



LEAVING CERTIFICATE EXAMINATION

2001

ENGLISH

ORDINARY LEVEL

CHIEF EXAMINER'S REPORT

ENGLISH LEAVING CERTIFICATE ORDINARY LEVEL, 2001

1. INTRODUCTION

The new syllabus for Leaving Certificate English was introduced into schools in 1999 and examined for the first time in 2001. This report will treat of candidate performance in the Ordinary Level examination of 2001. Exemplar materials, demonstrating the standard applied in the different sections of the examination paper, are appended to the end of this report. These should be read in conjunction with the 2001 Marking Scheme.

EXAMINATION

The examination consisted of two written papers.

Paper 1 (200 marks: Time allowed; 2 hours 50 minutes)

The paper was divided into two sections, Section I Comprehending, and Section II Composing, both of which were to be attempted. Each section carried 100 marks.

Section I (Comprehending, 100 marks)

The paper contained three texts on the general theme of *THE FUTURE*. Candidates were instructed to familiarise themselves with each of the texts before beginning their answers. Two questions, A and B, followed each text. Question A tested the candidates' comprehension of the particular text and Question B required candidates to manage a short functional task that was purpose and audience specific. Candidates were required to answer a Question A on one text and a Question B on a different text. In this paper the Questions A and B carried an equal mark allocation of 50 marks.

Section II (Composing, 100 marks)

Candidates were required to write one composition from a choice of seven titles. 100 marks were allocated to the composition.

Paper II (200 marks: Time allowed; 3 hours 20 minutes)

This paper was divided into three sections, Section I The Single Text, Section II The Comparative Study and Section III Poetry. Each of these sections was to be attempted.

Section I (The Single Text, 60 marks)

Ten Single Texts were prescribed for study. Candidates were required to answer on one of these Single Texts. A number of questions was set on each of the texts.

Section II (The Comparative Study, 70 marks)

Candidates were required to answer one question from this section. Four questions were set, two on Social Setting and two on Hero, Heroine and Villain.

Section III (Poetry, 70 marks)

Candidates were required to answer the questions on the Unseen Poem, (20 marks). Candidates were also required to answer the questions on one of four Prescribed Poems which were printed on the paper, (50 marks).

2. PERFORMANCE OF CANDIDATES

The following table shows the percentage breakdown of grades awarded for the past three years:

Year	Total	A	B	C	D	E	F	N.G.	C+	E-
1999	26,697	2.5	16.5	39.9	33.2	6.6	1.2	0.1	58.9	7.9
2000	25,889	3.6	19.9	41.5	29.2	5.1	0.8	0.1	65.0	6.0
2001	21,937	6.1	23.7	39.9	25.6	3.7	0.8	0.1	69.7	4.6

In the 2001 examination, 69.7% of candidates scored grade C or higher. This represents an increase of almost 5% over the corresponding span of grades in the 2000 examination and an increase of almost 11% on 1999. The number of candidates obtaining E grade or lower fell from 6% in 2000 and 7.6% in 1999 to 4.6% in 2001.

3. ANALYSIS OF CANDIDATE PERFORMANCE

PAPER 1 (200 Marks)

SECTION I, COMPREHENDING (100 Marks)

The range of choice in the questions set on this section gave candidates wide scope to respond. Candidates displayed varying abilities to read, extract and incorporate relevant information in their answers. However, while candidates often dealt effectively with individual texts, they did not seem to have developed their skills of critical and evaluative reading of a wide variety of texts – especially visual texts.

TEXT 1 *My Future...*

QUESTION A

This was the most popular of the three texts on the paper. It was evident from the responses to questions (i) and (ii) that candidates could identify clearly with the experiences outlined by the author. The answers also showed that candidates could identify, extract and incorporate relevant material into their answers. Questions (iii) and (iv) proved challenging for all candidates. This challenge was met in a variety of ways and with varying levels of competence. In part (iii), responses ranged from mere summaries of the text at the weakest level to attempts at unravelling the interviewee's meaning by reference to the text as a whole. Part (iv) demanded that the candidate take account of the complete text to evaluate the interviewee's opinion of herself. Responses ranged from lengthy paraphrases of the complete text to relatively compact, focused evaluations of the interviewee's opinion of herself. In these latter responses, candidates showed that they were able to evaluate the information given and, at the same time, engage critically with it.

