



Coimisiún na Scrúduithe Stáit
State Examinations Commission

LEAVING CERTIFICATE 2011

MARKING SCHEME

ENGLISH

HIGHER LEVEL

STATE EXAMINATIONS COMMISSION

LEAVING CERTIFICATE ENGLISH 2011 – 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 2011 is set out in the Department of Education & Science Circular **0003/2009**.

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**QUESTION A**

(i) From reading this article what impression do you form of both the personality and lifestyle of Lara Marlowe? Support your view with reference to the text. (15)

Candidates should focus their answers on **both** the personality and lifestyle of Lara Marlowe, 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:

- sensitive and inquisitive nature
- well-read, artistic, philosophical outlook
- whimsical, good sense of humour
- outgoing, sociable, enjoys home comforts
- urbane, cosmopolitan traveller

Etc.

(ii) Identify and comment on at least two stylistic features within the passage which you think add to the appeal of this text. (15)

Expect illustration and commentary on **at least two features of style** which add to the appeal 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:

- interesting references/quotations engage
- personal approach adds appeal
- vivid, descriptive details/images heighten impact
- lively and confident use of language entertains

Etc.

(iii) Do you think that the two visual images effectively capture the different characteristics attributed to cats by Marlowe and others in the text? Explain your answer with detailed reference to both visual images. (20)

Candidates are free to agree/disagree that the visual images capture the different characteristics of cats referred to in the written text.

However, candidates should make detailed references (though not necessarily equally) to **both** visual images in their responses.

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:

- comforting and protective
- inscrutable – “a mystery that eludes us”
- sensual – “a good time cat”
- restless, predatory, unpredictable – “snakes in fur”

Yet, it could be argued that neither image captures:

- hunting skills, “boundless energy”,
- silly antics – “a stupid pussens”

Etc.

QUESTION B

Places one has never visited often hold a certain mystery or fascination. Write a feature article for a travel magazine about a place you have never been to but would like to visit. In your article explain what you find fascinating about this place and why you would like to go there.

(50)

Allow for a broad range of approaches to the feature article – personal, persuasive, informative, discursive, humorous, etc. Candidates should focus on what they find fascinating about the place they have chosen and why they would like to go there. Allow that “fascination” could be treated explicitly or implicitly.

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 register
- enthusiastic approach
- imaginative description
- quality of the writing

TEXT 2

QUESTION A

(i) What responses did the tight-rope walker provoke on the morning described in the extract? Refer to the text in support of your answer. (15)

Expect candidates to outline the range of responses described in the extract.

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:

- “hushed” silence
- mixed emotions: mystified/fascinated/horrified
- watching in groups/sense of shared experience
- some “ignored the fuss”, everyday life went on
- emergency response of cops/security guards

Etc.

(ii) In your opinion, what aspects of the tight-rope walking event are captured in the three images (A, B and C) that accompany this extract? Refer to all three images in your answer. (15)

Expect candidates to focus their answers on aspects of the tight-rope walking event that are captured in the **three visual images**.

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:

- Petit’s strength and determination (“gaze”), anticipation of the challenge, etc.
- scale and contrast, isolation, danger, sense of the surreal, etc.
- “his mystery was mobile”, fascination of “watchers”, etc.

(iii) Identify and comment on the effectiveness of at least three features of Colum McCann’s writing style in this extract. (20)

Expect illustration and commentary on the effectiveness of **at least three features** of the writer’s 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:

- richly descriptive images/details, “Bits of trash sparred...”
- colourful language adds energy, “redblue dazzled the glass”
- staccato style/fragmented sentences build tension
- lively verbs/adjectives create a vivid picture
- authentic/dramatic atmosphere, “a tight little theatre”

Etc.

QUESTION B

Write a talk, to be delivered to your School Book Club, on the enduring appeal of the mysterious in books, films, etc. You might refer to some of the following aspects of the mystery genre in your answer: setting, tension, suspense, dialogue, characterisation, atmosphere, music, special effects, etc. (50)

Expect a wide variety of formal/informal approaches (personal, informative, discursive, persuasive, etc.) to the talk, but candidates should address the enduring appeal of the mysterious in books, films, etc. Allow for a liberal interpretation of “the mysterious”.

