



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE 2009

MARKING SCHEME

ENGLISH

HIGHER LEVEL

**STATE EXAMINATIONS COMMISSION
LEAVING CERTIFICATE ENGLISH 2009 – HIGHER LEVEL**

MARKING SCHEME

CRITERIA FOR ASSESSMENT

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

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

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

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

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

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

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

Use of Codes

To assist with forming a judgement, it will be necessary to place an accurate tick at the points identified in the answer and to use the proper shorthand codes as indicated throughout the marking scheme.

Use of the full range of marks available

Examiners should make themselves familiar with the range of marks available for each of the tasks set and utilise the full range of marks as appropriate in the course of the marking.

The list of texts prescribed for assessment in 2009 is set out in the Department of Education & Science Circular **0006/2007**.

Assessment will proceed in accordance with the State Examinations Commission booklet, *Instructions to Examiners*.

PAPER 1

SECTION 1 – COMPREHENDING (100 marks)

GENERAL

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

Candidates must answer a Question A on one text and a Question B on a different text.

N.B. Candidates may NOT answer a Question A and a Question B on the same text.

Please note that, in relation to all texts, the candidates may take the introductions and accompanying illustrations to be integral parts of the texts.

**TEXT 1
DECISIONS FOR SOCIETY**

QUESTION A

- (i) **Based on your reading of the above text, outline the views of Veronica Chrisp and Bernie Wright on animal welfare in zoos. (15)**

Expect candidates to outline the views of **both** writers (though not necessarily equally) on **animal welfare in zoos**. Mark ex 15 by reference to the criteria for assessment.

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

Possible points:

Veronica Chrisp:

- “enriched lives” – physical, psychological, social
- fit and healthy, able to raise young
- naturalistic spaces, “native habitat”
- professional codes of practice

Etc.

Bernie Wright:

- inadequate quality of life
- confinement/imprisonment
- health problems
- natural instincts frustrated

Etc.

(ii) Join the debate.

Having considered the views expressed in the text, do you think zoos should be closed? Give reasons for your decision. (15)

Candidates are expected to make a decision and to develop a coherent viewpoint. Allow that candidates could ground their reasons within the text, or use the text as a starting point for their argument.

Mark ex 15 by reference to the criteria for assessment.

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

Possible points:

- care/protection of animals
- educational aspects
- economic/tourist arguments
- social/entertainment considerations
- ill-treatment/exploitation of animals

Etc.

(iii) Select four features of argumentative and/or persuasive writing evident in the text and comment on their effectiveness. Refer to the text in support of your answer. (20)

Expect **discussion/illustration** of **four features** of style which make the text argumentative and/or persuasive. Reward discussion of the **effectiveness** of the chosen features.

Mark ex 20 by reference to the criteria for assessment.

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

Possible points:

- interesting/factual information substantiates
- logical/coherent approach clarifies
- anecdotal evidence engages
- emotive language invigorates
- rhetorical devices provoke

Etc.

Text 1 QB

QUESTION B

“Go wild in the heart of the city”.

Imagine you are making a cartoon film (featuring animals as characters) either to promote or oppose zoos. Write the script of a scene (in dialogue form) between two of the animal characters. (50)

Expect candidates to present their **chosen viewpoints** in a **dramatic script/dialogue** format, and to focus on the **persuasive purpose** of the task.

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

P 15	
C 15	
L 15	
M 5	

50 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Reward evidence of the following:

- clear appreciation of the task
- consistency of the register
- imaginative response
- quality of the persuasive views

Text 2 QA

TEXT 2
PERSONAL DECISIONS

QUESTION A

(i) David Malouf evokes a strong sense of place in this extract from his short story. What impression do you get of the Australian town and its people? Support your answer with reference to the text. (15)

Expect candidates to discuss one or more features of the town/people.
Mark ex 15 by reference to the criteria for assessment.

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

Possible points:

- family/community ‘neighbourliness’
- traditional social activities
- distinctive natural landscape
- conservative/isolated atmosphere

Etc.

(ii) Do you think the boy has a good relationship with his parents? Give reasons for your answer. (15)

Expect discussion of one or more characteristics of the boy’s relationship with **both parents** (though not necessarily equally).

Mark ex 15 by reference to the criteria for assessment.