QUESTION B

The interview format of TEXT 1 assisted candidates in their own writing by providing a model for their answers. Some candidates, however, saw this only as an opportunity to transcribe material from the passage, repeating the author's views as their own. Others used the set questions as prompts to reflect on their own views of themselves in the past, present and future. This latter group of candidates managed to

compose their replies in an appropriate register and to reveal clear personal enthusiasms, regrets, hopes and reservations.

TEXT 2 *THE FUTURE IS HERE...*

QUESTION A

This text was second in popularity. In spite of the clear focus of the rubric in part (i) requiring candidates to restrict their reading to the first two paragraphs, some candidates wrote paraphrases of the whole text; others combed the complete text for examples of machine rule, while relatively few grappled with the central 'why' of the question.

Part (ii) drew the readers' attention to two experiences which the author had had of being a tourist, and asked them to *explain* (not just identify) how these experiences were different. Whereas answers showed that candidates were able to identify the differences (by outlining, etc.), many failed to explain how the experiences differed.

In part (iii), candidates were invited to consider the passage as a story and to evaluate its effectiveness. Most answers detailed the passage of events but only a small number provided reasons in support of whether the story was 'well told' or not.

In part (iv), candidates could choose from three options to assist them in their consideration of the author's feelings. This helped them greatly in maintaining a focus in their replies while examining the text. All three options were chosen and were well defended.

QUESTION B

(i) In response to part (i), candidates' own familiarity with the subject of computer games offered a wide scope for their views. This was not always an advantage, however, as many settled for providing mere *information* about computer games, ignored the task of discussing their effects on young people, and overlooked the requirement to write in the register of a newspaper article. In fact, few succeeded in writing persuasively in the appropriate register.

(ii) Many candidates did not engage imaginatively with the text as indicated in the question. While some of the letters simply recounted the facts as they appeared in the passage, others pointedly criticised incidents and made the hotel owner clearly aware of their feelings. Some candidates treated the writing assignment as a 'mini-essay' rather than adopting the focus, register and structure required.

TEXT 3 *FUTURE TIMES*

QUESTION A

Part (i) required candidates to make a reasoned general inference about the future from the given images. Part (ii)(a) then asked candidates to personalise their view by choosing one image only, while part (ii)(b) required candidates to 'write a description' of the chosen image. Part (iii) required candidates to select a single image and reflect on the likelihood of its prediction coming true.

The majority of candidates had great difficulty in reading the visual images at the level, and with the focus required. In general, candidates seemed much less sure of how to approach the tasks in this visual section than in the more conventional printed Text 1 and Text 2.

QUESTION B

Candidates showed a keen level of environmental awareness in their responses to the task set. This question required them to use their knowledge and to shape their writing in the appropriate language register. In general, knowledge was well displayed but achieving the appropriate structure and register was more problematic.

SECTION II, COMPOSING (100 marks)

Candidates were presented with 7 options for their composition task. The most frequently chosen composition task was number 1. Compositions 2,7 and 5(a) were also quite popular.

In general, candidates were able to make intelligent use of the texts on the paper, where appropriate, in their composing responses. They illustrated, in doing this, their capacity for creative modelling without falling into the trap of transcription.

Candidates also showed the benefit of wide experience in reading and writing in all of the five language areas.

1. *Write an account of your experience of a concert... The account is to appear in a popular magazine for older teenagers*

The majority of the accounts presented were appropriately structured, purposeful, and aware of the audience being addressed. The authenticity of register and creation of atmosphere showed a lively sense of personal involvement with the chosen event. Some showed evidence of creative modelling using elements of Text 1 as a model. Difficulties arose where the concept of *writing for an audience* was sidelined or ignored. In these compositions, long 'introductory' passages delayed the immediate focus of the writing, resulting in the account of the experience of the event itself being restricted to the final paragraph(s).

2. *“It was past midnight and raining...” Write a story based on this experience*

While some candidates used elements of Text 2 as their model, it was clear others wrote only from their own store of knowledge. Most showed an over-reliance on recall of film and video material. These compositions were, in the main, plot summaries with little or no evidence of candidates' attempts at creating 'story' as outlined in the task. In general, they were marred by poor language management skills. Some candidates, however, showed that they knew how to integrate the elements of story - time, place, action, critical event, etc., thus displaying more effective writing.

3. *“The future is bleak.” Write the speech...*

Candidates had several options here to frame their writing, (a) in relation to the stance they could take on the topic, and (b) in imagining an audience. In most cases attempts to argue logically and to persuade the chosen audience were well handled. There was also considerable humour in compositions addressed to a school audience. Weaker compositions were marred by an inability to take a stance and/or address a specified audience as directed. These latter were unclear in purpose and lacked the focus and coherence necessary to communicate appropriately with the reader.