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 register
- effective reference/illustration
- sense of audience
- quality of the writing

TEXT 3

QUESTION A

(i) From your reading of this extract, what impression of the old woman do you form? Refer to the text in support of your answer. (15)

Expect candidates to focus clearly on one or more aspects of the old woman's character.

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:

- friendly, inquisitive, annoying, lonely
- extrovert, distinctive appearance/speech
- wry sense of humour, observant, insightful, critical
- eccentric, mysterious, "slippery"

Etc.

(ii) In your opinion, how does Sarah's behaviour on the train reveal her attitude towards the old woman she encounters? Support your answer with reference to the text. (15)

Expect candidates to show how Sarah's behaviour demonstrates her attitude to the old woman.

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:

- "sullen" silence reflects resentment
- "she didn't want to be rude" shows consideration
- "tried to put a fence up" reveals defensiveness
- "looked away abruptly" suggests awareness/dismissiveness

Etc.

(iii) How does Kevin Barry succeed in creating the experience of the train journey in the above extract? Refer to the text (content and style) in support of your answer. (20)

Expect candidates to focus on how the experience of the train journey is conveyed. They should refer to **both** content and style, though not necessarily equally.

Mark ex 20 by reference to the criteria for assessment.

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

Possible points:

- actual place-names enhance our sense of the journey
- vivid depictions of the changing landscape accentuate movement
- convincing descriptions of passengers and other people
- direct references to the train’s movement/sounds add authenticity
- “clammy” atmosphere suggests confinement

Etc.

QUESTION B

Imagine you are Sarah, the young girl in Text 3 above. Based on your reading of this extract, write two diary entries, one shortly before and one shortly after your journey to Dublin. (50)

Candidates should reflect the personality of Sarah within the broad genre of a personal diary. Expect two diary entries (one written shortly before and one shortly after the train journey). Responses should be firmly rooted in the text.

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 approach
- good sense of sequence

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. “There are people and possessions I could live without. But a cat is indispensable.” (TEXT 1)

You have been asked to speak to your class about what you think is indispensable in your life. Write the text of the talk you would give.

Reward clear evidence of appropriate register and awareness of audience. Allow a broad interpretation of “indispensable in your life”. Expect a variety of approaches – personal, persuasive, discursive, anecdotal, ironic, etc.

2. “I don’t discriminate...” (TEXT 1)

Write an article for a serious newspaper or magazine on the twin issues of discrimination and tolerance.

Reward a clearly established and sustained register appropriate to a serious newspaper or magazine. Candidates may adopt a variety of approaches – discursive, informative, personal, narrative, etc. – but should refer to both discrimination and tolerance, though not necessarily equally.

3. “...the waiting had been magical...” (TEXT 2)

Write a story to be included in a collection of modern fairytales.

Reward awareness of the narrative shape of a story. Interpret the term “modern fairytale” liberally, but expect some element of the fairytale.

4. “...a thin girl...flips the key-guard of her phone and scrolls her texts.” (TEXT 3)

Write an article for a popular magazine in which you outline your views about the impact of technology on the lives of young people.

Reward a clearly established register and sense of audience appropriate to a popular magazine. Allow a broad interpretation of “technology”, but candidates should focus on its impact on young people.

5. “My favourite T-shirt...” (TEXT 1)

Write a personal essay about your clothes, what they mean to you and what they say about you.

Candidates may choose to adopt various approaches – discursive, descriptive, humorous, personal narrative, etc. However, they should include a reflective element, and refer to both parts of the question, though not necessarily equally.

Composing
(contd.)

6. “...the dust and seep of the city...” (TEXT 3)
Write a descriptive essay about twenty-four hours in the life of a town or city.

Candidates may choose to adopt various approaches – personal, narrative, discursive, humorous, etc. However, they should include a descriptive element. Interpret the terms “twenty-four hours” and “life of a town or city” liberally.

7. “The man above remained rigid, and yet his mystery was mobile.” (TEXT 2)
Write a short story in which a mystery is solved.

Reward awareness of the narrative shape of a short story, but expect some element of mystery. Interpret the terms “mystery” and “solved” liberally.

PAPER 2

SECTION 1 – THE SINGLE TEXT (60 marks)

Candidates must answer ONE question from this section.

A WUTHERING HEIGHTS – Emily Brontë

(i) “Catherine Earnshaw is a character readers can both like and dislike.”

Discuss this statement, supporting your answer with suitable reference to *Wuthering Heights*.