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

Possible points:

- regard for his father – ‘a respected man’
- appreciation of his mother – ‘an outsider’
- passive acceptance of parental authority
- intuitive awareness of his parents’ close relationship
- reserved sensitivity/embarrassment within the family

Etc.

Text 2 QA (contd.)

(iii) Identify and comment on four features of narrative and/or descriptive writing evident in this text. Support your answer by illustration from the text. (20)

Expect **discussion and illustration** of **four features** of narrative and/or descriptive style.

Mark ex 20 by reference to the criteria for assessment.

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

Possible points:

- evocative setting/atmosphere
- effective characterisation/dialogue
- strong narrative voice
- detailed/vivid images
- striking verbs/adjectives

Etc.

Text 2 QB

QUESTION B

“You’re old enough, I reckon, to make your own decisions.”

Write a short speech in which you attempt to persuade a group of parents that older teenagers should be trusted to make their own decisions. (50)

Candidates are free to choose from a broad range of **persuasive** approaches – personal, informative, humorous, anecdotal, etc. Expect a sustained sense of audience and a focused treatment of “should be trusted to make their own decisions”.

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

P 15	
C 15	
L 15	
M 5	

50 marks	<u>A</u> +	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u> -
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Reward evidence of the following:

- clear appreciation of the task
- consistency of the register
- clarity of thought, consistency of argument
- effective illustration
- quality of the persuasive writing

TEXT 3
THE DECISIVE MOMENT

QUESTION A

(i) From your reading of this text what do you understand by the term “the decisive moment”? Refer to both the written and visual text in support of your answer. (15)

Expect a clear articulation of the candidate’s understanding of the term, ‘the decisive moment’. Candidates should engage with **both** the written and visual elements of the text (though not necessarily equally). Mark ex 15 by reference to the criteria for assessment.

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

(ii) Select three features of the author’s style in the written element of the text and comment on their effectiveness. Support your answer with reference to the written text. (15)

Expect **discussion and illustration** of **three features** of style. Reward discussion of the **effectiveness** of the chosen features taken from the written element of the text. Mark ex 15 by reference to the criteria for assessment.

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

Possible points:

- illustrative anecdotes
- engaging authoritative/personal approach
- interesting references/quotations
- appealing conversational/colloquial language

Etc.

(iii) Write a personal response to the visual image in Text 3 that makes the greatest impact on you.

[You might consider the subject matter, setting, mood, caption, relevancy, photographic qualities/technique, etc.] (20)

Reward a **detailed personal** ‘reading’ of **one chosen visual image**.

Expect a clear focus on the **impact** that the chosen image makes on the candidate. Candidates may/may not refer to the prompts/suggestions made in the question, but are expected to ground their responses within the image.

Mark ex 20 by reference to the criteria for assessment.

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

Text 3 Q B

QUESTION B

“...photography’s unique ability to freeze time...”

Imagine your art teacher is compiling a photographic exhibition to reflect the lives of young people today. She has asked students to suggest images they would like included. Write a letter to your art teacher proposing five images that you believe should be included and give reasons for your decision in each case. (50)

Expect candidates to select and **justify** the inclusion of **five images** in the exhibition. The candidate’s answer should ‘read’ like a letter. This will usually include some formal layout features. Mark ex 50 by reference to the criteria for assessment using the following breakdown of marks.

P 15	
C 15	
L 15	
M 5	

50 marks	<u>A</u> +	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u> -
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Reward evidence of the following:

- clear appreciation of the task
- candidate’s sense of audience
- imaginative response
- effective reasoning
- quality of the writing

Composing

SECTION II – COMPOSING (100 marks)

GENERAL

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

N.B. “The general functions of language outlined here will continually mix and mingle within texts and genres. So, there can be an aesthetic argument, a persuasive narrative, or an informative play.” (DES English Syllabus, 2.5)

The composition titles refer back to individual texts. However, the examination paper itself is constructed around a single theme and **all the texts on the paper are intended to be a resource for the candidates**. Therefore, even though a composition title is linked to one of the texts, in shaping their compositions candidates are free to refer to, quote from, or draw ideas from **any or all of the texts and their accompanying illustrations**.

Candidates **may** refer formally to the text to which the composition is linked or they may complete the composition assignment with reference to their own store of knowledge/reference/experience.