4. My future plans... Write a personal essay

This title presented candidates with a statement not associated with any of the printed texts but in keeping with the overall theme of the paper. Candidates who opted for this task could have found shape and direction in Text 1 if they had wanted. There was also significant material throughout the paper to spark ideas for writing in association with the candidates' own ideas and concerns. Candidates who managed to shape their writing as a personal essay for the readership of the school magazine, wrote in a well focused manner, individually celebrating their hopes, fears and possibilities. Other candidates misinterpreted the task and wrote about the future in a general way, listing trends and possibilities without reference to the personal/autobiographical orientation of the writing task.

5. “2030 – First contact with intelligent life in our galaxy”

In this task candidates had options within which they could frame their writing. They could opt for either (a) the format of a Captain's Log or (b) an exchange of messages. Of the two options offered, the Captain's Log was the more popular. Candidates who displayed an understanding of the log format ordered events and commented on them using an appropriate reporting register. The entries conveyed snapshots of a variety of reactions to the meeting, ranging from surprise to broken trust and from danger to welcome. Candidates, who were unsure of the format, simply broke up a long narrative into a series of individually dated paragraphs.

Candidates who opted for the alternative format - the exchange of messages - wrote either as dialogue or alternate messages.

6. “This is my life...” Imagine you are in the world of one of the pictures

Candidates had the choice of imaginatively engaging with one of six visual images of Text 3. As in the Comprehending Section, not many candidates chose to deal closely with the visual texts. Those, however, who based their writing on an individual interpretation of the chosen visual text and shaped it so as to integrate the key elements of story - time, place, action, critical event, etc.,- produced by far the more effective responses.

7. ***“The end of the world...” Write how you imagine the world of our civilisation will end***

Candidates were offered a choice of genres in which to write their task and, whereas the sense of description was very much alive in their writing, they found difficulty in framing their responses in an appropriate register. These loosely structured compositions were also frequently marred by lapses in expression and mechanics.

PAPER 2 (200 marks)

SECTION I, THE SINGLE TEXT (60 marks)

There were answers on all ten of the prescribed single texts. *Philadelphia Here I Come* and *Lies of Silence* were the most popular. A substantial number of candidates chose *The Road to Memphis* and *King Lear*. The other texts, *Jane Eyre*, *Great Expectations*, *Far From the Madding Crowd*, *My Oedipus Complex*, *Hamlet* and *Antigone*, though selected by few candidates, were more or less equally popular.

Candidates, in general, demonstrated good knowledge and understanding of the Single Texts as required. They also displayed in many instances that they had enjoyed and benefited from their study in this area, evincing significant levels of competence in their responses to the questions set on the prescribed texts.

Questions fell into four broad categories, each exploring a different aspect of the candidates' relationship with the texts. These were as follows:

1. Information-recall questions
2. Personal response questions
3. Intervention questions
4. Academic / literary critical questions.

1. Candidates took many approaches to questions requiring them to show their knowledge of texts by **recalling** specific moments in them. In these responses

some candidates used extensive quotations to support their answers, while others recalled with the support of reference. Given the precise requirement of the task in each case, these were appropriate responses. However, a significant number of answers relied on narrative or unfocused summaries of the whole text and fell short of being an adequate response to this type of question.

2. In questions requiring a **personal response**, there was evidence that many candidates had internalised their reading to varying degrees by relating the texts to their own experiences and generating personal meanings. Where there was a difficulty, it lay in shaping the response so as to provide evidence of the candidate's ability to discuss those meanings and experiences, and express them coherently using the shape and the language of argument and persuasion.
3. Where candidates opted for the **intervention** type questions (writing letters to other characters in their chosen text; writing to the author; imagining telephone conversations between characters; interviewing characters; comparing elements of life *then* with elements of life *now*; writing a speech to support a view of the text; imagining the text as a film etc.), their responses showed a lively sense of freshness and of enjoyment of the texts. Some candidates, however, demonstrated a minimal acquaintance with the text and an uncertainty as to how to proceed. This was most evident in questions requiring the candidate to imagine the text as film. The ability to deal with visual material here was marred by the absence of a basic framework and vocabulary within which to structure responses.
4. The **academic/literary critical** questions, familiar from past examination papers, were, in the main, well handled. Candidates demonstrated an ability to 'make a case' by taking an argumentative stance and by using illustrative narrative as a means of providing evidence in support of a point of view.