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree with the statement, but they must engage with both terms, “like” and “dislike”, though not necessarily with equal emphasis.

Code CL+/- for Catherine is liked/disliked by readers.

Possible areas of discussion:

- tragic heroine and/or selfish manipulator
- true nature abandoned for social status
- ruthless/rebellious characteristics
- passionate/conventional relationships
- her duality evokes a complex response from readers

Etc.

(ii) “Brontë makes effective use of two contrasting worlds, Wuthering Heights and Thrushcross Grange .”

Write a response to this statement, supporting your answer with suitable reference to *Wuthering Heights*.

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree with the statement, but expect a clear focus on Brontë’s use of two contrasting worlds in the novel.

Allow that “effective” may be dealt with explicitly or implicitly.

Code **UC** for use of two contrasting worlds.

Possible areas of discussion:

- effectively creates the contrasting worlds of “calm” and “storm”
- conflicting characters/personalities revealed by the two worlds
- powerful imagery/symbolism adds narrative impact/atmosphere
- Catherine’s dual nature reflected in both worlds
- melodramatic overuse of contrasting worlds is obvious/ ineffective

Etc.

RESPONDING TO DRAMATIC TEXTS

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

B A DOLL'S HOUSE – Henrik Ibsen

(i) “Nora is a character who earns our respect but not our affection.”

Discuss this view, supporting your answer with suitable reference to *A Doll's House*.

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

P 18	_____
C18	_____
L 18	_____
M 6	_____

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

Candidates are free to agree and/or disagree with the statement, but they should engage with both terms, “respect” and “affection”, though not necessarily with equal emphasis.

Code **R** +/- for Nora earns/does not earn our respect.

Code **A** +/- for Nora earns/does not earn our affection.

Possible discussion points:

- Nora's infantile/submissive behaviour is unappealing
- risks she takes in borrowing money are admirable
- relationship with her husband earns neither respect nor affection
- attractive physical vitality/dynamic nature
- audience has sympathy for the pressure she endures
- self-realization at the expense of family wins/loses respect

Etc.

(ii) “Ibsen’s play, *A Doll’s House*, can be viewed as an exploration of power within relationships.”

Discuss this statement with suitable reference to the text.

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

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

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

Candidates are free to agree and/or disagree with the statement, but they should focus their discussion on power/powerlessness within relationships.

Code **PR** for exploration of power within relationships.

Possible discussion points:

- Nora enjoys a precarious/transient power based on her beauty
- social, emotional and economic/financial power within relationships
- Mrs Linde’s positive influence/control over Krogstad
- characters are empowered/disempowered within relationships
- recurring imagery/symbolism enhances the audience’s understanding of power
- balance of power is radically changed at the end of the play

Etc.

C A WHISTLE IN THE DARK – Tom Murphy

(i) “Many characters in *A Whistle in the Dark* see brutality and violence as an expression of honour and heroism.”

Discuss this view, supporting your answer by reference to at least two characters in the text.

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

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

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

Candidates are free to agree and/or disagree with the statement. They should engage with at least two characters (though not necessarily with equal emphasis) and discuss their views of brutality/violence as an expression of honour and heroism. Allow for a broad interpretation of “brutality and violence” and “honour and heroism”.

Code **BH** +/- for brutality/violence seen as/not seen as an expression of honour/heroism.

Possible discussion points:

- violence is promoted through a self-justifying rhetoric
- Dada ferments violence/feuds to bolster the heroic cult of masculinity
- savage clash with Mulryans presented as an epic conflict
- inarticulate attempts to convert violence into heroism
- Mush’s victory ode celebrates “Iggy the Iron Man”
- the hollow reality of violence is questioned during the play

Etc.

A Whistle in the Dark (ii)

(ii) “In *A Whistle in the Dark*, Michael Carney is a pathetic character caught between conflicting forces.”

Write a response to this statement, supporting your answer with suitable reference to the text.

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree with the statement, but they should engage with both terms, “pathetic character” and “conflicting forces”. Allow for a broad interpretation of “pathetic” and that candidates may deal with “caught” explicitly or implicitly.

Code **PF** +/- for Michael is/is not a pathetic character caught between conflicting forces.