In the event that a question or doubt arises as to the relevance of material or the approach adopted by the candidate you should consult your Advising Examiner.

Mark ex 100 by reference to the criteria for assessment using the following breakdown of marks.

P 30	_____
C 30	_____
L 30	_____
M10	_____

100 marks	<u>A</u> +	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u> -
100%	100 – 85	70	55	40	39 – 0
30%	30 – 26	21	17	12	11 – 0
10%	10 – 9	7	6	4	3 – 0

Composing (contd.)

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

1. "...a living classroom..." (TEXT 1)
Write an article (serious and/or light-hearted) for a school magazine about your experience of education over the last number of years.

Reward a clearly established register and sense of audience appropriate to a school magazine. Allow for a liberal interpretation of 'education'.

2. "...a good deal of humming and ha-ing..." (TEXT 2)
Write an opinion piece for a popular magazine entitled "Indecision – my own and other people's".

Allow for a broad interpretation of 'indecision', but responses should deal with both elements of the title, though not necessarily equally. Candidates may choose to couch their responses wholly or partly as personal narratives. Expect a variety of approaches – personal, humorous, ironic, etc.

3. "...the decisive moment..." (TEXT 3)
Write a short story in which the central character is faced with making an important decision.

Reward awareness of the narrative shape of a short story. The decision facing the central character should play an important part in the storyline.

4. "...science and research..." (TEXT 1)
Write a persuasive speech in praise of science and technology.

Expect candidates to deliver a coherent and cogent argument in favour of science and technology. Reward the candidate's attempt to persuade an audience.

5. "...a respected figure." (TEXT 2)
Write a newspaper article on some of today's respected public figures, exploring the qualities that make them worthy of respect.

Reward a clearly established and sustained register. Allow a broad interpretation of 'respected public figures'. Attempts may be dominated by discursive and/or anecdotal elements. Expect candidates to refer to more than one public figure, and the qualities that make them worthy of respect.

Composing
(contd.)

6. "...the dreamtime of my own imaginings." (TEXT 2)

Write a personal essay on the topic of daydreams.

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

7. Write a short story in which a photograph, or a set of photographs, plays a part in the plot. Your story may be prompted by one or more of the photographs in TEXT 3.

Reward awareness of the narrative shape of a short story. The photograph/set of photographs should play an important part in the storyline.

PAPER 2

SECTION 1 – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

A CAT'S EYE – Margaret Atwood

**(i) “There are no villains in *Cat's Eye*, only vulnerable human beings.”
Write a response to this statement, referring to one or more of the characters from the novel.**

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Expect candidates to discuss the villainy and/or vulnerability of one or more of the characters in the novel. In assessing the quality of the candidate's response, consider the extent to which engagement with one or more of the characters has been demonstrated.

Code **V+/-** for villains.

Code **VH+/-** for vulnerable human beings.

Possible points:

- Elaine and Cordelia experience childhood bullying
- parents as villains/victims
- insecurity/exploitation within relationships
- characters wrestle with the world in different ways
- capability for good and evil in all human beings

Etc.

Cat's Eye (ii)

(ii) “*Cat's Eye* is concerned with the struggle of human beings for survival.”
Discuss this view, supporting your answer by reference to the text.

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

P 18	
C 18	
L 18	
M 6	

60 marks	A+	B	C	D	E-
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Candidates are free to agree and/or disagree, but should focus on the view expressed in the question. In assessing the quality of the candidate's discussion, consider the extent to which engagement with the “struggle of human beings for survival” has been demonstrated.

Code **SH** for the struggle of human beings to survive.

Possible points:

- Elaine and Cordelia adopt various survival strategies
- resilience of damaged characters
- struggle to come to terms with the past
- competitive mood/atmosphere in the novel
- Toronto represents a challenging Darwinian world

Etc.

Regeneration (i)

B REGENERATION – Pat Barker

(i) “Rivers is changed utterly by his contact with his patients.”

Write a response to this statement. Support your answer with the aid of suitable reference to the text.

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

P 18	_____
C18	_____
L 18	_____
M 6	_____

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Candidates are free to agree and/or disagree, but should focus their responses on the view expressed in the statement. In assessing the quality of the answer, consider the extent of engagement with “Rivers is changed utterly by his contact with his patients”.