SECTION II, THE COMPARATIVE STUDY (70 marks)

Of the three comparative modes prescribed for 2001, **Social Setting** and **Hero, Heroine, Villain** were the two examined.

There were many interesting and imaginative comparative groupings presented, once again demonstrating the flexibility and suitability of the prescribed material for use with diverse class groupings.

There was evidence that candidates understood the prescribed modes in relation to their studied texts. Indeed, the majority of answers in this section showed candidates to be purposeful and coherent in their handling of most of the tasks set. They experienced little or no difficulty in showing their knowledge of *individual texts* and in responding to them.

However, a considerable number of answers showed that candidates had greater difficulty in dealing appropriately with *a group of texts* simultaneously, and in incorporating material from each text into their responses.

Candidates who demonstrated an ability to “make a case” when answering, handled their responses effectively. Key moments used as specific evidence for the case being made and illustrative narrative with appropriate commentary helped many of them to anchor their writing in the texts in a focused manner. On the other hand, many candidates failed to achieve clear focus by employing long passages of illustrative narrative or summary without supportive commentary.

Some responses were more seriously flawed by the inclusion of the Single Text already presented and by the introduction of non-prescribed material.

SECTION III, POETRY (70 marks)

UNSEEN POEM (20marks).

The unseen poem presented candidates with an opportunity to show their ability to read, analyse, and respond to a text being encountered, perhaps, for the first time.

To assist reading 'at sight', candidates were briefly led into the text by a short introduction. Questions asked candidates to consider and discuss ways in which the

poem communicates, to express their feelings as readers, and to judge the effectiveness of the writing.

Most candidates responded well to the *content* of the poem, and showed that the gist of the text could be easily understood. They were able to write about the content of the poem more effectively than they were able to express their own feelings as readers of the poem. When candidates were asked to respond to *how* and *why* questions, they experienced difficulty and tended to rely on paraphrase. This made it difficult for them to show evidence of their understanding of the way a poem works, or to rationalise their responses as readers.

A significant number of candidates, it would appear, did not allow themselves sufficient time to read and think about the poem before answering. Getting the gist of the poem is but one focus of the reading; being aware of and articulating one's own response is a more challenging demand.

PRESCRIBED POETRY (50 marks)

The poems examined this year were as follows:

A	<i>For Heidi with Blue Hair</i>	Fleur Adcock
B	<i>This Moment</i>	Eavan Boland
C	<i>A Constable Calls</i>	Seamus Heaney
D	<i>The Pardon</i>	Richard Wilbur.

By far the most popular choice was **Poem A**, Fleur Adcock's ***For Heidi with Blue Hair***.

The addition to the syllabus of more contemporary poetry has been a welcome initiative, and a certain individuality of voice was evident in the overall responses to questions set. Nevertheless, some types of question proved to be more difficult for candidates than others. Questions where candidates were asked to relate the text to their own experience, (e.g. **Poem A** 3(ii), **Poem D** 2(ii)); where they were asked to evaluate the appropriateness of the title, (e.g. **Poem B** 1(a), **Poem D** 2(iii)); or where they were asked to write a letter to the poet, (e.g. **Poem B** 2(iii), **Poem D** 2(ii)), encouraged open, coherent and personal responses. Candidates were, however, less

successful in dealing with questions that required them to articulate their own feelings and attitudes (**Poem B** 1(c), **Poem D** 1(d)) or to engage imaginatively with the feelings of one of the characters in the poem (**Poem C** 2 (iii)). Indeed, some candidates lost their way completely by failing to base their answers on the chosen text.

As in the unseen poem, some responses showed that the candidates experienced difficulty when required to rationalise their response to *how* and/or *why* questions. This was particularly the case in questions where the candidate had to examine the language / images / words / phrases in the chosen poem, and to evaluate their impact.

4. CONCLUSIONS

- The range of choice in the comprehending questions gave candidates wide scope to respond. Candidates demonstrated varying abilities to read, extract and incorporate relevant information in their answers.
- Candidates did not distinguish sufficiently between key words such as “how”, “why”, “explain”, “give reasons”, etc., in order to make their answers clear and explicit.
- In general, candidates were able to make intelligent use of the texts on Paper I, where appropriate, in their composing responses. They illustrated, in doing this, their capacity for creative modelling without falling into the trap of mere transcription.
- Most compositions displayed an overall purposefulness and coherence. Some, however, were poorly structured and marred by serious lapses in the management of language and mechanics.
- Many candidates showed the benefit of wide experience in reading and writing in all of the five language areas.
- Candidates, in general, demonstrated good knowledge and understanding of the Single Texts as required. They also displayed that they enjoyed and benefited from their study in this area.
- In the Comparative Section it was evident that candidates understood the prescribed modes in relation to their studied texts. A number of candidates,

however, found it difficult to deal with a group of texts simultaneously in their answers.