Possible discussion points:

- Michael is pathetically trapped between tribal loyalties and personal aspirations
- feebly allows his extended family to steal his hopes and dreams
- Michael is more admirable than other characters caught between Ireland’s past and future
- hovers uncomfortably between commitment to Betty and loyalty to the Carneys
- restricted by tensions of social responsibility and traditional resentments
- perhaps Michael is less pathetic than Dada and other characters

Etc.

D HAMLET – William Shakespeare¹

(i) “Revenge and justice are finely balanced themes in the play, *Hamlet*.”

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

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree with the statement, but they should engage with both terms, “revenge” and “justice”, though not necessarily with equal emphasis. Candidates may argue that there is a degree of moral ambivalence in the text.

Allow for a broad interpretation of “finely balanced” which may be dealt with explicitly or implicitly.

Code **R** for revenge theme.

Code **J** for justice theme.

Possible areas of discussion:

- Hamlet is presented with the revenge/justice dilemma
- actions of Fortinbras and Laertes contrast with Hamlet’s search for revenge/justice
- Pyrrhus’s speech/Hamlet’s soliloquies/symbols/images highlight dramatic tension
- poetic justice for Polonius, Laertes, Rosencrantz and Guildenstern
- treatment of Ophelia and other characters highlights injustice
- justice is/is not served at the end of the play

Etc.

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

(ii) “Claudius can be seen as both a heartless villain and a character with some redeeming qualities in the play, *Hamlet*.”

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

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

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

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

Candidates are free to agree and/or disagree with the statement, but they should engage with both terms, “heartless villain” and “redeeming qualities”, though not necessarily with equal emphasis.

Code **HV** for heartless villain.

Code **RQ** for redeeming qualities.

Possible areas of discussion:

- machiavellian character tortured by his own conscience
- effective politician/diplomat and charismatic king
- opportunistic and ruthless manipulator
- selfish character – but capable of genuine feelings for Gertrude and Ophelia
- symbolism/imagery reveal his divided self
- audiences can relate to his humanity/frailty

Etc.

E THE GRAPES OF WRATH – John Steinbeck

(i) “Steinbeck uses Jim Casy as an effective spokesman for some of his beliefs and ideas in *The Grapes of Wrath*.”

Discuss this statement. Support your answer with suitable reference to the text.

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree with the statement, but they should engage with Jim Casy’s role as a spokesman for some of Steinbeck’s beliefs and ideas. Allow for a broad interpretation of Steinbeck’s “beliefs and ideas” and that “effective” may be dealt with explicitly or implicitly.

Code **CB+/-** for Casy as a spokesman for Steinbeck’s beliefs/ideas.

Possible discussion points:

- Casy is a powerful vehicle for Steinbeck’s idealism/morality
 - articulates effectively/ineffectively the importance of religion/community
 - promotes persuasively/inadequately Steinbeck’s concern for mankind
 - echoes Steinbeck’s views on justice, socialism and humanism
 - mirroring of the radical/political image of Christ is successful/laboured
 - Casy’s sacrifice emphasises the transformative power of Steinbeck’s beliefs
- Etc.**

The Grapes of Wrath (ii)

(ii) “Readers encounter graphic moments of human misery contrasted with glimpses of hope in *The Grapes of Wrath*”.

Do you agree with this view? Support your answer with suitable reference to the text.

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

P 18	
C 18	
L 18	
M 6	

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

Candidates are free to agree and/or disagree with this view, but they should engage with both aspects of the statement, though not necessarily with equal emphasis. Allow for a broad interpretation of “graphic” and “glimpses”, and that “contrasted” may be dealt with explicitly or implicitly.

Code **M** for graphic moments of human misery.

Code **H** for glimpses of hope.

Possible discussion points:

- scenes of loss/despair contrasted with humanity/tenderness/family love
- poverty/desolation of the Dust Bowl is deeply affecting
- recurring moments of injustice/violence/death
- strong sense of community/co-operation
- powerful symbols inject optimism into the bleakness
- Weedpatch rekindles spirits despite experiences of hostility/prejudice

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.

Theme or Issue (1)

A THEME OR ISSUE

1. “A reader’s view of a theme or issue can be either changed or reinforced through interaction with texts.”

Compare the extent to which your understanding of a theme or issue was changed or reinforced through your interaction with at least two texts on 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	A+	B	C	D	E-
100%	70 – 60	49	39	28	27 – 0
30%	21 – 18	15	12	9	8 – 0
10%	7 – 6	5	4	3	2 – 0

Expect candidates to compare the extent to which their understanding of a theme or issue was affected – changed or reinforced – through interaction with at least two texts.