Code **RP+/-** for Rivers is/is not changed by contact with his patients.

Possible points:

- patients prompt Rivers to feel sympathy/frustration
- Sassoon/Prior force him to evaluate his attitude to war and psychology
- Rivers comes to share Sassoon’s principles
- his emotional life is deeply influenced by his patients
- patients only accentuate Rivers’s inner impulses

Etc.

Regeneration (ii)

(ii) Write the text of a talk you would give to your class outlining the factors that made *Regeneration* an interesting novel for you to read.

Your talk should include detailed reference to the text.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Expect a clear focus on one or more of the interesting factors/features of the novel.

Candidates should **evaluate** the ‘interest’ of the chosen elements.

Reward achievement of the appropriate register of a talk.

Code **FI**+/- for factors that make the novel interesting.

Possible points:

- fascinating/unconvincing blend of fact and fiction
- compelling/unengaging characters and relationships
- exploration of interesting themes
- snapshots of women’s lives
- writing style is harrowing/beautiful

Etc.

Jane Eyre (i)

C JANE EYRE – Charlotte Brontë

(i) “Jane Eyre’s experiences throughout the novel expose the divisions in her society.”

Discuss this statement, supporting your answer with the aid of suitable reference to the text.

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

P 18	_____
C 18	_____
L 18	_____
M 6	_____

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Candidates may choose to agree and/or disagree with the quotation, but should focus on the view expressed in the question. In assessing the quality of the discussion, consider the extent of the candidate’s engagement with Jane’s experiences and how they “expose the divisions in her society”.

Code **ED+/-** for Jane’s experiences expose/do not expose social divisions.

Possible points:

- Jane is challenged by class, gender, education and wealth
- her subservient inferiority in the Reed household
- Lowood reveals the plight of abandoned children
- marriage to Rochester raises social status
- equality of women inhibited by social norms

Etc.

Jane Eyre (ii)

(ii) “The effectiveness of Brontë’s imagery and symbolism heightens the impact of *Jane Eyre*.”

Write a response to this statement. Support your views by reference to the text.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Candidates are free to agree and/or disagree, but should focus on the view expressed in the statement. In assessing the quality of the candidate’s response, consider the extent of engagement with “imagery and symbolism heightens the impact of *Jane Eyre*”.

Code **EI+** for effectiveness/impact of imagery/symbolism in the novel.

Code **EI –** for the lack of effectiveness of imagery/symbolism.

Possible points:

- haunting impact of the Red Room
- powerful symbolism/imagery – weather, religion, fire
- recurring nature imagery is a source of delight
- fearful symbolic dreams
- fairy-tale motifs enhance/reduce the impact

Etc.

The Crucible (i)

RESPONDING TO DRAMATIC TEXTS

In attempting the questions set on dramatic texts, candidates are free to support the points they make by reference to performances of the texts that they have seen.

D THE CRUCIBLE – Arthur Miller

**(i) To what extent is John Proctor a heroic character in *The Crucible*?
Support the points you make by reference to the text.**

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Expect candidates to focus on the heroic nature of John Proctor.

In assessing the quality of the candidate's answer, consider the extent to which engagement with John Proctor's heroism has been demonstrated.

Code **PH+/-** for John Proctor is/is not a heroic character.

Possible points:

- challenges authority, orthodoxy, hypocrisy
- morally and physically brave
- personal dignity and individual conscience
- wavering/resolute in his convictions
- seduction and rejection of Abigail

Etc.

The Crucible (ii)

(ii) A Leaving Certificate student once asked: “How relevant is *The Crucible* to the modern reader?” Write the text of a talk you would give in answer to the question. Your talk should include detailed reference to the play.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Expect a clear focus on the relevance of the play to the modern reader.

In assessing the quality of the candidate’s answer, consider the extent to which engagement with the play’s relevance has been demonstrated.

Reward achievement of the appropriate register of a talk.

Code **R+/-** for the play is/is not relevant to the modern reader.

Possible points:

- significance of themes – love, freedom, truth, justice
- registers McCarthyism/Fascism historically
- enduring social issues, moral dilemmas
- universal symbolism of characters
- convincing study of how power is sustained/challenged

Etc.