- The best answers in the Comparative Section were presented by candidates who displayed an ability to present illustrative narrative and key moments with appropriate commentary.
- Some responses were seriously flawed by the inclusion of Single Texts already presented, and by the use of non-prescribed material.
- Most candidates responded well to the Unseen Poem. They were, however, able to write about the content of the poem more effectively than they were able to express their own feelings as readers of the poem.
- The Prescribed Poetry section with its expanded repertoire of questions facilitated more open and innovative responses from candidates. Candidates demonstrated significant levels of competence where it was clear that they understood and appreciate the poetry in a manner that related to their own experience.
- Generally, candidates found it more difficult to come to terms with questions that required them to deal with the language of the poems.

5. RECOMMENDATIONS

- Candidates should be aware in their response to the Comprehending Section that ‘genre’ type questions indicate the purpose, the focus and the shape required in the answer.
- Careful consideration should be given by candidates to the meaning of key words in questions such as 'how', ‘why’, 'explain', 'give reasons', etc. An understanding of these words will help give their answers appropriate focus.
- Candidate should be aware that composition indicators ('write a... for an audience of...to be published in...', etc.) are present to assist the order and shape of the writing task.
- Candidates should be aware of the importance of paragraphing, syntax, spelling and punctuation in their writing.
- The use of key moments from a text, used as specific evidence for a case being made in answers to questions in the Comparative Section, can help to process arguments in a focused manner.

- Candidates should only use texts from the prescribed list in their responses to questions in the Comparative Section of the paper.
- A basic technical vocabulary would assist candidates in responses which include reference to film in the Comparative Section and to visual stimuli in the Comprehending Section.
- Candidates should read the introduction to the Unseen Poem carefully as this may assist them in dealing with the questions asked.
- Candidates should be aware that while questions on poetry will require them to come to terms with the content of poems, they may also require them to deal with the language of poetry.

Exemplar Material

NB. Candidates' work is typed as written. [] indicates editing.

A brief commentary on the writing appears after each exemplar.

Exemplar 1

Paper I - Comprehending.

Text 1 My Future... Question A.

- (i) Why is the memory of her school so important to Sarah? Give reasons.
(10 marks)

The memory of Sarah's school show is so important because it is one of the fun and exciting parts of school. School is not just about learn[ing], it's about friendship, fun and happiness. She describes the show as being "an absolute thrill", "she loved performing for people, it makes her heart beat faster. She thinks of the fun they had. "I'll always remember the climax, the last night of performance. Then suddenly it's all over. Even now a tear come to her eyes. I think these would be tear's of happiness, of the fun they all had. These are times she will never forget.

Marks awarded ex 10: 8

- Writing is on task: comments supported by textual reference and student reading.
- Mechanics need attention.
- Number of words: 104. One half page of DES Examination Booklet.

Exemplar 2

Paper I - Comprehending.

Text 1 My Future... Question A.

- (ii) Why is the memory of her school so important to Sarah? Give reasons.
(10 marks)

Sarahs memory of her school play is so important to her because it was the happiest memory of her whole school life. It was an exciting thrill. She came closer to her friends and she realises that she would love to do something like that again.

Marks awarded ex 10: 10

- Writing is on task.
- Language management well developed: reasons are embedded in the language.
- Number of words: 46. One third page of DES Examination Booklet.

Exemplar 3

Paper I - Comprehending.

Text 1 My Future... Question A.

- (iii) "Just for a while I'd like to have no watch and be disorganised!!!" What do you think Sarah means by this?
(10 marks)

I think Sarah means she doesnt always have to be somewhere at a certain time to be able to relax after such a stressful year and not have to worry about anything for a while and have some fun.

Marks awarded ex 10: 6

- The gist of the task is present.
- Number of words: 39. One quarter page of DES Examination Booklet.

Exemplar 4

Paper I - Comprehending.

Text 1 My Future... Question A.