Candidates must focus on a single 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 C/R** for **comparisons** of understanding of theme/issue **changed/reinforced**.

Areas from which comparisons might be drawn:

- theme/issue defined differently/similarly broadens understanding
- the role of events/narrative voice in challenging preconceived/stereotypical ideas
- impact of authors’ varied approaches – serious, humorous, tragic, etc.
- characterisation, language and imagery convey complexity of a theme
- visual and aural effects enhance/change/reinforce our understanding
- key moments offer revealing insights into a theme/issue

Etc.

2. “The study of a theme or issue can offer a reader valuable lessons and insights.”

(a) Identify and discuss at least one valuable lesson or insight that you gained through the study of a theme or issue in one text on your comparative course. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Expect candidates to choose a single theme in one text and to discuss at least one valuable lesson or insight they gained. The term “valuable” may be treated explicitly or implicitly.

Code **TL** for **theme** offering valuable **lesson/insight**.

Possible areas of discussion:

- theme provides thought-provoking moral insight
- characterisation/unforeseen twists in plot highlight complexity of issue
- impact of author’s approach – comic, serious, tragic, metaphorical, etc.
- key moments offer interesting insights/lessons
- significant insight gained through presentation/resolution of theme/issue **Etc.**

(b) Compare at least one valuable lesson or insight that you gained, from studying the same theme or issue (as discussed in (a) above), in two other texts on your comparative course.

The valuable lesson or insight may be the same, or different, to the one discussed in (a) above. (40)

Mark ex 40 by reference to the criteria for assessment..

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

Expect candidates to compare at least one valuable lesson or insight they gained from studying the same theme or issue as in part (a), in two other texts.

The valuable lesson/insight may be the same or different to the one discussed in part (a). Candidates are free to make comparisons independent of their answers to part (a.) However, they may choose to refer in an explicit or implicit way to the points made in part (a).

Code **CL** for **comparison** of valuable **lesson/insight**.

B CULTURAL CONTEXT

1. “A reader can feel uncomfortable with the values and attitudes presented in texts.”

Compare the extent to which the values and attitudes that you encountered, in at least two texts on your comparative course, made you feel uncomfortable. (70)

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

P 21	
C 21	
L 21	
M 7	

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

Allow for a broad interpretation of “feel uncomfortable” but expect candidates to deal in a comparative manner with their response to the values and attitudes they encountered in at least two texts.

Code **CU** for each **comparison** of values/attitudes that make/do not make the candidate feel **uncomfortable**.

Areas from which comparisons might be drawn:

- values/attitudes/mindsets that were alien, archaic, familiar, disturbing, pleasing, complex, etc.
- uneasy/uncomfortable/positive/negative response to how characters’ behaviour reinforces/undermines society’s values
- values/attitudes transmitted by religion/family/class can shock, sadden, surprise, reassure, etc.
- attitudes to money, gender roles, class, race, make reader feel uncomfortable/at ease
- belief systems/perspectives that challenged/reinforced familiar norms and attitudes

Etc.

2. “The roles and status allocated to males or females can be central to understanding the cultural context of a text.”

(a) Show how this statement might apply to one text on your comparative course. In your answer you may refer to the roles and status allocated to either males or females, or both. (30)

Mark ex 30 by reference to the criteria for assessment.

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

Allow a liberal interpretation of “central” but expect candidates to focus on the roles and status allocated to males or females, or both, and the extent to which these aspects influenced their understanding of the cultural context of one text.

Note that the terms “roles” and “status” do not have to be dealt with separately.

Code **RU** for how **roles/status** allocated to males/females influenced **understanding** of cultural context.

Possible points of discussion:

- attitudes to men/women/children can illustrate their status/worth
- world of a text revealed by distribution of power/authority in society
- roles of men and women illuminate the value placed on work, family
- social interaction exposes how position and status are shaped
- roles and status restrict/liberate individuals in a constricting/nurturing world **Etc.**

(b) Compare how the roles and status allocated to males or females, or both, aided your understanding of the cultural context in two other texts on your comparative course. (40)

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

Expect candidates to deal in a comparative manner with how the roles and status allocated to males or females, or both, aided their understanding of cultural context of two other texts. Candidates are not required to make comparative links with the text discussed in part (a). However, they may choose to refer in an explicit or implicit way to the points made in their answer to part (a).