Macbeth (i)

MACBETH – William Shakespeare¹

(i) “Macbeth’s murder of Duncan has horrible consequences both for Macbeth himself and for Scotland.”

Write a response to this statement. You should refer to the play in your answer.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Expect candidates to **identify and discuss** the horrible consequences resulting from the murder of Duncan. Candidates should clearly focus on the extent of the horror for **both** Macbeth and Scotland, though not necessarily with equal emphasis.

Code **CM** for horrible consequences for Macbeth and **CM–** for not horrible consequences.

Code **CS** for horrible consequences for Scotland and **CS–** for not horrible consequences for Scotland.

Possible consequences:

Macbeth

- psychological – guilt, remorse, trauma, confusion
- violent – paranoid killings of Banquo, Macduff’s family
- moral – “supped full with horrors”, reliance on the witches
- social – isolation, alienation from Lady Macbeth
- spiritual – soliloquies, awareness of failure, despair, futility

Scotland

- social – banquet disorder, fear and suffering, “widows howl, new orphans cry”
- natural – darkness, “night has been unruly”
- political – tyranny, “Alas! Poor country”
- future – “the time is free”, new order

Etc.

¹ For direction as to procedure when a candidate fails to answer on Shakespeare in either the Single Text or the Comparative Study, see Appendix 4 in this Marking Scheme.

Macbeth (ii)

(ii) “*Macbeth* has all the ingredients of compelling drama.”

Write a response to this statement, commenting on one or more of the ingredients which, in your opinion, make *Macbeth* a compelling drama.

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

P 18	
C 18	
L 18	
M 6	

60 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

Expect a clear focus on one or more of the compelling ingredients of *Macbeth*.

Candidates should **evaluate** the compelling/dramatic nature of the chosen elements.

Code **IC** for ingredients of compelling drama and **IC-** ingredients are not compelling.

Possible points:

- powerful presence of Macbeth himself
- intense physical and psychological conflict
- gripping/melodramatic scenes of the supernatural
- evocative setting and atmosphere
- dramatic impact of language/imagery
- absorbing/unconvincing nature of themes

Etc.

The Comparative Study

SECTION II – THE COMPARATIVE STUDY (70 marks)²

Candidates must answer one question from **either** A – Theme or Issue **or** B – The Cultural Context.

Candidates may not answer on the text they have dealt with in **SECTION 1** – The Single Text.

GENERAL

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

In shaping their responses to the questions set on the Comparative Study, it is expected that candidates will be involved in some/all of the following kinds of activities: -

- Description/analysis of the text/s in the light of the modes for comparison
- Making general observations about texts in relation to each other
- Making connections between similar aspects of texts
- Recognising differences between texts
- Showing that similarities/differences need to be qualified
- Demonstrating awareness of themselves as readers, their reactions/responses/involvement

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

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

² For direction as to procedure when a candidate fails to answer on Shakespeare in either the Single Text or the Comparative Study, see Appendix 4 in this Marking Scheme.

A THEME OR ISSUE

1. “Important themes are often expressed in key moments in texts.”

Compare how the authors of the comparative texts studied by you used key moments to heighten your awareness of an important theme. (70)

Mark ex 70 by reference to the criteria for assessment using the following breakdown of marks.

P 21	
C 21	
L 21	
M 7	

70 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 – 0
10%	7 – 6	5	4	3	2 – 0

Expect candidates to focus their answers on key moments/scenes from **at least two texts** and to make clear comparisons as to how these moments heighten awareness of an important theme or issue. Answers may refer to content and/or style.

Candidates must focus on a single/important theme, but bear in mind that a broad theme (e.g. identity) can incorporate sub-themes (e.g. place, culture, race, relationships, etc.).

Code C for each focused/developed comparison.

Areas from which comparisons might be drawn:

- key moments establish interesting aspects/perspectives
- role of events/narrative voice in raising awareness of a theme
- impact of the author’s approach – serious, humorous, tragic
- powerful contribution of characters, language, imagery, symbols
- visual and aural effects enhance awareness

Etc.

2. (a) Choose a theme from one text you have studied as part of your comparative course and say how it helped maintain your interest in the text. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to choose a single theme in **one text** and to focus on how it helped to maintain interest.