- (iv) "Just for a while I'd like to have no watch and be disorganised!!!" What do you think Sarah means by this?
(10 marks)

I think Sarah means she would like to be free for a while not have to be organised and have the same things on day after day. From your first day at primary school till the day you do your Leaving Cert, you always have to be somewhere at a certain time. You start school at 9.00am and finish at 3.45pm and this goes on for allmost 14 years of your life. It's no wonder Sarah would like to have no watch and be disorganised. I would think every teenager would feel the same.

Marks awarded ex 10: 9

- The candidate's focus is clearly on actively interpreting the statement.
- Number of words: 94. One half page of DES Examination Booklet.

Exemplar 5

Paper I - Comprehending.

Text 2 THE FUTURE IS HERE. Question A.

- (iii) Do you think the writer, Peter Cunningham, tells his story well? Give reasons for your answer.
(10 marks)

I feel the writer does tell the story well. He uses a lot of imagery. You can feel exactly as he does. He opens the piece by letting us know exactly how he feels about technology, he doesn't like it. In the fourth paragraph he shows us comfort. He refers fondly to the M.V. Normandy. He let us now hes comfortable once it's simple homely and there are a lot of caring people around. When writing about the hotel the writer changes from one extreme to the other. He states "No people". He is discusted. It was too quiet for him. He uses imagery. We can hear the silence, eerily quiet. He refers to the door of the hotel room as "the door of a cell". He then points out there is no comfort because the place is plastic and finds it smothering.

I feel the writer contrasts the differences well and shows two different extremes, and [it] was well laid out.

Marks awarded ex 10: 9

- The candidate is clearly grappling with the task of analysing the qualities of the story.
- There are a number of small lapses in language management.
- Number of words: 160. One half page of DES Examination Booklet

Exemplar 6

Paper I - Comprehending.

Text 2 THE FUTURE IS HERE. Question A.

- (iv) Do you think the writer, Peter Cunningham, tells his story well? Give reasons for your answer.
(10 marks)

Yes! I do think the writer tells his story well because he firstly lays down that he is upset with Computers replacing people. Then he describes an account of a story he had whilst travelling to the south of France. and lastly he gets his point across strongly that he doesn't like computers.

Marks awarded ex 10: 4

- Candidate understands the gist of the text but does not address the evaluative focus of the task.
- Number of words: 72. One quarter page of DES Examination Booklet

Exemplar 7

Paper I - Comprehending.

Text 1 My Future...Question B (50 marks).

1. What positive memory will stay with you as you grow older?

I think my best memory was in my 4th. year weekend away to the venture centre with my school. We left the school on a Friday at half one and we arrived at the centre at about 6 o'clock because we stopped off for a pit stop. When we got there we were introduced to our bedroom and were told to be down for tea at half eight. We all had such a laugh that weekend. We went canoeing, orienteering, swimming, walking, cycling and at night we had little home made concerts. I think that weekend made my friends and I the best friends we are today.

2. What hopes do you have for the world? Can you see yourself making any difference to the world, however small?

I don't think this will happen before I die but you never know stranger things have happened. I'd love if all the third world debts were forgotten about and then the poor people wouldn't have to be poor, homeless and hungry any more. I think all they need is a chance, a chance to work and earn some money. They don't want hand-outs they want to do things for themselves. Yes I think I can see myself making a difference it may be small but it will still be a difference. I want to travel over and live in Ethiopia for a few years and help families with starving children. I want to be able to say I helped and I don't want praise for doing this, I just want poor people to have a chance to help themselves.

Purpose 15

Coherence 15

Language 14

Mechanics 5

Marks awarded ex 50: 49

- The candidate is clearly focused on the task.
- Language managed to achieve clarity: a few punctuation lapses.
- Number of words: 250. One and a third pages of DES Examination Booklet

Exemplar 8

Paper I - Comprehending.

Text 3 FUTURE TIMES. Question A.

(ii) (b) Write a description of the image you have chosen in (a) above. (10 marks).

(the candidate chooses : 2025 robotic pets for sale)

The robotic pets are going to be like chunks of cold metal, that you can't even cuddle up to on those lonely sad days you have when your pet is there to comfort you.

It can easily be switched off and thrown under the stairs and forgotten about. It could be good also as little kids could get a pup for a present and the novelty wears off then the pup is left on its own, but with this you can turn this off and throw it under the stairs.

Marks awarded ex 10: 4

- The response is not on task: the candidate is not reading the visual image.
- Number of words: 90. One third page of DES Examination Booklet

Exemplar 9

Paper I - Composing (100 marks).

