteristics they think appropriate – heroic, disparaging, mocking, etc.*

*They are also given the option to follow the model of the poem and to respond either in prose or verse.*

MARKING: Combined criteria : P+C = 12 L+M = 8

## B ANTARCTICA

1. (a) A friend asks you to tell him/her what this poem is about.  
Write what you would say. (10)

*Candidates may extract information from the poem which describes the last hours of Oates, or may argue that it is about bravery, honour, manliness, foolishness etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) Choose some words and phrases which you think create the sense of the terrible climate experienced by the explorers. Explain your choices. (10)

*Candidates are not limited to a particular number of words and phrases. The task is to show how their chosen phrases create the sense of the terrible climate.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (c) 'I am just going outside and may be some time.'

How does the poet show that Oates (the speaker of the first line of the poem) is moving further and further away from his companions in the tent?  
Explain your answer. (10)

*Candidates will be expected essentially to examine the language of the second and third stanzas which conveys the sense of increasing distance and isolation.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

- (i) Imagine that you are one of Oates's companions. Write what you would say to him in order to persuade him *not* to leave the tent.

*Candidates are asked to enter into the persona of one of Oates's companions, and provide reasons as to why he (Oates) should remain in the tent. Candidates may use the material in the poem, and/or background knowledge they may have about the expedition. They may reply in dialogue form if they wish.*

MARKING: Combined criteria : P+C = 12 L+M = 8

**OR**

- (ii) You are Edward Oates. Write the diary entry you would like to leave behind to explain your conduct in walking out into the snow to die.

*Candidates are required to write a diary entry from the point of view of Oates, in which he explains why he is walking out to certain death. As a diary entry, this is a personal statement and may be presented in a formal or informal fashion.*

N.B. Oates' full name is: Lawrence Edward Grace Oates.

MARKING: Combined criteria : P+C = 12 L+M = 8

**OR**

- (iii) "The final four lines are the finest lines in the poem."  
Do you agree with this statement? Explain your answer.

*Candidates are asked to argue that the four last lines of the poem are the finest lines in the poem. They are free to agree or disagree with this statement. They may choose to assert that another or other lines are of superior quality, referencing language, structure, sentiment, their own preference etc.*

MARKING: Combined criteria : P+C = 12 L+M = 8

**C GOING HOME TO MAYO, WINTER, 1949**

1. (a) What is the poet's attitude to Dublin city in this poem?  
Explain your answer. (10)

*Candidates may infer his attitude from his eagerness to get to Mayo in stanza one, and the bleak imagery and mood surrounding his return to Dublin in stanza two. Candidates will be expected to choose appropriate words and phrases to support their answer.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) His attitude to Mayo is very different. How is this shown in the poem? (10)

*Candidates may deduce from the text the poet's anticipation as he travels to Mayo as a boy, his pleasure in being in his father's mother's house, the ambience, and his companionship with his father etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (c) What do we learn about the relationship between father and son from the poem? Explain your answer. (10)

*Candidates may argue – basing their response on stanza two – that the relationship was strained; that his father’s life and work in the city distanced him from his son, while, liberated from city life – stanza one – that relationship improved.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

- (i) Using one of these as an opening, write about the overall mood of the poem:

- *I think this is a happy poem because...*
- *I think this is a sad poem because...*

*Based on their knowledge of the poem, candidates are asked to argue whether the mood of the poem is happy or sad. They may also argue that the mood swings from happiness to sadness. Candidates will use the ideas and language of the poem to support the points they make.*

MARKING: Combined criteria : P+C = 12 L+M = 8

**OR**

- (ii) Imagine that the poet keeps a diary. Write his diary entry at the end of his first day at his father’s mother’s house.

*Candidates are asked to enter into the mind of a young boy at the end of the first day at his father’s mother’s house in Mayo. The response may recall the events of the first day of his holidays, comparison between Dublin and Mayo, relationship with his father etc.*

MARKING: Combined criteria : P+C = 12 L+M = 8

**OR**

- (iii) Pick out a couple of your favourite lines or images from the poem and explain why you like them.