Possible points:

- theme provides thought-provoking insights
- increases emotional response/engagement
- theme extends reader/audience involvement
- enhances appreciation of the author’s skill/technique **Etc.**

2. (b) Compare how the theme you have dealt with in part (a) is treated by the authors of two other texts from your comparative course to maintain the reader’s interest. (40)

Mark ex 40 by reference to the criteria for assessment.

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

Expect treatment of **the same theme** as discussed in part (a).
Candidates should focus their comparisons on how two other authors **treat** this theme to maintain reader/audience interest.

Code C for each focused/developed comparison.

Possible points of comparison:

- role of events/narrative voice sustains interest
- interesting theme defined similarly/differently
- authors highlight similar/different aspects
- authors’ varied approaches – serious, humorous, tragic
- characterisation, language, visual and aural effects engage **Etc.**

B THE CULTURAL CONTEXT

1. “The main characters in texts are often in conflict with the world or culture they inhabit.”

In the light of the above statement, compare how the main characters interact with the cultural contexts of the texts you have studied for your comparative course. (70)

Mark ex 70 by reference to the criteria for assessment using the following breakdown of marks.

P 21	
C 21	
L 21	
M 7	

70 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 – 0
10%	7 – 6	5	4	3	2 – 0

Expect candidates to deal in a comparative manner with how one or more of the main characters in each of the texts you have studied **interact** with their cultural contexts.

Code C for each focused/developed comparison.

Possible areas of discussion:

- different cultures affect the experience of characters
- some characters resist/rebel against their world
- other characters accept/support/promote society’s values
- social forces restrict/liberate individuals

Etc.

2. “Understanding the cultural context of a text allows you to see how values and attitudes are shaped.”

(a) Show how this statement applies to one of the texts on your comparative course. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to demonstrate a clear understanding of cultural context and how its values and attitudes are shaped in one text.

The term ‘shaped’ may be understood to mean ‘constructed’, ‘expressed’, ‘moulded’, etc.

Possible points:

- authors/directors show how values/attitudes/mindsets are created
 - characters’ behaviour reinforces/undermines society’s values
 - powerful forces amplify cultural agendas
 - values/attitudes transmitted by religion, family, class
 - narrative features/language/images illustrate social norms
- Etc.**

2. (b) Compare the way in which values and attitudes are shaped in two other texts on your comparative course. Support the comparisons you make by reference to the texts. (40)

Mark ex 40 by reference to the criteria for assessment.

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

Expect candidates to deal in a comparative manner with how values and attitudes are shaped in **two other texts**.

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

Code C for each focused/developed comparison.

Unseen Poem

Section 111 Poetry (70 marks)

Candidates must answer **A** – Unseen Poem **and B** – Prescribed Poetry

A UNSEEN POEM (20 marks)

Answer **either** Question 1 **or** Question 2.

GENERAL

‘Students should be able to... read poetry conscious of its specific mode of using language as an artistic medium.’ (DES English Syllabus, 4. 5. 1)

Note that responding to the unseen poem is an exercise in aesthetic reading. It is especially important, in assessing the responses of the candidates, to guard against the temptation to assume a ‘correct’ reading of the poem.

Reward the candidates’ awareness of the patterned nature of the language of poetry, its imagery, its sensuous qualities, its suggestiveness.

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

1. Write a response to the above poem, highlighting the impact it makes on you. (20)

Mark ex 20 by reference to the criteria for assessment.

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

Expect candidates to focus on the impact of the poem. In assessing the quality of the candidate’s **personal response**, consider carefully the extent to which engagement with the text of the poem has been demonstrated.

Unseen Poem
(contd.)

OR

2. (a) What impression of Anne Carson's father do you get from reading this poem?

Support your view by reference to the poem. (10)

Mark ex 10 by reference to the criteria for assessment.

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

In assessing the quality of the candidate's response, consider carefully the extent to which engagement with the poet's father has been demonstrated.

(b) Briefly describe the mood or feeling you get from reading this poem and illustrate your answer from the text. (10)

Mark ex 10 by reference to the criteria for assessment.

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

Expect a personal response to the mood/feeling evoked. In assessing the quality of the candidate's response, consider carefully the extent to which engagement with the text of the poem has been demonstrated.