1. "I'd so love to do it again." (TEXT 1)

Write an account of your experience of a concert or any live performance you have seen. The account is to appear in a popular magazine for older teenagers.

"I'd so love to do it again." As much as I tried I couldn't sleep the night before. I was too excited. The next morning was the big day. My father and myself were going to the big game. Manchester United v's Liverpool at Old Trafford. It was my first time going to see a match but my father went several times a year. It was great, he supported Liverpool and I supported United. The next morning we left for the airport early and arrived in Manchester in time to meet the huge crowds heading for the stadium. I was delighted.

When we reached the stadium my delight was over-shaddowed by shock. I thought the stadium looked big from television but it was huge. When we got inside we squeezed through the chanting crowd until we found our seats. There was a great view of the pitch but who could look at the pitch when surrounded by a crowd so big. Thousands of people gathered around the tiny field in the centre[,] cheering and jeering.

Suddenly the ground shook. As the players arrived onto the pitch I froze. This is what I had waited for. Screams all around as we watched our heros run out into this pit of rage. There was tension in the crowd as the ball soared up and

down the tiny pitch as the ground shook at every small opportunity that came along.

As the game dulled the voices became sore and before we knew it, the first half was up. The tension grew as the entertainment for half time walked off to a cheering crowd, little did the entertainers know that they were being cheered at because they were finished and this signalled to the crowd that it was time. As the superstars arrived onto the pitch the tension grew and grew.

The second half of the game seemed to go just as quick as the first until out of nowhere came a goal from Ryan Giggs for Manchester United. The stadium jumped with delight as I leaped and cheered and my father watched in disbelief. The goal came from nowhere, a simple pass to Giggs on the left wing as he rushed up the field around a defender and then... It was too good to be true it was like all my birthdays came in that one moment.

As the whistle blew for full time I left the stadium with a cheeky grin on my face as my father tried to hold in the rage inside.

When we arrived home the game was all I could talk about for days. I promised myself I would go to several games each year to re-live the experience over and over again but I don't think my father would like that idea.

P	27
C	27
L	26
M	8
Marks awarded ex 100:	88

- Candidate enters the task immediately and maintains complete focus.
- The writing captures the register of magazine writing - rivalry on and off the pitch, subtle use of hyperbole, some neat turns of phrase etc.
- Number of words: 465. Two and a quarter pages of DES Examination Booklet.

Exemplar 10

Paper II - The Single Text (60 marks).

C. Philadelphia Here I Come - Brian Friel.

2. (i) Write a paragraph (150-200 words) on the similarities and/or differences you notice between Ireland as it is portrayed in Philadelphia Here I Come and Ireland today. (30 marks)

The differences I notice between Ireland as it is portrayed In Philadelphia Here I Come and Ireland today are there are many changes. Not every woman and girl gets married now and when they do their husband doesn't have to have loads of money. The Ireland in "Philadelphia Here I Come" shows

marriage was important for a girl most girls back then where married off to rich men. Theres more jobs available for men and women to earn a living these days than back then. Also many people emigrated to America because people were meant to be able to earn a lot of money over there back in the older years. Now's day in Ireland no one really emigrates for jobs. There's also no need for a son to stay, work and to live at home and stay in there home area. Many can live away now and live with friends or girlfriends. Living with friends and girlfriends was not discussed back in the early years. Ned, Joe and Tom Gars friends all lived at home, had no girlfriends or jobs. Gar thought if he went to Philadelphia he would earn loads of money unlike today people don't need to move away they can get proper jobs.

P	8
C	7
L	7
M	2

Marks awarded ex: 30 **24**

- Candidate maintains clear focus - differences in the status of women, employment and individual freedom.
- The paragraph is well delivered - apart from an occasional awkwardness.
- Number of words: 206. One page of DES Examination Booklet.

Exemplar 11

Paper II - The Comparative Study (70 marks).

B. Hero, Heroine, Villain

1. (b) Say how an important character in another text on your comparative course was either different from or similar to the character you chose in (a). (50 marks)

Extract. (full answer 600 words; two and a half pages)

Oedipus from Sophocles was similar to Christy from Jim Sheridan's My left Foot. He also shows hero qualities.

Oedipus is born with a terrible faith (sic) like Christy. Though the faith is different he also tries to avoid it. Oedipus is brave like Christy. Oedipus leaves his family to avoid his faith. Leaving your family, never to see them again, is a brave thing to do.