Code **C RU** for **comparisons** of how **roles/status** allocated to males or females, or both, aid **understanding** of cultural context.

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.

Unseen Poem (contd.)

1. (a) Comment on one emotion expressed by the poet in this poem. Refer to the text in your answer. (10)

Mark ex 10 by reference to the criteria for assessment.

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

Expect candidates to identify and comment on one emotion expressed by the poet.

(b) Choose a line or phrase from the poem that impressed you. Explain your choice. (10)

Mark ex 10 by reference to the criteria for assessment.

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

In assessing the quality of the candidate's response, consider carefully the extent to which engagement with the selected line or phrase from the poem has been demonstrated.

OR

2. Write a personal response to this poem. Your answer should make close reference to the text. (20)

Mark ex 20 by reference to the criteria for assessment.

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

In assessing the quality of the candidate's **personal response**, consider carefully the extent to which engagement with the text of the poem has been demonstrated.

B PRESCRIBED POETRY (50 marks)

GENERAL

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

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

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

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

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

1. “Emily Dickinson’s original approach to poetry results in startling and thought-provoking moments in her work.”

Give your response to the poetry of Emily Dickinson in the light of this statement. Support your points with suitable reference to the poems on your course.

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

P 15	
C 15	
L 15	
M 5	

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

Reward responses that show clear evidence of engagement with “original approach” and “startling and thought-provoking moments” in the poetry of Emily Dickinson.

Code **OA** for original approach.

Code **ST** for startling/thought-provoking moments.

Material might be drawn from the following:

- condensed ideas with shocking/intriguing possibilities
- dramatic moments of stark consciousness
- unusual visual and aural aspects startle/perplex/amaze
- unconventional punctuation, fragmented rhythm and cryptic imagery
- moments of celebration/euphoria and anguish/nothingness

Etc.

2. “Yeats can be a challenging poet to read, both in terms of style and subject matter.”

To what extent do you agree with this statement? Support your answer with suitable 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

Candidates are free to agree and/or disagree with the statement, but they should engage with Yeats’s poetry as “challenging”. Expect candidates to refer to “style” and “subject matter”, though not necessarily equally.

Code **CS**+/- for challenging/not challenging style.

Code **CM**+/- for challenging/not challenging subject matter.

Material might be drawn from the following:

- allusions/imagery make Yeats’s philosophical poetry demanding
- conversational style illuminates universal themes – beauty, nature, love
- distinctive style explores abstract concepts of mortality, art, transience
- personal approach to Irish politics is accessible/challenging
- readers engaged by rhetoric, symbols, contrasts, dramatic language

Etc.

3. “ Frost’s simple style is deceptive and a thoughtful reader will see layers of meaning in his poetry.”

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

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

P 15	
C 15	
L 15	
M 5	

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

Candidates are free to agree and/or disagree with the statement, but they should engage with “simple style is deceptive” and “layers of meaning” in Frost’s poetry. Allow that “thoughtful reader” may be addressed explicitly or implicitly.

Code **DS** +/- for deceptively simple style.

Code **LM** +/- for layers of meaning.

Material might be drawn from the following:

- conversational language used to probe underlying preoccupations
- metaphors/symbols tease readers into discovering insights
- tone/repetition/aphorisms lead to open-ended meanings
- narrative approach simplifies/clarifies darker, complex themes
- delicate yet powerful imagery offers universal insights

Etc.

4. “Boland’s reflective insights are expressed through her precise use of language.”

Write your response to this statement, supporting your answer with suitable 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 with Boland’s “reflective insights” and “precise use of language” in her poetry. Allow that “reflective” may be addressed explicitly or implicitly.

Code **RI**+/- for reflective insights.

Code **PL**+/- for precise use of language.

Material might be drawn from the following:

- simple language/delicate imagery captures the essence of significant moments
- insightful perspective on recurring themes of identity, love, history, violence, suburbia
- dramatic/narrative treatment of the marginalised and outsiders
- clear poetic voice connects with tribal echoes/poignant moments
- specific use of mythology/folklore in her explorations of life’s experiences

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

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

THE CANDIDATE RE-USES THE SINGLE TEXT OR A TEXT NOT ON THE PRESCRIBED LIST FOR 2011 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.