B PRESCRIBED POETRY (50 marks)

GENERAL

“Students at Higher Level will be required to study a representative selection from the work of eight poets: a representative selection would seek to reflect the range of a poet’s themes and interests and exhibit his/her characteristic style and viewpoint. Normally the study of at least six poems by each poet would be expected.” (DES English Syllabus, 6.3)

Note that, in the case of each poet, the candidates have the **freedom of choice** in relation to the poems studied.

Note that there is **not a finite list of any ‘poet’s themes and interests’**.

Note that, in responding to the question set on any given poet, the candidates must refer to poem/s they have studied but they are **not required to refer to any specific poem/s, nor are they expected to discuss or refer to all the poems they have chosen to study.**

In each of the questions in **Prescribed Poetry** the underlying nature of the task is the invitation to the candidates to **engage with the poems themselves.**

Derek Walcott

1. “Derek Walcott explores tensions and conflicts in an inventive fashion.”

Do you agree with this assessment of his poetry? Write a response, supporting your points with the aid of suitable reference to the poems you have studied.

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

P 15	
C 15	
L 15	
M 5	

50 marks	A +	B	C	D	E-
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Reward responses that show clear evidence of engagement/involvement with the poetry of Derek Walcott. The terms of the question (‘tensions’, ‘conflict’, ‘inventive’) may be addressed implicitly or explicitly.

Code **TI**+/- [T for explores tensions/conflicts and I for inventive fashion.]

Material might be drawn from the following:

- inner tensions, cultural conflict, post-colonial legacy
- faith and doubt, past and present
- dynamic familial/intimate relationships
- complex/elevated style
- striking/dramatic use of language, startling imagery

Etc.

John Keats

**2. “John Keats presents abstract ideas in a style that is clear and direct.”
 To what extent do you agree or disagree with this assessment of his poetry?
 Support your points with reference to the poetry on your course.**

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

P 15	
C 15	
L 15	
M 5	

50 marks	<u>A</u> +	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u> -
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Reward responses that show clear evidence of engagement/involvement with the poetry of John Keats. The terms of the question (‘abstract’, ‘clear’, ‘direct’) may be addressed implicitly or explicitly.

Code AC+/- [A for abstract ideas and C for clear/direct style.]

Material might be drawn from the following:

- mortality and immortality
- love, nature, art, imagination
- clarity of language, imagery and symbolism
- intensity of the poetic voice
- effective sound effects, personification, exotic references

Etc.

John Montague

3. “**John Montague** expresses his themes in a clear and precise fashion.”

You have been asked by your local radio station to give a talk on the poetry of John Montague. Write out the text of the talk you would deliver in response to the above title. You should refer to both style and subject matter. Support the points you make by reference to the poetry on your course.

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

P 15	
C 15	
L 15	
M 5	

50 marks	<u>A+</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E-</u>
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Reward achievement of an appropriate register, but expect clear evidence of engagement/involvement with the poetry of John Montague. Expect discussion (though not necessarily equal) of **both** Montague’s themes and his style.

Code **TC**+/- [T for themes and C for clear/precise fashion.]

Material might be drawn from the following:

- family, love, relationships, sense of place
- violence/suffering, identity, coming-of-age
- personal experiences, revealing details, potency of the past
- clarity of language
- vivid imagery, striking sound effects

Etc.

Elizabeth Bishop

4. “Elizabeth Bishop poses interesting questions delivered by means of a unique style.”

Do you agree with this assessment of her poetry? Your answer should focus on both themes and stylistic features. Support your points with the aid of suitable reference to the poems you have studied.

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

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

50 marks	A +	B	C	D	E-
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Reward responses that show clear evidence of engagement/involvement with the poetry of Elizabeth Bishop. The terms of the question (‘interesting questions’, ‘unique’) may be addressed implicitly or explicitly. Expect discussion (though not necessarily equal) of **both** Bishop’s themes and her stylistic features.

Code **QU**+/- [Q for interesting questions and U for unique style.]

Material might be drawn from the following:

- absorbing preoccupations about life’s meaning/nature of existence
- highly-charged questions about nature, isolation, childhood, home, order
- inquisitive explorations of violence, travel, memory, resilience
- distinctive use of language/imagery/form/tone
- vivid detail, painterly eye, moments of epiphany

Etc.