Oedipus showed strength physicaly when fought the king, with his men and defeated them in the desert. Oedipus showed mental strength, like Christy's, when he fought the spinx by solving the riddle. This alone made him a hero to the people of Thebes.

Oedipus also worked himself from having nothing to being king. This is similar to Christy's poor background, working up to being associated with

classical Greek style elegant buildings. Oedipus's palace and city would have consisted with similar style buildings.

Oedipus also had Jocasta, his wife. She was very mother-like, even though she did not know she was actually his real mother. She was very protective of him. When he was arguing with Jocasta's brother, she came out to sort it all. Like a mother would stop her little son from fighting. Christy had his mother protecting him, from other women who she thought would break his heart and from his father. His father was sometimes violent and she stuck up for Christy if a row would start. Jocasta was encouraging to Oedipus. She encouraged him to find the truth when it came to finding out who killed the previous king, even when she had worked the terrible truth for herself. Christy's mother was encouraging because she left chalk by him to encourage him to write. She also encouraged him to believe in himself as did Jocasta with Oedipus...
Etc.

P	15
C	15
L	15
M	5

Marks awarded ex 50: 50

- The comparative element of the study is focused and clear: two texts are consciously interwoven in the answer.
- Number of words in extract: 297. One and a quarter pages of DES Examination Booklet.

Exemplar 12

Paper II - The Comparative Study (70 marks).

C. Hero, Heroine, Villain

2. (b) Say how an important character in another text on your comparative course was either different from or similar to the character you chose in (a). (50 marks)

In Sophocles' 'Oedipus Rex', King Oedipus was also a great hero. He denied his fate to kill his father and mother by leaving home! On doing so, he ended up marrying his mother a Queen Jocasta and becoming king. He was an excellent king. He fought off plagues and troubles that became his kingdom. He loved his wife dearly, and he was always on a search for the truth. Eg finding out who killed the previous king to abolish a plague that terrorised the city. He was unselfish, loving, Brave and honest. All the qualities of a hero. Yet by the end of the play, when the truth was revealed, that his fate had caught up with him: Jocasta was his mother and he had killed the previous king (his father) on his travels [,] [h]e blinds himself for not realising it before. A hero from the start who ends up, sad and alone. The total opposite from Christy in 'My Left Foot' who becomes a hero after overcoming his sadness and loneliness.

P	6
C	6
L	6
M	2

Marks awarded ex 50: 20

- Answer does not address the comparative element of the study, except by implication in the final sentence.
- Number of words: 206. One page of DES Examination Booklet.

Exemplar 13

Paper II - Unseen Poem (20 marks).

1. How, in stanza one, does the poet give us a sense of his brother's condition? (10 marks)

In stanza one the poet gives us the impression that his brother is in a critical condition. Its almost as [if] the equipment meant to keep him alive is smothering him - 'entangled in tubes', 'strangling, breathing quick and hard', his brother doesn't want to struggle any more, its only machines keeping him alive - 'fighting to escape', 'gross machinery of life'.

Marks awarded ex 10: 9

- Clear focus: some lapses in punctuation.
- Number of words: 62. One quarter page of DES Examination Booklet.

2. What feelings do stanza two create in you? Explain your answer.(10 marks)

It makes the poet realise that he should have been there for his brother and its only now he feels the love, and he feels, he's the only friend his brother has left and that the poet wants to make it up to his brother and stays by his side as much as he can.

Marks awarded ex 10: 3

- Answer is unfocused: does not address the feelings evoked **in the reader**.
- Number of words: 55. One quarter page of DES Examination Booklet.

Exemplar 14

Paper II - Unseen Poem (20 marks).

1. How, in stanza one, does the poet give us a sense of his brother's condition? (10 marks)

The poet uses run on lines. This gives us the feeling of gasping for breath. Like his brother is. He also uses a simile, 'Like a diver snarled on the sea floor, strangling'. This gives us the picture of him gasping for air. In the last two lines of the first stanza, O'Connell uses alliteration. He uses the 'f' sound when describing his brothers coma and fever. This sound conveys the shivering he can hear. In stanza one the poet lets us feel how his brother does, while gasping for breath. We can see how he looks while intangled in all the tubes, which are keeping him alive. We can also hear him shivering with his fever. When a poet uses techniques such as these, which appeal to our senses, the poem becomes interesting. It makes it a good poem.

Marks awarded ex 10: 9

- Clear analytical focus: some lapses in punctuation.
- Number of words: 140. Over half page of DES Examination Booklet.

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