*Candidates are requested to pick a few favourite lines and explain why they like them. This requires a personal, aesthetic response.*

MARKING: Combined criteria : P+C = 12 L+M = 8

## D AUNT JENNIFER'S TIGERS

1. (a) Why in your opinion does the poet's aunt choose the theme of tigers for her screen?  
Give a reason for your answer, based on your understanding of the poem. (10)

*Candidates will base their response on their aesthetic engagement with the text.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (b) *The massive weight of Uncle's wedding band  
Sits heavily upon Aunt Jennifer's hand.*

What impression do you get of Aunt Jennifer's marriage from these lines?  
Explain your answer. (10)

*Candidates may argue words such as 'massive weight' and 'heavily' suggest a hard, difficult life. Conversely, the size and weight of the ring may suggest the opposite etc.*

MARKING: Combined criteria : P+C = 6 L+M = 4

- (c) Choose one of the following phrases which in your opinion best reveals the poet's attitude towards her aunt:  
– *she admires her*  
– *she pities her*  
Explain your choice. (10)

*Candidates are required to choose one of two prompts and justify their response. They may wish to modify the absolute nature of their chosen statement.*

MARKING: Combined criteria : P+C = 6 L+M = 4

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

- (i) This poem is full of movement and colour. Choose some words and phrases of both movement and colour which especially appeal to you.  
Explain your choices.

*Candidates are asked to choose words which convey movement and colour. They are then required to explain their choice. This is a personal, aesthetic response to the poem.*

MARKING: Combined criteria : P+C = 12 L+M = 8

**OR**

- (ii) “Adrienne Rich’s poems are very gloomy”.  
Write a piece in which you agree **or** disagree with this statement. Your response should include some reference to **one** or **both** of the other Rich poems on your course – “*Storm Warnings*” and “*Power*”.

*Candidates are free to agree with the statement. In support of their argument, they may refer to this poem and another Rich poem on the course or to either or both of the Rich poems on the course.*

MARKING: Combined criteria : P+C = 12 L+M = 8

**OR**

- (iii) In this poem, the poet speaks **for** her Aunt Jennifer. Write a piece in which Aunt Jennifer tells her **own** story.  
You may use the material in the poem to support your response.

*Candidates are asked to imagine what sort of life Aunt Jennifer had, and to tell her story from her point of view. They may utilize the material provided in the poem and/or may use background material which they have come across.*

MARKING: Combined criteria : P+C = 12 L+M = 8

## 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 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		85-100	70-84	55-69	40-54	25-39	10-24	0-9
		100	A	B	C	D	E	F
<b>100</b>	<b>Purpose 30%</b>	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	<b>Coherence 30%</b>	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	<b>Language 30%</b>	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	<b>Mechanics 10%</b>	8 - 10	7 - 8	5 - 6	4 - 5	3 - 4	1 - 2	0

70

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

60

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

50

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

40

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

<b>30</b>	<b>Purpose 30%</b>	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	<b>Coherence 30%</b>	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	<b>Language 30%</b>	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	<b>Mechanics 10%</b>	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
<b>20</b>	<i>Purpose &amp; Coherence 60% (12)</i>						
		17 - 20	14 - 16	11 - 13	8 - 10	5 - 7	0 - 4
<b>15</b>	<i>Purpose &amp; Coherence 60% (9)</i>						
		13 - 15	11 - 12	8 - 10	6 - 7	3 - 5	0 - 2
<b>10</b>	<i>Purpose &amp; Coherence 60% (6)</i>						
		8 - 10	7 - 8	5 - 6	4 - 5	2 - 3	1

**A = 340 - 400**  
**D = 160 - 219**

**B = 280 - 339**  
**E = 100 - 159**

**C = 220 - 279**

**F = 40 - 99      N/G = 0 - 39**

## 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.