APPENDIX 1

LEAVING CERTIFICATE ENGLISH CRITERIA FOR ASSESSMENT

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

APPENDIX 2

ASSESSMENT CRITERIA – GRADE GRID

Clarity of Purpose	30%
Coherence of Delivery	30%
Efficiency of Language Use	30%
Accuracy of Mechanics	10%

Discrete Criteria:

100 marks	A+	B	C	D	E-
100%	100 – 85	70	55	40	39 – 0
30%	30 – 26	21	17	12	11 – 0
10%	10 – 9	7	6	4	3 – 0

70 marks	A+	B	C	D	E-
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 – 0
10%	7 – 6	5	4	3	2 – 0

60 marks	A+	B	C	D	E-
100%	60 – 51	42	33	24	23 – 0
30%	18 – 16	13	10	8	7 – 0
10%	6 – 5	4	3	3	2 – 0

50 marks	A+	B	C	D	E-
100%	50 – 43	35	28	20	19 – 0
30%	15 – 13	11	9	6	5 – 0
10%	5	4	3	2	1 – 0

Combined Criteria:

	A+	B	C	D	E-
40 marks	40 – 34	28	22	16	15 – 0
30 marks	30 – 26	21	17	12	11 – 0
20 marks	20 – 17	14	11	8	7 – 0
15 marks	15 – 13	11	9	6	5 – 0
10marks	10 – 9	7	6	4	3 – 0

APPENDIX 3

REASONABLE ACCOMMODATIONS

Candidates presenting for examination with the aid of a scribe or a tape-recorder or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with Circular S70/00 will have all parts of their examination in English assessed except spelling and written punctuation elements.

In assessing the work of these candidates, a modified marking scheme will apply as follows:

Clarity of Purpose	30% (to be assessed)
Coherence of delivery	30% (to be assessed)
Efficiency of Language (including grammar)	30% (to be assessed)
Spelling and Written Punctuation	10% (not to be assessed)

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

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

18P16
18C14
18L12

42

This means, in effect, that these candidates will be assessed in all questions out of 90% of the marks available for the question.

Marks awarded for each question on Paper 1 and Paper 2 will be transferred to the script cover grid of each paper and totalled. As these totals were arrived at on the basis of a 90% application of the available marks, a mark that can be converted into a grade is arrived at by dividing the total for each paper by 9, and adding these marks to the original total in order to achieve a grand total for that paper.

Example:

Total for Paper 1	= 135
Divide by 9	= 15
Grand Total	= 150

Fractions of marks are to be **rounded down** to the nearest whole mark.

In using Combined Criteria, the following will apply:

Questions valued at 40 marks are assessed out of 36 marks

Questions valued at 30 marks are assessed out of 27 marks

Questions valued at 20 marks are assessed out of 18 marks
Questions valued at 15 marks are assessed out of 13 marks
Questions valued at 10 marks are assessed out of 9 marks

Combined Criteria - Grade Grid

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

APPENDIX 4

MISREADING OF INSTRUCTIONS RELATING TO QUESTION CHOICE

CANDIDATE ANSWERS QUESTION A AND B FROM THE SAME TEXT

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

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

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

CANDIDATE ANSWERS ALL THE QUESTIONS A AND QUESTIONS B

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

THERE IS NO ATTEMPT AT SHAKESPEARE (Higher Level only)

Consider the following example.

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

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

THE CANDIDATE RE-USES THE SINGLE TEXT OR A TEXT NOT ON THE PRESCRIBED LIST FOR 2009 AS PART OF THE COMPARATIVE ANSWER

- Mark the Comparative answer as per the Marking Scheme.
- If the number of texts in a global (70 mark) answer is **two** (including the Single Text), deduct half of the mark awarded.
- If the number of texts in a global (70 mark) answer is **three** (including the Single Text), deduct **one-third** of the mark awarded.
- If the Single Text is used in one part of a two part answer, deduct the appropriate fraction of the mark awarded.

NOTE: For clarification on the above issues and for other questions arising from a candidate's misreading of instructions relating to question choice, **please consult your Advising Examiner**. Queries in relation to the use of unprescribed material **should** also be referred to your Advising Examiner.

